

An abstract painting featuring several faces rendered in a distorted, cubist style. The faces are composed of various shades of grey, white, and brown, with prominent red accents on the lips and eyes. The background is a complex, layered composition of these colors and black outlines, creating a sense of depth and movement. The overall style is reminiscent of mid-20th-century abstract art.

Richard Lansdown

THE AUTONOMY
OF LITERATURE

Index

- activity, in and of works of literature,
7, 16, 19, 35–41, 46–8, 64, 105–6,
107, 108, 109, 112, 116, 136,
143–4, 156, 160, 163, 168, 175,
194, 198, 203, 223, 240 n 10,
254 n 2, 255 n 16
- Althusser, Louis, 236
‘Ideology and Ideological State
Apparatuses’, 206, 208
‘Marxism and Humanism’, 206–9,
259 n 9
- Amis, Martin, *London Fields*, 31
- Archard, David, *Consciousness and the
Unconscious*, 103, 113–14
- Aristotelianism, North American neo-,
79–80
- Aristotle, *Poetics*, 67, 241 n 10
- Arnold, Matthew, 195–6
‘Sohrab and Rustum’, 156–7
- Attridge, Derek, 22
‘“This Strange Institution Called
Literature”: An Interview with
Jacques Derrida’, 15, 22, 43,
227, 242 n 29, 244 n 50
- Austen, Jane, 30, 31–2, 58, 159–60,
254 n 5, 255 n 16
Emma, 109–10, 158
Northanger Abbey, 198–200
Pride and Prejudice, 73
- autonomy, literary–theoretical, 15–20,
28, 33, 35–6, 48, 146, 153, 157,
160, 176–7, 194, 197–8, 202, 203,
205–6, 207, 211–12, 214, 220
- Babel, Isaac, *You Must Know
Everything*, 36
- Balibar, Etienne, and Pierre Macherey,
‘On Literature as an Ideological
Form’, 242 n 31
- Bateson, F.W., 170–1, 256 n 19
- Bennington, Geoffrey and Jacques
Derrida, *Jacques Derrida*, 16
- Benveniste, Emile, ‘Remarks on the
Function of Language in Freudian
Theory’, 98–9
- Bergson, Henri, *Le rire*, 138–9
- Berlin, Isaiah, *The Hedgehog and the
Fox*, 204–8
- Bloom, Harold, *The Western Canon*, 15
- Bromwich, David, ‘Literature and
Theory’, 150–1
- Brontë, Charlotte,
on authorial compulsion, 222
Jane Eyre, 38, 64, 111–12, 214–15,
250 n 24
- Brontë, Emily, *Wuthering Heights*,
69–72, 75–6
- Butler, Marilyn,
Jane Austen and the War of Ideas,
153, 254 n 5, 255 n 16,
256 n 21
‘Against Tradition’, 152, 154, 171,
255 n 13
Romantics, Rebels and Reactionaries,
153, 154
- Byron, George Gordon Lord, 160
Don Juan, 213
- Carlyle, Thomas, ‘On History’, 33
chance, in literary production, 37–8
- Collingwood, R.G., 119, 162, 181,
189, 193, 223
and re-enactment, 173–5
An Autobiography, 96–7
The Idea of History, 146–50, 173–5
The Principles of Art, 16
- complicity, among readers of
literature, 62–3, 218–22
- Conrad, Joseph, 128–30, 252 n 48
and conservatism, 140–2
and humour, 136–9
and tradition, 139–42
Heart of Darkness, 107, 136
Lord Jim, 137, 253 n 72

Conrad, Joseph – *continued*

- The Mirror of the Sea*, 252 n 54,
253 n 55
Notes on Life and Letters, 140, 142,
254 n 72
A Personal Record, 140–1, 252 n 48
'The Secret Sharer', 128–35, 137,
142, 252 n 52
The Shadow-Line, 129–30, 136–7,
141–2
'contamination', literary-theoretical;
see Derrida and 'contamination'
'context', as literary-theoretical
principle, 153–5, 158, 167–9,
171–3, 196, 255 n 14, 257 n 30
Culler, Jonathan, *On Deconstruction*,
218–22

Dalton, Elizabeth, *Unconscious
Structure in 'The Idiot'*, 101–2
deconstruction, 3–4, 13, 26–7, 107
Defoe, Daniel, *Moll Flanders*, 92–3
Derrida, Jacques (see also Attridge,
Derek; Bennington, Geoffrey; and
Kearney, Richard), 12–15, 21–30,
32, 34, 40–42, 222–38, 243 nn 48
and 49
and 'contamination', 21–6, 28–33,
223, 230–4, 238
'At this Very Moment in this Work
Here I Am', 21
'Before the Law', 176–7
'Biodegradables', 34, 225, 226
'Border Lines', 242 n 30
'Declarations of Independence',
257 n 33
'Force and Signification', 41
'The Law of Genre', 21
'Let Us Not Forget –
Psychoanalysis', 249 n 6
Limited Inc., 12–13, 257 n 30
Margins of Philosophy, 215
'No Apocalypse. Not Now (Full
Speed Ahead, Seven Missiles,
Seven Missives)', 17, 31
Of Grammatology, 44
Positions, 12, 24
'The Principle of Reason', 29–33

- 'Some Questions and Responses',
224–5
'Some Statements and Truisms
about Neologisms, Neovisms,
Postisms, Parasitisms, and other
Small Seismisms', 13, 24
'The Time of a Thesis', 12–15, 25
Writing and Difference, 40, 243 n 49,
248 n 4
'Ulysses Gramophone', 227–33
'dialectical relationship', of author
and text, reader and text, text
and context, 35–7, 46–8, 104,
106, 108–11, 115–19, 143–4,
171–2, 218, 223, 245 n 73,
251 n 46
Dickens, Charles, 30, 59, 147, 160,
211, 246 n 9
Barnaby Rudge, 73
Bleak House, 111
Dickinson, Emily, 'Because I could not
Stop for Death', 160–3
Danne, John, 'Satire 4', 165
Dostoevsky, Fyodor, *Crime and
Punishment*, 175
Dworkin, Gerald, *The Theory and
Practice of Autonomy*, 16

Eagleton, Terry, 153, 254 n 5
Eissler, Kurt, *Discourse on Hamlet and
'Hamlet'*, 251 n 46
Eliot, George,
'The Antigone and its Moral', 64
Middlemarch, 35, 39–40, 68–9,
77–8, 199
Eliot, T.S.,
'The Love Song of J. Alfred
Prufrock', 78, 193–4
'Tradition and the Individual
Talent', 45–8
The Waste Land, 38, 48, 242 n 41
essentialism, literary-theoretical, 20

Foucault, Michel, 240 n 6
Freadman, Richard, *Literature,
Criticism, and the Universities*, 204
Freud, Sigmund, 60, 95–120, 122–3,
135, 178

- Freud, Sigmund – *continued*
 and wish-fulfilment, 101, 102–5,
 125, 143
Art and Literature, 95, 98, 99–100,
 101, 116, 249 n 10
The Interpretation of Dreams, 99, 100,
 102, 106–8
Jokes and their Relation to the
Unconscious, 137–8
On Metapsychology, 103
- 'general text', the literary-theoretical,
 55, 65, 75, 76, 169, 181, 212–3
- Goldberg, S.L. (see also Freadman,
 Richard), 204, 220–1
Agents and Lives, 82, 258 n 49
 'Shakespeare's Centrality', 44–5, 104
- Graff, Gerald, 24
Professing Literature, 255 n 14
- Greenblatt, Stephen,
 'Towards a Poetics of Culture', 152
 'Shakespeare and the Exorcists',
 153, 163–9
- Havel, Vaclav, *Letters to Olga*, 244 n 53
- historicism, literary-theoretical, 4–6,
 154, 169–75, 256 n 23
- ideality, literary-theoretical, 12–15,
 240 n 7
- 'identification', in works of literature,
 126–7, 220–1, 227
- inspiration, in literary production, 37–8
- institutionalism, literary-theoretical,
 6–7, 14–15, 17, 24, 28, 32–3, 41,
 42–4, 176–7, 184, 210, 240 n 6
- 'intermittence', psychological, 114–16
- Jacobson, Dan,
Adult Pleasures, 38–9, 85, 106, 217
The Beginners, 37
 'The Uselessness of Literature', 217,
 242 n 42
- James, Henry, 30, 32, 83, 199
The Ambassadors, 90–1
The American Scene, 91–2
Complete Notebooks, 91
 'Honoré de Balzac', 223–4
 preface to *The Awkward Age*, 36
 preface to *The Princess*
Casamassima, 84, 92
 preface to *The Wings of the Dove*, 62
The Princess Casamassima, 89
Selected Letters, 91
Selected Literary Criticism, 92
- Johnson, Samuel, *Lives of the English*
Poets, 216
- Joyce, James,
Ulysses, 30, 57, 100, 233–4, 245 n 5
 'Ithaca', 234–8
- Kearney, Richard, *Dialogues With*
Contemporary Continental Thinkers,
 225
- Keats, John, 160, 211
Letters, 36
- Klein, Melanie (see also 'positions'),
 120, 122, 131
- Lacan, Jacques, 249 n 7
Écrits, 248 n 4
- Lacoue-Labarthe, Philippe, and Jean-
 Luc Nancy, *The Literary Absolute*,
 243 n 49
- Laplanche, Jean, and Serge Leclaire,
 'The Unconscious', 250 n 32
- Larkin, Philip, 'A Study of Reading
 Habits', 200
- 'latency', psychological (see also
 'intermittence'), 113–15
- Lawrence, D.H., 30, 32, 159, 160
Selected Letters, 86
- Leavis, F.R., 1, 27–8, 174, 204
 and conservatism, 253 n 67
English Literature in Our Time and the
University, 46, 217
Education and the University, 256 n 23
The Great Tradition, 58
 'Literary Criticism and Philosophy',
 203
 'Reality and Sincerity', 22
 'The Responsible Critic', 23, 51,
 158, 170–2, 256 n 19
 "'The Secret Shares'", 141–2
 'The Shadow-Linc', 141
- liberal humanism, literary-theoretical,
 6, 10, 24, 80–6, 167, 210, 216–17

- McGann, Jerome J., 160, 170, 194
The Beauty of Inflections, 152–62, 213
Social Values and Poetic Acts, 155–8, 175
- Macherey, Pierre, *A Theory of Literary Production*, 18–19, 200, 209–11
- MacIntyre, Alasdair, 63–78, 79, 88, 195
After Virtue, 63–5, 67–8, 74–6
- Mandelstam, Nadezhda, *Hope Against Hope*, 36
- Mann, Thomas,
 ‘Freud and the Future’, 95, 96
Joseph and His Brothers, 36
- Marvell, Andrew, ‘Horatian Ode’, 172
- Melville, Herman, *Moby-Dick*, 81–2
- Miller, J. Hillis, ‘Presidential Address 1986’, 4–7, 213, 239 n 2
- Milner, Marion, *On Not Being Able to Paint*, 117, 118, 126, 251 nn 34 and 42
- Nabokov, Vladimir, 60
 on pornography, 246 n 13
Lolita, 60–62, 215–16, 246 n 14
 ‘On a Book Entitled *Lolita*’, 62, 246 n 13
- New Criticism, the, 1, 4
- New Historicism, 4–6, 15, 42, 145–6, 150–60, 170–1, 175, 176, 239 n 2, 256 n 21
- Newman, Cardinal John Henry, *The Idea of the University*, 17, 50–1
- Nietzsche, Friedrich, 172, 247 n 26
- Nussbaum, Martha, 78–94
Love’s Knowledge, 78–9, 82–90
- object relations, in psychology, 120–8
- Parry, Milman, 173, 256 n 24
- Pasternak, Boris, *Dr Zhivago*, 251 n 46
- Piercy, Marge, *Woman on the Edge of Time*, 199
- Plato, 65, 79–80, 89
- Polanyi, Michael,
 and ‘incubation’, 115–7, 123, 126
Personal Knowledge, 115
- Pope, Alexander, ‘Epistle to Burlington’, 168–9
- ‘positions’ (Kleinian: paranoid-schizoid and depressive), 120–22, 130, 135
- post-structuralism, 1–4, 248 n 4
- Proust, Marcel, *Remembrance of Things Past*, 57, 60
- Richardson, Samuel, *Clarissa*, 176
- Ricoeur, Paul, 189–99
 and the ‘Gegenüber’, 192–7
The Conflict of Interpretations, 248 n 4
Hermeneutics and the Human Sciences, 197
Time and Narrative, 189–97
- Riffaterre, Michael,
 ‘Compelling Reader Responses’, 222
Fictional Truth, 109, 177
- Rorty, Richard, 51–63, 66, 79, 82, 84, 88, 139, 183, 196, 247 n 26
Contingency, Irony, and Solidarity, 52–61
Essays on Heidegger and Others, 49, 52, 53, 55, 58–9, 66, 245 n 9, 247 n 26
- Said, Edward, *Orientalism*, 183–5
- Segal, Alex,
 ‘“The Intentional Fallacy” Deconstructed’, 241 n 21
 ‘The Pen and the Voice’, 241 n 21
- Segal, Hanna, 127–8, 135–6, 143
Dream, Fantasy and Art, 122–3, 124, 126, 127, 129
Introduction to the Work of Melanie Klein, 250 n 20
The Work of Hanna Segal, 121–6, 128, 143
- Shakespeare, William, 45, 166
Hamlet, 82, 87–8, 92, 99–100, 105, 166
I Henry IV, 169
King Lear, 77, 92, 163–9
Macbeth, 165, 249 n 10, 256 n 22
- Sinyavsky, Andrei (a.k.a. ‘Abram Tertz’), 199
- Solzhenitsyn, Alexander, 27, 172
- Sophocles, *Antigone*, 64–5
- ‘story-telling animal’, man as, 65–78
- structuralism, 1, 178–9, 181

- Taylor, Charles, 63–78, 79, 88
Sources of the Self, 66–8, 76–8
- Thackeray, William Makepeace,
Pendennis, 245 n 5
- Tolstoy, Leo, 80, 83–4, 204–5, 207
- Trilling, Lionel, *The Liberal
 Imagination*, 97, 100, 104, 126
- Veeseer, H. Aram, *The New Historicism*,
 153, 164
- volition, in works of literature, 36–9,
 109, 110, 240 n 10
- White, Hayden, 178–89, 195
 and four-part intellectual structures,
 185, 257 n 44
The Content of the Form, 67, 178,
 186–8, 191, 198, 202
- ‘Figuring the Nature of the Times
 Deceased’, 178, 188
- Metahistory*, 179–80, 182–3, 185–6
- Tropics of Discourse*, 178–82, 185–8
- Winnicott, D.W., *Playing and Reality*,
 112
- Wollheim, Richard,
Art and Its Objects, 176
Freud, 116
On Art and the Mind, 100
- Woolf, Virginia, *To the Lighthouse*,
 117–19
- Wordsworth, William, 90, 198,
 255 n 16
 preface to *Lyrical Ballads*, 105, 251,
 258 n 51
The Prelude, 121, 125