Contents

Notes on contributors

Acknowledgements

Introduction
*Miles Leeson with Emma V. Miller*

Part I Behind closed doors

1 Text, image, audience: Adaptation and reception of Andrea Newman’s *A Bouquet of Barbed Wire* (1969)
*Frances Pheasant-Kelly* 21

2 Assuming a ‘manly position’: The crisis of masculinity in Ian McEwan’s early fiction
*Justine Gieni* 47

*Rebecca White* 69

Part II Incest and the child protagonist

4 ‘The word is incest’: Narrative, affect and judgement in and across the *Lolitas*
*Matthew Pateman* 97

5 Appropriate or anathema? The representation of incest in children’s literature
*Alice Mills* 117
6 ‘[B]orn to make a real life, however it cracks your heart’: Creative women and daydreaming in Margo Lanagan’s *Tender Morsels* (2008) 133

*Emma V. Miller*

**Part III  Incest as a political conceit**

7 The desire for power and the power of desire: The case of Pier Paolo Pasolini 161

*Michael Mack*

8 ‘Our close but prohibited union’: Sibling incest, class and national identity in Iain Banks’s *The Steep Approach to Garbadale* (2007) 180

*Robert Duggan*

9 Is posthuman incest possible? Science fiction and the futures of the body 198

*Alistair Brown*

**Part IV  The rhetoric of narrating incest**

10 ‘Is’t not a kind of incest?’ Metaphor and relation in the poetry of Ted Hughes and Sylvia Plath 225

*Charles Mundye*

11 ‘[T]he thing that makes us different from other people’: Narrating incest through ‘différance’ in the work of Angela Carter, A.S. Byatt and Doris Lessing 246

*Emma V. Miller and Miles Leeson*

12 Avuncular ambiguity: Ethical virtue in Iris Murdoch’s *The Black Prince* (1973) and Simone de Beauvoir’s *The Mandarins* (1954) 269

*Miles Leeson*

Index 289