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<sup>1</sup> *Sammy and Rosie Get Laid*. London: Faber & Faber, 1988. 69. Hereafter cited as *Sammy*.

<sup>2</sup> Alan Ayckbourn. *Henceforward*. London: Faber & Faber, 1988. 13,15.

<sup>3</sup> Jonathan Raban, *For Love & Money: A Writing Life*. New York: Harper and Row, 1989. 263. Hereafter cited as *Love*.

<sup>4</sup> Brian Barry. "The Continuing Relevance of Socialism" (1988). Reprinted in *Democracy, Power and Justice: Essays in Political Theory*. Oxford, Clarendon Press, 1989. 526.

<sup>5</sup> *The British Experience 1945-1975*. Harmondsworth, Middlesex: Penguin Books, 1979. 246. Hereafter cited as *Experience*.

<sup>6</sup> For two useful accounts, see Paul Addison, "The Road from 1945," and Peter Hennessy, "The Attlee Governments, 1945-51," in Peter Hennessy and Anthony (eds.) *Ruling Performance: British Governments from Attlee to Thatcher*, (Oxford and New York: Basil Blackwell, 1987). The volume as a whole can be recommended as a coherent series of highly readable and informative accounts of successive governments, accompanied by useful chronologies of important events. The questions "What went wrong, and when?" inform each of the chapters, which contain brief but useful discussions of the primary and secondary sources available to the authors and full scholarly annotation.

<sup>7</sup> Brian Barry. "Is Democracy Special?" (1979). Reprinted in *Democracy, Power and Justice: Essays in Political Theory*. Oxford, Clarendon Press, 1989. 58.

<sup>8</sup> Quoted by Arthur Marwick, *Culture in Britain Since 1945*. Oxford and Cambridge, MA: Blackwell, 1991. 68. Hereafter cited as *Culture*.

<sup>9</sup> *British Society Since 1945*. Harmondsworth, Middlesex: Penguin Books, 1982. 271, 277. Hereafter cited as *Society*.

<sup>10</sup> *Resources of Hope*. London: Verso, 1989. 161-2. Hereafter cited as *Resources*.

<sup>11</sup> Malcolm Bradbury's *The Modern British Novel* includes a brief but fairly comprehensive survey of novels from the period I am mainly concerned with, as does Alan Massie's *The Novel Today*. Both include serviceable bibliographies, although Massie's is restricted to novels while Bradbury's includes both critical and historical works. D. J. Taylor's *After the War: The Novel and England since 1945* is a more detailed treatment of the period than Bradbury's, although from my critical perspective its value is limited by its author's conviction that all good novels are novels of character, that the form reached its zenith in the nineteenth century, that contemporary novels are lamentably inferior to their precursors insofar as they deviate from Victorian norms, and that this inferiority is finally to be explained by the debased conditions of modern life and thought, to say nothing of feeling. Taylor's *A Vain Conceit* (London: Bloomsbury, 1989) is similarly quirky but entertaining and informative. Alison Lee's *Realism and Power: Postmodern British Fiction* (London and New York: Routledge, 1990) is an intelligent and incisive study from a critical viewpoint diametrically opposed to Taylor's, in that Lee approvingly singles out for critical attention novels which challenge those assumptions of realist fiction that Taylor thinks indispensable to its success. Alan Sinfield's excellent *Literature, Politics and Culture in Postwar Britain* is much more sophisticated than

Taylor's book in its analysis of the broader socio-historical conjuncture, but its emphasis is on the earlier postwar decades. Interesting and useful studies of novels from this earlier period include Neil McEwan's *The Survival of the Novel: British Fiction in the Later Twentieth Century* (Totowa, New Jersey: Barnes and Noble, 1981); David Leon Higdon's *Shadows of the Past in Contemporary British Fiction* (Athens: University of Georgia Press, 1984); and Patrick Swinden's *The English Novel of History and Society, 1940-80* (New York: St. Martin's, 1984). More recent studies of the treatment of history in contemporary British novels are McEwan's *Perspective in British Historical Fiction Today* (Wolfeboro, New Hampshire: Longwood, 1987), and Margaret Scanlan's *Traces of Another Time: History and Politics in Postwar British Fiction* (Princeton: Princeton U.P., 1990).

<sup>12</sup> D. J. Taylor. *After the War: The Novel and English Society Since 1945*. London: Chatto & Windus, 1993. xiv.

<sup>13</sup> Martin Amis. *Money: A Suicide Note*. 1984; rpt. New York: Viking Penguin. 220-221.

<sup>14</sup> Harold Pinter. *No Man's Land*. New York: Grove Press, 1975. 20.

<sup>15</sup> Julian Rathbone, *Watching The Detectives*. 1983; rpt. London; Pluto Press, 1985. 89.

<sup>16</sup> A. N. Wilson, *Gentlemen in England*. New York: Viking Penguin, 1986. 239.

<sup>17</sup> Alan Sinfield. *Literature, Politics, and Culture in Postwar Britain*. Berkeley and Los Angeles: University of California Press, 1989. 2, 23-25. Hereafter cited as *Postwar*.

Sinfield's "cultural materialist" analysis of the dynamic post-war social/political/cultural

formation seems to me to be much the most useful and persuasive of recent forays into this field. Arthur Marwick instances Sinfield's cultural materialism as an example of "current trends in cultural studies in Britain" which he finds objectionable:

Whatever the sophistication of contemporary Marxist structuralism and post-structuralism, and however emphatic their rejection of 'vulgar' Marxism's economic determinism, they still take as read certain basic assumptions of traditional Marxism which, in fact, are highly problematic: classes are assumed to be much as Marx decreed them to be, the reality of class conflict to be an ultimate truth, ideology to operate as Marx said it operated, the dialectic to be reality, so that at any time an alternative society is presumed to be in process of formation. (*Culture* 6-7)

Marwick's claim for the superiority of his own "simple text book" rests mainly on what he regards as his more accurate and nuanced concept of class: "What is central to the study of culture is to have a clear and substantiable mapping of class structure as it exists in the society one is studying, which may very well be different from class structure as laid down a priori by Marxist tradition" (7). His study, however, is more useful for its synoptic survey of post-war British "culture" than for its analysis of any of the productions it mentions. Marwick proceeds as if the significance of individual works is somehow indexed in the class backgrounds of their producers; this leads to "analyses" consisting in their entirety of sentences such as "Another important Wednesday Play author was working-class, but Oxford-educated, Dennis Potter, whose *Vote, Vote, vote* for Nigel Barton took a working-class lad through Oxford into Labour politics" (89-90). The inadequacy of this procedure becomes obvious to Marwick himself when he comes

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to survey "the world of making and enjoying music;" his class-analysis collapses into what a Marxist perspective, traditional or non-traditional, would recognize as bourgeois mystification: "That world could not simply be mapped along lines of class: the sources of cultural practice come from deep in the human spirit" (99).

<sup>18</sup> Frank Kermode, *The Sense of An Ending: Studies In The Theory of Fiction*. New York: Oxford University Press, 1967. 140.

<sup>19</sup> Bernard Levin, *Run It Down The Flagpole*. New York: Atheneum, 1971. 9. This book was published in England in 1970 under the title *The Pendulum Years*.

<sup>20</sup> Robin Blackburn, "The Rise of the Blimp Pundit". *The New Review* IV, 38: March 1978. 42.

<sup>21</sup> Richard Critchfield, *An American Looks at Britain*. New York: Doubleday, 1990. 25.

<sup>22</sup> See, for example, Fiske and Hartley, *Reading Television*. London: Methuen, 1978.

<sup>23</sup> Stuart Hood. *On Television* 3rd ed. London: Pluto Press, 1987. 37. Hereafter cited as *Television*.

<sup>24</sup> See *The New Review*, III, 26.

<sup>25</sup> Raymond Williams. *Writing and Society*. 1983; rpt. London: Verso, 1991. 12-13.

<sup>26</sup> Malcolm Bradbury. *Cuts*. London: Arena, 1988. 91.

<sup>27</sup> Malcolm Bradbury. *No, Not Bloomsbury*. London; Deutsch, 1987. 369-70.

<sup>28</sup> Raymond Williams. *Marxism and Literature*. Oxford and New York: Oxford University Press, 1976. 133. Hereafter cited as *Marxism*.

<sup>29</sup> Williams has recently been accused by Philip Goldstein in *The Politics of Literary Theory: An Introduction to Marxist Criticism* (Tallahassee: Florida State University

Press, 1990), of being "apolitical" and "humanist" because he appears to believe in the unmediated nature of personal experience: "While Althusser and Foucault root ideological discourse in institutions that reproduce it at both the formal and the experiential levels, Williams considers ideology a property of institutions and not of concrete, individual experience" (92); this argument cites a passage (Williams, *Marxism* 132), in which Williams explains his term "structures of feeling." It seems worth pointing out that Williams is not so naïve. He does indeed regard the "social content" of art and literature as being of a "present and affective kind," but it is clear from the passage quoted in my text (and which in Williams appears on the page following the one to which Goldstein takes such exception) that "present" here does not carry the metaphysical contraband which Goldstein is so eager to sniff out. As early as *Culture and Society, 1780-1950* (1958; rpt. New York: Harper Torchbooks, 1966), Williams maintained that systems of belief were lived. The hegemonic ideology is precisely the one that is lived, which is why an oppositional ideology, a challenge to hegemony, is at a disadvantage; it will seem abstract: "There is always a system of some kind: one system may be established and therefore confused with permanent 'human nature'; another system may challenge it and may be called, because it is still in the stage of doctrine, dogmatic and abstract. The argument against system as such is either fretful or ignorant" (58-9). This shows that Williams does not elevate "experience" over "system," — far from it; to do so is to acquiesce in the strategy whereby socialism is dismissed as "utopian" because 'human nature' as we know from 'experience' precludes socialism's success. It also explains why Williams himself wrote novels.

<sup>30</sup> Mikhail Bakhtin, *The Dialogic Imagination*. Austin: University of Texas Press, 1981.

See especially the essay entitled "Discourse in the Novel."

<sup>31</sup> Jonathan Culler. *Structuralist Poetics*. Ithaca NY: Cornell UP, 1975. 189.

<sup>32</sup> Roland Barthes. *S/Z*. Translated by Richard Howard. New York: Hill and Wang, 1974.

<sup>33</sup> Quoted (and translated?) from her *L'Ere du Soupçon* by Allan Massie in *The Novel Today*. London and New York: Longman, 1990. 6. Hereafter cited as *Novel*.

<sup>34</sup> Allan Massie. *The Novel Today*. London and New York: Longman, 1990. 6. Hereafter cited as Massie.

<sup>35</sup> Giles Gordon, quoted by Massie, 3.

<sup>36</sup> Fredric Jameson. "Cognitive Mapping," in *Marxism and the Interpretation of Culture*, ed. Nelson and Grossberg. Urbana and Chicago; University of Illinois Press, 1988. 353, 349.

<sup>37</sup> Bernard Bergonzi. *The Situation of The Novel*. 1970; 2nd ed. London: Macmillan, 1979. 26. Hereafter cited as *Situation*. Bergonzi is citing Robbe-Grillet's *Snapshots and Towards a New Novel*, published in England by Calder and Boyars in 1965. Robbe-Grillet's claims would receive greater elaboration — and influence — through the works of Roland Barthes (e.g. *S/Z*).

<sup>38</sup> William H. Gass. *Fiction and the Figures of Life*. 1971; rpt New York: Vintage, 1972. 23.

<sup>39</sup> Peter Ackroyd. *Notes For A New Culture: An Essay on Modernism*. New York: Barnes and Noble, 1976. 146-147.

<sup>40</sup> The selection of essays included by Malcolm Bradbury in *The Novel Today* (Manchester: Manchester U.P, 1977) provides a valuable rehearsal of the traditional vs. experimental debate as it existed in the 1970s, while Bradbury's introduction is a masterly summary that places it in a wider historical context.

<sup>41</sup> Edmund J. Smyth, ed. *Postmodernism and Contemporary Fiction*. London: Batsford, 1991. 9.

<sup>42</sup> A. S. Byatt. "People in Paper Houses." 1979; rpt in *Passions of the Mind: Selected Writings*. London: Vintage, 1993. 167.

<sup>43</sup> As Alison Lee reminds us, many so-called Realist novels are quite different from what Realist theory would have them be: "The doctrine of impersonality, as well as other Realist theories, is often espoused by authors in their critical writings while their novels attest to an opposing practice.... Novels of the period [the nineteenth century] which are even now reputed to be examples of high Realism — particularly those by George Eliot, Gustave Flaubert, and Henry James — are certainly aware of their own artifice and their own processes, even if their authors, in their own non-fiction texts, take a different view" (*Realism and Power: Postmodern British Fiction* [London and New York: Routledge, 1990], 9-10). D. J. Taylor puts it even more bluntly: "Increasingly, looking at the



'realist' masterpieces of the Victorian age you are led to the conclusion that there is no such thing as realism" (*A Vain Conceit*, 12).

<sup>44</sup> David Lodge draws attention to the difference and suggests why it has been so often elided: "... it is difficult to conceive of there being a conflict of interests between the novel and realism — whether one uses that elastic term primarily in a formal sense (as I do), to denote a particular mode of presentation which, roughly speaking, treats fictional events as if they were a kind of history, or in a more qualitative sense, to denote a literary aesthetic of truth-telling. For most of the novel's life-span, one of these notions of realism has tended to imply the other" (*The Novelist at the Crossroads* [Ithaca, NY: Cornell, 1971], 4).

<sup>45</sup> For example, Patricia Waugh's discussion of "a sub-category of metafictional novels" which insert "real historical events or personages into an overtly fictional context" speaks of them as if their only function is to expose "the fictional construction of history" (*Metafiction: The Theory and Practice of Self-Conscious Fiction* [London and New York : Methuen, 1984; 104-108]). The danger of this emphasis is clear from her treatment of E.L. Doctorow's *The Book of Daniel*, where the twin suggestions that "history is the ultimate fiction we are all living" and that "our personalities are finally always constructed out of ideology" are held to warrant the conclusion that "individual heroism and sacrifice in a political cause is therefore ultimately futile" (107). Although this view is implicitly alleged to follow from the poststructuralists' arguments about "reality," it is really a misunderstanding of those arguments. Its whiff of despair

(“ultimately futile”) emanates from a sense of loss of that transcendental signified towards which the words *ultimate*, *finally* and *ultimately* are gesturing, and it is therefore a manifestation of the “nostalgia for origins” that characterises not poststructuralism but the very assumptions that poststructuralism is critiquing. The point of the poststructuralist deconstruction of the *history/fiction* or *reality/illusion* binary oppositions is not to leave us with “mere illusion,” with the futility of a life robbed of its “reality” and imprisoned within “fiction” — it is to make us aware that because words and concepts such as *fiction* and *illusion* take their meaning and force from the oppositions within which they function, a poststructuralist critique of *reality* and *history* is simultaneously and necessarily a critique of *illusion* and *fiction*. If (to put it crudely) “reality” is different from what we thought it was, so is “fiction:” a recognition of the “fictional” construction of history is grounds for despair only in a reader who has not understood this.

<sup>46</sup> David Lodge stipulated the term “problematic novel” for “the novel which exploits more than one of these modes [novel, non-fiction novel, fabulation] without fully committing itself to any, the novel-about-itself, the trick-novel, the game-novel, the puzzle-novel, the novel that leads the reader (who wishes, naïvely, only to be told what to believe) through a fair-ground of illusions and deceptions, distorting mirrors and trap-doors that open disconcertingly under his feet, leaving him ultimately not with any simple or reassuring message or meaning but with a paradox about the relation of art to life” (*The Novelist at the Crossroads*, 2). Alison Lee’s reading of Julian Barnes’ *Flaubert’s Parrot* as a modest example of this kind is very persuasive (*Realism and*

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*Power* 36-40), while her similar interpretation of Peter Ackroyd's *Hawksmoor* seems to me incomplete because it ignores the extent to which that novel implicitly proposes a different interpretation of history from the one it is subverting. The power of Ackroyd's novel derives not from its postmodern "trickiness" but from its author's interest in something beyond postmodern trickiness: as A.S. Byatt has maintained, "to be 'good', whatever form you use, takes more primitive gifts of curiosity and greed, about things other than literature. That these gifts are harder to discuss in academic essays is maybe part cause of our contemporary unease" ("People in Paper Houses" in *The Contemporary English Novel*, ed. Malcolm Bradbury and David Palmer [Stratford-upon-Avon Studies 18; London: Edward Arnold, 1979], 41.

<sup>47</sup> Linda Hutcheon discusses historiographic metafiction at length in *A Poetics of Postmodernism: History, Theory, Fiction* (New York and London: Routledge 1988) and in *The Politics of Postmodernism* (New York and London: 1989). Although she rightly foregrounds postmodernism's questioning of "history" and how we come to know it, she also recognizes that in postmodern novels such as those of Márquez and Rushdie, "It is not simply a case of novels metafictionally revelling in their own narrativity or fabulation; here narrative representation — story-telling — is a historical and a political act. Perhaps it always is" (*The Politics of Postmodernism*, 51).

<sup>48</sup> Linda Hutcheon. *Narcissistic Narrative: The Metafictional Paradox*. Waterloo, Ontario: Wilfrid Laurier UP, 1980. 5, 140.

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<sup>49</sup> Alison Lee. *Realism and Power*. 4. Lee argues that the references to Hawksmoor's six London churches function only to "create an illusion of 'reality'" which the novel then deconstructs (36).

<sup>50</sup> David Watkin. *English Architecture: A Concise History*. New York and Toronto: OUP, 1979. 117-8.

<sup>51</sup> Emil Kaufmann. *Architecture in the Age of Reason: Baroque and Post-Baroque in England, Italy, and France*. 1955; rpt. New York: Dover, 1968. 19.

<sup>52</sup> Emil Kaufmann argues that beyond the main trends in eighteenth-century English architecture (English Baroque, English Palladianism, Neoclassicism, and Romanticism), "there were powerful undercurrents which remained unnoticed, but which were to foretell the direction architecture was to take in the future.... It may be asked why these currents were ignored by practically all historians...." (*Architecture in the Age of Reason*, 3). Kaufmann's Hawksmoor is by no means "a typical representative of the Baroque" (20) but an architect who, like his occasional collaborator Sir John Vanbrugh, "opposed the Baroque system in the strongest way" (18-19), failing to found a school because he and Vanbrugh were "too bold for their time" (20).

<sup>53</sup> In its effectivity, this does not seem to me so very different from the nineteenth-century historical novel's use of historical referent, even though the postmodern novel will profess to conceive the ontological status of its referent very differently. Citing Barbara Foley to the effect that the nineteenth-century historical novel introduces world-historical figures in order to lend "an aura of extratextual validation to the text's generalizations and judgments," Linda Hutcheon comments that in the postmodern

novel, those generalizations and judgments “are promptly undercut and questioned by the revealing of the true intertextual, rather than extratextual, identity of the sources of that validation” (*A Poetics of Postmodernism*, 120). This, strictly speaking, may well be the case, but I am arguing that the postmodern “historiographic metafiction” is nevertheless availing itself of the authority to be derived from an appeal to the very history whose status it is questioning. This, I suggest, is necessarily so, because “realism” (in the sense of a belief in an empirically verifiable external world) constitutes something like the horizon of thought in our scientific age — if this were not so, there would be little point in the postmodernist project of challenging it.

<sup>54</sup> Ben Okri. *The Famished Road*. London: Jonathan Cape, 1991. “Dad’s boots passed from hand to hand, precipitating many jokes, and were eventually thrown out of the window” (43); “The photographer snored with his nose close to Dad’s rescued boots...” (48).

<sup>55</sup> Iris Murdoch. *The New Review*. Vol 3 No 32: November 1976. 56.

<sup>56</sup> Iris Murdoch. *The Philosopher's Pupil*. New York: Viking, 1983. 187.

<sup>57</sup> Malcolm Bradbury. *The New Review*. Vol 3 No 33 December 1976. 40.

<sup>58</sup> Martin Amis. *London Fields*. New York: Vintage International, 1991. 367.

<sup>59</sup> D. J. Taylor. *After the War: The Novel and England since 1945*. London: Chatto & Windus, 1993. 166-7.

<sup>60</sup> John Mortimer. "Author's Note." *Paradise Postponed*. Harmondsworth, Middlesex: Penguin, 1986. 9.

<sup>61</sup> Martin Amis. *The Moronic Inferno*. New York: Penguin, 1987. 3.

<sup>62</sup> Francis Bacon. *The Essays*. Ed. John Pitcher. London and New York: Penguin, 1985. 61.

<sup>63</sup> Anthony Powell. *The Strangers All Are Gone: The Memoirs of Anthony Powell, Volume IV*. New York: Holt, Rinehart and Winston, 1982. 4.

<sup>64</sup> The relevance of Aubrey, and the aptness or otherwise of the comparison with Proust, is discussed by Bergonzi (*Situation* 120, 126ff.), and Neil Brennan (*Anthony Powell* [New York: Twayne, 1974], 124ff.). See also Randall Stevenson, *The British Novel Since The Thirties: An Introduction* (Athens, Ga: University of Georgia Press, 1986), 141.

<sup>65</sup> Raban, *Love* 127; Amis, *Memoirs* (New York, Summit Books, 1991), 127.

<sup>66</sup> A.N. Wilson, *Penfriends From Porlock: Essays and Reviews 1977-1986*. New York: Norton, 1989. 112.

<sup>67</sup> Randall Stevenson, *The British Novel Since the Thirties: An Introduction*. Athens, Ga: University of Georgia Press, 1986. 141.

<sup>68</sup> Allan Massie. *The Novel Today: A Critical Guide to the British Novel 1970-1989*. London and New York: Longman in association with the British Council, 1990. 10.

<sup>69</sup> *The Government of the Tongue: Selected Prose 1978-1987*. New York: Farrar, Straus, and Giroux, 1989. 116.

<sup>70</sup> Clive James noted how the last three novels of *The Music of Time* move away from naturalism. *The New Review* III, 29: DATE?, 53.

<sup>71</sup> All quotations from the last three novels are from *A Dance to the Music of Time: Fourth Movement*. Boston: Little, Brown, 1976. This volume collects *Books Do Furnish a Room* (cited in my text as *Books*), *Temporary Kings* (cited as *Kings*), and *Hearing Secret Harmonies* (cited as *Harmonies*), but paginates each novel individually.

<sup>72</sup> Familiar, that is, since Roland Barthes anatomised Balzac's stratagems in *S/Z*.

<sup>73</sup> D. J. Taylor. *After The War: The Novel and England Since 1945*. London: Chatto & Windus, 1993. 42, 47

<sup>74</sup> Wayne Brown. "Caribbean Booktalk: Vidia Naipaul and the Genesis of a Book." *Caribbean Affairs* Vol. 1 No. 4 (October-December 1988), 181.

<sup>75</sup> Patrick Swinden. *The English Novel of History And Society, 1940-80*. New York: St. Martin's Press, 1984. 108.

<sup>76</sup> Antonio Benítez-Rojo. *The Repeating Island*, trans. James Maraniss. Durham N.C and London: Duke University Press, 1992. 92, 94.

<sup>77</sup> Dennis Potter. *The Singing Detective*. London: Faber and Faber, 1986. 140.

<sup>78</sup> Hanif Kureishi. *Some Time With Stephen: A Diary*. London: Faber & Faber, 1988. 65-66.

<sup>79</sup> Beryl Bainbridge. *English Journey: Or, The Road To Milton Keynes*. London: Duckworth/BBC, 1984.

<sup>80</sup> J. B. Priestley. *English Journey*. 1934; Jubilee edition: Chicago; University of Chicago Press. 1984.

<sup>81</sup> Jonathan Raban. *Coasting*. 1986; rpt London; Picador, 1987. 274

<sup>82</sup> J. B. Priestley. *An Inspector Calls*. (acting edition) London: Samuel French, 1948. 42.

<sup>83</sup> Sir Thomas Browne. "A Prophecy." Norman J. Endicott, ed. *The Prose of Sir Thomas Browne*. Garden City, NY: Doubleday Anchor, 1967. 448.

<sup>84</sup> John Le Carré. *Smiley's People*. New York: Knopf, 1980. 78.

<sup>85</sup> Bennett, Alan. *The Old Country*. London: Faber, 1978. 11. The play was first performed in September 1977, and presents a wonderful instance of things being out of place: although every aspect of the setting, dialogue and characters initially suggests that the action is taking place in a quintessentially-English England, the play is set in Russia, in the *dacha* of a fugitive English spy.

<sup>86</sup> Margaret Drabble. *The Ice Age*. 1977; reprinted New York: Popular Library, n.d..

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<sup>87</sup> Paul Brown. "Ducking the issue of racial purity." *Manchester Guardian Weekly*. Vol 153 No. 3 (July 16 1995). 25.



<sup>88</sup> Selvon, Samuel. *The Lonely Londoners*. 1956; rpt. Harlow, Essex: Longman Caribbean Writers Series, 1985. 123.

<sup>89</sup> Jonathon Green, *Them: Voices from the Immigrant Community in Contemporary Britain* (London; Secker and Warburg, 1990), 3-4.

<sup>90</sup> Nazareth, Peter. "Interview with Samuel Selvon." *World Literature Written in English*, 18, 2, (1979), 424; reprinted in Susheila Nasta ed., *Critical Perspectives on Sam Selvon* (Washington DC: Three Continents, 1988), 81.

<sup>91</sup> Kenneth Ramchand, in a 1982 article reworked as an introduction to the 1985 Longman reissue of *The Lonely Londoners*, argues that the novel is not as loose and episodic as it has been portrayed, but he locates a novelistic structure in the development of its "central character," Moses: "the process which the whole book may be said to be about [is] Moses's individuation, and his emergence as a thinking creature...." (18).

<sup>92</sup> E. K. Braithwaite. "Sir Galahad and the Islands." *BIM*, 7, 25 (1957); reprinted in Nasta, 25. Selvon's reader should already be aware that Galahad is not one to shirk his social obligations. When he arrives in England, Moses explains to him ("to find out what kind of fellar he really is") that he is entitled to refuse the jobs the labour exchange finds for him and go on welfare instead, but Galahad isn't even tempted: "Galahad think about all the things that Moses tell him, then he say, 'Boy, I don't know about you, but I new in

this country and I don't want to start antsing on the state unless I have to. Me, I am a born hustler" (41).

<sup>93</sup> Brian Barry. "Self-Government Revisited." 1983. Reprinted in *Democracy, Power, and Justice: Essays in Political Theory*. Oxford: Clarendon Press, 1989. 175.

<sup>94</sup> Reprinted London: Heinemann, Caribbean Writers Series, 1986. 23.

<sup>95</sup> Samuel Selvon. *The Housing Lark*. London: McGibbon & Kee, 1965; rpt. Washington; Three Continents Press, 1990. 145. Pagination is the same in the reprint as in the original.

<sup>96</sup> Selvon, Samuel. *Moses Ascending*. 1975; rpt. London: Heinemann Caribbean Writers Series, 1984.

<sup>97</sup> Andrew Salkey. *Escape to an Autumn Pavement*. London: Hutchinson, 1960.

<sup>98</sup> Quoted by Asa Briggs, "The English: How the Nation Sees Itself" in *Literature and the Modern World*, ed. Dennis Walder (Oxford: OUP, 1990), 191-2. Briggs' essay in this work is an abridgement of his "The English: Custom and Character," which appeared in *The English World*, ed. R. Blake, Thames and Hudson, 1982.

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<sup>99</sup> This occurs in a section excised from the 1984 reprint from which, for the reader's convenience, I elsewhere quote. It can be found on 109 of the original edition (London: Heinemann, 1934).

<sup>100</sup> Graham Greene. *The Human Factor*. 1978; rpt London: Heinemann and The Bodley Head (Collected Edition), 1982. 12.

<sup>101</sup> Citing Franco Moretti's *Signs Taken For Wonders* (London: Verso, 1983), Alison Lee makes the point succinctly: "What is seen as the usual transparency of human communication, in these stories, is criminally ruptured, resulting in a chaos of 'semantic ambiguity'" (*Realism and Power*, 67). Moretti describes Sherlock Holmes as the detective "who cannot go wrong, because he possesses the stable code, at the root of every mysterious message — mysterious, that is, for the reader, who is kept in the dark with regard to the code, while Holmes takes in the only possible meaning of the various clues in a glance.... Holmes is... the great *doctor* of the late Victorians, who convinces them that society is still a great *organism*: a unitary and knowable body" (revised edition; London: Verso, 1988, 145).

<sup>102</sup> A. N. Wilson. *A Bottle in the Smoke*. 1990; rpt. London: Penguin, 1992. 1.

<sup>103</sup> Salman Rushdie. *The Satanic Verses*. New York: Viking, 1989. 260.

<sup>104</sup> Penelope Lively. *Moon Tiger*. 1987; rpt. London: Penguin, 1988. 22.

<sup>105</sup> From *Areopagitica* (1644). Douglas Bush ed. *The Portable Milton*. 1949; rpt. Harmondsworth, Middlesex, & New York: Penguin, 1985. 192.

<sup>106</sup> G. M. Trevelyan. *A Shortened History of England*. 1942; rpt. London & New York: Penguin, 1970. 14, 559.

<sup>107</sup> Graham Swift. *Last Orders*. London: Picador, 1996. 56.

<sup>108</sup> Malcolm Bradbury. *The Modern British Novel*. London: Secker and Warburg, 1993. 432.

<sup>109</sup> Isabel Colegate. *The Shooting Party*. New York: Viking, 1980.

<sup>110</sup> See D. J. Taylor's *After the War: The Novel and England since 1945* (London: Chatto & Windus, 1993), for a discussion of this literary phenomenon as one of "The Literary Consequences of Mrs. Thatcher" (Chapter 12, 271 ff.)

<sup>111</sup> Jon Elster. *An Introduction to Karl Marx*. Cambridge and New York: Cambridge University Press, 1986. 22. Elster discusses the question of methodological individualism versus methodological holism here and, at greater length, in *Making Sense of Marx* (Cambridge and New York: Cambridge University Press, 1985).

<sup>112</sup> Leslie Fiedler. *Love and Death in the American Novel*. revised edition: New York: Stein and Day, 1966. 140.

<sup>113</sup> Peter Ackroyd. *Hawksmoor*. 1985; rpt. London: Abacus (Sphere Books), 1987. 17.

<sup>114</sup> Peter Ackroyd. *English Music*. London: Hamish Hamilton, 1992. 1.

<sup>115</sup> Lyndsay Clarke. *The Chymical Wedding: A Romance*. London: Jonathan Cape, 1989. 221.

<sup>116</sup> Peter Ackroyd. *The House of Doctor Dee*. London: Hamish Hamilton, 1993. 125.

<sup>117</sup> Salman Rushdie. *The Satanic Verses*. New York: Viking, 1989. 41.

<sup>118</sup> Raphael Samuel. *Theatres of Memory*. London and New York: Verso, 1994. 429-431.

<sup>119</sup> Angela Carter. *Love*. 1971; reprinted London and New York: Penguin, 1988. 72.

<sup>120</sup> Angela Carter. *Heroes and Villains*. 1969; reprinted London and New York: Penguin, 1981. 1.

<sup>121</sup> Margaret Drabble. *The Ice Age*. 1977; reprinted New York: Popular Library, n.d. 72.

<sup>122</sup> Tom Paulin. "Ice Sage." *The New Review* 4, 43 (October 1977). 58-59.

<sup>123</sup> Margaret Drabble. *The Middle Ground*. New York: Knopf, 1980. 130.

<sup>124</sup> Mary Douglas. *Purity and Danger: An Analysis of Concepts of Pollution and Taboo*. New York and Washington: Praeger, 1966. St. Catherine and Sartre are to be found on pages 7 and 38 respectively. In Douglas' text St. Catherine believed that "Sound hygiene was incompatible with charity, so she deliberately drank off a bowl of pus."

<sup>125</sup> For an interesting summary of the critical bewilderment and censure that greeted *The Middle Ground* when it was published — and for a staunch defense of the novel against its detractors — see Pamela S. Bromberg. "Narrative in Drabble's *The Middle Ground*: Relativity versus Teleology. *Contemporary Literature*. 24 (1983). 468.

<sup>126</sup> Margaret Drabble. *The Radiant Way*. London: Weidenfeld and Nicolson, 1987. 172.

<sup>127</sup> Margaret Drabble. *A Natural Curiosity*. 1989; reprinted New York: Viking Penguin, 1990. 52.

<sup>128</sup> T. S. Eliot. *Collected Poems*. ?

<sup>129</sup> Geoffrey Hill. "Genesis." *Collected Poems*. Oxford: OUP, 1986.

<sup>130</sup> Margaret Drabble. *The Gates of Ivory*. London and New York: Viking, 1991. 137-  
138.

<sup>131</sup> Give citation, check quote.