


THE CAMBRIDGE INTRODUCTION TO

Modern British Fiction, 1950-2000

Dominic Head 著

剑桥文学介绍

现代英国小说 (1950~2000)

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To Dad

*Thank you for the love, the guidance,
and the example*

Victor Michael Head

26.10.31–18.4.01

The Cambridge Introduction to Modern British Fiction, 1950—2000

In this introduction to post-war fiction in Britain, Dominic Head shows how the novel yields a special insight into the important areas of social and cultural history in the second half of the twentieth century. Head's study is the most exhaustive survey of post-war British fiction available. It includes chapters on the state and the novel, class and social change, gender and sexual identity, national identity, and multiculturalism. Throughout Head places novels in their social and historical context. He highlights the emergence and prominence of particular genres and links these developments to the wider cultural context. He also provides provocative readings of important individual novelists, particularly those who remain staple reference points in the study of the subject. In a concluding chapter Head speculates on the topics that might preoccupy novelists, critics, and students in the future. Accessible, wide-ranging, and designed specifically for use on courses, this is the most current introduction to the subject available. It will be an invaluable resource for students and teachers alike.

Dominic Head is Professor of Modern English literature at the University of Nottingham and was formerly Reader in Contemporary Literature and Head of the School of English at the University of Central England. He is the author of *The Modernist Short Story* (Cambridge, 1992), *Nadine Gordimer* (Cambridge, 1994), and *J. M. Coetzee* (Cambridge, 1997).

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January 2001

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Introduction

This is a book that is devoted to the discussion of fiction – reference is made to more than a hundred novelists, and to some two hundred fictional works. I am concerned chiefly with novels, but I also discuss significant works of shorter fiction. My aim has been to produce a history of post-war fiction in Britain that places the literary texts centre stage, and that allows them, rather than a predetermined critical agenda, to reveal the significant patterns and themes in the literary culture. Inevitably, one's own critical perspective is fashioned by a particular intellectual climate, but the withholding, or (at least) the judicious deployment, of favoured critical frameworks is often a necessary part of uncovering the significance of a novel. One needs to bear in mind that the theoretical preoccupations that have become dominant in the academy since 1980 – and that may be overtly alluded to in the work of a Carter, a Rushdie or a Winterson – had no relevance to the novelists of the 1950s and earlier 1960s, whose work unfolded against a very different cultural and intellectual background.

At the beginning of such a project, however, some kind of general framework for reading is required, most especially to explain what is unique to the novel as a form of knowledge, and to help justify the claim, which underpins this work, that the novel in Britain from 1950–2000 yields a special insight into the most important areas of social and cultural history. The survey as a whole stands as a full justification of this claim; but to sketch a short explanation I can do no better than turn to a novel for a suggestion about the effects of narrative fiction.

In John Fowles's *Daniel Martin* (1977) there is an important symbolic scene at an abandoned site of Amer-Indian habitation in New Mexico. Daniel Martin, on a quest for personal authenticity, and the means by which this quest might be advanced in the form of a novel, sees the ancient site of Tsankawi as hugely significant to his goals. He begins to long for a particular kind of medium, 'something dense, interweaving, treating time as horizontal, like a skyline; not cramped, linear and progressive'. The longing is inspired by the ancient inhabitants of Tsankawi, and 'their inability to think of time except in the present, of the past and future except in terms of the present-not-here'. This approach to temporality creates 'a kind

of equivalency of memories and feelings, a totality of consciousness that fragmented modern man has completely lost' (p. 371).

What Fowles does here is identify the key element of the novel in a secular, individualistic age; for this is a medium that follows a notional present in the life of one or more characters, but traces necessary connections with the 'past' and 'future' experiences in this imagined life, in the course of narrative exposition. Since this temporal interplay is compressed in a (relatively) short narrative span, the structure of the novel is one that demonstrates the horizontality of time, and can deliver the complete temporal consciousness that is sometimes felt to be missing in contemporary life, governed by short-term goals and ephemeral cultural forms. This component of the modern novel is, perhaps, that which most clearly accounts for its ability to strike the desired balance between imagination and reality (p. 310). In Daniel Martin's moment of creative epiphany at Tsankawi, the novel's credentials as a vehicle of knowledge are underscored: the novel, through its ability to fictionalize and reimagine, affords a reinvigorating perspective on the real. And, through its fluid yet cohesive treatment of time, the novel fashions a mode of temporal understanding that is unavailable in other forms of writing, and that assists our comprehension of the individual's ongoing role in social history.

In making this kind of special claim for the post-war novel, I am (partially) supporting Steven Connor's proposition to view the novel since 1950 'not just as passively marked with the imprint of history, but also as one of the ways in which history is made and remade'.¹ I am also working in the spirit of Andrzej Gąsiorek's important demonstration of the ways in which realism has been extended in this period.² In their different ways, Connor and Gąsiorek discover creative impulses that reinvigorate the immediate social function of the post-war novel. In seeking to illustrate that function, however, this book asserts several principles that would seem to be currently unfashionable. First, I am implicitly suggesting that a large sample of novels is a necessity in the attempt to establish a tentative literary history. My selection of two hundred novels, and more than a hundred authors, is, of course, a selective representation of the literary activity between 1950 and 2000; there are inevitable practical constraints – on the number of years one critic can devote to a single project, and on the word-limit for a publishable book – and these have prevented me from ranging still further. But the sample is significantly larger than has been attempted hitherto in comparable surveys, and the representativeness I can claim for this book is bestowed by its attempt at coverage.

I have, however, operated a stringent understanding of the 'social novel', and this brings me to my second principle: the concentration on those works that treat of contemporary history and society, even though such an emphasis may seem to be out of kilter with recent literary fashion. Indeed,

a turn towards the historical novel has been frequently observed in the 1990s, in marked contrast to the gritty working-class realism of the 1950s and 1960s. The career of Beryl Bainbridge would seem to illustrate this development; yet this survey privileges the close observation of social mores in the Bainbridge of *The Bottle Factory Outing* (1974) and *A Quiet Life* (1976) over the later Bainbridge who turned to the broad canvas of public history in works like *Every Man for Himself* (1996), inspired by the Titanic disaster, and *Master Georgie* (1998), set in the time of the Crimean War. I am not disputing that the turn to history can still tell us something very interesting about a writer's own time; but I am suggesting that the claim for the novel's participation in the *making* of cultural history is more justifiable in relation to those works that strike a chord in the public consciousness by virtue of their engagement with the present. *Lucky Jim* (1954) by Kingsley Amis, *Poor Cow* (1967) by Nell Dunn, *The History Man* (1975) by Malcom Bradbury, *Money* (1984) by Martin Amis, and Helen Fielding's *Bridget Jones's Diary* (1996) are all novels – one from each of the five decades, 1950–2000 – that have struck such a chord.

The most unfashionable emphasis (or de-emphasis) in this survey follows from this second principle, and this is the demotion of fantasy and magic realism from its position of pre-eminence in much critical discussion. Again, I am not oblivious to the special access to the contemporary psyche that the initial departure from realism can afford. The huge popularity of J. R. R. Tolkien's *The Lord of the Rings* trilogy (1954–5) is not simply a reflection of a mass desire for escapism. Through the apparent escape, Tolkien's 'Shire' (for instance) can be seen to form an imaginative link with other social developments, such as the emergence of the early Green movement in Britain.³ In a similar connection, I find (in Chapter One) a commentary on the nascent youth culture of the 1950s and 1960s fairly close to the surface of Anthony Burgess's future fable *A Clockwork Orange* (1962). Yet fable is a mode that can also operate in the reverse direction, obscuring particular contextual correspondences, and implying universal truths about human nature: it is a wilful reading which side-steps the revelation of timeless human evil in William Golding's *Lord of the Flies* (1954), for instance.

Two of the problems I have been outlining here – the use of a theoretical perspective to determine rather than facilitate a reading, and the distorting claims that can be made for the flight from realism – are illustrated in the critical interest in Angela Carter. Looking at the vast body of critical material on Carter and Bakhtinian carnival, say, one is struck by a *de facto* cultural misrepresentation, especially where carnival has been used to imply a utopian ideal unhooked from the British context. Bakhtin is a useful theorist of the novel, and Angela Carter is a significant writer; but she does not deserve the status of (by some margin) the most-written-about post-war British novelist.

If the number of academic theses devoted to an author were to be taken as a reliable measure of the author's relative importance, Carter would emerge as the single literary giant of the period. One may legitimately wonder whether or not Carter is being used to illuminate the theory, rather than vice versa.

I do not wish to deny the importance of some theoretical perspectives, or the intellectual impact these have had on writers, especially from the 1980s onwards. Rushdie's allusion to postmodernist critiques of the West in *The Satanic Verses* (1988) obliges an effort of theoretical explication, for instance, as does the apparent extended reference to Donna Haraway in Zadie Smith's *White Teeth* (2000). There is also a sense that some contemporary texts grow organically out of their intellectual milieu and have profound and sustained affinities with theoretical writing. Thus, Homi Bhabha's 'DissemiNation' is an obvious companion piece to *The Satanic Verses*.⁴ This may be no more than to observe that serious literature responds imaginatively to its intellectual climate, but this does make the appropriate application of critical theory a variable, and context-dependent business.

As an example, it is worth remembering that to critics in the 1960s, the influence of existentialism loomed large. Thus James Gindin was prompted to suggest that the perceived iconoclasm of John Wain, Kingsley Amis, and Alan Sillitoe, directed against established religious and political structures, was an attribute of a particular existential *Angst*.⁵ Existentialism certainly had some influence as a point of debate – most notably on the work of Iris Murdoch – but this now seems a less pressing concern. (Gindin's discussion of how a typically working-class defence contributes to a dual mood of simultaneous estrangement and assertion, in the early post-war novel, now seems more pertinent.⁶)

It is necessary, then, to recognize the existence of different period epistemes over a dramatically changing half-century. Such an inclusive perspective resurrects (for example) the class-consciousness of David Storey, the liberal anxieties of Angus Wilson and Malcolm Bradbury, and the social conscience of Margaret Drabble to stand beside those postmodernists whose work has dominated recent critical discussion.

The novel has clearly been shaped by non-literary ideas that go beyond the frame of reference established by the more self-contained intellectual debates. Certainly one of the most dominant contextual factors, with a decisive impact on the novelistic imagination, was the Cold War. Until 1989 and the collapse of communism in Eastern Europe, the fear of nuclear conflict between the US and the Soviet Union was a constant presence in international relations. (Whether the dissipation of these immediate fears in the 1990s is fully justified is debatable, given that the weapons of mass destruction are still extant, often in a state of neglect.) Novelists were often

obliged to think through their themes in terms of the blunt opposition of political systems. In *Daniel Martin*, for instance, John Fowles allows the conflict between East and West to stand as a backdrop to his exploration of individual free will, finally promoting a progressive liberal philosophy in which will and compassion might be seen to inform one another (p. 703). The anxious mood is evoked more explicitly in Angus Wilson's *The Old Men at the Zoo* (1961), where an apocalyptic theme – in this case the vision of a major European war – unsettles Wilson's social comedy, producing an unnerving hybrid style. The fear of apocalypse reaches a culmination in Martin Amis's *Einstein's Monsters* (1987), which begins with a polemical essay designed to prompt a visceral horror in the reader at the prospect of imminent nuclear devastation. It seems incredible that this polemical intent, which was compelling in 1987, could become apparently anachronistic in little over a decade.

This note of caution about historical variability and the importance of context is written with an eye to the propensity of the novel to engage with history. If a claim can legitimately be made for the novel's role in a broader social process of imaginative liberation, its limitations are equally clear. The novel may make a tangible impact on contemporary culture, on our memory of recent social history, and on our perceptions of self-identity; but the novel cannot be said to make identifiable and immediate interventions in given social problems. The 'liberation' in which it participates is a complex process, a combination of a variety of forces and influences within the social superstructure. Thus, one can argue that a sympathetic reading of Sam Selvon in the 1950s may have produced recognition or fresh understanding; but, of course, *The Lonely Londoners* (1956) could not in itself eradicate racism.

Perhaps the most liberating feature of the post-war novel is the democratic conception of art it has come to embody. An increasingly well-educated population makes incremental advances towards an egalitarian literary culture possible, and the mass-market paperback supplies the practical route for its transmission.⁷ It is the form of the novel, however, that gives it the uniquely privileged position of a serious art form – the novel is the major literary mode at the end of the twentieth century – and yet one that is *ordinary*. Anyone literate can become a novelist; and anyone who is sufficiently well read could even become a good one. There are no arcane rules of expression, since the novel, by its very nature, is a form that continually evolves; and in the computer age, generating the text of a novel is a simple enough matter. At the end of the century, it seems that the Internet, and the ebook, bucking the trend towards publishing conglomerates, could put publishing back into the hands of authors.

More important than this, however, is the status of the social novel as a form of discourse that can reach into all other areas of social experience.

Here there is a direct bridge between the seriousness of novels that scrutinize the status quo, and less reflective expressions of popular culture. The post-war novel has done much to discredit a rigid distinction between 'high' and 'low' culture, and, indeed, the prominent protagonists, from Jim Dixon to Bridget Jones – characters that have been rightly seen to typify new social moods – have invariably had popular, or at least middlebrow tastes.

The novel, in short, has managed to cultivate a new intellectual space: it is the middlebrow art form *par excellence*, with unique and unrivalled access to every corner of social life, but a form that retains that 'literary', or serious quality, defined as the ability to deliberate, or to stimulate reflection on social and cultural questions. Reviewing British fiction of the 1980s, D. J. Taylor, a prominent and important critic, detected a widening gap between 'the novel of ideas and the (usually comic) novel of action', or, put more crudely, between 'drawing-room twitter and the banana skin'.⁸ My sense is that this gap between the novel of ideas and the more popular (especially comic) novel has become less, rather than more, distinct in the post-war years, as a natural consequence of the gradual democratization of narrative fiction.

Successive critics of the novel in Britain, and especially England, have been less sanguine about its state of health, however. Arthur Marwick states the social historian's view that the novel in the immediate post-war period is 'fading', characterized by 'a national, even parochial quality' in the inward-looking manner of contemporary political thought; and throughout the period literary critics have found cause for concern about the novel's future.⁹ There is, for example, a perceived moment of crisis in David Lodge's famous declaration from 1969 that the 'English novelist' then stood at a crossroads, faced with the alternative routes of fabulation and experimental metafiction. Lodge's advice was to go straight on, remaining on the road of realism and adhering to the liberal ideology it enshrines.¹⁰

More pessimistic was Bernard Bergonzi's assessment of 1970, that 'English literature in the fifties and sixties has been both backward- and inward-looking', indicating that 'in literary terms, as in political ones, Britain is not a very important part of the world today'. Preoccupied with parochial matters, and less innovative than the novel elsewhere (especially in America), English fiction offers little, Bergonzi argued, 'that can be instantly translated into universal statements about the human condition'.¹¹ He was only able to mount a partial challenge to this overview (as in the case of Lodge, this was based on a defence of English liberalism), so that his negative suggestions retain some of their force. One has to grant, further, that the picture he painted has remained partially true of the post-war novel, notably the preoccupation with parochial themes and topics, and the distrust of experimentation and formal innovation.¹² A focus on the particular, however, need not be taken

to signify an inferior form of attention. As successive chapters in this survey seek to show, just such a focus might well produce a literature that is rich in its social relevance and historical density.

Bergonzi's appraisal set the tone for critical discussion throughout the 1970s, the decade that is generally held to embody the nadir of British fiction, since the gathering economic crisis had a deleterious effect on publishing, and on the range of fiction that found an outlet; but from the longer perspective of literary history (and we may just be able to glimpse this now) it is hard to see how even the 1970s will go down as a period of suppressed creativity. On the contrary, this was a decade which saw the publication of important novels by Iris Murdoch, John Fowles, J. G. Farrell, and David Storey, among others. It also witnessed the first books by Martin Amis and Ian McEwan.

Yet the sense of a literary malaise has persisted beyond the 1970s, with Taylor characterizing the literary scene of the 1980s as 'a sprawling landscape of underachievement', and reformulating Bergonzi's impression of the innate superiority of American fiction.¹³ The critic who most clearly stands in opposition to the Jeremiahs of British fiction is Malcolm Bradbury, who sadly died as I was completing this book; in the course of my research, I have found myself agreeing more and more with his assessment of a vigorous post-war novel, which stands up well to international comparison.¹⁴ The range and diversity I have continued to uncover seems to support this opinion.

An interesting novel in connection with the international reputation of fiction in Britain is Bradbury's own *Stepping Westward* (1965), in which the comparison with the American novel supplies the thematic core. James Walker, a provincial novelist from Nottingham, associated with the Angry Young Men, finds his liberal attitudes tested, and his literary amateurism exposed, when he takes up the post of resident writer at a university 'on the edge of the middle' West (pp. 113–14). Here, the professional approach to analysing and teaching creative writing forces Walker into the first explicit assessment of his own convictions. Bradbury, who subsequently was to pioneer an MA in Creative Writing at the University of East Anglia, a course which produced a number of distinguished novelists, including Ian McEwan and Kazuo Ishiguro, has Walker observe the absence of creative writing courses in English universities (p. 244);¹⁵ but the relative professionalism of the American approach is also subject to scrutiny. The careerist and libertine Bernard Froelich, who has engineered Walker's invitation, seeks also to manipulate Walker's period of tenure as creative writing fellow at Benedict Arnold University. Froelich, who is planning a book on contemporary fiction, intends to write a chapter on Walker and the liberal's dilemma, but only after witnessing the personal dilemma of the English liberal at first hand. Walker walks out of his post when the full implications of Froelich's