

# Notes

## 1 Introduction

1. Their conclusions acknowledge a debt to Elizabeth Wilson's 1980 study *Only Halfway to Paradise: Women in Postwar Britain 1945–1968*.
2. Jackie Stacey in her essay 'Desperately Seeking Difference' similarly balks at the thought of only three available options for the female spectator of narrative cinema: 'masculinisation, masochism, or marginality' (120).
3. As it is figured in Nancy Chodorow's *The Reproduction of Mothering*: 'Men defend themselves against the threat posed by love, but needs for love do not disappear through repression. Their training for masculinity and repression of affective relational needs, and their primarily nonemotional and impersonal relationships in the public world make deep primary relationships with other men hard to come by' (196).

## 2 The Consolations of Conformity

1. Under 'Unified Social Security and the Changes Involved', Section 30, the report reads:
  6. Recognition of housewives as a distinct insurance class of occupied persons with benefits adjusted to their special needs, including (a) in all cases [marriage grant], maternity grant, widowhood and separation provisions and retirement pensions; (b) if not gainfully occupied, benefit during husband's unemployment or disability; (c) if gainfully occupied, special maternity benefit in addition to grant, and lower unemployment and disability benefits, accompanied by abolition of the Anomalies Regulations for Married Women. (paragraphs 107–17)
2. Such a standpoint is nicely demonstrated in an entry in *The Cambridge Dictionary of Philosophy*: 'empiricism, British. See RATIONALISM' (225).
3. The fact that this dynamic lingers today as a means of understanding identity is a telling indication of the way in which theories of selfhood remain dominated by masculine priorities.
4. Bradbury points out in *The Modern British Novel* that Robert is 'plainly C. P. Snow' (320).
5. Wolfgang Iser, *The Implied Reader*; Shlomith Rimón-Kenan, *Narrative Fiction, Contemporary Poetics* (104); Steven Connor, *The English Novel in History: 1950–1995* (9); Garrett Stewart, *Dear Reader: The Conscripted Audience in Nineteenth Century British Fiction* (5–6).
6. The successful creation of this empathy was vital to the success of the novel at a time when working-class literature was emerging as an unfamiliar and exciting category within contemporary English literature. Alan Sinfield has noted how, during the 1950s in England, 'There were writers of lower-class origin, it

was acknowledged, but in the very act of becoming writers they were co-opted to middle-class forms. As Orwell put it, the educated working-class person “writes in the bourgeois manner, in the middle-class dialect ... So long as the bourgeoisie are the dominant class, literature must be bourgeois” (58).

7. It is, of course, important to stress that the process of reader immasculation in *Lucky Jim* is not solely conducted at the level of narrative structure. Alan Sinfield has pointed out the text’s other rudimentary attempts to ‘sneer at the queer’ in references to Professor Welch’s second son, ‘the effeminate writing Michel’, the three-fold repetition of the description implying ‘this were a set collocation in the manner of Anglo-Saxon verse’ (79, 80).
8. Far more troubling than this, perhaps, is the title’s ‘you’ idiom: does ‘taking a girl like you’ constitute the opening gambit in an objective argument that assumes intellectual equality in its female addressee, or, bearing in mind the novel’s deeply unsatisfactory conclusion, is it actually a veiled threat?
9. Kenneth Morgan has pointed out how the entry of Macmillan’s phrase into the iconography of the period is actually the result of routine misinterpretation: ‘Macmillan is popularly supposed to have told a Bedford heckler in 1957 that “You’ve never had it so good”, when in fact he was giving a warning about possible inflation’ (176).

### 3 The Contradictions of Philosophy

1. The phrase echoes Graham Greene’s idea, quoted by Bradbury in *The Modern British Novel*, that ‘with the religious sense went the importance of the human act’ (Bradbury, 2001, 293).
2. And containing, as John Carswell in a letter to *The Times Literary Supplement* pointed out on 14 December 1956, ‘86 major errors [...] and 203 minor errors’ in the quotations of other works (749).
3. The British *Bildungsroman* was of course pioneered to a great extent by female writers (Dorothy Richardson, George Eliot). However the form lends itself to masculine textual appropriation by virtue of its aetiological progression and configuration of the subject as both active and rational.
4. His name provides a tantalising echo of ‘anodyne’: are such sphinx-like proclamations thereby mocked for being soothing but noncommittal?
5. Though the British spy scandals of the 1950s and 1960s cannot of course be considered on a par with the vertigo inspired on the continent surrounding issues of intellectual (and intellectuals’) betrayal, they nonetheless amplified unease surrounding ideas of national loyalty, identity and continuity.

The concept of ‘nation’ provides an interesting comparison to that of ‘gender’. It would be controversial to suggest that the concept of nationhood has any essential link to geographical territory. ‘Nation’ is now accepted as being, in Benedict Anderson’s phrase, an ‘imagined community’. Homi K. Bhabha’s work further analyses this community as inextricably linked with narrative, as the concept of a ‘nation’ is constructed via the isolation of origins, the building and sustaining of continuity through time, summoning of difference and so on, to form the illusion of an ‘organic’ synthesis. Yet the concept of ‘gender’ still stubbornly retains its association with a sexed body and an essential identity.

6. Silverman goes on to trace a movement in Sartre's work from a concept of language as a medium of freedom, to a final concept of a self that is directly communicable in linguistic terms.
7. This section draws upon ideas which were reworked in my article 'The Gaze of the Magus: Sexual/Scopic Politics in the Novels of John Fowles' in *Journal of Narrative Theory* 34.2 (Summer 2004), 207–25. My thanks to the editor for permission to include them here.
8. Peter J. Conradi makes this point in '*The French Lieutenant's Woman*: novel, screenplay, film': 'Whatever their sexual experience or lack of it, his women divide into narrational virgins, secret, impenetrable and unavailable for focalisation; and whores, whose secrecy is violated and whom, thus devalued, the action then rejects' (47).
9. Both of these involve Nicholas's encounters with Lily/Julie – chapters 49 and 58 in the 1977 version – and not with Alison, unique in the first novel in her sexual availability to him. As Urfe's ultimate Romantic destiny, intimacy with Alison, though acknowledged to include shadowy men on the verges of the plot, like Pete, must exclude the immasculated reader.
10. In the 1977 revised edition, 'out' is omitted from the phrase.
11. In the 1977 text, this description is punctuated slightly differently: 'A hundred yards away a blind man was walking, freely, not like a blind man. Only the white stick showed he had no eyes' (Fowles, 1997, 654).

#### 4 Non-Conformity and the Sixties

1. Examples being the abolition of Capital Punishment (1965), the Wolfenden Report on homosexuality (1967), the Abortion Act (1967), and the end of theatre censorship (1968).
2. This is, though, admittedly limited amongst English fiction of the period, with the bulk of the experimentation of this period contained in the work of women (Christine Brooke-Rose, Brigid Brophy, Eva Figs, Ann Quin), 'outsiders' such as the Scot Alan Burns, or in the surge of dramatic writing for the stage and television.
3. It is tempting, too, to fuel this suspicion of a personal claim upon pain with the fact that, as Johnson's biographer Jonathan Coe revealed to Philip Tew, Johnson himself, driven to supply-teaching for economic reasons, commissioned and collected the essays appearing in the novel from his own pupils. Only the pupils' names have been altered (Tew, 2002, note 6, 54).
4. *The Unfortunates*, though unbound, is divided into 27 sections, all unnamed apart from the 'FIRST' and 'LAST'. Following Tew, the sections from which quotations have been taken are identified by their initial phrases.
5. Mary Jacobus in *Reading Woman*, for example, claims that Fish ignores gender as a constitutive element in the interpretive communities he posits, as well as, in the essay 'Is There a Text in This Class?', in his crucial opening 'anec-joke' (83).
6. Though the Government-commissioned Wolfenden Committee's report proposing the decriminalisation of homosexual acts between consenting adult men was published in 1957, it was not until the 1967 Sexual Offences Act that this was passed into law.

7. 'Homosexual activity in the human male is much more frequent than is ordinarily realized [...]. In the youngest unmarried group, more than a quarter (27.3%) of the males have had some homosexual activity to the point of orgasm [...]. The incidence among these single males rises in successive age groups until it reaches a maximum of 38.7 per cent between 36 and 40 years of age' (Kinsey, 1948, 259).
8. It is crucial to remember, of course, that this liberation of female sexuality from conception was a complicated and compromised process, experienced by a generation of women raised in the main not as feminists but as those duty-bound to put the needs and priorities of men first. Dominic Head notes the way in which 'the images of female sexuality in the 1960s were contradictory, [...] "communicating blatantly opposing messages of freedom and subordination". There was a "double oppression" of women in the libertarian talk of the 1960s, where sexual liberation and freedom were a convenient way of facilitating predatory male desires' (2002, 91).
9. Blake Morrison's introduction to the 1996 Penguin revised edition of the novel notes how this final chapter was dropped upon publication in the US in 1962, and only restored on its reprinting there in 1988. That edition included a preface by Burgess entitled 'A Clockwork Orange Resucked', in which he claimed of the abridgement: 'My book was Kennedyan and accepted the notion of moral progress. What was really wanted was a Nixonian book with no shred of optimism in it' (quoted xvii). Morrison wryly notes that Burgess was therefore 'perhaps the first author ever, if his version of events is to be believed, to suffer from an American need for pessimism' (xvii).
10. 'Horrorshow' is a corruption of 'kharashó', the neuter form of the Russian for 'good'.
11. In 1964, B. S. Johnson published a short story entitled 'Perhaps it's these Hormones', a pastiche of the MacInnes mode of teenage narration centring upon Johnno, the 17-year-old manager of his school-friend and teen pop sensation 'Terry Livid'. The story ends: 'And that's about all I can tell you, mate. I suppose you'll bloody well alter it for your paper. Leave out the dirty bits, like. Nothing I ever said to you boys was ever printed just like I said it. Still, this is my last. Any chance of it coming out this Sunday? I need the loot, mate. Bad' (38–9). Crucially, and in contradiction to MacInnes's narrator, Johnno does not write his own story.

## 5 Credit for Confession – Gendered Addressivity in the Contemporary Male-Authored Novel

1. Steven Connor has noted a tendency in many critical considerations of the novel towards what he calls an act of 'cultural repatriation' (107).
2. On 23 November 1956 Eden announced that, on medical advice, he had to take an immediate holiday, and departed for the West Indies to recuperate. He returned to Britain the following month, but tendered his resignation to the Queen on 9 January 1957, citing ill health. The following day, Harold Macmillan accepted the Queen's offer of the post.
3. The first performance of the play was given at the Royal Court Theatre, London on 8 May 1956.

4. Barry Lewis has noted how the novel's central theme of denial is both parodied and enforced by the multiple allusions to the biblical Peter. Stevens denies Lord Darlington on three occasions, and allusions to the crowing of cocks occur throughout the text (98).
5. Morgan quotes the 1971 census record of a proportion of 44.3 per cent non-manual workers to 55.7 per cent manual workers, compared to 52.3 per cent non-manual workers to 47.7 per cent manual workers a decade later (425, footnote).
6. The former novel ends with its hero's renunciation of the possibility of the medical restoration of his libido after a lengthy summation of the utter untenability of the female point of view (285), the latter Martin Amis describes in the autobiographical *Experience* as 'a book of such programmatic gynophobia that for quite a while it was unable to find any American publisher' (177).
7. It is Michel Foucault's work, of course, that has shown so convincingly how these notions of repression and threat are constructed and maintained within various psychiatric, criminological and sociological discourses.
8. Nickname for the young men directed to work in coal mines under the Emergency Powers (Defence) Act, 1940. Ernest Bevin was Minister of Labour and National Service, and under this edict one in ten men called up between the ages of 18 and 25 were sent down the mines.
9. David Savran opens his study of the motif of white male victimhood in recent American fiction, *Taking It Like A Man* (1998), with an epigraph from a 1995 speech by Tom Metzgar, leader of the White Aryan Resistance, which makes the claim: 'As social power decreases faster and faster, state power increases faster and faster. And we see ourselves, if you will pardon the expression, as the new niggers' (3).
10. *Man and Boy* is in fact Parsons's fifth novel – the first, *The Kids*, written while he was still a teenager, was a 'skinhead novel', a genre as fashionably shocking as the 'hoolie novel' around the time of its publication in 1976.

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