

Contents

Acknowledgments		ix
Introduction	ROBERT K. MORRIS	xi
Editor's Note		xxxiii
1. Metaphors of Enclosure: Angus Wilson's <i>The Old Men at the Zoo</i> (1961)	IRVING MALIN	1
2. Leaving the Safety of Myth: Doris Lessing's <i>The Golden Notebook</i> (1962)	BARBARA BELLOW WATSON	12
3. Linguistics, Mechanics, and Metaphysics: Anthony Burgess's <i>A Clockwork Orange</i> (1962)	ESTHER PETIX	38
4. Transatlantic Communications: Malcolm Bradbury's <i>Stepping Westward</i> (1966)	MARTIN GREEN	53
5. Looking for the Simple Life: Kingsley Amis's <i>The Anti-Death League</i> (1966)	BERNARD MCCABE	67
6. The Fool's Journey: John Fowles's <i>The Magus</i> (1966)	MARVIN MAGALANER	81
7. Rosamund's Complaint: Margaret Drabble's <i>The Millstone</i> (1966)	PETER E. FIRCHOW	93

8. The Artist and the Introvert: Nigel Dennis's <i>A House in Order</i> (1966)	ROBERT PHILLIPS	109
9. Myths of Identity: Alan Sillitoe's <i>The Death of William Posters</i> (1965) and <i>A Tree on Fire</i> (1967)	JAMES W. LEE	120
10. Substance into Shadow: V. S. Naipaul's <i>The Mimic Men</i> (1967)	ROBERT K. MORRIS	131
11. England's Greatest Tourist and Tourist Attraction: Andrew Sinclair's <i>Gog, Magog</i> (1967, 1972)	PETER WOLFE	151
12. The Four-Gaited Beast of the Apocalypse: Doris Lessing's <i>The Four-Gated City</i> (1969)	FREDERICK R. KARL	181
Biobibliographies of Authors		200
Notes on Contributors		209