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1 **Part V**
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3 **Writing Now**
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1 16
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 4 Writing Now
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6 *Claire Chambers and Susan Watkins*
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14 This chapter considers the preoccupations and forms that characterize
 15 British women's writing in the new millennium. We argue that these are,
 16 firstly, multiculturalism with its questioning of race, religion, and culture,
 17 and its relationship, if any, to terrorism. Secondly, this chapter will address
 18 the treatment in fiction of the issue of an ageing population, and the
 19 resultant concerns with women's changing roles in relation to employ-
 20 ment, fertility, and childcare. Thirdly, an anxiety about climate change
 21 and environmental catastrophe manifests itself in a renewed interest in
 22 dystopian, post-apocalyptic writing. Finally, we consider the impact of
 23 technological change. The fact that publishing faces its greatest upheaval
 24 since Johannes Gutenberg's fifteenth-century invention of the printing
 25 press is leading to contemporary women's diverse interest in new tech-
 26 nologies, including the internet, ebook and digital publishing, and other
 27 interactive online formats.
 28

29 **Multiculturalism**
 30

31 This millennium opened with Bhikhu Parekh's ground-breaking multi-
 32 culturalism report, *The Future of Multi-Ethnic Britain* (2000), and with the
 33 northern riots of 2001, followed by the 7/7 London bombings of 2005.
 34 Internationally, the events of 9/11 and subsequent assaults on the Middle
 35 East, and Central and South Asia provoked a response from women writ-
 36 ers. These authors engage with matters of multiculturalism, race, religion,
 37 and terror, and with rising concerns about refugees and asylum seekers.
 38 We interpret multiculturalism as at once encompassing the everyday
 39 lived experiences of mixed cultures, races, and religions, and as an aspect
 40 of Britain's changing policy since the late 1960s towards its immigrant
 41 population. Whereas only unashamed racists could object to the first defi-
 42 nition, multiculturalism as policy has come under attack, in recent years,
 43 from both the political Right and the Left. Multicultural policy in the
 44 UK is usually traced back to the 1966 speech of Roy Jenkins, then Labour

1 Home Secretary. In this speech, he argues against an assimilatory ‘melting
 2 pot’ model, stating that Britain instead needs immigration to pivot on
 3 ‘equal opportunity, accompanied by cultural diversity, in an atmosphere
 4 of mutual tolerance’.¹ However, since the Rushdie affair, and gathering
 5 pace as 9/11, 7/7, and the rise of so-called Islamic State prompt difficult
 6 questions about ‘home-grown terrorists’, multicultural policy is judged by
 7 many to have failed.² For example, speaking soon after 7/7, the chairman
 8 of the Commission of Racial Equality, Trevor Phillips, averred that the
 9 policy creates ghettoization, or what he described as the phenomenon of
 10 ‘sleepwalking to segregation’.³

11 From a feminist perspective, Susan Moller Okin controversially argued,
 12 in her important article ‘Is Multiculturalism Bad for Women?’ (1997), that
 13 the radical notion of ‘group rights’ for minorities within multicultural
 14 societies can obfuscate the conservative politics of those who claim to
 15 speak on behalf of these minorities. Okin asserts that this often has severe
 16 fallout on non-Western women as a minority within a minority whose
 17 rights tend to be overlooked: ‘group rights are potentially, and in many
 18 cases actually, antifeminist’.⁴ A dozen years later, Marie Macey reframes
 19 Okin’s titular question as ‘Doing Harm By Doing Good?’, in the subtitle
 20 of her 2009 monograph *Multiculturalism, Religion and Women*.⁵ With a
 21 focus on religion, forced marriage, and notions of democracy amongst
 22 predominantly Kashmiri populations in Bradford, Macey’s conclusions
 23 about multiculturalism are similarly pessimistic to Okin’s. By contrast, the
 24 turn towards postsecularism, particularly in debates surrounding Muslim
 25 women and the mainstream’s ‘rhetoric of salvation’ towards them, coun-
 26 ters Okin’s and Macey’s assumption that ‘minority ethnic women are gen-
 27 erally more vulnerable to oppression and violence than are their Western
 28 counterparts’ (Macey, p. ix).⁶

29 Some feminists with heritage in the global south such as Lila Abu-Lughod
 30 suggest that Western feminists see themselves as ‘saving’ their benighted
 31 Muslim sisters (pp. 788–9). Abu-Lughod wrote her essay ‘Do Muslim
 32 Women Really Need Saving?’ in 2002 against the backdrop of the war in
 33 Afghanistan’s initial phase. She takes as her point of departure the toxic but
 34 hilarious George W. Bushism ‘women of cover’, which conflates the politi-
 35 cally sensitive American term ‘woman of colour’ with the issue of modest
 36 Muslim dress (pp. 783–4). By contrast, Abu-Lughod provides a textured
 37 reading of the veiling debate. Rather than the universal symbol of oppres-
 38 sion that many Americans assume it to be, the burqa is a Pashtun garment
 39 and there can be empowerment in it; she quotes the anthropologist Hanna
 40 Papanek who describes it as ‘portable seclusion’ (p. 785). Abu-Lughod
 41 disagrees with any enforcement of the wearing of burqas, but observes that
 42 many women wear these outfits voluntarily and do not wish to discard
 43 them. Abu-Lughod next challenges the speech of George W. Bush’s wife,
 44

1 Laura, in which she implicitly assumes that Afghan women will automati-
2 cally be delighted to be rescued by American troops:

3
4 It is deeply problematic to construct the Afghan woman as someone in
5 need of saving. When you save someone, you imply that you are sav-
6 ing her from something. You are also saving her to something. What
7 violences are entailed in this transformation, and what presumptions are
8 being made about the superiority of that to which you are saving her?
9 (p. 789)

10
11 Without endorsing cultural relativism, Abu-Lughod encourages us to think
12 about women who may or may not want rescue, but more importantly need
13 justice.

14 Rather than focusing on the secular, 'Western', or majoritarian white
15 British responses to the 'problem' of Muslim women, this chapter concen-
16 trates on literature produced by contemporary women writers, both Muslim
17 and non-Muslim. Much of this work demonstrates that everyday experi-
18 ences of mixed culture are being reshaped by those most affected by multi-
19 culturalism as political policy: ethnic minority women. Nonetheless, as we
20 have seen, one charge that is frequently levelled against multiculturalism
21 is that it is inimical to women, particularly women from the very minority
22 groups that the policy claims to help. This accusation is often reinforced by
23 reference to minority women's restricted employment, sartorial, and sexual
24 choices.

25 Many contemporary women writers reflect on or challenge arguments
26 about multiculturalism's imagined and quotidian aspects, and its impact on
27 women. In *Brick Lane* (2003), for example, Monica Ali makes clothing an
28 important motif around which discussion of identity, religion, and culture
29 coalesces. The novel's protagonist, Nazneen, a housewife who becomes a
30 seamstress, has an arranged marriage with an older man, Chanu. Yet Ali
31 does not let Nazneen remain in the apparently automatically oppressive
32 space of her arranged marriage. She moves the character out of her religio-
33 cultural milieu once Nazneen starts to take in sewing and has an affair with
34 the younger British Muslim overseer, Karim. *Brick Lane* met with commercial
35 success and critical plaudits, as well as criticisms that Ali did not have the
36 right to represent the British-Bangladeshi community. Germaine Greer, for
37 example, took Ali to task for her choice of language and ventriloquism of
38 the voice of Nazneen's Bangladeshi sister, Hasina: '[Ali] writes in English
39 and her point of view is, whether she allows herself to impersonate a village
40 Bangladeshi woman or not, British.'⁷ However, when Ali wrote about a topic
41 not associated with 'her' group, in the follow-up novel *Alentejo Blue* (2006),
42 set in Portugal, negative reviews ensued.⁸ There has also been something
43 of a backlash against her 'girly' novel about Princess Diana, *Untold Story*
44

1 (2011).⁹ This may partly be due to the uneven quality of the writing, but it
 2 is also because her later novels do not operate ‘in an expected way’, which,
 3 as Ana María Sánchez-Arce argues, is demanded by established notions of
 4 ethnic minority ‘authenticity’.¹⁰ This seems a curious double bind, whereby
 5 a mixed-heritage writer like Ali is damned if she does write about Muslims
 6 in Britain and damned if she does not.

7 Towards the end of 2013, reports emerged that three women aged between
 8 30 and 69 had been held in slavery in South London for approximately
 9 three decades.¹¹ Given the higher profile that human trafficking has had in
 10 recent years, it is perhaps unsurprising that a concern with refugees, asylum
 11 seekers, and modern forms of slavery is increasingly prominent in contempo-
 12 rary women’s fiction. In her somewhat more enthusiastically received third
 13 novel, *In the Kitchen* (2009), Ali brings together a large and discrepant cast of
 14 characters from the Caribbean, Africa, South Asia, Eastern Europe, the former
 15 Soviet bloc, and beyond, who all work in the suggestively named Imperial
 16 Hotel in London. From the perspective of her protagonist Gabe Lightfoot,
 17 who is one of the novel’s few Englishmen and an executive chef, Ali writes:

18
 19 Every corner of the earth was here: Hispanic, Asian, African, Baltic and
 20 most places in between ... It was touching, really, to watch them all, every
 21 race, every colour, every creed.¹²
 22

23 This passage clearly dramatizes Paul Gilroy’s vision of Britain’s twenty-first-
 24 century ‘unkempt, unruly, and unplanned multicultural’.¹³ Gabe celebrates
 25 the mostly ‘convivial’ coexistence of very different people within exponen-
 26 tially internationalizing London (p. 105). However, it emerges that the Slavic
 27 grill man, Ivan, is in cahoots with the restaurant manager, Gleeson, and
 28 housekeeper, Branka, to traffic women. These girls of all nationalities work
 29 on menial wages at the hotel, and the gang benefits from the high value of
 30 ‘human capital’ to ‘sell ... them like meat ... two dollars a kilo’ (p. 364).

31 The interest in displaced, exploited, and imprisoned peoples continues in
 32 the theatre, with plays including Kay Adshead’s *The Bogus Woman* (2000),
 33 Victoria Brittain and Gillian Slovo’s *Guantanamo: ‘Honor Bound to Defend
 34 Freedom’* (2004), Sonja Linden’s *Crocodile Seeking Refuge* (2005), Christine
 35 Bacon’s *Rendition Monologues* (2008), Rukhsana Ahmad’s *Letting Go* (2008),
 36 Natasha Walter’s *Motherland* (2008), and Gbemisola Ikumelo’s *Next Door*
 37 (2010). *Letting Go*, for example, written by British-Pakistani author Rukhsana
 38 Ahmad, was part of a Pursued by a Bear Theatre double bill entitled *Footprints
 39 in the Sand*, and dealt with the issue of refugees. The play is set in and around
 40 Dover beach and its nearby shared housing, detention, and advice centres,
 41 ‘touchstone’ spaces for multiculturalism. All of these impoverished and puni-
 42 tive locations loom large for the African and South Asian asylum seekers who
 43 live (and die) in the play. Starkly illustrated is the refugees’ lack of human
 44 rights, liberty, and housing of a standard ‘adequate for ... health’.¹⁴

1 Victoria Brittain and Gillian Slovo's *Guantanamo* also explores human
 2 rights and focuses on what Gilroy describes as 'the critical figure of the
 3 person who [can] be killed with impunity', in this case, the Guantanamo
 4 Bay detainee (Gilroy, p. 53). The play is based on testimony from so-called
 5 enemy combatants including Moazzam Begg and Jamal Al-Harith, their
 6 relatives and legal defenders, politicians, and other involved parties, includ-
 7 ing the brother of one of the almost 3000 people killed in the World Trade
 8 Center attacks. Brittain and Slovo unsettle the widespread Western assump-
 9 tion that Afghanistan is backward and lacking in human rights while the
 10 West is the model for progress and civil liberties. This is also a point made
 11 by the solicitor, Gareth Peirce, in the play:

12
 13 The [boys] are three young British lads who are like all our children –
 14 they're people who are very familiar, very easy to feel immediately
 15 comfortable with. And yet the story they tell is one of terrible stark
 16 medieval horror ... [of] being tortured in a prison in Afghanistan, being
 17 interrogated with a gun to your head, being transported like animals to
 18 a country you don't know where you are, and being treated like animals
 19 from start to finish for two years.¹⁵

20
 21 Peirce's emphasis here on the 'knowability' and ordinariness of 'the Three' is
 22 contrasted with the extraordinary, almost inhuman, treatment they received
 23 from the Americans and their allies in Afghanistan and Cuba.

24 Multicultural women writers often attract controversy. In 2006, the film-
 25 ing of Ali's *Brick Lane* on the 'real' Brick Lane was famously challenged by
 26 protesters who disliked the novel's depiction of the Bangladeshi commu-
 27 nity. The storm surrounding American Sherry Jones's *The Jewel of Medina*
 28 (2008), a romantic novel about the Prophet Mohammed's favourite wife
 29 Aisha, led to her UK publisher being firebombed.¹⁶ Finally, from outside
 30 the issue of Muslim 'offence', a production of Gurpreet Kaur Bhatti's play
 31 *Behzti* ('Dishonour') was cancelled in 2004 by the Birmingham Rep, because
 32 Sikh activists were angered by its use of religious iconography.¹⁷ Violence
 33 against women was one of its key themes and, in her introduction to
 34 the printed version of the play, Bhatti writes of her interest in 'those who are
 35 not beacons of multiculturalism, who live with fear and without hope and
 36 who thrive through their own versions of anti-social behaviour'.¹⁸ Yet the
 37 protests centred on the play's use of sacred texts such as the Guru Granth
 38 Sahib and on its sacred setting in a gurdwara, rather than its social criticisms
 39 as in the *Brick Lane* dispute.

40 The *Behzti* furore indicates that artistic-religious controversies in the
 41 period following the Rushdie affair have involved not only Muslims. The
 42 *Behzti* protests were largely initiated by working-class, British-Punjabi Sikh
 43 men, a group often seen as 'pioneers of British multiculturalism'. Perhaps
 44 because of perceptions of their model minority status, these angry Sikh

1 responses 'failed to evince the usual derision reserved for minority ethnic
2 communities', according to Gurharpal Singh.¹⁹ Shortly after the *Behzti* affair,
3 English PEN members, including Monica Ali, Zadie Smith, Gillian Slovo,
4 and Maggie Gee, lobbied the government against the proposed incitement
5 to religious hatred legislation, arguing that it would dangerously curtail
6 freedom of expression and criticism, and that it would only encourage dis-
7 putes such as those surrounding the play.²⁰ Yet Rehana Ahmed and Claire
8 Chambers have argued elsewhere that protests against the cultural products
9 of Ali, Jones, and Bhatti (as well as better-known controversies surround-
10 ing male-authored texts such as Rushdie's *The Satanic Verses* or the Danish
11 *Jyllands-Posten* cartoons) should not be understood in conventional terms
12 such as the limiting of 'free speech' versus 'ensorious religion'.²¹ Instead,
13 thinking about the unequal access to cultural and economic capital that
14 frequently marks such disputes, and about who has access to and who feels
15 excluded from the texts that are so vigorously debated, opens up more
16 ~~nuanced approaches.~~

17 Official multicultural policy has always coped inadequately with deeply
18 felt religious difference and, in the 1980s and 1990s, was widely derided for
19 its apparent reliance on 'saris, samosas and steel bands', cultural markers
20 particularly associated with women. After 7/7, however, 'soft' multicultural-
21 ism got tough as Tony Blair, then Prime Minister, announced that 'the rules
22 of the game are changing' and suspended civil liberties for terror suspects.²²
23 In a 2011 speech, David Cameron, having being appointed Prime Minister
24 in 2010, outlined his idea of 'muscular liberalism' in preference to the
25 so-called 'passive tolerance of recent years'. Cameron declared that even
26 non-violent extremists who are opposed to 'British values' (the benchmarks
27 of which are, apparently, the equality of the sexes, liberalism, democracy,
28 and freedom of sexuality) cannot be tolerated: the 'Other', it seems, must
29 be 'civilized' or expelled. Cameron also emphasized 'free speech and intel-
30 lectual enquiry'.²³ As our discussion of *Brick Lane* and *Behzti* indicates, it is
31 not so easy to reconcile the ethics of representation with the 'right' of art
32 to offend. Ultimately, women's writing post-millennium suggests that more
33 rather than less multiculturalism is needed, if Britain is to inculcate a genu-
34 ine (if multifarious) sense of citizenship in its diverse populace. As women's
35 apocalyptic writing also suggests, the rise of fundamentalism needs to be
36 countered and challenged by an emphasis on ~~syncretic~~ plural narratives
37 (faith-based and otherwise) that avoid judgement.

39 Ageing

40
41 The literary preoccupation with ageing can be seen as a creative response
42 to statistical realities such as an ageing population in the UK, the tendency
43 (~~particularly amongst middle-class women~~) to delay the decision to have
44 children, and cuts in welfare and other provision for older people in poverty.

1 Resentment of the 'baby-boom' generation for their supposed property
 2 wealth, final-salary pension entitlements, free bus passes, and winter fuel
 3 payments hides a prosaic reality: older people tend to be poor, and it is often
 4 women who do the work of caring for elders, sometimes alongside bringing
 5 up baby and working outside the home. British women writers publish-
 6 ing since the millennium suggest a significant generational shift. Whereas
 7 women once wrote from the point of view of daughters challenging their
 8 mothers – for example Doris Lessing in the *Children of Violence* novels
 9 (1952–69) – those daughters have now become the older generation. Recent
 10 novels by writers in their fifties, sixties, and beyond, such as Liz Jensen,
 11 Michèle Roberts, Alison Fell, and Penelope Lively, demonstrate a transition
 12 in perspective: the older woman can now be the subject of the narrative
 13 rather than its object, or in some cases she can be both subject *and* object.

14 The age of 50 is a crux point for the protagonists in Fell's *Tricks of the*
 15 *Light* (2004) and Roberts's *Reader, I Married Him* (2005). Broom, the heroine
 16 of Fell's novel, comments that 'her body, which she still intermittently
 17 loved, was wise; it seemed to know a lot'.²⁴ The sense that Broom implicitly
 18 trusts her body, if not her culture's valuation of it, is important. Kathleen
 19 Woodward argues that women who are actually in midlife feel old before
 20 men of the same age. The cult of youth, the negativity surrounding the
 21 menopause, and the prominence of conventional narratives of ageing,
 22 which tend to embrace what Margaret Morganroth Gullette calls 'decline
 23 ideology', all contribute to this.²⁵ Woodward demands that we 'attend to
 24 the articulations of women's experience of the shadow of aging cast by our
 25 culture at midlife'.²⁶ The idea of being 'aged by culture', as Gullette's title
 26 claims, is challenged in these two novels, along with the assumption that
 27 the age of 50 marks the beginning of decline for women. In both novels,
 28 the heroines experience pleasurable sex with new partners, are creatively
 29 productive, and come to terms with the loss of previous partners, even if,
 30 as Sarah Falcus notes in relation to Roberts's novel, celebrating 'sexual ful-
 31 fillment and the pleasures of the physical' leads to 'its own version of age
 32 denial or effacement'.²⁷ Lessing's *Love Again* (1996) and the title novella of
 33 *The Grandmothers* (2003), and Jenny Diski's *Happily Ever After* (1991) provide
 34 further examples of the sexually adventurous or desiring older woman.

35 What Barbara Frey Waxman refers to as the 'dialogic qualities' of women's
 36 writing about ageing – its attempt to provide a multiplicity of voices on
 37 the topic – suggests an explicit desire to complicate the binary thinking
 38 apparent in the two most popular narratives of ageing: progress/maturation
 39 (what she elsewhere terms the 'novel of ripening', or *reifungsroman*), versus
 40 decline/downfall.²⁸ Lively's novel *Family Album* (2010), for instance, ends
 41 with Alison and Ingrid, wife and au pair/mistress respectively of Charles,
 42 writer and patriarch, setting up home together after his death and starting
 43 a business running cookery courses and growing vegetables. Their relation-
 44 ship's alteration from rivalry to partnership suggests not so much decline

1 or ripening as a major reassessment of their previous connection with each
2 other, their entire family, and the narrative of ageing itself.

3 Rather than focusing solely on images of older women in contemporary
4 women's writing, it might be more fruitful to rework Edward Said's idea of
5 'late style' to refer not merely to the author's own experience of ageing and
6 how that affects late work but to the creative representations of ageing in
7 British women's post-millennial writing.²⁹ For Said, late style is about 'irreso-
8 lution and unsynthesized fragmentariness'.³⁰ However, Gordon McMullan
9 argues that the 'most obvious immediate critical blind spot in studies of
10 late style [is] systematic exclusion of women'.³¹ He demonstrates that the
11 absence of discussion of *women's* late style corresponds to an unwillingness
12 to see them as geniuses. In other words, to embody the qualities of late style
13 you have to be, or once have been, a genius. This is, of course, an appar-
14 ently universal quality that is actually more likely to be ascribed to men
15 than women.

16 Contrary to the claim that late style is the preserve of male writers, we
17 argue that in the literature of British women writing after the millennium a
18 gendered 'late writing' makes clear the importance in women's lives of con-
19 nections between the work of caring (whether for elders or children) and the
20 work of writing. This literature also attempts to complicate and challenge
21 conventional narratives of growing old and makes use of multiple perspec-
22 tives and subject positions on the ageing process. In addition, ageing affects
23 the *form* of many of these narratives. In Jensen's novel *War Crimes for the*
24 *Home* (2002), the ageing protagonist Gloria gradually confronts her trau-
25 matic experiences on the 'home front' in [World War Two](#). Through doing so,
26 she starts to understand that time and memory function in non-sequential,
27 simultaneous, sometimes awkward, ways. As she puts it: 'you got in a time
28 muddle. Like forgetting the bloody punchline'.³² This understanding affects
29 the reader's experience of the novel and generates formal experimentation
30 with ways of presenting time.

31 In relation to formal experimentation, it is necessary to comment on
32 the recent phenomenon of ageing memoirs. These include Penelope
33 Lively's *Ammonites and Leaping Fish: A Life in Time* (2013) and Diana Athill's
34 *Somewhere Towards the End* (2008). In addition, Jane Miller's *Crazy Age:*
35 *Thoughts on Being Old* (2010) and Lynne Segal's *Out of Time: The Perils and*
36 *Pleasures of Ageing* (2014) have interesting hybrid forms, incorporating ele-
37 ments of auto/biography, essay, and political tract. For a novelist like Lively,
38 who has addressed this topic in her fiction, the hybrid form is a product of
39 a new understanding of time generated by ageing. She argues that ageing
40 brings a 'new and disturbing relationship with time ... time has looped back,
41 regressed, it no longer lies ahead, but behind'.³³ In a section on memory, she
42 argues that 'the most effective method of memoir writing seems to be ... to
43 try to reflect the processes of memory itself rather than the artificial plod
44 through time of routine autobiography' (p. 127). The book achieves this by

1 using six well-loved objects from Lively's house, as well as the books she has
 2 read, to prompt her recollections, and a selection of events (for example the
 3 Suez crisis) which pinpoint key historical moments and significant personal
 4 memories. She concludes that her method acknowledges that identity is pal-
 5impsestic: '[w]e are all of us palimpsests; we carry the past around, it comes
 6 surging up whether or not we want it' (p. 174).

7 Lynne Segal's understanding of identity in old age resembles Lively's. As
 8 she puts it, 'the older we are the more we encounter the world through com-
 9 plex layerings of identity'.³⁴ She also comments on the increasing numbers
 10 of memoirs being published, where the connections between the younger
 11 and older self are clear and where mourning and loss can be creative rather
 12 than solely negative experiences. Segal's magisterial book is partly a polemic
 13 calling for the acknowledgement of dependency as key to all forms of
 14 identity (rather than solely the aged self). She challenges the privileging of
 15 'independence' in narratives about the self and the body (especially the age-
 16 ing self and body), arguing that 'differing modes of dependence are essential
 17 to the human condition' (p. 35). She also champions the older woman's
 18 right to be a desiring subject and questions the prevalence of narratives by
 19 older women that confidently protest celibacy as a release from the perils
 20 of desire.

21 In *Somewhere Towards the End*, publisher and writer Athill explores the
 22 impact of ageing on her sexuality, mobility, hobbies, attitude to religion,
 23 and relationships with others. Written when she was 89, Athill is disarm-
 24 ingly frank about the facts that she still drives a car but no longer has sex.
 25 She has gone off reading novels, an activity which provided her living
 26 as senior editor at André Deutsch, but now enjoys perusing and review-
 27 ing works of non-fiction. Her atheism has gained in stridency rather than
 28 becoming weaker as she faces her 'end'. However, whereas she remembers
 29 her Christian upbringing with affection for the ethics and stories it taught
 30 her, she has no time for Islam. Discussing the 'deep and tangled roots'
 31 that attach to the notion that a wife must be faithful to her husband, she
 32 observes that these are:

33
 34 based not only on a man's need to know himself to be the father of his
 35 wife's child, but also on the even deeper, darker feeling that man *owns*
 36 woman, God having made her for his convenience. It's hard to imagine
 37 the extirpation of that: think of its power in Islam! And woman's anxious
 38 clamour for her husband's fidelity springs from the same primitive root:
 39 she feels it to be necessary proof of her value.³⁵

40
 41 In the light of Abu-Lughod's comments about saviour discourse, discussed
 42 earlier, this throwaway remark about Islam in an otherwise thoughtful and
 43 lively memoir reveals Athill's simplistic assumption that Islam has a mark-
 44 edly regressive approach to gender relations.

1 Catastrophe and apocalypse

2
3 In Jane Miller's *Crazy Age* she admits that she is still drawn, 40 years after
4 her first reading, to Frank Kermode's *The Sense of an Ending* (1967), where
5 he calls *tick-tock* the ubiquitous attempt to organize both the typical plot
6 and the typical life. Kermode's *The Sense of an Ending* is also attracted to
7 what Edward Said referred to as 'late style', arguing that the history of
8 fiction suggests a move from visions of the 'end of days' or apocalypse to
9 an understanding of the course and conclusion of the individual lifespan.
10 Kermode suggests that 'literary fictions changed in the same way – perpetu-
11 ally recurring crises of the person, and the death of that person, took over
12 from myths which purport to relate one's experience to grand beginnings
13 and ends'.³⁶ In the post-millennial moment, it is perhaps hardly surpris-
14 ing that British women's writing is attracted as much to 'grand beginnings
15 and ends' – maybe even what has been called 'the end of history' – as to
16 more focused narratives of ageing and the end of the individual human life
17 experience.³⁷

18 A large number of millennial British women writers have imagined the
19 end (and sometimes limping survival) of days. These novels often use the
20 science fiction device of extrapolation to create future societies in which
21 some kind of systemic collapse leading to an apocalypse has either taken
22 or is taking place. The causes and symptoms of such destruction are mani-
23 fold, though all are related to late twentieth- and early twenty-first-century
24 phenomena: the excesses of techno-science, globalization, corporatization,
25 consumerism, and climate change are all implicated. Impending catastro-
26 phe can undermine human rights. For instance, Ali Smith in *Girl Meets Boy*
27 (2008) explores the threat that consumerism and branding represent to
28 freedom of speech and the right to love. A character working for the Pure
29 Corporation on a new brand of bottled water remarks that 'water is not a
30 human right. Water is a human need. And that means we can market it.
31 We can sell a need. It's our *human right* to.'³⁸ Imogen, who by the end of the
32 text transforms from an anorexic, homophobic corporate drone to a more
33 resisting character, refutes this, saying, 'Those words you just used are all in
34 the wrong places' (p. 124).

35 Some texts focus on changes in accepted ideologies of female embodi-
36 ment, gender, and sexuality that arise as a consequence of falling birth rates.
37 In a number of recent 'demodystopias', population decline is of particular
38 concern although, in others, fear of population excess leads to repressive
39 measures.³⁹ For example, in Sarah Hall's *The Carhullan Army* (2008), as
40 a result of the collapse of civil society and the scarcities attendant upon
41 the consequences of climate change, a repressive 'Authority' runs the UK
42 and insists that all fertile women are fitted with a contraceptive coil. In
43 Jane Rogers's *The Testament of Jessie Lamb* (2011), a catastrophic worldwide
44 population decline and anxieties about climate change lead to a disturbing

1 change in conventional gender roles and a return to patriarchal attitudes
2 linking 'nature' with the female body.

3 Rogers imagines a world where women are either idolized or hated after
4 MDS (Maternal Death Syndrome), a genetically engineered virus supposedly
5 created by terrorists, makes all pregnancies generate a fatal auto-immune
6 Prion disease (akin to CJD) in the pregnant woman. A number of changes in
7 sexual and family conventions occur in response. Jessie Lamb speculates
8 that 'now sexual reproduction was over, all those old commandments
9 against homosexuality were melting away and millions more men were
10 coming out'.⁴⁰ Jessie notices that the sexes begin to cluster together in a ter-
11 rified reaction to MDS and its consequences. This sexual segregation results
12 in the 'Othering' of the 'opposite' sex and an increasing reliance on binary
13 thinking that sees 'boys' and 'girls' as irremediably different; such difference
14 is no longer attractive but to be feared.

15 Homosociality and homosexuality also increase in Maggie Gee's *The Ice*
16 *People* (1998), where, as the previously temperate northern climes cool, men
17 and women start to live in all-female and all-male communities (known as
18 'segging'). As in Rogers's novel, this is a source of anxiety and concern for
19 the male narrator, although his response is satirized. UK politics are affected
20 when the women-only 'Wicca' Party beats the male 'Scientists' in the gen-
21 eral election. Both Gee's and Rogers's novels also adumbrate the increase of
22 children-only communities who refuse to live with adults. Lisa, one of the
23 characters in Rogers's novel, argues that adults are sick, usually dependent
24 on alcohol, drugs, or just routine, like 'those horses in the olden days that
25 used to walk round in a circle to turn a mill wheel' (p. 48).

26 Some texts point to post-human technology – the robot or cyborg – as
27 having the capacity to break down distinctions such as those between
28 nature and science, animal and human, and organic and inorganic matter,
29 in order to transform the body, identity, and sexuality in positive ways.⁴¹
30 Jeanette Winterson's *The Stone Gods* (2007) imagines these kinds of changes
31 in attitudes to human and machine bodies. In the first part of the novel,
32 the heroine, Billie, falls in love with a *robo-sapiens* called Spike. Spike refuses
33 to distinguish between the human and the robot. Such a distinction is no
34 longer meaningful in the world of the novel, where the human *and* the
35 *robo-sapiens* body is subject to continual genetic modification and 'enhance-
36 ment', as a way of avoiding the 'decline narrative' associated with ageing.
37 Despite the ban on inter-species sex, the homo- and *robo-sapiens* desire each
38 other and begin a relationship. The novel strongly suggests that it is the
39 *robo-sapiens* that stands a chance of surviving the apocalypse and that this
40 is not necessarily tragic. Margaret Toye argues that contemporary feminist
41 theory should revisit Donna Haraway's figure of the cyborg, particularly
42 in relation to how women SF writers use the cyborg to 'help us to rethink
43 embodiment'.⁴² Much of British women's post-millennial apocalyptic writ-
44 ing does this via what Stacey Alaimo refers to as 'transcorporeality', her term

1 for the interconnections, interchanges, and transits between human bodies
2 and non-human natures.⁴³

3 A return to the maternal body, or *mater*, as a source of imagery and nar-
4 rative structure is also important. Aaron Rosenfeld asserts that conven-
5 tional post-apocalyptic narratives ‘work towards the recovery of patriarchal
6 norms’.⁴⁴ Understandably, therefore, they are often preoccupied with
7 father–son relationships. Gee’s *The Ice People* is ironic about the father’s
8 obsessive focus on his relationship with his son. By contrast, Rogers’s novel
9 is concerned in interesting ways with the father–daughter relationship.
10 Jessie’s father imprisons her rather than allowing her to become a ‘Sleeping
11 Beauty’, a young woman who fatally volunteers to incubate embryos vac-
12 cinated against MDS. Other writers make use of maternal metaphors that
13 are implicitly associated with the idea of return home. Winterson’s *The
14 Stone Gods* positions mother–daughter love and the post-human same-sex
15 desire between Billie and Spike against the discovery that humanity’s self-
16 destructive, greedy behaviour in relation to the environment is repeated
17 across time, space, and place. This is also the case in *The Carhullan Army*, in
18 which the protagonist–narrator ‘Sister’ finds refuge from the Authority in
19 Carhullan, an all-women community in the rural north.

20 At the end of these novels, the reader senses that humanity’s self-
21 destruction is inevitable while, at the same time, bonds between women
22 can still suggest resistance. *The Carhullan Army* implies the failure of the
23 women’s uprising against the Authority by using a frame for the text which
24 indicates that Sister’s record is that of a prisoner. Nevertheless, the final
25 words of the novel are Sister’s: ‘I do not recognize the jurisdiction of this
26 government.’⁴⁵ Equally, Rogers’s *Testament* concludes with Jessie leaving a
27 final message for the child she hopes she is carrying, an ending that could
28 be viewed as either tragic, utopian, or both.

29 The choices these women make take place in a context where they are
30 uncertain about the validity or effectiveness of their own interventions
31 in the drift towards apocalypse, or the recovery afterwards. Jessie, for
32 instance, comments, in the face of parental opposition to her decision
33 to volunteer for the Sleeping Beauty programme, that ‘deciding what
34 I’m going to do, and setting that in motion, is giving me power ... for
35 the first time in my life I feel safe, and in control’ (p. 204). Whether to
36 agree with her position, or with her parents’ attempts to stop her, is one
37 of the questions the reader has to try to answer. Greg Garrard claims that
38 ‘the drama of apocalypse is shaped by a “frame of acceptance” that may
39 be either “comic” or “tragic”. The choice of frame will determine the way
40 in which issues of time, agency, authority and crisis are dramatized.’⁴⁶
41 Hence, the individual in the tragic narrative cannot affect its outcome or
42 progress, whereas the comic narrative is open-ended and permits agency
43 and change. Writers like Rogers make judicious use of this distinction,
44 often making it the fulcrum of their texts.

1 Both individual life narratives of ageing and 'end-of-world' narratives can
 2 be related to Steven Connor's description of the 'contortions introduced by
 3 the very notion of representing the end of representation'.⁴⁷ It is arguably
 4 this idea of creative narrative 'contortion' that interests post-millennium
 5 British women writers. At the conclusion of Jensen's *Rapture* (2009), a tsu-
 6 nami destroys the world, but the protagonist reveals that she is expecting
 7 a child and looks forward, imagining the hand-to-mouth existence that
 8 child will have, as well as looking back to the world as it was before the
 9 disaster. In a similar way, Gee's *The Flood* (2005) begins and ends with sec-
 10 tions titled 'Before' and 'After' the deluge, which describe human existence
 11 in a paradisiacal city. While, in the main body of the text, she imagines the
 12 Flood's complete destruction of humanity, the novel paradoxically allows
 13 all its characters to survive the Flood and exist in a space/time outside the
 14 conventional narrative chronotope.

16 New technologies

18 If the end of representation and the rise of extremism generate difficulties
 19 that are creatively productive for many women writers, then the same can
 20 also be said of the increasing dominance of new technologies. New tech-
 21 nologies and online or virtual publication can constitute a positive chal-
 22 lenge to supposedly static national boundaries and fixed subject positions
 23 in terms of gender, sexuality, class, and age. Narrative structures, which had
 24 initially been based on the codex, longhand writing, and sequential reading,
 25 were challenged, before 1970, by writers including Christine Brooke-Rose
 26 and Eva Figs. Since the millennium, conventional models of authorship
 27 and publication have been altered by the collaborative writing of fan fic-
 28 tion and by virtual online communities of writers, as well as by the blog.
 29 Suniti Namjoshi's *Building Babel* (1996) was pioneering in its invitation to
 30 readers to collaborate by concluding the novel online.⁴⁸ Canadian-born Kate
 31 Pullinger's 'networked' novel, *Flight Paths* (2005), tells the story of Yacub,
 32 an immigrant worker in Dubai whose attempt to stow away on a plane fails
 33 when he crashes into a supermarket car park. It includes visuals and music
 34 and encourages contributions from readers/viewers.⁴⁹ Pullinger's *Inanimate*
 35 *Alice* is a transmedia story designed to unfold over time and on multiple
 36 platforms. It uses text, images, music, sound effects, puzzles, and games,
 37 inviting the reader to drive the action forward at her own pace and encour-
 38 aging her to co-create her own version(s) of the story.⁵⁰ It is striking that
 39 these narratives share a concern in their subject matter with displacement
 40 and transnationalism, which suggests that this subject is one that lends itself
 41 to an innovative transmedia form.

42 This connection is also made in Kamila Shamsie's *Kartography* (2002),
 43 which addresses the legacy of the 1971 ~~civil war~~ in Pakistan but also evinces
 44 a concern with remapping the city of Karachi from various perspectives in

1 order to challenge the patriarchal-colonial history of conventional mapping.
 2 Shamsie juxtaposes the insider's view of the city with the tourist's Lonely
 3 Planet perspective. Furthermore, she imagines an interactive internet map
 4 where people can click on links to pictures and sound-files, anticipating the
 5 creation of Google Earth in 2005. In effect, her attitude to these new tech-
 6 nologies and their possibilities for storytelling constructs, as Caroline Herbert
 7 argues, 'a dialogue between narrative and non-narrative modes that opens a
 8 space for difference and non-identification'.⁵¹ While Shamsie's novel was
 9 authored, published, and read in the conventional way, her attempt to create
 10 what Herbert refers to as 'lyric maps' suggests connections between new nar-
 11 rative forms, new technologies, and new approaches to nation.

12 In October 2012, the collaboratively written zombie novel of Naomi
 13 Alderman and Margaret Atwood began to appear on Wattpad, a website that
 14 allows readers and writers to publish and read stories for free. While the Jewish
 15 author Alderman notes an interesting correspondence between the appearance
 16 of George A. Romero's *Night of the Living Dead* (1968) and the Holocaust trial of
 17 Adolf Eichmann of 1961, she also argues that '[p]erhaps the zombie represents
 18 our society's increasing yearning for immortality, and the increasing necessity
 19 therefore to imagine it as horrifying'.⁵² Engagement with the non-human, the
 20 'Other', and the inanimate is another appropriate topic (along with transna-
 21 tionalism and displacement) to explore in non-traditional, virtual form, and
 22 vice versa.

23 The question of the extent to which this networked society affects the
 24 life of the subaltern, and the subaltern woman in particular, is a theme that
 25 preoccupies many of the women writers we discuss here. George P. Landow
 26 argues that the predilection of French poststructuralist and deconstructivist
 27 theorists for images of webs and networks is indicative of an epistemological
 28 shift that results from a widespread recognition of the need to abandon 'con-
 29 ceptual systems founded upon ideas of center, margin, hierarchy, and linear-
 30 ity'.⁵³ What Landow does not explore, but is implicit in his choice of words,
 31 is that the replacement of hierarchical structures with networks may have an
 32 impact on the relationships between hegemonic and subaltern groups.

33 The assumption that hypertext will automatically lead to experimental,
 34 decentred writing is not always borne out by developments in cyberspace.
 35 Wattpad illustrates the online writers' unashamed preference for pulpy,
 36 plot-driven genre forms including science fiction, fantasy, horror, historical
 37 fiction, and chick lit (Wattpad's only categories that might include liter-
 38 ary fiction are the mysteriously titled 'Non-Teen Fiction' and 'Spiritual').
 39 Similarly, the most successful novel by a British woman writer in the last
 40 five years, E.L. James's 'erotic' *Fifty Shades of Grey* (2011), which has spawned
 41 a whole industry including a branded collection of wine, famously started
 42 its life as online fan fiction. It was written in response to Stephenie Mayer's
 43 *Twilight* series, and was posted on fanfiction.net and later on James's own
 44 website, fiftyshades.com, where it developed a word-of-mouth following.

1 Mercilessly satirized as ‘S-and-M Cinderella’, ‘mommy porn’, and even
 2 ‘50 Heaves of Puke’, no one could accuse this once hypertext-based novel of
 3 being experimental or challenging.⁵⁴

4 Perhaps more interesting are those examples of literary production
 5 which use digital and other technologies to make us question the relation
 6 between technological and other forms of production and consumption.
 7 In an environment increasingly threatened, as we have already discussed
 8 in relation to post-apocalyptic writing, by the negative impacts of climate
 9 change and a systemic waste of natural resources, the poet and ‘inTer-active
 10 artist’ Maya Chowdry ‘explores the juxtaposition and conflicts of new media
 11 with the “natural world”, utilising text, film, animation, photography and
 12 the Web’.⁵⁵ Chowdry is Scottish-born, of Indian heritage and resident in
 13 Manchester. Her work includes installations, community collaborations,
 14 films, poetry disseminated on and through the internet, and a Tumblr blog.
 15 She is particularly concerned with the importance of water and impending
 16 water scarcity. Her work ‘Haiku’, a collaboration between herself and
 17 another poet, Sarah Hymas, used words from their poetry to produce a
 18 haiku grown in cress seeds. Her *Water is Priceless* installation consists of a
 19 hydroponic herb garden, ‘made from upcycled water bottles, which triggers
 20 animations that tell the stories of water, whilst a barcode scanner triggers a
 21 webcam that captures the audience’s image and refracts it into a mosaic of
 22 images of water’.⁵⁶ Here we can see Chowdry manipulating new technolo-
 23 gies to challenge us to rethink what technology means, and question where
 24 our reliance on it has brought us. In combination with the politics of water
 25 consumption and production, the question of who has access to new tech-
 26 nologies has new resonance.

27 Other writers who have begun to make use of the creative potential of
 28 social networking sites such as Tumblr and Twitter include Caitlin Moran,
 29 whose Twitter feed has become an A-level set text on the OCR exam board
 30 syllabus alongside Samuel Pepys’s diary. The controversy caused by this deci-
 31 sion focused on whether those who chose to use this exam board would get
 32 into good universities, but in her response Moran argued that English is a
 33 living language and that change can only be positive:

34
 35 It’s an insanity to say that ‘English’ only happens in ‘proper’ books and
 36 coursework. English is made by the people who use it every day. One
 37 report suggested that more than 1.8 billion new words are invented every
 38 year – think of ‘twerking’, ‘Bitcoin’, ‘tbh’, ‘selfie’, ‘shamazing’, ‘trolling’ –
 39 all made up by people, normal people, just typing and chatting away.⁵⁷
 40

41 The examples of new word coinages that she mentions were in several
 42 instances (‘Bitcoin’, ‘tbh’, ‘selfie’, and ‘trolling’) created in the digital
 43 environment. In some cases, writing in the digital environment encourages
 44 new attitudes to authorship: Nigerian writer Chimamanda Ngozi Adichie,

1 for example, has begun blogging as the character Ifemelu from her most
2 recent novel, *Americanah* (2013).⁵⁸

3 In conclusion, many forms of women's literary production – including
4 those taking place in cyberspace, written in hypertext and collaboratively
5 authored – contest boundaries between nations and between fixed identi-
6 ties. Authorial identities and the identities of different ethnic groups, as well
7 as the boundary between the human/non-human, and that between tech-
8 nological and other forms of production and consumption are questioned.
9 However, such contestation is not an inevitable response within new media
10 writing environments. Just as some 'multicultural' women's writing can
11 enunciate a conservative agenda, so too online interactive fiction expresses
12 a range of political positions. As we inch closer to the third decade of this
13 millennium, we believe that women's interest in the themes of multicultur-
14 alism, ageing, and the environment will accelerate still more, fuelled by ever
15 more innovative and digitized forms.

16 17 Notes

- 18
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- 21 2. Salman Rushdie's depiction, in his 1988 novel *The Satanic Verses*, of a character
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- 23 widespread protest in 'the Muslim world' for its apparently blasphemous content.
- 24 Iran's Ayatollah Khomeini issued a *fatwa*, or Islamic jurisdictional opinion, on
- 25 Valentine's Day 1989, calling for capital punishment against Rushdie and his pub-
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