ariel: a review of international english literature
Vol. 47 No. 1–2 Pages 163–191

Strange Correspondences: Late Capitalism and Late Style in the Work of Wilson Harris and John Berger

Michael Niblett

Abstract: This article compares the late work of Guyanese author Wilson Harris with that of English writer and critic John Berger. Taking Theodor Adorno's reflections on late style as its point of departure, it situates the unconventional aesthetics of both writers in relation to the changes in society and experience unleashed by late capitalism. The essay focuses on Harris' *The Ghost of Memory* (2006) and Berger's *From A to X* (2008) to argue that the novels' formal logic registers the pressures generated in the era of late capitalism by the unfolding dynamics of the neoliberal regime of accumulation and the fallout from the increasing financialization of the world-economy since the 1970s. Both texts protest the radical simplification of human and extra-human nature central to finance capital's drive to transform all of reality into generic income streams. Harris and Berger both emphasize the need to revitalize the sensorium; overcome the Cartesian separation of mind and body and society and nature; and maintain the possibility of an alternative mapping of global community.

Keywords: Wilson Harris, John Berger, late style, late capitalism, neoliberalism, temporality

"Reading Harris was always a bit like being buttonholed by the Ancient Mariner," writes Mike Phillips in a review of Guyanese author Wilson Harris' novel *The Ghost of Memory* (2006). "But now the voice, insistent as ever, has a touch of querulousness, and while his imagination may be as demanding and as innovative as ever, it's beginning to look

as if the great original is in imminent danger of plagiarising himself." Certainly Harris' twenty-third and self-proclaimed final novel is as elliptical and challenging as his previous works, if not more so. Serving as "a philosophical synthesis of his considerable fictional output," *The Ghost of Memory* unfolds through a series of meditations by the narrator on "the origins of creation and on the nature of art" (Maes-Jelinek 469). The querulousness that Phillips detects in the novel may well be due, as he implies, to Harris' frustration at the lack of widespread recognition accorded his work, despite the critical plaudits he has received. Indeed, Phillips suggests that the text provokes the "slightly uncomfortable sense that the author is trying to justify or explain his thoughts and work to a wider audience." Rather than consider the querulousness of *The Ghost of Memory* in these terms, however, I want instead to heed Theodor Adorno's admonition that in examining the late works of significant artists we must anchor our analysis not in biography or psychology but in the "formal law" of the work itself (564).

The maturity of late works, Adorno writes, "does not resemble the kind one finds in fruit. They are, for the most part, not round, but furrowed, even ravaged. Devoid of sweetness, bitter and spiny, they do not surrender themselves to mere delectation. They lack all the harmony that the classicist aesthetic is in the habit of demanding from works of art, and they show more traces of history than of growth" (564). Adorno was writing with specific reference to Beethoven, but as Edward Said demonstrates in his own reflections on late style, this analysis can be extended to many other artists whose late works embody dissonance, difficulty, and intransigence rather than harmony and resolution (Said 7). For Adorno, Said argues, "lateness is the idea of surviving beyond what is acceptable and normal" (13). Harris' longstanding commitment to a visionary art of fiction—an experimental poetics that reaches something of a self-reflexive apotheosis in *The Ghost of Memory*—might be viewed as indicative of his refusal to bow to accepted literary formulas. He has never sought "the easy success which his extraordinary, exceptional command and creative use of the English language might have brought him" (Maes-Jelinek 549). It is also a testament to the way his writing has long nurtured a utopian vision in which the revelation of what he calls

cross-culturality is heralded as a means to disrupt the normalized structures of violence and oppression characteristic of modern (capitalist) civilization. Harris' fiction critiques the "conquistadorial imperative" or "habit" of the ruling global order (Harris, *Selected Essays* 101, 239) and holds out the hope that a "universally just society" might yet be achieved (Harris, *Infinite Rehearsal* 173).

In this essay, I compare Harris' late work with that of English novelist, art critic, essayist, and screenwriter John Berger. Taking Adorno's reflections on late style as my point of departure, I situate the unconventional aesthetics of both writers in relation to the transformations in society and experience unleashed by late capitalism. The pairing of Harris and Berger may seem somewhat strange. Harris is generally regarded as a metaphysical idealist of one stripe or another whose work privileges the transformation of consciousness over political engagement. As Hena Maes-Jelinek writes, "Harris's solution to violence is not political, at least not primarily so, but moral and, with increasing insistence, spiritual, although ultimately, personal conversion must have an impact on social transformation" (xvii). Berger, meanwhile, is a committed Marxist well known for his searing political critiques.[1] Yet the two writers share a series of common intellectual and thematic concerns, including a keen interest in the relationship between visual art and literature and an emphasis on the redemptive qualities of cultural memory. Both have long been recognized for the unorthodox, experimental nature of their work. Berger's recent fiction is less dissonant and densely meditative than Harris' writing. Perhaps accordingly, it has been more widely and favourably reviewed.[2] Nonetheless, a novel such as his *From A to X* (2008), which is the focus of this study, is far from orthodox in its formal arrangement; in its gaps, silences, and juxtaposition of contrasting tonalities, it, too, could be considered "late" in Adorno's sense of the term.

The late style of *The Ghost of Memory* and *From A to X*, I argue, represents a response to the pressures generated in the era of late capitalism by the unfolding dynamics of the neoliberal regime of accumulation and the fallout from the increasing financialization of the world-economy since the 1970s. Both novels protest the radical simplification of human

and extra-human nature central to finance capital's drive to transform all of reality into generic income streams. Emphasizing the need to revitalize the sensorium and overcome the Cartesian separation of mind and body, they maintain the possibility of an alternative mapping of global community. In his gloss of Adorno's commentary on Beethoven, Said argues that the composer's late works are "in fact about 'lost totality,' and are therefore catastrophic" (13). Berger's and Harris' own late works are, in their different ways, about "lost totality," and both seek to excavate the eclipsed memories and historical perspectives that might help restore a sense of wholeness to the world.

I. Late Capitalism and Periodization

Before turning to the novels in question, some clarifying remarks on my use of the terms "late capitalism" and "late style" are in order. I borrow the phrase "late capitalism" from Marxist economist Ernest Mandel, for whom it serves as a periodizing designation for the third stage in the evolution of capital, which follows the "market" and "monopoly" stages. The preconditions for this third stage emerged in the post-World War II era, but it was not until the last quarter of the twentieth century that these preconditions, in the words of Fredric Jameson (whose use of Mandel's "late capitalism" greatly informs my own), "jell[ed] and combine[d] into a functional system" (*Postmodernism* xix). Jameson identifies the "great shock of the crises of 1973 (the oil crisis, the end of the international gold standard, for all intents and purposes the end of the great wave of 'wars of national liberation' and the beginning of the end of traditional communism)" (*Postmodernism* xx-xxi) as the "moment" when this crystallization of preconditions occurred, which disclosed, once "the dust clouds . . . rolled away," the "existence, already in place, of a strange new landscape" (xxi). The "late" in "late capitalism," therefore, is not a temporal designation in the sense that if capitalism was "late" in 1973 it must be even "later" now; rather, it functions as an epochal marker that conveys the sense "that something has changed, that things are different, that we have gone through a transformation of the life world which is somehow decisive" (Jameson, *Postmodernism* xxi).

Broadly speaking, then, it is against the backdrop of this strange new post-1973 landscape that I read Harris' and Berger's works. It is necessary, however, to supplement this general periodization with an attention to the specific mechanisms and phases through which late capitalism has developed. To this end, I am concerned with neoliberalism, which I understand as the regime of accumulation that emerged in response to the crisis into which capitalism had entered by the early 1970s. By "regime of accumulation" I mean not merely a set of economic practices (and their accompanying ideological justifications) but rather, following Jason W. Moore, a whole "ecological regime" ("Transcending" 34). From this perspective, neoliberalism names the particular way in which human and extra-human natures were restructured, post-1973, so as to revive capital accumulation by securing what Moore calls the "four cheaps": cheap food, energy, raw materials, and labour power ("Cheap Food" 1). The 1970s were marked by efforts on the part of the core capitalist powers to combat global "stagflation" and labour unrest. By the early 1980s, strategies designed to restore profitability—strategies that, in broad terms, might be categorized under the rubrics of new rounds of accumulation by dispossession on the one hand and the "financialization of everything" (Harvey 33) on the other—had begun to bear fruit (Moore, "Cheap Food" 1; Harvey 15–17). A decade later, neoliberalization had become the new orthodoxy, encapsulated in "the articulation of what became known as the 'Washington Consensus'" (Harvey 13).[3] By the early years of the new century, however, this regime of accumulation was in trouble: the exhaustion of its twin strategies of financialization and imperialist plunder was signalled by the bursting of the New Economy stock market bubble in the United States in 2000–01 and the military debacles in Iraq and Afghanistan (Silver and Arrighi 53). The global financial meltdown of 2008 and subsequent economic downturn seemed not only to confirm that neoliberalism is in crisis but also that capitalism is confronting an epochal rupture that may well spell the end of its "late" stage (if not of capitalism as such).

In seeking to relate these transformations within late capitalism to the category of late style, I am taking certain liberties with Adorno's original theorization of the latter term. For Adorno (and for Said, in his gloss on

Adorno), the "late" in late style is tied principally to the chronology of the artist, whereas in my analysis the emphasis falls predominantly on the phase of capital to which certain aesthetic tendencies correspond. That is not to say, however, that late capital necessarily produces late style. Rather, late style, as I understand it, emerges from the overlap between the aesthetic and political commitments of an author at a particular stage in his or her career and the specific social conditions of, and aesthetic possibilities available in, the era of late capitalism.

Late capitalism, as Jameson attests in *Postmodernism*, has its own cultural logic. Building on Jameson's argument, Joshua Clover notes that "the logic of late capitalism is increasingly one in which temporality (which must perforce be aligned with narrative) has been short-circuited by the unity of the global economic regime and the instantaneity of informatics in [as Jameson puts it] 'a culture increasingly dominated by space and spatial logic'" (37). Clover suggests that the conversion of "the temporal to the spatial" is "an organizing trope" of literature that responds to periods in the evolution of capitalism in which finance capital dominates the accumulation process, as has been the case since the 1970s. Insofar as the subordination of the circuit of capital (M-C-M') to the logic of financialized accumulation (M-M') involves the removal of the commodity phase (C), Clover argues, it entails the "subtraction of time," since "the commodity *par excellence* is that of labour power, the value of which is measured in time" (42; emphasis in original).

As I will discuss, the work of both Harris and Berger is, in general, strikingly attuned to the mutation in the relationship between space and time under late capitalism. The evolution of the specifically "late" styles of each writer corresponds to the growing dominance of a spatial logic in the latter years of the twentieth century (as finance capital came increasingly to govern the reproduction of daily life). With the exhaustion, post-2000, of the neoliberal strategies for restoring profitability, the "late" qualities of their writing became more pronounced. As Jameson's "strange new landscape" began to show ever more signs of breaking down, Berger and Harris each produced work that, in very different ways, rails against the inimical consequences of late capitalism's desperate attempts to resolve the crises besetting it.

II. The "Irascible Gesture": Late Style, Form, and Finance Capital

Adorno writes that

> [t]he power of subjectivity in the late works of art is the irascible gesture with which it takes leave of the works themselves. It breaks their bonds, not in order to express itself, but in order, expressionless, to cast off the appearance of art. Of the works themselves it leaves only fragments behind, and communicates itself, like a cipher, only through the blank spaces from which it has disengaged itself. (566)

Not, then, querulousness, as Phillips suggests of Harris' late work; rather, as Adorno would have it, the irascible gesture. The disconcerting effect of reading *The Ghost of Memory* is the result of its breaking the bonds of its own form. Abandoning the sliver of plot with which it begins (a man is shot in the back, mistaken for a terrorist), the text confronts the reader with a series of philosophical meditations. The novel form is, to echo Adorno, left behind in fragments: shards of plot, splinters of scenic description, remnants of characters who in another novel might have been more "realistically" depicted (particularly, in the case of this text, the figures of George and Andy).

In expanding on the bond-breaking, fragmentary character of Beethoven's late works, Adorno notes that they often "set free" an "overabundance of material," hence "the [artistic] conventions that are no longer penetrated and mastered by subjectivity, but simply left to stand. With the breaking free of subjectivity, they splinter off. And as splinters, fallen away and abandoned, they themselves finally revert to expression" (566). Said offers a useful gloss of this passage. Discussing Adorno's analysis of Beethoven's thirty-first sonata, he argues that the opening theme of the sonata is

> spaced very awkwardly, and when it moves on after the trill, its accompaniment—a studentlike, almost clumsy repetitive figure—is, Adorno correctly says, "unabashedly primitive." And so it goes in the late works, massive polyphonic writing of the most abstruse and difficult sort alternating with what Adorno calls "conventions" that are often seemingly unmoti-

> vated rhetorical devices like trills, or appoggiaturas whose role in the works seems unintegrated into the structure. (Said 10)

This analysis might be applied, *mutatis mutandi*s, to Harris' *The Ghost of Memory*: philosophical writing "of the most abstruse and difficult sort alternating with . . . 'conventions'" in the form of, on the one hand, fragments of more "realistic" literary registers and, on the other, the repetition of familiar Harrisian rhetoric and tropes.

In terms of those more "realistic" registers, there is a certain awkwardness—indeed, to recall Said, an "almost clumsy" quality—to their inclusion. I am thinking specifically of the introduction of George and Andy into the novel. They happen to be in the art gallery in which the narrative is set. The gallery houses a painting into which the narrator, having been shot in the back, has fallen. It is from inside the painting that he begins his philosophical dialogues and musings. Many of these are directed toward another visitor to the gallery, Christopher Columbus. Christopher has adopted the name of the fifteenth-century explorer, but is also, in a certain (allegorical) sense, Columbus himself. The sudden intrusion of the prosaic George and Andy into the middle of the densely poetic, philosophical debates between the narrator and Columbus is jarring:

> 'What are the catastrophes, minor or major, that we endure but reminders of a violence which we need to transfigure and to share with all being that has suffered acutely in the past?
>
> 'To die into creativity is the theme of the man who falls into a painting with a wound he shares with all others whether they know it or not.'
>
> There came voices approaching from a neighbouring room. Columbus swung away from me to see who it was. He did not have long to wait. Two men arrived at the door. They greeted him as they entered: 'Hello! Christopher. We heard you talking and we wondered whom you had met.'
>
> 'Hello! George and Andy. Good to see you again. Hope you enjoyed the Renaissance pieces at which you have been looking. I was speaking to . . . ' He swung back towards me but I was no longer there. (Harris, *Ghost* 35–36)

There is a dissonance here between the high-flown rhetoric of the narrator's thoughts on catastrophe and creativity and the everyday exchange between Christopher, George, and Andy. This exchange is peculiarly rudimentary ("unabashedly primitive," in Adorno's terms) and marked by stilted, expositional dialogue ("the Renaissance pieces at which you have been looking"). The resulting disjunction in literary registers leaves the more "realistic" interaction between the visitors to the gallery feeling like an "unintegrated" narrative device, a literary convention discontinuous with the predominant tone and focus of the novel. The prosaic exchange, as Adorno writes of Beethoven's conventions, "find[s] expression as the naked representation of [itself]" (566). Its awkwardness highlights its expository function such that it comes to emit meaning as the representation of what it is: an obvious prop or formal device to move the narrative forward.

This is not the result of a defect in Harris' writing, I should stress, but rather a deliberate strategy. I use the word "prop" in this context advisedly because theatricality is another key theme in the novel: a play is being rehearsed in the gallery, based on the painting, and the narrator is assumed to be an actor in the drama. At the same time, the painting and, by extension, the play (titled *Art of the City*), seem at various moments to bleed out into or encompass the "real" city in which the gallery is located. This doubling of representations and the pressure it places on the status of the real is then multiplied at the level of form insofar as those formal fragments of "realistic" dialogue are made to seem decidedly artificial. By combining such de-realizing techniques with the image of the city as within the painting's representation of the city, the narrative underscores Harris' longstanding belief in the power of art to transform both perception *and* reality.

The idea of artistic conventions finding expression as the representation of themselves is one that, in a different way, might also be read into the text's repetition of various familiar Harrisian tropes and rhetorical set pieces. Such repetition can be interpreted with reference to Harris' own theories of "infinite rehearsal" and "unfinished genesis" and his ceaseless return to images, incidents, themes, and ideas in order to uncover unseen or unborn potentialities. It might also be grasped in terms

of what this infinite rehearsal, as a form of writerly practice, ultimately does to Harris' corpus of work. By the time that we reach *The Ghost of Memory*, his final novel and the summation of his fictional output, those images and ideas have been so well established and reiterated that they can emerge as vessels of meaning in their own right. Over the span of his oeuvre, declarations such as that contained in the passage above have been played out so many times that they appear now as formal conventions in and of themselves—not just signature stylistic and intellectual mannerisms, but almost, as it were, micro-genres that encapsulate a specific set of Harrisian concerns: the redemptive power of cross-culturality, for example, or the reversal of the "given" conditions of the past, or the creativity latent in wounds and Voids of all kinds. As these micro-genres separate out they contribute to *The Ghost of Memory*'s Adornian bond-breaking quality, its casting off of the appearance of a novel and its "setting free" of its component pieces. Indeed, the text becomes a space in which tropes and figures from Harris' earlier novels—Tiresias, the Arawak woman, the Beggar, the (secret) ladder—can circulate as apparently autonomous expressions of the meanings they have accrued over the course of his writing.

I will come back to the significance of these formal dynamics later on. Now I want to turn to Berger's *From A to X*, a fragmentary text that is more recognizably a novel than Harris' meditative prose-poem but which nonetheless breaks the bonds of novelistic convention. The book is structured around a cache of letters that Berger supposedly recuperated from a prison cell. The letters are written by A'ida, a pharmacist, to her lover, Xavier, a mechanic imprisoned because of his involvement in an insurgency. Occasionally Xavier writes brief notes on the backs of the letters, which are reproduced as separate, italicized sections in the novel. The narrative is set in a poor, dusty, embattled town, the location of which is left deliberately vague—it could be anywhere in the Middle East or South or Central America.

As noted, critics in the British press received the novel relatively favourably. Many praised the deftness with which Berger uses the epistolary format to conjure up the sights, smells, sounds, and textures of A'ida's everyday life. However, some commentators were disconcerted by

the inclusion of direct political polemic in the narrative. In her review for *The Guardian*, for instance, Ursula Le Guin complains that the novel is marked by passages in which "wisdom and tenderness descend abruptly into political sentimentalism."[4] Writing for the same newspaper, Sam Jordison is even more discomfited by the "lectures" that pepper the text. These, he opines, are indicative of the author's "sledgehammer technique." Such responses miss the significance of Berger's very deliberate weaving together of finely textured accounts of daily life with socio-political commentary. Take, for example, the section in which a description of A'ida and a friend shelling beans—a passage rich with the sensuousness of labour and intimacies of friendship—is followed by Xavier's biting assessment of the activities of global elites:

> *The poor are collectively unseizable. They are not only the majority on the planet, they are everywhere. . . . Consequently the activity of the rich is the building of walls—walls of concrete, of electronic surveillance, of missile barrages, minefields, armed frontiers, media misinformation, and finally the wall of money to separate financial speculation from production*. (149; emphasis in original)

This juxtaposition is not a result of Berger's inability to restrain himself from arbitrarily inserting a dose of Marxist polemic into a good piece of storytelling, as Le Guin and Jordison seem to suggest. He has long been concerned with the necessity of combining "narrative explorations of experience with analytical expositions which describe the social system . . . in which subjective experience is inscribed" (Mazurek 138). In *A Seventh Man*, his examination of the lives of migrant workers in Europe (undertaken in collaboration with Swiss photographer Jean Mohr), Berger is explicit on this point, declaring that "the experience of the migrant worker . . . can only be fully recognized if an objective economic system is related to the subjective experience of those trapped within it" (7). For Berger, our capacity to empathize with individual experience when it is presented to us in writing (or photographs) is not enough if the full meaning of that experience is to be disclosed. He suggests that empathy must be yoked to an analytical perspective capable of relating experience to its concrete socio-economic determinants.[5]

The formal organization of *From A to X* represents a particularly vivid illustration of this proposition. It also ensures that, like *The Ghost of Memory*, Berger's text sunders the bonds of the novel form. In Adornian terms, Xavier's direct critiques of the contemporary global economic order might be understood as Berger's version of the "irascible gesture" with which "subjectivity . . . takes leave of the works themselves"—something emphasized by the fact that a number of these critiques reappear almost word for word in Berger's essays.[6] Left behind by the breaking free of subjectivity are A'ida's letters, fragments of a larger narrative that assume a relative autonomy. Indeed, each letter could function as a miniature portrait, a self-contained evocation of a particular incident, location, or practice. This impression is heightened by Berger's assertion in the preface that when he "recuperated" the letters they were "not arranged in chronological order" and that no attempt has been made to re-establish this order (2), which suggests that the reader need not read them in the sequence in which they appear.

Thus, there is a gap or discontinuity between A'ida's letters and Xavier's notes in terms of literary register as well as physical space insofar as Xavier's words always appear on a separate page in different typeface. Yet the two cannot be separated; they form a unity (after all, in the world of the novel Xavier's notes are made on the backs of A'ida's letters). This tension between disunity and unity can be viewed in light of the historical conjuncture to which Berger is responding. The formal discontinuities of the text underscore the discontinuities imposed on the everyday lives of the global poor (as represented by A'ida and Xavier) by the savagery of the neoliberal regime of accumulation: its wars; its brutal restructuring of class relations and erosion of stable employment; its plundering of resources; its destruction of social safety nets and welfare programmes across the globe. Simultaneously, the unity of the text's fragments bespeaks the survival of the frail hope that things might be otherwise and that new forms of social relations and community may yet be realized. The urgency generated by *From A to X*'s searing commentaries on the global order is a reflection of the urgency of the contemporary moment. As much as it embodies Berger's longstanding political commitments, the novel is also specifically freighted with the

turmoil of the early twenty-first century: the occupation and pillage of Iraq and Afghanistan; the so-called War on Terror; the ratcheting up of Israel's annexation of Palestinian land—all topics covered by Berger in essays written around the time of the novel's publication.[7]

Harris' *The Ghost of Memory* also registers the weight of such contemporary events. The catalyst for the narrative—the shooting of the narrator (described as "South American, Venezuelan/Brazilian" [89]) after he is mistaken for a terrorist—recalls the shooting of Brazilian civilian Jean Charles de Menezes by the Metropolitan police on the London Underground in 2005. Although the text does not develop this allusion, there are a number of additional, typically oblique references to the recent crises that have beset late capitalism and the various wars and resource grabs through which it has sought to resuscitate itself. Early in the novel, Harris characteristically equates sun-god worship and pre-Columbian sacrificial rites with the violence of the modern world-system and its "worship" of fossil fuels: "Blood is high wages, electricity, oil. Blood is terror, terrorism. Blood congeals into a bullet or a bomb fired into space" (14). Similarly, toward the end of the text, the narrator, in his impassioned attempt to shake Columbus out of his rigid, conquistadorial mindset, declaims:

> One is left to calculate how the slaves or mimics of a system everyone is told to admire because it is the best in the world, can find freedom when the system itself enslaves itself by freight, by a lust for money, which banishes originality. . . . But the ghost of possibilities within a slave of the system—a slave riding high but imprisoned in the system—looms again and again. Unreality and reality are intermingled in a conflict that leaves us numb and haunted by memories of war. (98)

Published just three years after the invasion of Iraq, against which Harris had spoken at the time,[8] this reference to haunting "memories of war" seems heavily overdetermined.

The distinctively "irascible" late styles of both Harris and Berger, then, crystallize in and respond to the context of the chaos engulfing the late capitalist world-system as, post-2000, the neoliberal strategies for re-

storing profitability faltered. The preconditions for this style, however, in terms of the aesthetic possibilities available to the two writers and the evolution in their approaches to such possibilities, emerged much earlier in the lifecycle of late capitalism. Indeed, it is not uncommon for commentators to identify a shift in the works of both authors from the early 1970s onward. For example, Harris' publication of two volumes of Amerindian-themed short stories in 1970–71 is sometimes taken to signal a transition between two different phases in his fiction.[9] The novels he published after this date tend toward greater poetic abstraction and are frequently set outside of his native Guyana. What Maes-Jelinek calls the "increasing insistence" on the "spiritual" in Harris' work also becomes more apparent after this juncture (xvii).

One of the reasons for this shift, perhaps, is the reverses suffered by various national independence movements in the Third World and, in particular, the violence and turmoil that engulfed Guyana in the 1960s as its anticolonial movement split along racial lines. Such developments only strengthened Harris' conviction that the solution to colonial and neo-colonial violence lay not in politics in the first instance but in the transformation of consciousness. More broadly, we might view the post-1970 evolution in Harris' writing in relation to the spatial turn under late capitalism. The increasing abstraction and non-narrative form of his work corresponds to a new cultural logic characterized by the conversion of the temporal to the spatial—itself related to the increasing dominance of finance capital and what Clover calls its "subtraction of time." A number of Harris' novels from the late 1970s and 1980s make relatively explicit (if densely poetic) reference to the economic contours of this global conjuncture. *The Infinite Rehearsal* (1987) in particular seems critically attuned to the temper of the times, most notably via its portrayal of the city of Skull, a prosperous wasteland dependent on "cheap electricity and deceptively overabundant goods" (deceptively overabundant, perhaps, because they were purchased on credit) (217). However, as neoliberalism consolidated itself as the new orthodoxy in the 1990s, Harris' texts became more abstract and elliptical in their allusions to the contemporary situation—although by the time *The Ghost of Memory* was published, these allusions had taken on a new urgency.

Indeed, Maes-Jelinek describes the novel as Harris' "most radical denunciation of the instincts that drive men to conquer" (481).

As for Berger, his confidence in the 1960s that capitalism was in decline and the transition to socialism had begun was shaken in the 1970s by the savagery of the ruling elites' response to falling profit rates. Critics such as Harvey J. Kaye, Fred Pfeil, and Bruce Robbins observe a change in emphasis in Berger's work following the containment of the revolutionary energies associated with the myriad political movements of 1968 (Kaye 440; Pfeil 231; Robbins 79–82). As Berger later wrote: "When I look around at my friends—and particularly those who were (or still are) politically conscious—I see how the long-term direction of their lives was altered or deflected at that moment just as it might have been by a private event: the onset of an illness, an unexpected recovery, a bankruptcy. I imagine that if they looked at me, they would see something similar" (*About Looking* 134). In the same essay, he briefly sketches the political-economic dispensation consolidated in the wake of the defeats of 1968: "Normalization means that between the different political systems, which share the control of almost the entire world, anything can be exchanged under the single condition that nothing anywhere is radically changed. The present is assumed to be continuous, the continuity allowing for technological development" (134–35). Underlying Berger's analysis is his recognition that, far from waning, capitalism's drive to remake the world in its own image as a space of interchangeable parts was continuing apace.

What Berger characterizes as capital's assumption as to the continuity of the present is a theme to which he returns with mounting insistence from the 1970s onward. This coincides with a growing emphasis in his work on the representation of peasant experience. Signalled most notably by his 1979 novel, *Pig Earth,* (which is less a novel than a collection of short stories, poems, and essays on peasant life in the French Alps), this emphasis is also, as Robbins observes, "the point of departure and social counterweight of his essay on European migrant workers, *A Seventh Man* (1975), [and] provides the privileged field of instances drawn on by the art criticism of *About Looking* (1980) and the unclassifiable volume of and about photographic narration, *Another Way of*

Telling (1982)" (79). Berger's turn to the peasantry (he even moved to a peasant village in southeastern France in 1974) can be viewed as a strategic response to capital's brutal reimposition of its dominance. For Berger, Robbins argues, the "famous conservativism of the peasant is that of a 'culture of survival' . . . and therefore is particularly well suited to the present, when hopes of revolutionary progress have given way to a scramble to avoid various threats of extinction" (82). Yet Berger's interest in the peasantry's culture of survival, I would suggest, is about more than just "getting by" in the face of hostile global economic forces. Rather, Berger identifies in the peasantry's attitude to time and place the resources with which to critique and envisage an alternative to the spatio-temporal order instantiated by late capitalism.

As Berger notes in his introduction to *Pig Earth*, the historic role of capitalism is

> to destroy history, to sever every link with the past and to orientate all effort and imagination to that which is about to occur. Capital can only exist as such if it continually reproduces itself; its present reality is dependent upon its future fulfilment. This is the metaphysic of capital: the word *credit*, instead of referring to a past achievement, refers only to a future expectation. Such a metaphysic has come to inform a world system and has been translated into the practice of consumerism. (xxvi; emphasis in original)

The logic of capitalist production has as its necessary corollary abstract time—time as linear, empty, homogenous, and continuous. The self-expansionary dynamism of capital means that it is always oriented to the future. The realization of the surplus-value generated today is contingent upon its consumption in expanded reproduction tomorrow. Yet this production process is also, in a certain sense, timeless. Its progressive repetition involves the extinguishing of its own prehistory in the form of the labour embodied in the products it consumes, while the immediate traces of production are effaced from the finished commodity.

In the passage cited above, Berger does more than dissect the abstract temporal logic of endless accumulation. His references to credit

and consumerism also underscore his sensitivity to the way capitalism's tendential erosion of historicity has intensified with the increasing financialization of everyday life under late capitalism (a period in which consumption has been propped up by the proliferation of new kinds of financial products and services). Indeed, since the mid-1990s in particular, his essays have demonstrated an acute concern with the baleful effects of what, to recall my earlier discussion, might be described as finance capital's drive toward the subtraction of time, which Berger conceptualizes with reference to the rapid production and circulation of images for instantaneous consumption and the increasing de-realization of material reality: "Today images abound everywhere. . . . Appearances registered and transmitted with lightning speed. . . . They used to be called *physical* appearances because they belonged to solid bodies. Now appearances are volatile" (*Shape of a Pocket* 11–12; emphasis in original). These forces work together to reduce experience to a perpetual present. In his 2002 piece "Where Are We?" he argues that the chaos we are living through has a power structure "ranging from the 200 largest multinational corporations to the Pentagon" (*Hold Everything Dear* 37). This power structure "tyrannises from offshore. . . . It aims to delocalize the entire world. Its ideological strategy . . . is to undermine the existent so that everything collapses into its special version of the virtual, from the realm of which—and this is the tyranny's credo—there will be a never-ending source of profit" (37). Berger here identifies an extreme iteration of capitalism's propensity to remake the world in its own image. If capital confronts a constant contradiction between the "economic equivalence" and the "natural distinctiveness" of the commodity (Marx, *Grundrisse* 141) under the neoliberal strategy of the "financialization of everything," this contradiction is pushed to its limit as capital seeks to commensurate all of reality into generic income streams.[10]

Commenting on how the dynamics of finance capital have impacted the experience of time, Jameson writes: "The futures of the stock market . . . come to be deeply intertwined with the way we live our own individual and collective futures generally, in a period in which careers are no longer stable and layoffs a seemingly inevitable hazard of professional and managerial as well as proletarian levels of society" ("The

End of Temporality" 704). By the same token, he continues, these "new rhythms are transmitted to cultural production in the form of the narratives we consume and the stories we tell ourselves, about our history fully as much as about our individual experience" (704). As I have suggested, the formal discontinuities of *From A to X* refract the precarity of the central characters' lives and mediate the instability and discontinuities imposed on existence by late capitalism. In light of the preceding discussion, however, I want to push this argument further and consider more specifically how the formal logic of the novel internalizes the "new rhythms" of neoliberal financialization and the new levels of abstraction and reification to which it submits reality.

Recall the earlier suggestion that the formal organization of *From A to X* meant that A'ida's letters could be viewed as relatively autonomous narrative fragments that function as self-contained miniature portraits, the ordering of which is non-chronological and, at least in theory, interchangeable. Might we regard this formal tendency as, on some level, encoding finance capital's drive to commensurate reality into isolated, interchangeable income streams? Jameson's work is again helpful in substantiating this claim. In his essay "Culture and Finance Capital" he specifies how the fragmentary aesthetics of Derek Jarman's *Last of England* (1987), produced under late capitalism, differ from the fragmentary aesthetics of Luis Buñuel's *An Andalusian Dog* (1928) and *The Golden Age* (1930), produced under monopoly capitalism. The difference, he speculates, is that in Buñuel's films, the "play of autonomized fragments remains meaningless": they are always incomplete, symptoms of some incomprehensible psychic catastrophe (264). Jarman's fragments, by contrast, are meaningful. Jameson contends that "each former fragment of a narrative, which was once incomprehensible without the narrative context as a whole, has now become capable of emitting a complete narrative message in its own right" ("Culture" 264). He reads this development in light of the "new logic of finance capital—its radically new forms of abstraction" (260). Jarman's autonomously meaningful fragments need to be seen in the context of what "finance capital brings into being: a play of monetary entities that need neither production (as capital does) nor consumption (as money does), which supremely, like

cyberspace, can live on their own internal metabolisms and circulate without any reference to an older type of content" (Jameson, "Culture" 265). The meaningfulness of Berger's narrative fragments, I suggest, can be understood in these terms (although the rich textures of the meaning they embody ultimately signify in a very different way than Jarman's fragments). The formal logic of the text corresponds to a world in which money separates itself from "the concrete context of its productive geography" and takes flight in a series of financial and speculative instruments (Jameson, "Finance Capital" 251).

Something similar is the case in Harris' *The Ghost of Memory*. This text can also be interpreted as a play of fragments or Harrisian micro-genres, which begin to signify in their own right as (infinitely) well-rehearsed nodes of meaning. These can (and do) circulate without any reference to an older type of content—most obviously the conventions of the novel, which, by the time of *The Ghost of Memory*'s publication had largely been dispensed with by Harris and feature only as scattered shards. Harris' particular allegorical style and use of figures like the Beggar and the Wanderer to embody a specific set of concerns cause the meanings thus embodied to take on an autonomous appearance. Their repetition throughout Harris' oeuvre means that they perform in this late text without the immediate presence of the previous intellectual and narrative work which invested them with such meaning (just as finance capital displaces or "subtracts" the labour time on which its speculative activities ultimately depend). Yet for the reader, some familiarity with this previous intellectual and narrative work is necessary. Those allegorical figures must be related to their earlier appearances in Harris' writing if the meanings they emit are to be fully meaningful and the novel is to make sense. Their apparent autonomy, then, is forever shadowed by this residual need to return them to some larger context, in much the same way as, despite finance capital's flight from "the concrete context of its productive geography," the "financialized formula M-M' is in fact always the formula M-M'[C]" since "the labour commodity is not truly routed around" but "must perforce await in the future" as the source of the value that, in the last instance, gives "meaning" to fictitious capital (Clover 44–45).

In light of the foregoing discussion, it is important to register a crucial difference between Berger's and Harris' novels. *From A to X* addresses the relationship between its aesthetic form and the contemporary economic order in relatively conscious fashion. The discontinuities of the text are very much a part of its deliberate critique of the way in which finance capital and its new forms of abstraction seek to colonize all areas of social life, including cultural forms—hence the sequence of pointed references in the narrative to the contemporary significance of financial speculation. At one point, for example, Xavier comments on the lopsided character of the global economy: "[*T*]*he private equity funds available for financial speculation are today worth 20 times more than the sum total of the world's gross national product!*" (138; emphasis in original). Harris' text, on the other hand, is driven by very different concerns. While it registers the violent fallout from late capitalism's efforts to resuscitate itself, it does not seek consciously to address that reality in its formal logic. Despite these differences, however, both novels resist the processes of abstraction and reification they register formally. Their discontinuities are in dialectical tension with a certain unifying force: the search for lost totality or, in Harris' terms, the "impossible quest for wholeness" (*Infinite Rehearsal* 173). It is to this that I turn in conclusion.

III. Time, Timelessness, and Resistance

"Marx says that revolutions are the locomotive of world history," observed Walter Benjamin. "But perhaps it is quite otherwise. Perhaps revolutions are an attempt by the passengers on this train—namely, the human race—to activate the emergency brake" ("Paralipomena" 402). Benjamin makes this statement in a preparatory note to "On The Concept of History," in which he mounts a startling critique of the idea of "mankind's historical progress" (394–95) through "homogenous, empty time" (395). In his well-known reading of Paul Klee's *Angelus Novus* painting, he describes the angel of history as looking back on the past. Where we see a chain of events, Benjamin writes, the angel sees one single catastrophe, piling wreckage upon wreckage. The angel would like to stay and make whole what has been smashed but instead is driven irresistibly into the future by the storm of progress ("On the Concept"

392). Both Harris and Berger share Benjamin's mistrust of a conception of historical progress predicated on the homogenous, abstract mode of temporality central to capitalist accumulation; both writers try, through their work, to activate something like Benjamin's emergency brake.

For Berger, the peasant experience represents a crucial repository of resources that might be mobilized to disrupt the forces of linear progress, the logic of which he believes has "entailed the expulsion, or suppression, of any sense of experience, of time *or* timelessness, other than its own" (Kaye 445; emphasis in original). In his introduction to *Pig Earth*, Berger distinguishes between the relentless forward momentum of a "culture of progress" and how the peasantry's "culture of survival envisages the future as a sequence of repeated acts for survival. Each act pushes a thread through the eye of a needle and the thread is tradition" (xix). He notes that the peasantry lives in "a state of continual flux" (which results from the vagaries of the weather, soil, and harvest, among other elements), against which it establishes a variety of routines and rituals. These are "traditional and cyclic—they repeat themselves each year, and sometimes each day" (xxii). Crucially, they introduce a qualitatively distinct moment of timelessness into the flow of time; like the conservativism of the peasant more generally, these routines and rituals represent a "depository (a granary) of meaning preserved from lives and generations threatened by continual and inexorable change" (xxiii). In *Another Way of Telling*, Berger argues that such moments of timelessness are, along with moments of revolutionary action, one way in which the progressive linearity of abstract time can be disrupted. "Yet time is undone," he writes, "not only by being remembered but also by the living of certain moments which defy the passing of time, not so much by becoming unforgettable but because, within the experience of such moments there is an imperviousness to time" (106).

Berger returns to the idea of timelessness in his richly suggestive "Twelve Theses on the Economy of the Dead" (1996):

> The memory of the dead existing in timelessness may be thought of as a form of imagination concerning the possible. . . . In the world of the living there is an equivalent but

> contrary phenomenon. The living sometimes experience timelessness, as revealed in sleep, ecstasy, instants of extreme danger, orgasm, and perhaps in the experience of dying itself. During these instants the living imagination covers the entire field of experience and overruns the contours of the individual life or death. It touches the waiting imagination of the dead. (131)

In Berger's conception, timelessness is the equivalent of throwing the emergency brake on the locomotive of world history. To access a moment of timelessness is to be propelled beyond the bounds of individual subjectivity—the "contours of the individual life or death"—and to approach the "entire field of experience." In this way, it opens up a perspective beyond the separations and reifications of the capitalist lifeworld.

Berger's conception shares much with Harris' thoughts on timelessness. In a talk from 2004 titled "The Mystery of Timelessness," Harris suggests that

> [t]imelessness surely means breaking fixed linear ruling patterns into non-linear simultaneous movement of such patterns forwards and backwards. Such simultaneity brings us into the mystery of timelessness and helps the past to be re-creatively potent. Man is a fluid tree in primitive cultures. . . . What is such a cousinship between a tree and humanity? Quantum theory would define it as extensions from the borders of an image into another that seems different across a living nature we scarcely understand in its creative and re-creative cross-culturalities between science and art. (26)

By shattering the progressive linearity of abstract time, timelessness ensures that the past comes into view not as dead time but as a "re-creatively potent" force that can be mobilized to restore a sense of historicity and uncover eclipsed perspectives that might open up new possibilities for reconceiving the present. Moreover, the experience of "simultaneity" fostered by timelessness highlights the web of relations in which individuals are enmeshed. Like Berger's "entire field of experience," it

suggests the possibility of overcoming the separations and abstractions upon which capitalist society is predicated, including, as Harris makes explicit, the separation between human and extra-human nature.

The significance of timelessness to both Harris' and Berger's fictional work is brought home by a passage in Berger's novel *G.*, in which the protagonist explains:

> I have little sense of unfolding time. The relations I perceive between things . . . tend to form in my mind a complex synchronic pattern. I see fields where others see chapters. And so I am forced to use another method to try to place and define events. A method which searches for coordinates extensively in space, rather than consequentially in time. . . . One of the ways in which I establish co-ordinates extensively is by likening aspect with aspect, by way of metaphor. (137)

This is a good description not only of Berger's aesthetic technique, both in *G.* and many of his other fictional works, but also of Harris' novelistic practice, especially his use of images, symbols, and mythic motifs as a means of linking otherwise opposed phenomena and thereby revealing the "residual pattern of illuminating correspondences" that evolve beneath the surface of reality (Harris, *Tradition* 35). Indeed, both Berger and Harris tend to "see fields where others see chapters"—hence the importance of painting as a model for their writerly practices.[11] Paintings offer viewers a version of the "complex synchronic pattern" G. describes; insofar as the simultaneity of the content on the picture plane breaks with linear chronology, they represent a moment of timelessness in Harris' and Berger's sense of the term. When the narrator in *The Ghost of Memory* falls into the painting, he in effect enters a moment of timelessness. This is emphasized by Harris' "Author's Note" to the novel, in which he suggests that through its protagonist the text pursues "the close, almost indefinable cross-culturalities between moments of life and death" (vii), a phrase that recalls Berger's description of timelessness as an instant in which one "overruns the contours of the individual life or death." Once the novel is grasped as a painting and an attempt to stage a moment of timelessness or arrest the flow of abstract time, its

exploded form becomes more understandable: it is not a novel at all but a canvas across which the narrator journeys, assembling correspondences between apparently isolated elements and unlike phenomena to illuminate a new understanding of reality.

Timelessness is central to the way both *From A to X* and *The Ghost of Memory* seek to reverse the discontinuities and abstractions registered in their formal logics. Paradoxically, timelessness becomes a means by which to critique and resist capitalism's tendency to erode historicity as well as its propensity, in those periods in which finance capital dominates the accumulation process, to ratchet up the abstraction of time to a point at which it seems to disappear, reduced "to a present that hardly qualifies as such any longer, given the virtual effacement of that past and future that can alone define a present in the first place" (Jameson, "The End of Temporality" 708). Harris' and Berger's novels might comprise various (semi-) autonomous fragments, but these are ultimately reassembled, albeit not into a conventional, chronological narrative but rather into something closer to a synchronic canvas. If each of A'ida's letters is a miniature portrait, the text as a whole brings them together in a montage of timeless moments, the concrete specificities of which resist the reduction of experience to a perpetual present. Significant here is the sensory plenitude or meaningfulness of the letters in terms of the sights, smells, sounds, and textures of everyday life that they conjure. In "Steps Towards a Small Theory of the Visible," an essay that once again highlights how finance capital de-realizes place and undermines the concreteness of existence in its bid to render the world a realm of frictionless extension through which value can circulate unhindered, Berger states that "today, to try to paint the existent is an act of resistance instigating hope" (*The Shape of a Pocket* 22). In *From A to X* Berger tries precisely to "paint" the existent for this reason. Blasted out of the continuity of linear narrative to hang suspended in a moment of timelessness, his sensuous, richly detailed accounts of labour, bodies, objects, human intimacies, and food stand as a form of refusal directed toward finance capital's commensuration of reality into abstract, generic income streams.

In "painting" the existent, Berger seeks to reincorporate the body into the abstraction of writing. Indeed, as Melissa Benn notes, "a physical

quality runs through all his work." The need to overcome the dualism of mind and body to which Berger's writerly practice speaks is a topic taken up explicitly in the novel. In one of her letters, A'ida writes of a journal article she has read that details new advances in neurobiology's understanding of how the brain communicates with the body:

> Our bodies are made up of trillions of cells and their received messages form a network of ceaseless feedback and coordination. No high command, only a continual circuit of the body's own messengers, . . . [which] weave an intelligence comparable with the famous one of the mind. It looks as if body and mind are of the same substance. . . . Neurobiology's discovery of ligand angles changes what we can guess about the mind. It also changes what's between the mind and the whole of nature which surrounds us. The view that the body is a physical machine directed by an immaterial, intangible mind is finished. It lasted for only four centuries. The mind is grounded in the body, through the mediation of the physical brain. The mind comes into being within and from nerve cells which are like every other living tissue. Mind and body, one insubstantial and the other substantial, are woven together into a single cloth. (Berger, *From A to X* 164)

This perspective strikes at the heart of the radical separation of mind and body, of human and extra-human nature, that is essential to capitalism's law of value. It is, moreover, a perspective taken up equally explicitly in Harris' novel. In the moment of timelessness signalled by the narrator's fall into the painting, the text stages the temporary suspension of the flow of abstract time, which is predicated on the externalization of the concrete specificities of human and extra-human nature. This prompts the narrator's understanding that "*the psyche is dismembered* and may only be somewhat united again, in its parts, with and through Nature, through diversity" (33; emphasis in original). As Lorna Burns observes, *The Ghost of Memory* reveals Harris' "affinities with a Spinozist single-substance conception of Nature" as a "creative force that meditates between all things" (15).[12] Just as Harris' writing is characterized by the

weaving of connections between unlike phenomena, so the narrator becomes conscious of his imbrication in the mass of relations between different modalities of existence that constitute the web of life: "A stem or a broken leaf became a finger on my hand. It pointed to traces of infinity *within* itself, *within* other leaves on a tree" (1; emphasis in original). The visual correspondences between a stem or broken leaf and a human hand transmute into the literal passing over of one into the other, revealing to the narrator the simultaneous internalization of humanity in nature and nature in humanity.

In different ways, the narratives of *The Ghost of Memory* and *From A to X* unfold through an orchestration of correspondences analogous to that exemplified in the foregoing passage, whether it is the interlinking of multiple symbols, images, and ideas in Harris' poetic prose, or the literal correspondence between A'ida and Xavier and the connections and meanings the reader must try to read into the gaps in Berger's novel. The formal apparatuses of both texts thus become figures for a vision of a world resistant to the reifying separation of human and extra-human nature through which capitalism has developed. The violent forms of real abstraction central to this separation have only intensified with the increasing financialization of daily life under late capitalism. The late styles of Harris and Berger not only register this violence but represent a powerful indictment of its effects, nourishing a belief that the world can be organized around a logic other than that of endless commodification.

Acknowledgements

I would like to thank the editors of this special edition as well as two anonymous reviewers for their insightful comments on an earlier version of this article.

Notes

1 On his continuing self-definition as "amongst other things a Marxist" (121), see Berger's essay "Ten Dispatches About Place" in the collection *Hold Everything Dear*.

2 For example, *From A to X* was longlisted for the 2008 Booker Prize. Berger's fourth novel, *G.*, won the prize in 1972. Berger used his acceptance speech to highlight the murky colonial past of the prize's sponsor, Booker-McConnell,

which, he noted, had "had extensive trading interests in the Caribbean for over 130 years" (not least in Harris' native Guyana). "The modern poverty of the Caribbean," Berger asserted, "is the direct result of this and similar exploitation." He declared his intention to donate half his cash prize to the Black Panthers, much to the consternation of various media commentators (qtd. in McNay).

3 The term "Washington Consensus" emerged in the late 1980s and came to refer, broadly speaking, to the free-market policy prescriptions and economic reform packages promoted by Washington-based agencies such as the International Monetary Fund and the World Bank.

4 Le Guin's reading of the passage she cites in support of her contention is curiously imprecise and unconvincing. As evidence, she quotes A'ida's description of the precarious existence of the global poor: "And in our life today we are condemned to endless irregularity. Those who impose this on us are frightened by our irregularity. So they build walls to keep us out." Le Guin asks: "The enemy are frightened of our irregularity, so they impose it on us? The argument has gone to pieces." Yet it is Le Guin's argument that is faulty, not A'ida's. Le Guin misreads and reverses the logic of the text's claim, which is that the regularity of existence (movingly evoked in the passages that precede the quoted lines) is disrupted by the forces of global capitalism. This in turn imposes an irregular existence on the poorest (under- and unemployment, for example, or lack of access to housing, food, and sanitation). The resentments and social instabilities that are engendered compel the ruling elites to seek to contain the very irregularity they have created.

5 On this issue in Berger's work, see Robbins.

6 See, for example, the section on delocalization in *From A to X* (23) and Berger's description of the process in "Ten Dispatches About Place" (115–16).

7 See, in particular, the collection *Hold Everything Dear*.

8 See, for example, his lecture "The Brutalization of Truth."

9 See, for example, Maes-Jelinek 229.

10 On this point, see Moore, "Cheap Food and Bad Money" 253.

11 Berger's interest in painting is self-evident given his longstanding work as an art critic. On the relationship between Harris' fiction and painting, see Maes-Jelinek's essay "The Novel as Painting" in *The Labyrinth of Universality*.

12 Interestingly, Berger has also shown much interest in Spinoza. See, for example, *Bento's Sketchbook*.

Works Cited

Adorno, Theodor. "Late Style in Beethoven." *Essays on Music*. Ed. Richard Leppert. Trans. Susan H. Gillespie. Berkeley: U of California P, 2002. 564–67. Print.

Benjamin, Walter. "On the Concept of History." *Selected Writings Vol. 4: 1938–1940*. Ed. Howard Eiland and Michael W. Jennings. Trans. Harry Zohn. Cambridge: Harvard UP, 2003. 389–400. Print.

——. "Paralipomena to 'On the Concept of History.'" *Selected Writings Vol. 4: 1938–1940*. Ed. Howard Eiland and Michael W. Jennings. Trans. Harry Zohn. Cambridge: Harvard UP, 2003. 401–11. Print.

Benn, Melissa. "A Long Way From Paradise." Rev. of *From A to X*, by John Berger. *Independent.co.uk*. Independent, 15 Aug. 2008. Web. 8 Oct. 2014.

Berger, John. *About Looking*. London: Bloomsbury, 2009. Print.

——. *Bento's Sketchbook: How Does the Impulse to Draw Something Begin?* New York: Pantheon, 2011. Print.

——. *From A to X*. 2008. London: Verso, 2009. Print.

——. *G.* London: Bloomsbury, 1996. Print.

——. *Hold Everything Dear: Dispatches on Survival and Resistance*. London: Verso, 2008. Print.

——. *Pig Earth*. London: Bloomsbury, 1999. Print.

——. *The Shape of a Pocket*. London: Bloomsbury, 2002. Print.

——. "Twelve Theses on the Economy of the Dead." *Pages of the Wound*. London: Bloomsbury, 1996. 128–32. Print.

Berger, John, and Jean Mohr. *Another Way of Telling*. New York: Pantheon, 1982. Print.

——. *A Seventh Man: The Story of a Migrant Worker in Europe*. Harmondsworth: Penguin, 1975. Print.

Burns, Lorna. "Creolization and the Collective Unconscious: Locating the Originality of Art in Wilson Harris' *Jonestown*, *The Mask of the Beggar* and *The Ghost of Memory*." *Postcolonial Text* 4.2 (2008): 1–18. Print.

Clover, Joshua. "Autumn of the System." *Journal of Narrative Theory* 41.1 (2011): 34–52. Print.

Harris, Wilson. "The Brutalization of Truth." University of Warwick. 17 May 2003. Lecture.

——. *The Ghost of Memory*. London: Faber, 2006. Print.

——. *The Infinite Rehearsal. The Carnival Trilogy*. London: Faber, 1993. 169–260. Print.

——. "The Mystery of Timelessness." *The Caribbean Writer as Warrior of the Imaginary /L'Ecrivain caribéen, guerrier de l'imaginaire*. Ed. Kathleen Gyssels and Bénédicte Ledent. Amsterdam: Rodopi, 2008. 25–30. Print.

——. *Selected Essays of Wilson Harris: The Unfinished Genesis of the Imagination*. Ed. Andrew Bundy. London: Routledge, 1999. Print.

——. *Tradition, The Writer, and Society: Critical Essays*. London: New Beacon, 1967. Print.

Harvey, David. *A Brief History of Neoliberalism*. Oxford: Oxford UP, 2005. Print.

Jameson, Fredric. "Culture and Finance Capital." *Critical Inquiry* 24.1 (1997): 246–65. Print.

——. "The End of Temporality." *Critical Inquiry* 29.4 (2003): 695–718. Print.

——. *Postmodernism, or, The Cultural Logic of Late Capitalism*. London: Verso, 1991. Print.

Jordinson, Sam. "Booker Club: From A to X." *The Guardian.com*. Guardian News and Media, 8 Sept. 2008. Web. 2 Oct. 2014.

Kaye, Harvey J. "A Question of History: John Berger's Labours." *Journal of Historical Sociology* 1.4 (1988): 438–53. Print.

Le Guin, Ursula. "The Story of Us and Them." *The Guardian.com*. Guardian News and Media, 16 Aug. 2008. Web. 3 Oct. 2014.

Maes-Jelinek, Hena. *The Labyrinth of Universality: Wilson Harris's Visionary Art of Fiction*. Amsterdam: Rodopi, 2006. Print.

Mandel, Ernest. *Late Capitalism*. Trans. Joris De Bres. London: NLB, 1975. Print.

Marx, Karl. *Grundrisse*. Trans. Martin Nicolaus. London: Penguin, 1973. Print.

Mazurek, Raymond A. "Totalization and Contemporary Realism: John Berger's Recent Fiction." *Critique: Studies in Contemporary Fiction* 25.3 (1984): 136–46. Print.

McNay, Michael. "Berger Turns Tables on Booker." *The Guardian.com*. Guardian News and Media. 24 Nov. 1972. Web. 24 Nov. 2015.

Moore, Jason W. "Cheap Food and Bad Money." *Review: A Journal of the Fernand Braudel Center* 33.2–3 (2012): 225–61. Print.

——. "Transcending the Metabolic Rift." *Journal of Peasant Studies* 12.1 (2011): 1–46. Print.

Pfeil, Fred. "Between Salvage and Silvershades: John Berger and What's Left." *Tri-Quarterly* 88 (1993): 230–43. Print.

Phillips, Mike. "The Mask of the Gods." Rev. of *The Ghost of Memory*, by Wilson Harris. *The Guardian.com*. Guardian News and Media, 23 Dec. 2006. Web. 1 Oct. 2014.

Robbins, Bruce. *Feeling Global: Internationalism in Distress*. New York: New York UP, 1999. Print.

Said, Edward. *On Late Style*. London: Bloomsbury, 2006. Print.

Silver, Beverly, and Giovanni Arrighi. "The End of the Long Twentieth Century." *Business as Usual: The Roots of the Global Financial Meltdown*. Ed. Craig Calhoun and Georgi Derluguian. New York: New York UP, 2011. 53–68. Print.