Literature and the Post-secular: The Case of Julian Barnes

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ABSTRACT

The recently emerged post-secular literary studies is a response to what Jürgen Habermas dubs as 'post-secularisation.' While the definition of the term remains obscure, a post-secular criticism of literary texts overcomes this elusiveness by identifying the possible areas of scholarly interest and attempting to establish a scope of interpretive frameworks. The body of post-secular texts constantly grows, and this paper suggests yet another one, by contemporary writer, Julian Barnes, whose fiction and non-fiction contribute to the makeup of post-secular moments. The present paper takes as a focus The Survivor, *the fourth chapter of* A History of the World in 10½ Chapters; Nothing to be Frightened of *is also considered along with the interviews with the writer. In this reading of* The Survivor, *based on existing interpretive models, a 'revisionary return' (McClure) in the life of the central female protagonist, a secular doubter, is presented as provisional and non-final. In resisting master narratives and challenging the secular/religious binary, Barnes uses postmodernist poetics and invokes the practices of Pyrrhonism, such as the suspension of judgement, or what has been called epochē. Furthermore, the literary manifestations of the post-secular are put in a broader context, as the paper also discusses ways of amplifying the theory of 'post-secular,' suggesting similarities between the contemporary post-secular and the early modern, and thus emphasising the tradition of religious scepticism and doubt in English literature since the time of the Renaissance.*

KEYWORDS

post-secular literary studies, scepticism, secularisation, religious belief, Pyrrhonism, English novel

Secularisation, Atheism and Religious Scepticism

My interest in the subject stems from the key area of my scholarship in the last five years, which is literary scepticism. Tracing the manifestations of scepticism and doubt in the modern British novel, in my 2015 monograph *Projections of Scepticism in the Modern British Novel,* I suggest a typology which theorises, among other issues, religious scepticism.[1] After World War II, when the secularising process becomes more visible in Britain and Europe, generations of novelists engage in the discussion over the role of religion in the society**.** Their response is voiced through a wide spectrum of discourses – from the radical 'new atheist novel,' represented by Martin Amis, Phillip Pullman, Salman Rushdie and Ian McEwan,[2] to far more mitigated versions, such as David Lodge's 'honest doubt' exemplified in his novel, *Paradise News***.** On the one hand, the authenticity of each individual literary response is distinctly related to the historically specific nature of the interest in religion, and on the other hand, it can be placed in the broader context of the intellectual history in Britain, with its long-standing tradition of critical thinking, i.e. of various forms and modalities, on religious matters; in literature, one may think of Christopher Marlowe, Jonathan Swift, or George Eliot, "the writer who emphasize[d] the humanism against the theological,"[3] and

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1   Lilia Miroshnychenko, *The Projections of Scepticism in the Modern British Novel* (Kyiv: Geneza, 2015), 168–251.

2   This term was coined by Arthur Bradley and Andrew Tate. They first theorised this new genre of contemporary fiction in *The New Atheist Novel: Philosophy, Fiction and Polemic after 9/11* (London: Continuum, 2010).

3   Brian Spittles, *George Eliot: Godless Woman* (London: Palgrave Macmillan, 1993), 87.

was even regarded by her contemporary W.H. Mallock as "the first great godless writer of fiction."[4] These writers represent different literary periods since the Renaissance, and while each has her or his own relation to secularism *per se,* their literary practices are suggestive of an incessant polemic about religion in English literature that can be reduced neither to the *contra fidem* thesis nor to post-WWII secularisation.

The author of the first history of British atheism, published in 1988, David Berman, affirms that avowed atheism appeared in Britain in 1782, however covert atheists also existed in the seventeenth century.[5] These dates work for English philosophy but they are not equally applicable to literature, and an example comes easy. Christopher Marlowe, who is regarded by many as an important figure in the history of disbelief, was an Elizabethan. In fact, he was more of a religious sceptic rather than an atheist according to Chloe Preedy, who argues in her recent scholarship that "[t]he religious doubts Marlowe expressed in his writings relate intriguingly to the sixteenth- and seventeenth-century tradition of sceptical thinking" which "was based on the classical philosophical tradition outlined by Sextus Empiricus and Diogenes Laertes."[6] That said, religious scepticism should not be confused with atheism; religious scepticism is a broader term within semantics and in time frames.

The project of Western modernity is just another context to look at the problem of religious belief. Sociologists of the twentieth century generally supported the idea of secularisation as the direct result of modernisation. The idea was that the relation between modernity and religion is inverse – the more of the former, the less of the latter.[7] Jürgen Habermas in particular, talking about Western civilization in general, maintained until the late 1980s that in a just society rational discussion would supersede religion in promoting moral action. However, since the mid-1990s more and more experts in sociology and beyond, including Habermas, no longer adhere to the equation of modernity and secularisation for various reasons. While some claim a so-called 'religious turn' characterised by a new openness to religion,[8] others argue that the secularisation hypothesis has lost explanatory power and is no longer supported empirically.[9] This, of course, does not refute secularisation as such, but it does prompt a revision in the causal relationship between the two processes.

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4   Quoted in Spittles, *George Eliot: Godless Woman,* 87.

5   David Berman, *Atheism in Britain: from Hobbes to Russell* (London: Routledge, 1988), 3, 64. The date of publication itself is eloquent.

6   Chloe K. Preedy, *Marlowe's Literary Scepticism: Politic Religion and Post-Reformation Polemic* (London: The Arden Shakespeare, 2014), Kindle edition.

7   Peter L. Berger, "Secularization and De-secularization," in *Religions in the Modern World: Traditions and Transformations*, ed. by Linda Woodhead et al. (London: Routledge, 2002), 291.

8   This trend was identified by Hent de Vries in his monograph *Philosophy and the Turn to Religion* (Baltimore: The Johns Hopkins University Press, 1999).

9   Berger, "Secularization and De-secularization," 292.

(De)limiting 'Post-secular'

This new turn Peter Berger dubs as 'de-secularisation,'[10] however it is commonly known as the post-secular. According to Habermas, who is widely credited for theorising and popularising this term, a post-secular society is defined as a contemporary liberal or pluralist society wherein "religion maintains a public influence and relevance, while the secularistic certainty that religion will disappear worldwide in the course of modernization is losing ground."[11] Describing Europe as no longer homogenously secular, Habermas proposes a dialogue between religion and secular reason inviting people of faith and secular thinkers talk with each other. For that purpose "the religious side must accept" scientific truths and "the basic principles of universalistic egalitarianism in law and morality" while "secular may not set itself up as the judge concerning truths of faith, even though in the end it can accept as reasonable only what it can turn into its own, in principle universally acceptable, discourses."[12] (It is difficult to picture this kind of dialogue with someone like Richard Dawkins, one of the most visible persona among the public defenders of atheism as well as arguably the most aggressive.) The evolving relationship between the religious and the secular became an inspiration to what has been known since late 1990s as post-secular literary studies.

At this point it may be helpful to clarify my use of terminology for the reason that post-secular is a term used in many disciplines across the humanities, including sociology, political theory, religious studies, and art studies, each one emphasising a particular facet of the term. Moreover, the meaning of the term and its collocations is still a matter of debate, and in literary studies it is used even more loosely.

John A. McClure, who is regarded as a pioneering figure in the emerged post-secular literary studies, describes post-secular texts as "narratives of religious awakening, remaking, or revisionary return."[13] McClure posits the return of a weakened form of belief to meet the needs of those who "refuse to accept the old choices between secularism and spirituality: those for whom aspects of both religious and secular thinking are 'internally persuasive.'"[14]

Magdalena Mączyńska adopts a different approach to the notion of post-secular: not as a neo-religious period after the dominance of modern secularism, but "a revision of the ways in which we have come to conceptualise the modern secular as the opposite of the religious."[15] For theoretical background she draws upon Mark C. Taylor and John Caputo, as both of these scholars desire to move beyond the secular/religious binary.[16] The critique of binary opposition both as a method of critical analysis and as a tool for identifying 'post-secular' writing is suggested by her in what may be considered one of the seminal essays in this field – *Toward a Post-secular Literary*

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10 Berger, "Secularization and De-secularization," 291–298.

11 Jürgen Habermas, "Notes on Post-Secular Society," *New Perspectives Quarterly* 25, no. 4 (Fall 2008): 17–29.

12 Jürgen Habermas et al, *An Awareness of What is Missing. Faith and Reason in a Post-Secular Age*, transl. by Ciaran Cronin (Cambridge: Polity Press, 2010), 16.

13 John A. McClure, "Postsecular Culture: The Return of Religion in Contemporary Theory and Literature," *Cross Currents* 47, no. 3 (Fall 1997): 341.

14 McClure, "Postsecular Culture," 9.

15 Magdalena Mączyńska, "Toward a Postsecular Literary Criticism: Examining Ritual Gestures in Zadie Smith's 'Authograph Man,'" *Religion and Literature* 41, no. 3 (2009): 76.

16 Mączyńska, "Toward a Postsecular Literary Criticism," 74.

Criticism: Examining Ritual Gestures in Zadie Smith's "Authograph Man" (2009). Distinguishing between the texts concerned with religious themes or characters and the post-secular texts, she restricts the latter with the following criterion: texts "that engage the reader in an open, often irreverent, reevaluation of the very concepts of the secular and the religious."[17] This approach thus privileges the formal over the mimetic and suggests possible interpretive frames; nevertheless, it inevitably deprives both categories – the secular and the religious – of their core meanings. Lee Morrissey in turn characterises post-secularism as a kind of subset of postmodernism.[18]

In addition to the conceptualisations of the term set forth above, other voices suggest alternative assumptions of post-secular, yet they all share the general agreement on resistance to master narratives of secularisation or the return of religion. This consensus was strongly voiced by a group of scholars who in 2008 initiated a discussion on post-secular at a special session, entitled "The Post-secular Turn in Literary Studies," at the Annual Meeting of the American Academy of Religion in Chicago. It was then recognised that "there is no final consensus on how literary studies does, or should, delimit the term."[19] Two years after this event, Laura Levitt was still marvelling at "how difficult it is" "to read for religion in contemporary literary criticism."[20] Even in 2017, when introducing the conference theme at Warwick University "(Post)secular: Imagining Faith in Contemporary Cultures," its organisers were bound to acknowledge that "the term [post-secular] remains unclear, and its usage inconsistent."[21]

However, the very flexibility of the term suggests the potential for further inquiry. In fact, my use of post-secular is not limited to one of above mentioned individual conceptualisations. In my view, a post-secular narrative does not necessarily subvert the secular/religious dichotomy, and it can be either a spiritual return/reorientation or an individual project in what Charles Taylor labels as 'the Age of Authenticity' in the 2007 book *A Secular Age,* a text which is often invoked in such studies.[22]

While some proponents of post-secular studies articulate a distinctively post-secular trend in contemporary literature, others emphasise on the phenomenon of belief *a priori* as a complex issue. British scholar James Wood, for example, points of "fluctuating and changing" nature of people's beliefs – "it is why people lose their faith, or convert to faith in God. […] An essay or work of polemic finds it hard to describe the texture of such fluctuation, whereas the novelist understands that to tell a story is to novelise an idea, to dramatise it. There is no need to make a tidy solution of belief; to the novelist, a messy error might be much more interesting."[23] The critic's own example is Virginia Woolf and her novel *To the Lighthouse*, wherein "she has Mrs Ramsay, who thinks of herself as an unbeliever, suddenly express conventional Christian belief." Wood refers to just one

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17 Mączyńska, "Toward a Postsecular Literary Criticism," 76.

18 Lee Morrissey, "Literature and the Postsecular: Paradise Lost?" *Religion and Literature* 41, no. 3 (2009): 98–106.

19 Michael Kaufmann, "Locating the Postsecular," *Religion and Literature,* 41, no. 3 (2009): 68.

20 Laura Levitt, "What is Religion, Anyway? Rereading the Postsecular from an American Jewish Perspective," *Religion and Literature* 41, no. 3 (2009): 113.

21 See the conference's Website: https://warwick.ac.uk/fac/arts/modernlanguages/research/german/conferences/postsecular/ (accessed December 10, 2018).

22 Charles Taylor, *A Secular Age* (Cambridge: Belkanp Press of Harvard University Press, 2007), 473.

23 James Wood, "The New Atheism," *The Guardian,* August 26, 2011. https://www.theguardian.com/books/2011/aug/26/james-wood-the-new-atheism.

of many aspects of the complex issue. Also, by explicating the potential of the novel and thus privileging it over an essay or work of polemic, he also locates it in the problem of literary genre.

Julian Barnes: Post-secular or Sceptical?

This is also true of Julian Barnes. Religion is thematised in both his fiction and non-fiction. I will at this point explore how Julian Barnes, the man and writer, shows concern regarding "a messy error," how the "religious fluctuations" of a fictional secular doubter is constructed in the text of *A History of the World in 10½* Chapters. For background I will also rely on his non-fiction *Nothing to be Frightened of* and interviews. My point is that this writer who is known for his atheist position demonstrates the self-awareness of missing: "I don't believe in God but I miss Him."[24] This paradoxical hybridity is also traced in his fictional secular/religious doubters. My assumption would be that this condition is the literary manifestation of the post-secular. Another salient example of a post-secular text is the writer's *The Sense of Ending*.

Barnes neither belongs to an atheist organisation nor does he advocate atheism as his own individual choice. In *Nothing to be Frightened of* he writes :

> So I had no faith to lose, only a resistance, which felt more heroic that it was, to the mild regime of God-referring that an English education entailed: scripture lessons, morning prayers and hymns, the annual Thanksgiving service in St. Paul's Cathedral. And that was it, apart from the role of Second Shepard in a nativity play at my primary school. I was never baptized, never sent to Sunday school. I have never been to a normal church service in my life. I do baptisms, weddings, funerals. I am constantly going into churches, but for architectural reasons; and, more widely, to get a sense of what Englishness once was.[25]

As seen from this passage, Barnes acknowledges he has not been challenged with the issue of faith. Triple negation, reflected in three actions referring to three different practices of the institutionalised religion, is his form of resistance to the big narrative. Lexical anaphora is used to emphasise the extent of it. As he further confesses, however, he does attend weddings, baptisms, and funerals – in that resembling Philip Larkin's doubting churchgoer in the poem of 1954, *Church Going*. Also, as the last sentence says, the man goes into churches "for architectural reasons" and "to get a sense of what Englishness once was." In other words, Barnes appreciates Christian art but without the adjective Christian, which is in fact an observation he makes in his book more than once: "I miss the God that inspired Italian painting and French stained glass, German music and English chapter houses, and those tumbledown heaps of stone on Celtic headlands which were once symbolic beacons in the darkness and the storm."[26]

Julian Barnes is less categorical when commenting on his own atheism. In an interview with Scarlett Baron in 2008, he unveils why: "I think I'm probably an atheist but I'm always alarmed by dogma and I think atheism can be a dogma as much as anything else. I don't think I'm smart enough to know that there isn't a god. […] I haven't come across any evidence that there is any

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24 Julian Barnes, *Nothing to be Frightened of* (London: Vintage Digital, 2008), Kindle edition.

25 Wood, "The New Atheism."

26 Wood, "The New Atheism."

organising body out there."[27] Barnes is careful in trying on a cliché of the atheist. Self-defined as "probably an atheist" yet "always alarmed by dogma" he acknowledges the limit: there is not enough knowledge to prove or dismiss any of the competing sides, theism and atheism. He admits of no easy resolution to the question of choice.

This approach brings us to the practices of Pyrrhonism. "[It] is not strictly an epistemology, since it has no theory of knowledge and is content to undermine the dogmatic epistemologies of others."[28] It is thus an attitude in which judgement is suspended, a condition called *epochē*. *Epochē* is seen as a first step to *ataraxia* – a kind of mental tranquillity, but according to Richard Popkin it is "ultimately a philosophy of life, a formula for living well."[29] So while historically Pyrrhonism represents "a powerful challenge to dogmatism,"[30] for an intellectual and a writer it is a brilliant antidogmatic instrument, an attractive rhetorical strategy to provide for competing plurality.

Yet, Barnes differentiates between "institutional religions" and what he dubs as "religious instinct" which "for many people" "is a very central part of being a human being."[31] In his own words, he appreciates the atheist lobby just as "a powerful" and "intellectually coherent" factor "in the face of militant Islam or fundamentalist Christianity."[32]

Barnes delegates his own experience of existing between "probably an atheist" and "always alarmed by dogma" to those fictional characters who recognise their "religious instinct" through developing their own subjective scenarios of how to deal with religious concerns nowadays. I will now examine the theme of belief in the 4th chapter of *A History of the World* entitled *The Survivor* using the method of post-secular criticism. While the novel engages the questions of religion on thematic and formal levels in its many chapters, I will limit the analysis to just this one.

The story fully justifies its title, as it evolves around the survival scenario of the protagonist. It can be read as John A. McClure's "narrative of religious awakening" or a "revisionary return" in the life of a secular protagonist. The paradigm of "revisionary return" applies to the main character, thirty-eight year old Kathleen Ferris, whose reluctance to religion is ultimately replaced by a gesture of a possible "partial faith."

The narrative and its trajectory are structured by borrowing from the Old Testament, particularly the Biblical story of Noah's ark. The protagonist engages in a journey to save her life, with her two cats of both sexes. From a post-secular perspective, this is no longer a story of global escape. Yet it functions as a sign, the signifiers of which are appropriated from the Judeo-Christian tradition. The two cats the heroine takes with her – Paul and Linda – is a direct reference to the Biblical "They came to Noah to enter the ark, two by two of every creature with the breath of life" (7:15).

What is endangering Kath's life? First of all, it is her boyfriend Greg – a possessive, violent, ignorant young man, an animal-hater and a mean drunk. The narrator provides a detailed account

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27 Scarlett Baron, "Nothing to be Frightened of: An Interview with Julian Barnes," *The Oxonian Review of Books*, June 15, 2008, http://www.oxonianreview.org/wp/nothing-to-be-frightened-of-an-interview-with-julian-barnes/.

28 Aloysius P. Martinich and Avrum Stroll, *Encyclopaedia Britannica*. "Epistemology." Encyclopaedia Britannica, 2018. https://www.britannica.com/topic/epistemology/The-history-of-epistemology.

29 Richard H. Popkin and Avrum Stroll, *Skeptical Philosophy for Everyone* (New York: Prometheus Books, 2002), 55.

30 Popkin and Stroll, *Skeptical Philosophy for Everyone*, 56.

31 Baron, "Nothing to be Frightened of."

32 Baron, "Nothing to be Frightened of."

of her unbearable existence on the ground before the journey. The excessiveness of the sufferings and frustrations she mentions about are the result of her living with a sexist who gets uptight each time the woman initiates a dialogue on socially important issues, on politics, for example. Besides, Kath also seeks escape from a global ecological catastrophe referred to as the Chernobyl accident. She makes a decision to escape on Greg's boat, and as she soon explains, "Not just running away from the danger, but raising [the] chances of survival as a species."[33]

She heads east with no plan of coming back. Part of the survival scenario is turning to the past, when "[t]he old ways of doing things had to be rediscovered: the future lay in the past." Battling the wind and the waters, Kath makes an observation about God and belief, the only such statement in the text. Her own voice is mediated by the voice of the author in the following fragment:

> She didn't believe in God, but now she was tempted. Not because she was afraid of dying. It wasn't that. No, she was tempted to believe in someone watching what was going on, watching the bear dig its own pit and then fall into it. It wouldn't be such a good story if there was no-one around to tell it. Look what they went and did – they blew themselves up. Silly cows.[34]

In the first sentence, Kath confirms her status of non-believer, but not merely for the sake of doing so – rather to create a space for doubt. The second and the third sentences refer to a fear of death; while this is a basic human instinct, it can also be interpreted as a reference to Barnes's own thanatophobia. In the sentence that follows the narrator makes a step further by identifying the power of God; "someone watching what was going on" relates to the idea of almighty God. The bear digging its own pit and falling into it, "but that what t's like with us" – can be understood both literally and metaphorically. For the reason that "[humans] blew themselves up," it is now in his power, i.e. God's, to manage the world after the apocalypse.

This monologue is central to the text if it is read as post-secular; it invites the reader to question the nature of disbelief as it depicts an episode in which religion is exploited as a choice of survival. However, religious belief is not presented as a final solution – the reader is left unknown whether Kath ultimately turns into belief or not. "No more this than that" – this is the finale that the text suggests. In literature, this Pyrrhonist practice of suspending judgement is not necessarily directed towards its completion (*ataraxia*), on reverse, it may, as Michelle Zerba maintains, "bring a sense of strategy to the challenge of how to live when fundamental matters that secure existence cannot be ascertained and the ground for action constantly shifts. As such, it partially overcomes the sense of powerlessness that can afflict humans in the grip of mortality."[35] And this is true of Kath as she is striving to survive.

Kath's self-acknowledged need for God as the power to restore justice and bring order to this world is preceded by an abundance of private experiences full of intimate physicality: she vomits, has fever, severe headaches, her "skin is falling off," she is thirsty, poisoned, intoxicated, "parched and feverish." Experiential intensity, presented in great detail, marks her breakdown in ongoing inner monologues, conversations (imagined) with men, including her boyfriend, Greg. On the one hand, these are the signs of mortality. On the other hand, the equating of the high (sacred)

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33 Julian Barnes, *A History of the World in 10½ Chapters* (London: Vintage Books, 2009), Kindle edition.

34 Barnes, *A History of the World in 10½ Chapters*.

35 Michelle Zerba, *Doubt and Skepticism in Antiquity and the Renaissance* (New York: Cambridge University Press, 2012), 32.

and the low (the profane) manifests the ambiguity of the religious experience, at least it weakens its effects. "[T]he intrusion of trivial (if not outright disgusting) physicality," that is "recalling the playful debunking of Mikhail Bakhtin's serio-comic" as part the "ambivalent tone," makes it an example of contemporary post-secular sensibility, as theorised by M. Mączyńska.[36]

Barnes implements strategies to avoid certitude, with one of the most vivid being blurring the boundaries between dream and reality, as can be seen in these few examples selected from many: "I couldn't tell last night. I was coming out of a dream, or maybe I was still in it, but I heard the cats, I swear I did"; "she thought she saw," "maybe I've been out in the sun too long." Consequently, the border between dream and reality becomes porous to the extent that the reader is left puzzled regarding whether the events really occurred or were fully imagined. On top of that, the unreliability of memory is almost the first thing the reader learns about the heroine: "She couldn't remember." Indeed, Kath's epiphanic experience is placed within a sceptical milieu and presented as provisional. What also colours the readers' perception is a non-verbal mode which is manifested through the recursive and most likely paranoiac gestures of Kath.

The strategies Barnes implements in the text that preserves McClure's governing paradigm – the narrative of partial return – are strategies of postmodernist poetics, and they include irreverent citation (revisiting of the Noah Ark's myth), excess, grotesque, irony, blurring boundaries, the serious and the playful, exuberance, equating of the high and the low, questioning the certitude of the protagonist's exceptional experience. He also invokes doubt and the sceptical milieu as the instruments to question the validity of the binary opposition – the religious and the secular – and dogmatic assumptions. So, if at the beginning Kath rejected Western concepts of faith, eventually she does not replace them with a fully formulated alternative. In *The Survivor* the religious gesture of the protagonist is thus presented as incomplete. The Pyrrhonist *epochē* is a strategy used to destabilise the secular/religious binary in this post-secular text.

Conclusion

The man and novelist Julian Barnes demonstrates the post-secular, as he resists both secularisation and religion. The literary representations of what he himself defines as the "religious instinct" constitute a part of contemporary post-secular discourse. This cognitive framework thus employs vivid poetics which are largely postmodernist, but are not restricted to it.

The author's strategy to resist master narratives as he invokes the practices of Pyrrhonism takes him beyond historical boundaries and contemporary philosophies. Furthermore and for this reason, the case of Julian Barnes is suggestive of a similarity between the contemporary post-secular and the early modern religious scepticism exemplified in Christopher Marlowe's religious doubts. This similarity, however, would require further exploration.

Also, the case of Julian Barnes takes us to the core of the polemic on the meaning of the term 'post-secular.' While some theorists in post-secular literary studies (including E. Hamner and L. Morrissey) acknowledge that "the post-secular may potentially have use not only as a way to describe a particular moment in literary history, but also as a way of approaching texts from

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36 Mączyńska, "Toward a Postsecular Literary Criticism," 80.

many different literary periods,"[37] it could as well amplify the area for further development and specifically profit from the tradition of sceptical thinking and doubt in English literature which can be traced back to the time of the Renaissance (C. Preedy).

It is amazing how differently one can operate literature and post-secular as shown in the case of Julian Barnes. When asked by a *New Statesman* journalist in 2018 what kind of job he might have chosen in another life, the writer answered: "I might have made a useful priest – perhaps in rural France in the 19th century. Looking, listening and seeking to understand, like a novelist. But I might have been tempted to take notes in the confessional."[38]

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37 Kaufmann, "Locating the Postsecular," 70.

38 Julian Barnes, "Q&A: I might have made a useful priest, perhaps in rural France," *New Statesman,* April 3, 2018.

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