

# Contents

<i>Acknowledgements</i>	ix
<i>Note on the Text</i>	x
<b>Introduction: The Spatial Turn: Dialectics of Space and Identity</b>	<b>1</b>
Thatcher in space	4
The 'Spatial Turn'	7
<b>1 'The Script That Has Been Eradicated from the Street': Iain Sinclair's <i>Lights Out for the Territory</i>, Julian Barnes's <i>England, England</i>, and the Spaces of English Heritage</b>	<b>18</b>
Heritage and national identity: Theme-parked identities and the erasure of the unmarketable	22
'Nothing is erased': Sinclair's urban tracings	30
Ephemeral transcriptions of the urban	37
England, England: The spaces of the history market	43
Conclusion, or after the lights dim	48
<b>2 'House Arrest': Irvine Welsh's <i>Trainspotting</i>, J.G. Ballard's <i>High-Rise</i>, Thatcherite Council Estates, and the New Under Class</b>	<b>52</b>
Housing, identity, and the rolling back of the welfare state	56
Ballard's <i>High-Rise</i> : Community, class, and the dystopic possibilities of the tower block	65
Irvine Welsh's <i>Trainspotting</i> : The spaces of abject identities	70
'Winter in West Granton'; or another winter of discontent	73
'It Goes Without Saying': Neoliberalism, historical identities, and the spaces of addiction	77
'House Arrest': Heroin, family, and the spaces of kicking	82
Conclusion: The production of spatialized identities	85

<b>3</b>	<b>Space, Production, and Identity: Monica Ali's <i>Brick Lane</i>, Hanif Kureishi's <i>My Beautiful Laundrette</i>, and Powellite Englishness</b>	<b>87</b>
	Community, identity, and space	91
	Race and class: Enoch Powell, the 1960s, and the 1970s	94
	Brick Lane, or how to get ahead in Tower Hamlets	103
	Nazneen as urban/urban as process	109
	Hanif Kureishi's <i>My Beautiful Laundrette</i> , space, and the productive citizen	113
	Conclusion: Domestic production, or the production of identity	118
<b>4</b>	<b>The Spaces of the Thatcherite Body: Alan Hollinghurst's <i>The Line of Beauty</i> and Will Self's <i>Dorian</i></b>	<b>123</b>
	Thatcher as puppet, or the puppetry of Thatcher	124
	Public and private shifts: Section 28, Thatcher, and the 1980s	129
	The postmodern investment: Nick, the Lloyd's building, and the spaces of identity	134
	The Iron Lady, or The Lady keeps on turning	137
	Let's dance: Consuming the Thatcherite body	144
	Will Self's <i>Dorian</i> and the consumptive body	146
	Conclusion: Two sides to every Thatcher	150
	<b>Conclusion: Thatcher in Space, or the Spaces of Thatcher</b>	<b>153</b>
	<i>Notes</i>	161
	<i>Works Cited</i>	174
	<i>Index</i>	182