

Metafiction toward a Literary Hyperreality: Post-modernist Textual Strategies in Martin Amis's *Money*

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Martin Amis's 1984 novel *Money: A Suicide Note*¹ meaningfully explores the social and cultural backdrop of the late twentieth century. It delineates economic globalization, materialist over-indulgence, and individual consumerism at the beginning of the Thatcher-Reagan period. The protagonist, John Self, even confesses being an addict of the twentieth century.² Understanding his obsession with the given cultural background could be a way to help us interpret both the textual and contextual dilemmas that not only he, but also the author and their contemporaneous readers, faced at that time. His addiction mainly concerns the newly emerging type of economic order and social life, that is characterized by a postmodern culture of "fragmentary sensations, eclectic nostalgia, disposable simulacra and promiscuous superficiality."³ The traditional values of identity, presence, authenticity, historical progression, and cognitive certainty are fundamentally challenged by, and removed from the new culture of this epoch.

Under these conditions, which may well be recognized as postmodern conditions, Amis's *Money* gives a striking response to the essence of these problematic concepts by questioning the univocity of meaning and interpretation. He did this by starting an inner dialog among the author, character, and reader. This metafictional narrative parallels the "finance capital's disregard for the real and literary language's disregard for referentiality,"⁴ and further echoes a Baudrillardian hyperreality. Both socially and literarily, nothing but a random swirl of empty signs appears in the operation of symbolic exchanges, together with a disbelief in the underlying boundary between fiction and reality, as well as an indeterminacy of value, significance, and absolute truth. This study employs the theoretical frameworks of Patricia Waugh's metafiction and Jean Baudrillard's hyperreality to discuss the innovative and complex structure of Amis's *Money*.⁵ Any fixed meaning or absolute way of interpreting the work should be disrupted and subsequently reconstructed into a postmodern epistemology. As a metafiction, *Money*, establishes a literary hyperreality, destabilizing and substituting conventional ways of understanding the relationship between the author, text, reader, and the socio-cultural reality, with multiple meanings and possibilities.

Amis's Authorial Intrusion and Doubling

Patricia Waugh defines metafiction as a "theory of fiction through the practice of [systematically] writing fiction," so as to "pose questions about the relationship between fiction and reality."⁶ It is mainly concerned with the self-consciousness of the work's status as fiction, as an artefact, but also with starting a frame-breaking conversation between the imagined, fictional and the perceptible worlds. Metafiction can be read as a "borderline discourse"⁷ between literary and critical theories. However, it is also, and perhaps foremost, a "metalepsis"⁸ of different narrative levels between fiction and reality. It attempts to examine a postmodern sense of "reality," one that is based on a linguistic system in which human knowledge and experience are consistently reflected, mediated, and produced.

Linda Hutcheon considers this metafictional narrative as a new force to transform the conventional, self-centered, autonomous authorial production toward a cooperative process between the writer and reader. The metafictional process aims to reestablish literature as the "challenge of read-

ing as a cooperative, interpretative experience.⁹⁹ Metafictional writing can actively encourage contemporary readers to discern new modes of meaning and interpretation, because they

tend to be constructed on the principle of a fundamental and sustained opposition: the construction of a fictional illusion (as in traditional realism) and the laying bare of that illusion. In other words, the lowest common denominator of metafiction is simultaneously to create a fiction and to make a statement about the creation of that fiction. The two processes are held together in a formal tension which breaks down the distinctions between 'creation' and 'criticism' and merges them into the concepts of 'interpretation' and 'deconstruction'.¹⁰

As a typical sample of metafiction, Amis's *Money*, violates traditional, realistic narrative levels by involving the intrusive author that doubles as a fictional character, who directly addresses the reader. Thus, the novel provides a parallel reading of both postmodernist structures of narrative – and social critiques of late capitalism.¹¹

One of the self-conscious, self-reflexive manners of metafiction revealed in Amis's *Money* is the authorial presence, serving as a fictional character in the novel and an author-surrogate. John Self employed Martin Amis (the character) to work as a scriptwriter for his new film to be named *Good Money* or *Bad Money*, referring to the title of the actual novel. Self did not realize until over the game of chess near the end that he, himself, was in fact a fictional character that had been literally shaped and constructed by the Martin Amis figure. The characterization of the two characters represents two opposing attitudes toward the condition of postmodernity in the late-capitalist society, against a backdrop of the individualist consumer culture featuring "global tinnitus, temporal disorientation, and psychic fragmentation."¹² For instance, their living habits and lifestyles are poles apart. Compared to Self, who described himself as "200 pounds of yob genes, booze, snout, and fast food" obsessed with "sex shows, space games, slot machines, video nasties, nude mags, drink, pubs, fighting, television, handjobs,"¹³ Amis, the fictional character, is an embodiment of an ascetic literariness and fierce loyalty to high culture by speaking of his Franklinesque daily agenda:¹⁴

'...I get up at seven and write straight through till twelve. Twelve to one I read Russian poetry – in translation, alas. A quick lunch, then art history until three. After that it's philosophy for an hour – nothing technical, nothing *hard*. Four to five: European history, 1848 and all that. Five to six: I improve my German. And from then until dinner, well, I just relax and read whatever the hell I like. Usually Shakespeare.'¹⁵

This antithetic pair of the author-surrogate and John Self initially emerges as a reinforcement of Amis's sociocultural critique of the materialist excess and spiritual bareness, especially under the dehumanizing impact of a culture of commodification and a post-industrial democracy. However, Self also recognized the problem with himself: "I've got to get this stuff out of my system. No, more than that, much more. I've got to get my system out of my system. That's what I've got to do."¹⁶ Recognizing the problem and not being able to do anything about, it appears to be a key tension in the novel. Perhaps it comes down to the postmodern conditions of the late twentieth century, to which Self is addicted: "I am addicted to the twentieth century."¹⁷ The dramatically sarcastic decadence and the victimization of Self in his role of a philistine hostile to high culture and art, opts to be a broad representation of each prisoner of this historical moment. Self is addicted to a culture of commodification and of mass mechanical reproductions in every realm of human experience, which has invaded its consciousness, eroded its perspectives, and undermined its ability to find a solution to its self-destruction. In the novel, Martin Amis's textural intrusion further intensifies this loss of subjectivity. James Diedrick regards this phenomenon as a "cultural complicity" of the postmodern condition in *Money*, though not controlled by an Orwellian government or a Kafkaesque bureaucracy of totalitarian ideology, in respectively *1984* or *The Trial*. This complicity is somewhat constrained by "an equally powerful economic system that shapes individual subjectivities, fetishizes objects, and commodifies relationships."¹⁸

The ambivalent and intricate relationship between Self and the fictional Amis is also identified by their mirroring representation, through the lens of doubling. In addition to Amis's creation of a recurring author-figure, this pair of characters share an astonishing degree of parallel backgrounds and experiences: they both grew up in the postwar Western culture from the 1950s to the 1960s and are both involved in the cinematic business on the other side of the Atlantic.¹⁹ Moreover, both had an Oedipal relationship with their fathers. At their first meeting in the pub, which Self believed he would ultimately inherit from his father, Barry Self (unfortunately he eventually won nothing but a paternal disownment), he asked Amis the character: "Your dad, he's a writer too, isn't he? Bet that made it easier." However, Amis's ironic response was "Oh, sure. It's just like over the family pub."²⁰ Like the troubled, violent affinity between John and Barry Self, Amis also experienced "envious accusations of nepotism and favoritism and public criticism from Kingsley Amis, who called his son's novels unreadable."²¹ This doubling of the anxiety of their paternal influences alludes to a consistent struggle for the identification and liberation from inborn patriarchy.

Another doubling in *Money* appears in the "nomenclature"²² of the fictional Martin Amis in London and Martina Twain, "twain" being an archaic term for two, in New York. Amis and Twain can be interpreted as different sides of "a single consciousness"²³ or an "alter ego"²⁴ of each other. Before meeting them, Self disliked reading any fiction or other books: "But novels...they're all long, aren't they? I mean, they're all so *long*."²⁵ He then starts to learn to read, contemplate, and appreciate literature and art of high culture, as a potential cure saving him from the degraded commercialization and voracious capitalism. Twain works as the good, kind-hearted aspect of the author, a cultural tutor, offering Self the "how-to kit for the twentieth century"²⁶ through the canonical works of George Orwell, Sigmund Freud, Karl Marx, Charles Darwin, and Albert Einstein. Twain is different from other female characters in the novel, like Selina Street – who merely acts as the identity of commodified sexuality for the male protagonist. She seems to be "a woman of somewhere else" and Self even "can't find a voice"²⁷ talking with her, within his shallow, limited mindset of pornographic language and sexual motif. During the time of these "literary lectures" with Twain, the self-reflexivity of *Money* appears as fiction about writing fiction. It incorporates many discussions of reading, literary theory, and criticism in the form of a metafictional commentary. For instance, Self once misheard the word of "genre or mainstream" as "John roar mainstream,"²⁸ which he mistook as referring to his ignorance of literature and lack of reading, that – from his viewpoint – is a detrimental and treacherous act:

I don't know what it's like to write a poem. I don't know what it's like to read one either...About me and reading (I don't really know why I tell you this – I mean, do you read that much?): I can't read because it hurts my eyes. I can't wear glasses because it hurt my nose. I can't wear contacts because it hurts my nerves. So you see, it all came down to a choice between pain and not reading. I chose not reading. Not reading – that's where I put my money.²⁹

After Twain introduced him to reading literary and philosophical works, Self started to realize that reading, as a way of obtaining knowledge, imagination, and critical thinking, can refresh one's mind and even cure his tinnitus:

The big thing about reading and all that is – you have to be in a fit state for it. Calm. Not picked on. You have to be able to hear your own thoughts, without interference. On the way back from lunch (I walked it) already the streets felt a little lighter. I could make a little more sense of the watchers and the watched.³⁰

More importantly, Twain, or the subconscious of the author, intend to assist Self to be aware of his fictitious existence and "his subordination amidst the machinations of the artist figure,"³¹ when talking about esthetics in terms of perception, representation, and truth. She attempted to preclude him from being a sad, unwitting narrator, endangered by "the vulnerability of a figure unknowingly watched, the difference between a portrait and an unposed study."³² Still, she could by no means

succeed since Self, the reluctant narrator, was trapped in a money conspiracy or, in a broader sense, the cultural complicity conditioned by the sensual indulgence and intellectual blindness of consumerist individualism, all emblematic of the historical deadlock in which he was caught.

Metafictional Commentary and Character-Reader Interaction

The complex interplay between literary criticism and the practice of literature is another striking characteristic of metafiction as a mode of postmodernist writing, in line with what Mark Currie terms “theoretical fiction” in *Postmodern Narrative Theory*.³³ Modernism and postmodernism exhibit an identical awareness of the twentieth-century revolution of language and representation, and both assert the productive power of the human mind in the face of social disorder. Nevertheless, compared with the fashion of contemporary metafiction, modernist self-consciousness only “draw[s] attention to the aesthetic construction of the text”³⁴ and cannot reflect the status of a fiction as an artefact. As a further step, postmodernists focus on the act of writing itself, instead of literary consciousness or esthetic autonomy, fundamentally presuming that composing fiction is not dissimilar from constructing a discourse of theory.

In this manner, the frequent conversations between the fictional Amis and John Self about the film script, in effect, were concerned with the postmodern narratives of *Money*: “We have a hero problem. We have a motivation problem. We have a fight problem. We have a realism problem.”³⁵ As indicated by Diedrick, it is Amis’s novel that unfolds these problems: “his protagonists are antiheroes [with] their motivation seldom fully explained; they are often involved in grotesque violence,”³⁶ and they settled in a fictitious world where even the rock-bottom realism has been questioned in an unconventionally realistic logic. Like Martina Twain, Amis the character also lectures Self on the relationship between the author and the narrator.

‘The distance between author and narrator corresponds to the degree to which the author finds the narrator wicked, deluded, pitiful or ridiculous. I’m sorry, am I boring you?’

‘– Uh?’

‘This distance is partly determined by convention. In the epic or heroic frame, the author gives the protagonist everything he has, and more. The hero is a god or has godlike powers or virtues. In the tragic... Are you all right?’

‘Uh?’ I repeated. I had just stabbed a pretzel into my dodgy upper tooth. Rescreening this little mishap in my head, I suppose I must have winced pretty graphically and then given a sluggish, trampoline twitch. Now I checked the tooth with my tongue. Martin talked contentedly on. Mouth-doctors are just like cowboy decorators or jobbing plumbers. When you’re young you think the world of adult services is reliable, proficient and cost-effective. Then you grow up to a life of fatboys and four-eyes, bullies and bookworms, fudgers and smudgers. I sipped my drink and sluiced the scotch round my upper west side.

‘The further down the scale he is, the more liberties you can take with him. You can do what the hell you like to him, really. This creates an appetite for punishment. The author is not free of sadistic impulses. I suppose it’s the –’

‘Hey look you got to give me a deadline. You don’t have to stick to it that closely but I got to have something to tell Fielding and Lorne. And Caduta. Davis, too. What about the fight?’³⁷

Guided by Amis’s instruction about the author-narrator distance, it is plausible to suggest that the more corrupt and despicable Self becomes, the less dominant and sensible he would be in the fictional plot of a money conspiracy and the context of cultural complicity. As the authorial presence becomes more intrusive and sadistic to constrain his authority and freedom, the text thus moves closer toward “an exploitation of the self-referent and the self-reflexive”³⁸ in the textual strategies of metafiction.

As an anti-heroic subject, John Self is nonetheless never obedient to this sadistically authorial desire and even frequently interrupts Amis’s ongoing speech regarding the relationship between the author and the narrator, posing a threat to his narrative autonomy and instinctive responses. Fur-

thermore, Self's dialogic form of narration presupposes the latent existence of the external audience to whom he tried to resort for "external validation and ethical appeasement"³⁹ through direct interaction. His retainment of an independent voice and relative autonomy relies heavily on readers' solicitude and sympathy, for they are "natural believers [and] have something of the authorial power to create life."⁴⁰ At this point, this self-conscious or metafictional faith in the assistance of the audience beyond the fictional world of the character and the author undermines the hierarchical narration between Self and Amis the character. It achieves the transfer of narrative dominance from text to the reader, free from any established literary conventions.

Conspicuously, the last chapter of *Money*, an italicized episode written in a diaristic style, manifests Self's final attempt to "escape from his author's surveillance and control."⁴¹ But unfortunately, he gains nothing, except for criminal lawsuits, debts, cheap cigarettes, alcohol, and mental breakdown. Through a metafictional approach, he tried to ask for financial assistance from the external reader via his internal monologue:

Credit? I haven't got any and maybe I never will again. Yes, I'm busted. Do you know of any cheap flats? Can you lend me some money – just until Thursday? I'll pay you back. Honest. Martin was right. I'm the last to know as usual, but my lawyers have finally established who was tabbing the whole psychodrama, from cab fares to lab fees, from soup to nuts. Me. Muggins here. Fuck! Why didn't I look at all the stuff he made me sign? Oh, I was a pup, let's face it.⁴²

And also, for the psychological consolation:

I opened my eyes today and thought, whew, I've never felt as old as this before. And yet that's accurate, isn't it. I've never been as old as this before. And so it will go for every morning of our lives. You too, brother. And you, sister. How are things. Are you all okay?... Pretty soon now I'm going to look in the mirror and find that my nose has exploded on me. The grog lichen will steal across my face like verdigris. Then the inner works will start their failing. My fat pal Fat Paul once said that money, it isn't worth anything if you haven't got your health. Yeah, but what happens if you haven't got your health or any money either? When you haven't got your health, that's when you really need a couple of bob. I can't complain, though.⁴³

Conditioned by a postmodern popular market and economic system, Self's esthetic and moral standards doom him to conflict with the highbrow culture, which satirically mirrors his self-destruction. His realization of the audience's existence recurrently disputes the moral and cultural ascendancy of the author, as well as the author-surrogate. Their narrative authority is then dissolved and subverted by a new alliance between the fictional character and the actual audience. Hence, the unassailable hegemony of the author-centered narrative structure in a classical or realistic novel, tends to be deconstructed by the frame-breaking or metaleptic violation of the boundary between fiction and reality. The writer, the character and the reader begin to interact with each other in a free, unrestricted exchange instead of operating in a rigid, conventional hierarchy. In short, these metafictional strategies of narration indeed create a sense of textual hyperreality – in a postmodernist mode of disrupting and rethinking the esthetic value, meaning, and interpretation through a dynamic process between the text and society.

Toward Baudrillard's Literary Hyperreality

This section further explores how *Money: A Suicide Note* as a metafictional novel establishes the literary hyperreality to challenge the customary reception and interpretation. Conceptualized by Jean Baudrillard, the term hyperreality is the result of the precession and prevalence of his basic idea of simulacrum, or simulacra, whose processing is no longer "a referential being or a substance [but rather] the generation by models of a real without origin or reality."⁴⁴ This simulacrum means a copy or an image with no reference to the real or the original, that yet is relying on its self-referentiality. For what is represented, equals the representation.⁴⁵ In this way, Baudrillard's hyperreality denotes a symbolic exchange of both the real and the imaginary. The image or the signifier precedes its meaning, the

signified, and gradually becomes dominant in the reverse order of Saussurean structuralism, so that the notions of reality, history, truth, and meaning become eroded. Therefore, in his postmodern world of simulacra, the hyperreal becomes a self-conscious, self-reflexive system of a simulation that simulates itself, similar to the mode of metafiction. As Susan Brook argues “Amis destabilizes the distinction between reality and fiction, he [thereby] is Baudrillard incarnated as a novelist:”⁴⁶ the writer or the practitioner of the Baudrillardian theory of simulacra in *Money* constructs a sort of textual hyperreality. Within it, the boundary between fiction and reality tends to be undermined with the complete collapse of narrative layers in a literary genre of self-referential *mise-en-abîme*.

To mask the absence of, and detachment from absolute reality, Baudrillard introduces four successive phases of the image into a simulacrum from a reflection to a distorted representation.⁴⁷ According to his idea, literary/textual hyperreality indicates the appearance of the intrusive author (the fictional Amis) and conceals the absence of the real author or the authorial intention (as/of Martin Amis) in a traditional novel. Understanding and interpreting the novel thus becomes problematic; what is real in the realm of the author has been substituted and governed by the author-surrogate, who can be seen as a fictitious representation, or as a simulacrum of the real author. The readers are put in an uncertain position where it is difficult for them to determine the reliability of the fictionalized authorial intention. Although reflecting the fundamental existence of reality, the fictional Amis can still mask and pervert the real to be itself an unfaithful copy. In this sense, the literary hyperreality is the incompetence of consciousness to distinguish the natural world from a simulation or fictional construction of reality. Especially in metafiction, it blends the fictional and the real and makes the fiction even more real (“hyperreal”) than reality, with more critically realistic topics that require us to ponder on.

Furthermore, the fictionalization of the author-figure in the novel disempowers the control of the real author’s existence. Its textual function could even be compared to the poststructuralist, Nietzschean “death of God,” or, more precisely, what Roland Barthes terms the author’s death:

It is not that the Author cannot “return” in the Text, in his text, but he does so, one might say, as a guest; if he is a novelist, he inscribes himself there as one of his characters, drawn as a figure in the carpet; his inscription is no longer privileged, paternal, alethic, but ludic: he becomes, one can say, a paper author; his life is no longer the origin of his fable, but a fable concurrent with his life.⁴⁸

Barthes’ meaning of the authorial intrusion demonstrates the metaleptic violation and decentralization of the author and the author-oriented reception behind it. In this way, the novel can be read and deciphered with multiple interpretations, instead of an absolute single one. As Barthes argues, the text is fundamentally a passage or an overcrossing of plural meanings, rather than the patriarchal conformity of the work to the author. In this metafiction, John Self has shown the decentralization and refusal of authorial intention many times. For example, his disagreement and interference at their meeting about the film project, and his escape from the suicidal action out of the author-surrogate’s complicity. In the final section of the novel, it is interesting to note how astounded and affronted Martin Amis the character was when seeing Self, since his fictional protagonist was supposed to be “out of the picture.”⁴⁹

Apart from the author-figure’s reliability and realness, *Money*’s establishment of literary hyperreality is evident when the novel asks its characters to speak with the reader directly. As shown in its prologue, this *Suicide Note*, as it is subtitled, is designed for “you out there, the dear, the gentle.”⁵⁰ Self’s search for his narrative autonomy and independent voice is foregrounded in his “acute[ly] aware[ness] of the existence and potential criticism of an external audience,”⁵¹ who “will believe in the characters and feel concern for them [...] no matter how much you do to forestall it,”⁵² as Amis the author once said in an interview. It is the metafictional narrative that provides the possibility of a hyperreal space for the protagonist’s self-conscious dialog with the reader, who is outside the text. The real and the fictional are seamlessly blended so that there is no clear distinction among the

different layers of the author, the character, and the reader. The literary hyperreality is here grounded on the frame-break, or on the alternation of the frame as essential deconstructive methods of metafiction.⁵³ It attempts to make the reader unable to distinguish the real world from a simulation or fictitious representation of the social and cultural realities.

Conclusion

To conclude, this study critically investigated the complicated and well-conceived narrative structure of Amis's *Money*. It explored how these metafictional strategies formulate the literary hyperreality to deconstruct the literary and philosophical conventions of truth, meaning, and comprehension in the sociocultural pluralism of the late twentieth century. As a self-conscious, self-reflexive novel, the author in *Money* uses the authorial intrusion, doubling, metafictional commentary, and character-reader interaction to undermine the borderline between fiction and reality, as well as the traditional narrative frames among the author, the character, and the reader. In this manner, Amis's *Money* reflects and operates textual hyperreality through an alternative frame or violent metalepsis to experiment with a distinctive representation of thematic complexity and structural innovation.

Amis uses the most common metafictional techniques to estrange and defamiliarize habitual forms of creation and literary conventions of interpretation. These textual strategies are used to undermine the authority “of the omniscient author, of the closure of the ‘final’ ending, of the definitive interpretation.”⁵⁴ As Hutcheon argues in her “Historiographic Metafiction,” postmodern knowledge has only witnessed a series of “unresolved contradiction[s]” in the form of plural truths or meanings, instead of the singular or absolute Truth.⁵⁵ Both thematically and formalistically, *Money* as a metafiction should be read as a forceful mode that plays with the received notions of meaning in a complex, interactive relationship between the overlapping layers of fictionality and reality. Hence, as exemplified by *Money*, contemporary metafiction helps readers discard conventional expectancies of meaning, narrative voice, and closure recurrently appearing in a realistic novel. Instead of the old-fashioned storytelling of narrative linearity, metafictional construction opens up a new space for the internalized linguistic and textual interaction, the “spatial form” of the novel, and multivocal co-existence across the real and fictional border. More significantly, it encourages the reader to construct new values, meanings, and interpretations of the everyday world and the status of themselves as a human subject in these postmodern conditions.

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Notes

¹ This study cites from its later edition: Martin Amis, *Money: A Suicide Note* (New York: Vintage Books, 2005).

² Amis, 91.

³ Chris Baldick, *The Concise Oxford Dictionary of Literary Terms* (Oxford: Oxford University Press, 2001), 201.

⁴ Nicky Marsh, “Money’s Doubles: Reading, Fiction, and Finance Capital,” *Textual Practice* 26, no. 1 (February 2012), 119.

⁵ Both Amis’s novel *Money* and Baudrillard’s “The Precession of Simulacra” excerpts from his *Symbolic Exchange and Death* will be the primary texts for the discussion herein, and secondary critical materials will mainly cover the theory of metafiction, and specific research on Amis’s authorial intrusion, intertextuality, and other elements concerning his characteristics of self-consciousness and self-reflexivity.

- ⁶ Patricia Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction* (London: Methuen Publishing, 1990), 2. Waugh's *Metafiction*, a key work on metafiction theory, offers a good starting point for our understanding on the definition, attribute, development, and theoretical rationale of this postmodernist literary device.
- ⁷ Mark Currie, introduction to *Metafiction*, ed. Currie (London: Longman, 1995), 2.
- ⁸ Brian McHale, "Chinese-Box Worlds," in *Postmodernist Fiction* (London: Routledge, 2004), 120.
- ⁹ Linda Hutcheon, *Narcissistic Narrative: The Metafictional Paradox* (London: Methuen Publishing, 1980), 154.
- ¹⁰ Waugh, 6.
- ¹¹ Marsh, 117.
- ¹² Jon Begley, "Satirizing the Carnival of Postmodern Capitalism: The Transatlantic and Dialogic Structure of Martin Amis's *Money*," *Comparative Literature* 45, no. 1 (Spring 2004), 81.
- ¹³ Amis, 35; 67.
- ¹⁴ C. James Mickalites, "Martin Amis's *Money*: Negotiations with Literary Celebrity," *Postmodern Culture* 24, no. 1 (September 2013) <https://www.pomoculture.org/2016/09/25/martin-amis-money-negotiations-with-literary-celebrity/>.
- ¹⁵ Amis, 236.
- ¹⁶ Amis, 126.
- ¹⁷ Amis, 91.
- ¹⁸ James Diedrick, "Notes from the Urban Underground: *Money*," in *Understanding Martin Amis* (Columbia: University of South Carolina Press, 1995), 75. Furthermore, the third chapter of Diedrick's *Understanding Martin Amis* explicitly analyses the narrative techniques of *Money*, such as plot design, narrator's voice, and the use of doubling, which helpfully sheds light on my analytic interpretation of the metafictional structure in the novel.
- ¹⁹ Diedrick, 94.
- ²⁰ Amis, 88.
- ²¹ Diedrick, 94.
- ²² Richard Todd, "The Intrusive Author in British Postmodernist Fiction: The Cases of Alasdair Gray and Martin Amis," in *Exploring Postmodernism*, ed. Matei Calinescu and Douwe Fokkema (Amsterdam: John Benjamins Pub. Co., 1990), 133.
- ²³ Diedrick, 92.
- ²⁴ Begley, 97.
- ²⁵ Amis, 204.
- ²⁶ Amis, 334.
- ²⁷ Amis, 128.
- ²⁸ Amis, 98.
- ²⁹ Amis, 44.
- ³⁰ Amis, 136.
- ³¹ Begley, 97.
- ³² Amis, 132.
- ³³ Mark Currie, *Postmodern Narrative Theory* (London: Macmillan, 1998), 51.
- ³⁴ Waugh, 21.
- ³⁵ Amis, 221.
- ³⁶ Diedrick, 95.
- ³⁷ Amis, 246-47.
- ³⁸ Todd, 124.
- ³⁹ Begley, 102.
- ⁴⁰ Amis, 260.
- ⁴¹ Diedrick, 97.
- ⁴² Amis, 383.
- ⁴³ Amis, 390.
- ⁴⁴ Jean Baudrillard, "The Precession of Simulacra," in *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch et al. (New York: W. W. Norton, 2010), 1557.
- ⁴⁵ Gary Aylesworth, "Postmodernism," in *The Stanford Encyclopedia of Philosophy*, eds. Edward N. Zalta et al. (2015), <https://plato.stanford.edu/entries/postmodernism/>.

- ⁴⁶ Susan Brook, "The Female Form, Sublimation, and Nicola Six," in *Martin Amis: Postmodernism and Beyond*, ed. Gavin Keulks (London: Palgrave Macmillan, 2006), 94.
- ⁴⁷ Baudrillard, 1560.
- ⁴⁸ Roland Barthes, "From Work to Text," in *Image-Music-Text*, trans. Stephen Heath (London: Fontana Press, 1977), 161.
- ⁴⁹ Amis, 389.
- ⁵⁰ Amis, 389.
- ⁵¹ Begley, 101.
- ⁵² Diedrick, 97.
- ⁵³ Waugh, 31.
- ⁵⁴ Waugh, 13.
- ⁵⁵ Linda Hutcheon, "Historiographic Metafiction: 'The Pastime of Past Time'," in *A Poetics of Postmodernism: History, Theory, Fiction* (London: Routledge, 2004), 106.

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