In the history of nations, come times of peace and war, of battles and truces, of boom and bust, of development and retreat, and of activation and stagnation. This perfectly is the case with left-wing ideologies in Britain. Like all human ideologies, left-wing ideologies have been subject to significant peaks and ebbs. Yet, their significance in shaping the history of England in particular and of humanity in general can hardly be doubted.

In fact, the seemingly utopian ends of left-wing ideologies did, of course, attract many men of letters around the world, making them hasten to adhere to the socialist/ communist creed and to make it their life-long cause since Marx's time and even in the Post- World War II period and particularly in Britain. The new world the British were experiencing required new writers to "chart its passages, its deep waters, and its shallows" (Rogers Ed. 414-15). It also required resorting to ideologies and creeds that seemed to have the answers to a rapidly changing society and rapidly shifting mores. Outstanding among these ideologies has been the Marxist creed.

Yet, the Marxism of this period was an emotional attitude rather than a philosophy. Many of the new political writers, most of whom born after the war or too young to witness its aftermath, can be likened to those pre-war and inter-war years writers, including W.H. Auden (1907–1973), Stephen Spender (1909–1995), Cecil Day-Lewis (1904–1972), etc., in their utopian, yet revolutionary, vision of the world. The truth is that the post-war writers' engagement in the socialist or communist creed, like that of their predecessors, was merely a means by which they tried to decipher and confront the complexity of the world they live in; a means of trying to attach a meaning to a seemingly meaningless world.

Still, adopting an ideology, particularly a leftist one, might affect the human content of a work of art—sometimes an advocate of a certain ideology might have a slanted vision of reality as a result of absorbing that