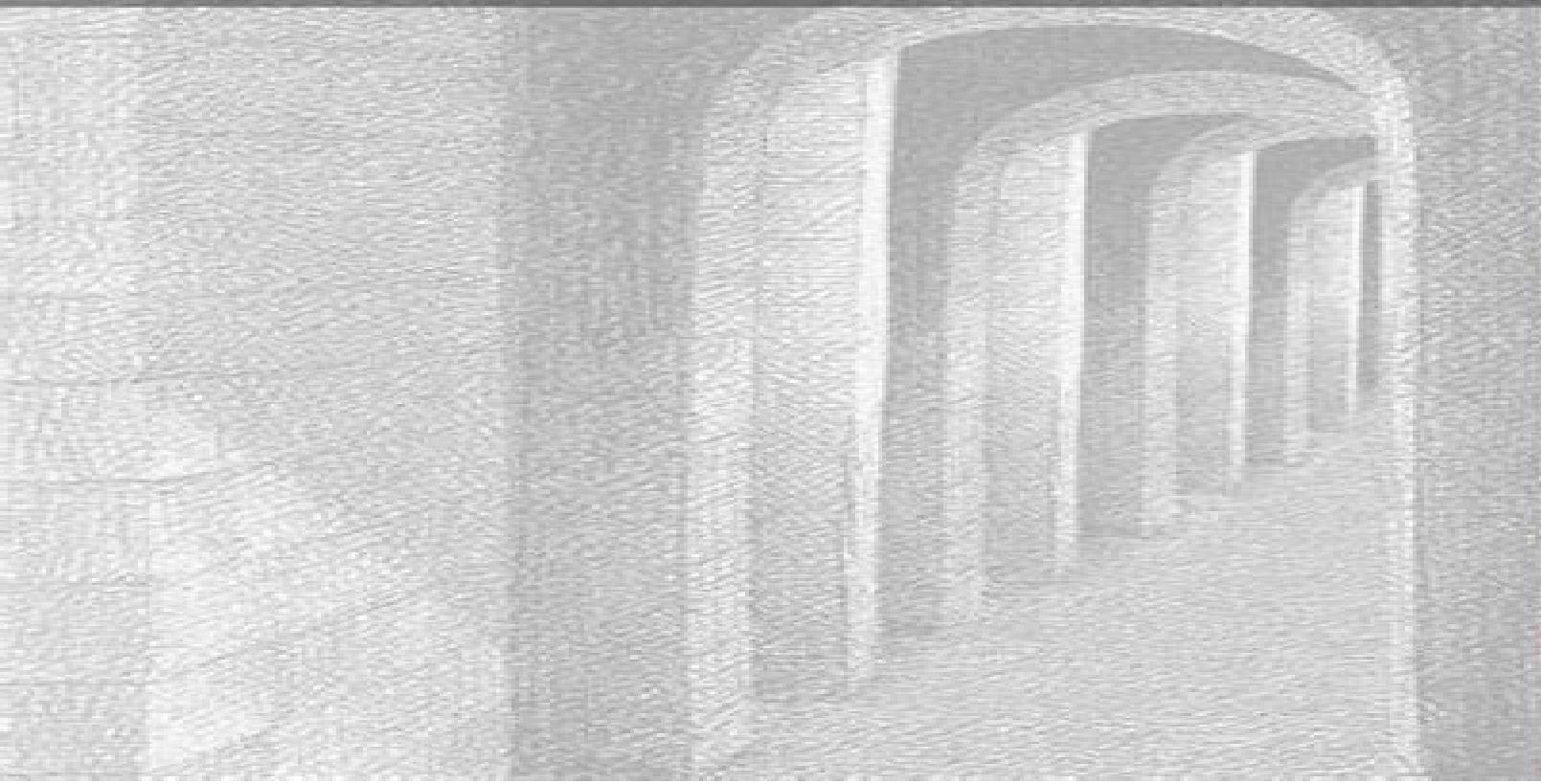


CONTEMPORARY BRITISH FICTION

Nick Bentley

Edinburgh Critical Guides



Contemp Brit Fict

James F. English



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Contemporary British Fiction Nick Bentley, 2017-11-15 This essential guide provides a comprehensive survey of the most important debates in the criticism and research of contemporary British fiction Nick Bentley analyses the criticism surrounding a range of British novelists including Monica Ali Martin Amis Pat Barker Alan Hollinghurst Kazuo Ishiguro Ian McEwan David Mitchell Ali Smith Zadie Smith Sarah Waters and Jeanette Winterson Exploring experiments with literary form this authoritative book considers cutting edge concerns relating to the neo historical novel the relationship between literature and science literary geographies and trauma narratives Engaging with key literary theories and identifying present trends and future directions in the literary criticism of contemporary British fiction this is an invaluable resource for undergraduate and postgraduate students of English literature teachers researchers and scholars

A Concise Companion to Contemporary British Fiction James F. English, 2005-12-30 A Concise Companion to Contemporary British Fiction offers an authoritative overview of contemporary British fiction in its social political and economic contexts Focuses on the fiction that has emerged since the late 1970s roughly since the start of the Thatcher era Comprises original essays from major scholars Topics range from the rise and fall of the postcolonial novel to controversies over the celebrity author The emphasis is on the whole fiction scene from bookstores and prizes to the changing economics of film adaptation Enables students to read contemporary works of British fiction with a much clearer sense of where they fit within British cultural life

A Course in Contemporary English Fiction Dorothy Brewster, John A. Burrell, 1922 Romances of the Archive in Contemporary British Fiction Suzanne Keen, 2003-01-01 A detailed examination of the growing genre of British fiction featuring archives and archival research from A S Byatt's Booker Prize winning *Possession* to the paperback thrillers of popular novelists

Elements of the Picaresque in Contemporary British Fiction Ion Piso, Ligia Tomoiagă, 2012-03-15 This study looks back at the picaresque with its Spanish roots and especially with its tradition in English literature then it comes to contemporary times and identifies elements of the picaresque in contemporary novels The main thesis of the author is that the picaresque has never left the literary scene in Britain being an aesthetic invariant which expresses a natural inclination of the British authors towards the picaresque story Postcolonial authors also favour this genre as a consequence of their own literary tradition which includes particular variants of the picaresque and as a result of their own situation as immigrant displaced authors which gives them material for stories of displaced characters rogues The study rigorously identifies the sources of the contemporary protocols of the picaresque as well as a few variants of picaresque stories in a selection of novels the author accounts for theoretically

Appropriations of Jane Austen's "Pride and Prejudice" in contemporary British fiction Julia Wilhelm, 2008-03-14 Thesis M A from the year 2006 in the subject English Language and Literature Studies Literature grade 2.0 Johannes Gutenberg University Mainz Fachbereich 05 British Studies course Examenskolloquium language English abstract World literature is full of great love stories but there are only few that make it

through the centuries and are as well known and loved today as they were decades ago. One of those writers who have the ability to leave an everlasting impression is Jane Austen who wrote of a time but also beyond it; her voice continues to enchant and enthrall. *Crusie 1* Her novels are undeniably among the most examined works of English literature. Over the years, scholars, laity as well as professionals have approached Austen's writing from various perspectives and hence innumerable papers, dissertations, articles and books have been written about the author and her work in general and especially about her novel *Pride and Prejudice*. Since its publication in 1813, it has called forth heavy criticism as well as effusive praise and it is remarkable that although the literary world has changed noticeably in the course of nearly two hundred years, her novel is still admired and considered to be of significance today. From Austen's contemporary writing and its scarce possibilities for female novelists on to the emancipation of the female author and the increased literary output of postmodern writers at the end of the Twentieth Century and to the possibilities for women novelists in the recently developing genre labelled chick lit, *Pride and Prejudice* still continues to fascinate readers and thereby encourages other writers. Especially the developing relationship of the two protagonists Elizabeth Bennet and Mr Fitzwilliam Darcy captivates readers all around the world and proves that their story is as appealing in the present as it was in the past. The appeal of Austen's best known and probably most famous novel to literary posterity lies in the astonishing emotional impact of a seemingly simple story. A young girl and a young man destined for one another loathe each other from the very beginning because of wrong first impression and bad influence from others. They gradually have to overcome these obstacles in order to recognise the nobility of each other's characters and find happiness together. This paper sets out to examine how this formula was put to use to yield three contemporary works of British fiction: Kate Fenton's *Lions and Liquorice*, Helen Fielding's *Bridget Jones's Diary* and Melissa Nathan's *Pride, Prejudice and Jasmin Field* and what transformations it has experienced in the process.

The Postmodern Fantastic in Contemporary British Fiction Martin Horstkotte, 2004. This study looks at the complex relationship between postmodernism and the fantastic in contemporary British fiction and shows that a new type of the fantastic arises in postmodernism. Arguing against interpretations that view postmodernism as inherently fantastic, it seeks to define the postmodern fantastic as a narrative mode that is influenced by certain traits both of the traditional fantastic and of literary postmodernism but does not simply conflate both. In the first theoretical part, a number of theories of the fantastic and of postmodernism are used to set the fantastic apart from other non-mimetic forms of literature and to create a model of the postmodern fantastic that postulates the totalisation of the fantastic in postmodernism. In the second part of this study, this model is applied to a number of contemporary British texts which are particularly susceptible to this form of the fantastic due to several characteristics such as their muted kind of postmodernism and their frequent construction of parallel worlds. The analysis of these texts focuses on four thematic fields of the postmodern fantastic: the figure of the other as defined by Bernhard Waldenfels, time and history, text and textuality and the development of the Todorovian pure fantastic. Finally, the

question of the death of the fantastic in postmodernism is examined Music in Contemporary British Fiction Gerry Smyth, 2008-11-20
Movie Watchers Guide to Enlightenment describes helpful movies in healing and Awakening to Truth

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