

# CONTEMPORARY BRITISH FICTION

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# Shadows Of The Past In Contemporary British Fiction

**Mitchell Kaye Mitchell**



## **Shadows Of The Past In Contemporary British Fiction:**

*Shadows of the Past in Contemporary British Fiction* David Leon Higdon, 1984-06-18      **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      **The Cambridge Companion to British Fiction, 1945-2010** David James, 2015-10-06 The Cambridge Companion to British Fiction since 1945 provides insight into the critical traditions shaping the literary landscape of modern Britain      **The Contemporary British Historical Novel** M. Boccardi, 2009-06-25 A detailed study of an increasingly popular genre this book offers readings of a group of significant and representative works drawing on a range of interpretative strategies to examine the ways in which the contemporary historical novel engages with questions of nation and identity to illuminate Britain's post imperial condition      **A Companion to the British and Irish Novel, 1945 - 2000** Brian W. Shaffer, 2008-04-15 A Companion to the British and Irish Novel 1945 2000 serves as an extended introduction and reference guide to the British and Irish novel between the close of World War II and the turn of the millennium Covers a wide range of authors from Samuel Beckett to Salman Rushdie Provides readings of key novels including Graham Greene's *Heart of the Matter* Jean Rhys's *Wide Sargasso Sea* and Kazuo Ishiguro's *The Remains of the Day* Considers particular subgenres such as the feminist novel and the postcolonial novel Discusses overarching cultural political and literary trends such as screen adaptations and the literary prize phenomenon Gives readers a sense of the richness and diversity of the novel during this period and of the vitality with which it continues to be discussed      *British Avant-Garde Fiction of the 1960s* Mitchell Kaye Mitchell, 2019-01-22 Explores the trailblazing work of the British literary avant garde of the 1960s This collection showcases the liveliness of British avant garde fiction of the 1960s which is diverse in its aesthetic practices and sometimes divided in its politics It brings together a selection of original research led essays on more than a dozen avant garde British writers of the 1960s revealing this to be a crucial and crucially overlooked period of British literary history Via detailed readings of authors such as Ann Quin B S Johnson Alexander Trocchi Maureen Duffy Alan Burns Christine Brooke Rose and many others the contributors reveal the diversity of material produced in this period and trace the complex relations of influence and indebtedness between the 60s avant garde earlier modernisms and later postmodern writing The volume shows that the 1960s is an even more vibrant period of literary experiment in Britain than might previously have been supposed and that the avant garde fiction produced then rewards our renewed attention to it Key Features Provides much needed critical analyses of the work of 60s avant garde writers Offers focused essays each presents one author in their cultural critical historical contexts by experts in the field Recuperates a lost decade in British literature and thus fills a vital gap in literary history between late modernism and early postmodernism Responds to burgeoning critical and popular interest in authors such as Christine Brooke Rose Ann Quin and B S Johnson and to a widespread interest in experimental and innovative writing

more generally      **The Contemporary British Novel** Philip Tew, 2007-06-26 Second edition of this guide for students studying contemporary British writing written by one of the key academics in the field of modern fiction studies      **Angus Wilson** Peter J. Conradi, 1997 This book explores Sir Angus Wilson's many faces as a writer and investigates the ways in which his literature depicts people who undergo a crisis and or collapse of self belief and then have to find the courage to invent themselves anew      **Literary Symbiosis** David Cowart, 2012-01-01 It is only the unimaginative who ever invents Oscar Wilde once remarked The true artist is known by the use he makes of what he annexes and he annexes everything Conveying a similar awareness James Joyce observes in *Finnegan's Wake* that storytelling is in reality stolen telling that art always involves some sort of theft or borrowing Usually literary borrowings are so integrated into the new work as to be disguised however according to David Cowart recent decades have seen an increasing number of texts that attach themselves to their sources in seemingly parasitic but more accurately symbiotic dependence It is this kind of mutuality that Cowart examines in his wide ranging and richly provocative study *Literary Symbiosis* Cowart considers for instance what happens when Tom Stoppard in *Rosencrantz and Guildenstern Are Dead* rewrites *Hamlet* from the point of view of its two most insignificant characters or when Jean Rhys in *Wide Sargasso Sea* imagines the early life of Bertha Rochester the mad woman in the attic in *Jane Eyre* In such works of literary symbiosis Cowart notes intertextuality surrenders its usual veil of near invisibility to become concrete and explicit a phenomenon that Cowart sees as part of the postmodern tendency toward self consciousness and self reflexivity He recognizes that literary symbiosis has some close cousins and so limits his compass to works that are genuine reinterpretations writings that cast a new light on earlier works through some tangible measure of formal or thematic evolution whether on the part of the guest alone or the host and guest together Proceeding from this intriguing premise he offers detailed readings of texts that range from Auden's *The Sea and the Mirror* based on *The Tempest* to Valerie Martin's reworking of *The Strange Case of Dr Jekyll and Mr Hyde* as *Mary Reilly* to various fictions based on *Robinson Crusoe* He also considers in Nabokov's *Pale Fire* a compelling example of text and parasite text within a single work Drawing on and responding to the ideas of disparate thinkers and critics among them Freud Harold Bloom Jacques Lacan Jacques Derrida Hillis Miller and Henry Louis Gates Jr Cowart discusses literary symbiosis as Oedipal drama as reading and misreading as deconstruction as Signifying and as epistemic dialogue Although his main examples come from the contemporary period he refers to works dating as far back as the classical era works representing a range of genres drama fiction poetry opera and film The study of literary symbiosis Cowart contends can reveal much about the dynamics of literary renewal in every age If all literature redeems the familiar he suggests literary symbiosis redeems the familiar in literature itself      **Narrative Form** Suzanne Keen, 2015-07-28 This revised and expanded handbook concisely introduces narrative form to advanced students of fiction and creative writing with refreshed references and new discussions of cognitive approaches to narrative nonfiction and narrative emotions      **Philip Larkin and his Contemporaries** Philip

Hobsbaum, Salem K Hassan, 1988-07-26

**Robert Graves** D. N. G. Carter, 1989

**Reader's Guide to Literature in**

**English** Mark Hawkins-Dady, 2012-12-06 Reader's Guide Literature in English provides expert guidance to and critical analysis of the vast number of books available within the subject of English literature from Anglo Saxon times to the current American British and Commonwealth scene It is designed to help students teachers and librarians choose the most appropriate books for research and study

*Traces of Another Time* Margaret Scanlan, 2014-07-14 Is the historical novel the outmoded genre that some people imagine form inseparable from romanticism nationalism and the nineteenth century In this stimulating volume Margaret Scanlan answers a convincing no as she demonstrates the relevance of historical novels by well known figures such as Anthony Burgess John le Carr Graham Greene Doris Lessing Iris Murdoch and Paul Scott as well as by less well established writers such as Joseph Hone and Thomas Kilroy Scanlan shows what a skeptical experimental approach to the relationship between history and fiction these writers adopt and how radically they depart from the mimetic conventions usually associated with historical novels Drawing on contemporary historiography and literary theory Scanlan defines the problem of writing historical fiction at a time when people see the subject of history as fragmentary and uncertain The writers she discusses avoid the great events of history to concentrate on its margins what interests them is history as it is experienced usually reluctantly by human beings who would rather be doing something else The first section of the book looks at fictional representations of England's difficult history in Ireland the second examines spies aliens and the loss of public confidence and the third probes the theme of Apocalypse nuclear or otherwise and depicts the collapse of the British Empire as an instance of the greatly diminished importance of Western culture in the world Originally published in 1990 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

**Jesus and the Manuscripts** Craig A. Evans, 2021-10-05 Jesus and the Manuscripts by popular author and Bible scholar Craig A Evans introduces readers to the diversity and complexity of the ancient literature that records the words and deeds of Jesus This diverse literature includes the familiar Gospels of the New Testament the much less familiar literature of the Rabbis and of the Qur'an and the extracanonical narratives and brief snippets of material found in fragments and inscriptions This book critically analyzes important texts and quotations in their original languages and engages the current scholarly discussion Evans argues that the Gospel of Thomas is not early or independent of the New Testament Gospels but that it should be dated to the late second century He also argues that Secret Mark like the recently published Gospel of Jesus Wife is probably a modern forgery Of special interest is the question of how long the autographs of New Testament writings remained in circulation Evans argues that the evidence suggests that most of these autographs

remained available for copying and study for more than one hundred years and thus stabilized the text

**Key points and features**

Written by popular author and Bible scholar Craig A Evans

Includes 20 pages of high quality color photos

Walks readers through the various works of ancient literature both biblical and non biblical that mention Jesus

Critically analyzes important texts and quotations in their original languages and engages the current scholarly discussion

*A Reader's Guide to the Twentieth-century Novel in Britain* Randall Stevenson, 1993-01-01

The novel is the major literary phenomenon of the twentieth century and its development in Britain since 1900 has reflected the tumultuous changes that have characterized modern society

Randall Stevenson now presents an accessible and authoritative guide to the work of the century's leading novelists as well as many of its lesser known writers

In this stimulating and wide ranging account Stevenson locates the work of individual writers from Conrad to Jeanette Winterson within an evolving literary history and the wider context of social political and cultural change

Included are British writers working in exile and writers with origins elsewhere such as James and Rushdie who have chosen to work in Britain

Women novelists are accorded their rightful prominence

This clear and lively survey deals with a broad range of movements including modernism and postmodernism as well as the influence of other world literatures and the impact of two world wars

An ideal text this is a guide in the best sense concise and lucid well informed and perceptive

Readers new to the field will appreciate Stevenson's clear direction while the experienced will be delighted by newly revealed connections and fresh perspectives

*End of empire and the English novel since 1945* Rachael Gilmour, Bill Schwarz, 2015-07-01

Available in paperback for the first time this first book length study explores the history of postwar England during the end of empire through a reading of novels which appeared at the time moving from George Orwell and William Golding to Penelope Lively Alan Hollinghurst and Ian McEwan

Particular genres are also discussed including the family saga travel writing detective fiction and popular romances

All included reflect on the predicament of an England which no longer lies at the centre of imperial power arriving at a fascinating diversity of conclusions about the meaning and consequences of the end of empire and the privileged location of the novel for discussing what decolonization meant for the domestic English population of the metropole

The book is written in an easy style unburdened by large sections of abstract reflection

It endeavours to bring alive in a new way the traditions of the English novel

**Reader's Guide to British History** David Loades, 2020-12-17

The Reader's Guide to British History is the essential source to secondary material on British history

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The British and Irish Novel Since 1960 James Acheson, 1991-09-03

The essays in this collection survey the work of some of the most important British and Irish novelists of today

They not only consider afresh the work of novelists who established their reputations before 1960 such as Doris

Lessing and William Golding they also discuss the work of more recent novelists among them Kazuo Ishiguro Angela Carter and Graham Swift The contributors are drawn from various parts of the English speaking world and provide a variety of original perspectives on the novelists concerned     Orwell to the Present John Brannigan, 2002-11-25 This essential introductory guide provides a comprehensive critical survey of the diverse and rich body of literary writing produced in England in the postwar period John Brannigan explores the relationship between literature and history and analyses how poets playwrights and novelists have revisited notions of Englishness represented Englands of the past and sought to make new maps of English culture and society Orwell to the Present Literature in England 1945-2000 combines original readings of familiar texts with wide ranging explorations of the principal themes and historical and cultural contexts of literature since the end of the Second World War Writers considered in detail include Martin Amis Simon Armitage Pat Barker John Betjeman Edward Bond Angela Carter Margaret Drabble Sarah Kane Mark Ravenhill Jean Rhys Salman Rushdie Sam Selvon Graham Swift and Evelyn Waugh

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