

The Novel after 1945

POSTMODERNISM

postmodern architecture (Robert Venturi, Philip Johnson): hybrid mixture of styles, playfulness

postmodernity: Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge*

Brian McHale:

epistemological dominant (Modernism) vs. ontological dominant (postmodernism)

postmodernism in fiction

- * experimentalism (continuation of the Modernist avant-garde)
- * anti-mimeticism, randomness, serialization (vs. Modernist myth)
- * self-reflexivity (vs. aesthetic illusion)
- * metafiction (vs. extreme realism of Modernist novel)
- * no plot, no character, no setting ...
- * collage, juxtaposition
- * pastiche, parody, intertextuality
- * irony, playfulness
- * skepticism
- * political reinterpretation (feminism etc.)

Common techniques:

a. John Barth, "Title" (from *Lost in the Funhouse*):

Oh God comma I abhor self-consciousness.

b. Chinese Box structure: *babushka*

c. narrator writing about impossibility of narration

The British Novel after World War II

Postmodernist Writers

A. radical postmodernists:

Samuel Beckett
Flann O'Brien, *At Swim-Two-Birds*

Christine Brooke-Rose
B. S. Johnson
Gabriel Josipovici
Alasdair Gray
Iris Murdoch

USA
surfiction/critifiction
Raymond Federman
John Barth
Robert Coover
Donald Barthelme
Thomas Pynchon

B. muted postmodernism

Anthony Burgess
John Fowles
Angela Carter
Muriel Spark
Doris Lessing
Ian McEwan

Traditional 'realist' novelists

Evelyn Waugh
Angus Wilson
Graham Greene

Kingsley Amis
William Golding
Margaret Drabble
Martin Amis
Anita Brookner
Penelope Lively

Post-realistic novel, new epic style; historiographical metafiction

Paul Ackroyd
D.H. Thomas
John Banville

Julian Barnes
 A.S. Byatt, *Possession*
 Adam Thorpe, *Ulverton*
 Graham Swift,
 Lawrence Norfolk, *Lamprière's Dictionary*
 Sarah Waters, *Affinity*; *Fingersmith*
 Iain Pears, *An Instance of the Fingerpost*

In the U.S.A. note particularly George Garrett and Richard Powers

Regional fiction: Scottish, Irish

James Kelman, Alasdair Gray (Scottish)
 John McGahern, Edna O'Brien, Sean O'Faolain, William Trevor, Roddy Doyle, Brian Moore (Irish)

Jewish Novel in the UK

Hilary Mantel	David Caute
Robert Nye	Eva Figes
Clive Sinclair	Elaine Feinstein
Anita Brookner	Rosalind Belben
Gabriel Josipovici	

Women's Novel in the UK

Angela Carter
 Jeanette Winterson
 Fay Weldon
 Michele Roberts
 Marina Warner

Literature

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1. the documentary historical novel:

real historical events related, sometimes with interspersed citations of actual historical documents. Example: Thomas Keneally, *Schindler's Ark* (1982)

2. the realist historical novel

the main tradition of the historical novel continued. Fictional characters and fictionalized historical figures act before the canvas of history represented in historically more or less correct manner

Examples: Scott, *Waverley*; Tolstoy, *War and Peace*; Barry Unsworth, *Sacred Hunger*

3. the revisionist historical novel

provides counternarratives to traditional historiography and the traditional historical novel, which are centred on political events, men, the upper classes, etc. Hence, feminist rewritings of history, history “from below”, gay history, etc.

Examples: Sarah Waters, *Affinity* (1999) and *Fingersmith* (2003)
 Iain Pears, *An Instance of the Fingerpost* (1998);
 Adam Thorpe, *Ulverton* (1992)

4. the metahistorical novel

critically negotiates the conventions of history and the historical novel,
 exposes the strategies of ideological manipulation and exclusion of
 perspectives, exposes the unreliability of historians

Examples: the novels of Graham Swift, e.g. *Waterland* (1983)

5. historiographic metafiction

A more radical instance of (5) which especially exposes the fictionality of
 history-making

Examples: A.S. Byatt, *Possession* (1990);
 John Fowles, *The French Lieutenant's Woman* (1969)

Intertextual Rewriting (Fludernik)

1. continuation novels

Joan Aiken, *Mansfield Revisited* (1984)

Edmund White, *Fanny: A Fiction* (2003)

Emma Tennant, *Pemberley, or Pride and Prejudice Continued* (1993)

2. revisionist rewritings

Jean Rhys, *Wide Sargasso Sea* (1966) rewrites *Jane Eyre*

Emma Tennant, *Tess* (1993) rewrites *Tess of the D'Urbervilles*

Marina Warner, *Indigo* (1992) rewrites *The Tempest*

Angela Carter's fairytales

3. metafictional rewritings

Jasper Fforde, *The Eyre Affair* (2001)