

England Julian Barnes

Staring at the Sun Julian Barnes 2011-06-15 The bestselling, Booker Prize-winning author of *The Sense of an Ending* traces the life of a seemingly ordinary woman with an extraordinary disdain for wisdom in this “marvelous literary epiphany” (The New York Times Book Review). In this wonderfully provocative novel, Barnes follows Jean Serjeant from her childhood in the 1920s to her flight into the sun in the year 2021, confronting readers with the fruits of her relentless curiosity: pilgrimages to China and the Grand Canyon; a catalogue of 1940s sexual euphemisms; and a glimpse of technology in the twenty-first century (when *The Absolute Truth* can be universally accessed). Elegant, funny and intellectually subversive, *Staring at the Sun* is Julian Barnes at his most dazzlingly original. New Statesman 1998

Talking It Over Julian Barnes 2011-06-15 The bestselling, Booker Prize-winning author of *The Sense of an Ending* delivers “fiction at its best” (The New York Times Book Review) in an unforgettable novel about two best friends and the beautiful woman who comes between them. First there’s Stuart, stolid, conventional, but not quite so dull as he pretends to be. Then there is Oliver, his glamorous, epigrammatic best friend. And veering wildly between them is Gillian, the cryptic beauty who marries Stuart and then astonishes everyone by falling in love with Oliver. These three are at once the protagonists and the hilariously unreliable “eye-witnesses” of this funny, elegant, and affecting novel by bestselling author Julian Barnes, which reimagines the romantic triangle as a weapon whose edges cut like razor blades.

An Interpretation of Julian Barnes Novel

"England, England" Sirinya Pakditawan 2007-11 Seminar paper from the year 2004 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Hamburg (Institut für Anglistik und Amerikanistik), course: Die englische Literatur der neunziger Jahre, 9 entries in the bibliography, language: English, abstract: Numerous contemporary British novels display an almost obsessive

concern with the notion of Englishness. Hence, they focus on the myths, traditions and attitudes that are regarded as typically English. With its interest in Englishness, the nature of historical truth, and the blurring of boundaries between the authentic and the imitation, Julian Barnes' novel "England, England" (1998), which was short-listed for the Booker prize in 1998, shares important concerns with many contemporary British novels. Hence, this novel shows all the features characteristic of postmodernist historiographic metafiction. That is to say, like other historiographic metafiction, "England, England" is "both intensely self-reflexive and yet paradoxically also lay[s] claim to historical events and personages." What is more, Barnes' novel also reflects the feature which has been the major focus of attention in most of the critical work on postmodernism, i.e. a self-conscious assessment of the status and function of narrative in literature, history, and theory: "its theoretical self-awareness of history and fiction as human constructs (historiographic metafiction) is made the grounds for its rethinking and reworking of the forms and contents of the past." One might be justified in saying that Barnes' novel explores, constructs, parodies, and deconstructs the 'invented traditions' known as 'Englishness'. The novel incorporates a great number of different traces of the English cultural past, including many myths and legends, juxtaposes competing versions of and discourses about Englishness. Additionally, it also explores the complexity of any account of a nation's organically grown cultural memory and

Before She Met Me Julian Barnes 2011-06-15 The bestselling, Booker Prize-winning author of *The Sense of an Ending* delivers “a remarkably original and subtle book” (The New York Review of Books) about the nature of love and jealousy. At the start of this fiendishly comic and suspenseful novel, a mild-mannered English academic chuckles as he watches his wife commit adultery. The action takes place before she met him. But lines between film and reality, past and present become terrifyingly blurred in

this sad and funny tour de force from the author of Flaubert's Parrot.

The culture of imitation and the crisis of national identity in Julian Barnes' "England England" Kira Schneider 2016-10-19 Seminar paper from the year 2013 in the subject Didactics for the subject English - Literature, Works, grade: 2,0, University of Cologne, language: English, abstract: In recent years, the concept of Englishness has received a lot of attention, in popular culture as well as in academic circles. Very often music, popular literature, fashion and lifestyles seem to be based on a general idea of a standard Englishness which has become favoured not only in England or Great Britain itself, but all around the world. Few national identities are as thoroughly profiled in popular belief as the English, albeit those beliefs are often based on various wide-spread clichés about a nation, whose history has, in fact, always been marked by change. This has led to an academic interest in what about Englishness is cliché, what is really true and, above all, a definition of what Englishness is or may be; an issue that appears to be difficult, since even in terms of language Englishness is subject to a constant process of development and transformation, which is highly polarising some people, for instance, may welcome Multicultural London English as a new spoken variety, others reject it because to their minds, it replaces the original speech and ruins what they believe to be the 'real' or 'true' English. The first group may then question the term 'original', because a century ago the language that is considered original now may have been new and replacing what was considered original back then. The problem shown in this example roughly illustrates the problem in general: a loss of the original that people are yearning to find and to determine, a quest which seems to never come to an end, causing a state of crisis. This problem of authenticity is a recurrent motif in the work of Julian Barnes, who in his novel "England, England" explores Englishness in particular, the nature of traditions, of history and of (national) identity, and in how far they are invented or constructed. This work will focus on how the process of constructing traditions and identities is depicted in the novel and address the

problems and crises linked to identity, authenticity and truth as raised by Julian Barnes. *Shakespearean Culture, Cultural Shakespeare* Jürgen Kamm 2009

Julian Barnes Frederick M. Holmes 2008-11-14 This comprehensive introduction places the work of Julian Barnes into historical and theoretical context. Including a timeline of key dates, this guide explores his characteristic literary techniques, offers extensive readings of all 10 novels and provides an overview of the varied critical reception his work has provoked.

Metroland Julian Barnes 2011-06-15 From the bestselling, Booker Prize-winning author of *A Sense of an Ending* comes a comedy of sexual awakening in the 1960s that is "wonderfully fresh, crackling with nostalgic irreverence" (*Vogue*). Only the author of *Flaubert's Parrot* could give us a novel that is at once a note-perfect rendition of the angsts and attitudes of English adolescence, a giddy comedy of sexual awakening, and a portrait of the accommodations that some of us call "growing up" and others "selling out."

Cross Channel Julian Barnes 2010-12-01 From the bestselling, Booker Prize-winning author of *The Sense of an Ending*, his first collection of short stories explores the vast divide between England and France. • "A witty, playful and ironic writer at the top of his form." —*San Francisco Chronicle* In this collection, Barnes explores the narrow body of water containing the vast sea of prejudice and misapprehension which lies between England and France with acuity, humor, and compassion. For whether Barnes's English characters come to France as conquerors or hostages, laborers, athletes, or aesthetes, what they discover, alongside rich food and barbarous sexual and religious practices, is their own ineradicable Englishness. The ten stories that make up *Cross Channel* introduce us to a plethora of intriguing, original, and sometimes ill-fated characters. Elegantly conceived and seductively written, *Cross Channel* is further evidence of Barnes's wizardry.

England, England Julian Barnes 1999-06-01

England, England Julian Barnes 2012-12-18

Grotesque visionary Sir Jack Pitman has an idea. Since most people are too lazy to travel from landmark to landmark, why not simplify things

and create a new England on the Isle of Wight? Unfortunately, his idea is a huge success, and the resulting theme park threatens to supersede the original. Called England, England, it has all the elements of "Old England" in one convenient location. Wander into the new Sherwood Forest and you may spot Robin Hood and his now sexually ambiguous Merrie Men. Or take a stroll to see Stonehenge and Anne Hathaway's Cottage, enjoy a ploughman's lunch atop the White Cliffs of Dover, then pop over to see the Royals, now on contract to Sir Jack, in their scaled-down version of Buckingham Palace. Every detail has been considered: even the postcards come pre-stamped! Julian Barnes' first novel in six years is a ferociously funny examination of the search for authenticity and truth in a fabricated world.

British Studies in the New Millennium Pilvi Rajamäe 2001

Julian Barnes Sebastian Groes 2011-06-30 Julian Barnes is one of the most refined British writers and distinguished intellectuals of his generation whose rich body of work has been awarded many literary prizes both in the UK and abroad. This critical guide provides a wide range of current critical perspectives on Barnes' work. *'Englishness' as a Problem in Julian Barnes' "England, England" and Andrea Levy's "Small Island"* 2013-12-03 Seminar paper from the year 2013 in the subject English Language and Literature Studies - Literature, grade: 1,3, Christian-Albrechts-University of Kiel (Englisches Seminar), course: "How to be English without being British?" or: "How to be British without being English?" Identities in Contemporary British Novels: Barnes, Ballard, Levy, language: English, abstract: What is 'Englishness' and how can it be distinguished from 'Britishness'? Why do we need these national identity concepts and why do they pose a problem? The purpose of this essay is to discuss these questions by means of a careful analysis of two selected books: Julian Barnes' *England, England* and Andrea Levy's *Small Island*. While both novels deal with the concept of 'Englishness', they do so in different ways. While Barnes exposes the constructedness of collective identities like 'Englishness', Levy reveals its excluding function and the paradoxes between 'Englishness' and 'Britishness' from the

perspectives of Jamaican 'Windrush'-migrants. *The Politics of Englishness in Kazuo Ishiguro's "The Remains of the Day" and Julian Barnes' "England, England"* Silvia Schilling 2020-12-16 Essay from the year 2018 in the subject English Language and Literature Studies - Literature, grade: 1,0, Uppsala University (English Department), course: MA Course: Englishness and the Making of Cultural Identity, language: English, abstract: This essay aims to compare Kazuo Ishiguro's book 'The Remains of the Day' (1989) and Julian Barnes' book 'England, England' (1998) with regard to the manner in which they construct and deconstruct England as a nation and ideal. The relationship between individual and national identity, the selective nature of national history as well as the role of myth and nostalgia within the 'imagined political community' of England will be discussed.

Letters from London Julian Barnes 1995-06-24 With brilliant wit, idiosyncratic intelligence, and a bold grasp of intricate political realities, the celebrated author of *Flaubert's Parrot* turns his satiric glance homeward to England, in a sparkling collection of essays that illustrates the infinite variety of contemporary London life.

"Do You Consider Yourself a Postmodern Author?" Rudolf Freiburg 1999 This book presents a collection of twelve interviews with eminent English contemporary writers held during a period of four years. The book allows an illuminating insight into a very lively and thought-provoking literary culture, stirred not only by recent ideas of postmodernism but also by the manifold issues of nationality, culture, and gender subjected to permanent redefinitions towards the end of the twentieth century. The interviews with Peter Ackroyd, John Banville, Julian Barnes, Alain de Botton, Maureen Duffy, Tibor Fischer, John Fowles, Romesh Gunasekera, Tim Parks, Terry Pratchett, Jane Rogers, and Adam Thorpe cover topics such as the relationship between writer and public, the role of the literary tradition, the relevance of contemporary literary theory for the production of literature, images of nationality, intertextuality, changes in the attitude towards language and meaning, and the reception of literary texts by critical reviewers and literary critics.

Talking it Over Julian Barnes 1991 In this

powerfully affecting Flaubert's Parrot gives readers a brilliant take on the deceptions that make up the quivering substrata of erotic love. "An interplay of serious thought and dazzling wit. . . . It's moving, it's funny, it's frightening . . . fiction at its best."--New York Times Book Review.

The Comic Turn in Contemporary English Fiction Huw Marsh 2020-07-09 The Comic Turn in Contemporary English Fiction explores the importance of comedy in contemporary literature and culture. In an era largely defined by a mood of crisis, bleakness, cruelty, melancholia, environmental catastrophe and collapse, Huw Marsh argues that contemporary fiction is as likely to treat these subjects comically as it is to treat them gravely, and that the recognition and proper analysis of this humour opens up new ways to think about literature. Structured around readings of authors including Martin Amis, Nicola Barker, Julian Barnes, Jonathan Coe, Howard Jacobson, Magnus Mills and Zadie Smith, this book suggests not only that much of the most interesting contemporary writing is funny and that there is a comic tendency in contemporary fiction, but also that this humour, this comic licence, allows writers of contemporary fiction to do peculiar and interesting things - things that are funny in the sense of odd or strange and that may in turn inspire a funny turn in readers. Marsh offers a series of original critical and theoretical frameworks for discussing questions of literary genre, style, affect and politics, demonstrating that comedy is an often neglected mode that plays a generative role in much of the most interesting contemporary writing, creating sites of rich political, stylistic, cognitive and ethical contestation whose analysis offers a new perspective on the present.

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