Self-reflexive

Openness

Rejection: rejection of authority in all kinds. They want to have freedom for everything: freedom of the writer to write. Freedom to mix genres, literary rules, divisions… Play with all of them. Mixing the real and the fictional.

Rejection of (one) truth: there are many different truths in depends on who is speaking, for what, to whom…

Relativization: there are many interpretations of everything.

**Tony Harrison**: "*The Gaze of the Gorgon*". The poet is in argue with his father

Articulation: poetry is a way of articulation. Reflects her ideas: there is many people who cannot express themselves, talk to other people…

Public poetry: he speaks to people about people. Use bad words.

Multiplicities:

“*The Gaze of the Gorgon*”: Gorgon is Medusa: she petrifies them. The idea that the poem plays with is that is like a documentary. A young girl sits down a statue of a German poet. It’s about drugs: it’s the society that make people became stones.

**Salman Rushdie.** “*Midnight´s Children”:* situated in India in the year of the Declaration of Independence of India. The title signifies that is about the children who were born that midnight. They have a telepathic skill to connect between each other’s. Similar to Garcia Márquez. Magical Realism. “*The Golden House*”: situated in America. Even though Trump is not mentioned in the book, he appears with alussions.

*“The Satanic Verses”* (1989): it created a lot of debates.

**Martin Amis**. “*London Fields”*(1989): american narrator that is also a writer (self-reflexive). He is talking about writing (what happens and the way that he is talking).

**Ian McEwan:** provocative literature like ”*Cement Garden*”: creepy scene in a garden. Her parents are death, and 3 children just live of their own and lied to the people saying that her parents are alive to avoid going to Social Servicies. The boyfriend of the old sister found the mother’s body.

“*Atonement”*(2001): two lovers in the World War Two. The boy is accused of raping the cousin of the main character, but it was a lie to separate them. The mood is taken from his father’s experience in the World War Two.

 “*Amsterdam”* (1998): Very important at the term of the millenial. It commented on the times.

**Ian McEwan** *“Psychopolis”:* fragmented line of various experiences: postmodern feature. Not a temporary line. Shocking technics: the girl who wants to be tied in the bed.