

Fiction now - the French novel in the twenty-first century

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 Fiction now - the French novel in the twenty-first century
 Notes: Includes bibliographical references (p. 223-233) and index.
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Read French Fiction Today Online by Warren Motte

Discussing mostly twenty-first-century writers, including Michael Chabon, Vikram Chandra, Don DeLillo, Jonathan Safran Foer, Jonathan Franzen, David Lodge, Ian McEwan, Michael Ondaatje, and Orhan Pamuk, the contributors interrogate and revise our ideas of contemporaneity and how it can be studied.

Best Mysteries of the 21st Century (136 books)

He specializes in contemporary French literature, with particular focus upon experimentalist works that put accepted notions of literary form into question.

Warren Motte

His recent books include *Fables of the Novel: French Fiction since 1990* 2003 , *Fiction Now: The French Novel in the Twenty-First Century* 2008 , and *Mirror Gazing* 2014. In *Les Armoires vides* the narrating instance sees Denise Lesur recounting her story while alone in her room, awaiting the miscarriage which an abortionist has triggered.

Warren Motte

In the autobiographical récits, retrospective narration of events is interspersed with other recalled or researched voices from the past.

skynet2550.us.to: French Fiction into the Twenty

. *Les Années* 2008 , her most recent book, encompasses aspects of all the previous texts as it attempts to use Ernaux's own biography to tell the story of all those in her generation who share with her a social class, a sex, a milieu, a marital history or a political affiliation. What people call novels are no longer on my radar.

So if we use the institution, we question it.

French Fiction into the Twenty

She incurs the risk of literary marginalization by centring her work on her working-class origins and female identity, as well as through her dialogue with but never adoption of the discourses of romance and pornography. In *Une femme*, for instance, Ernaux follows the account of her mother's funeral with the remark that it is now three weeks later as she writes about it, and two days into the writing process; later she notes that it is now two months since she began writing, and in the final pages she records that it is late February, and that the text has taken ten months to write. Ernaux explains this as 'the desire to show the real time of writing the book, without the preparations, the abandoned drafts, from the definitive starting-in on the project to its completion'.

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The sociological nature of her projects often requires a complicated structure. Charpentier also comments on the *ad hominem* nature of the most vituperative attacks on Ernaux, something the writer herself claims she has reluctantly become accustomed to: 'a type of criticism—which cannot be called polemical, as it is so lacking in ideas and arguments which brings up the writer's body, her lifestyle, her social origins and the fact she is a woman to nullify her book'. Each essay engages its readers actively and thoughtfully, inviting us to participate in a conversation about literature's horizon of possibility, about what literature is and can be.

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