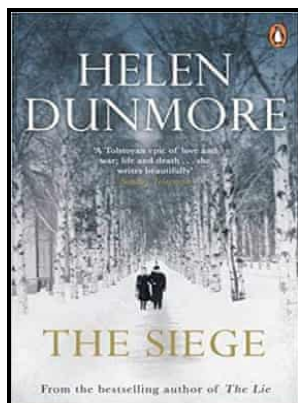


Fiction now - the French novel in the twenty-first century

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

Passion simple remained there for eight months; La Place has sold half a million copies, and been translated into sixteen languages. 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.

Best Mysteries of the 21st Century (136 books)

Ernaux situates her writing very much within a heritage of twentieth-century French literature, with numerous references to Proust, Beauvoir and Camus in her texts. The 'time of narrating' is Genette's *temps de la narration* from 'Discours du récit'. .

Warren Motte

French Fiction Today focuses on the French novel in the twenty-first century, examining a series of works that are exemplary of broader currents in the genre. Books with less than 5000 ratings or published before Jan 1st 2000 can be removed without comment.

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At the same time, Ernaux's 'existentialist' conviction that her writing should not be an end in itself, but rather a means to effect change in society, tends towards extreme self-consciousness, whereby the narrative is constantly interrupted by the writer's own reflections on her text, questioning its meaning, purpose and possible reception, or broadening its scope from the personal to wider issues of class and gender. In the autobiographical récits, retrospective narration of events is interspersed with other recalled or researched voices from the past. Warren Motte *French Fiction Today* focuses on the French novel in the twenty-first century, examining a series of works that are exemplary of broader currents in the genre.

French Fiction into the Twenty

Her early, unpublished work, *Du soleil à cinq heures*, written in 1962, bore the clear imprint of the literary zeitgeist: 'I had a solipsistic, antisocial,

apolitical view of writing. 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.

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