

Julian Barnes England England

Sebastian Groes, Peter Childs

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.

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 metafictions, *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

'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.

Julian Barnes Sebastian Groes, Peter Childs, 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.

Beyond Postmodernism Klaus Stierstorfer, 2012-05-02 After the veritable hype concerning postmodernism in the 1980s and early 1990s, when questions about when it began, what it means and which texts it comprises were apt to trigger heated discussions, the excitement has notably cooled down at the turn of the century. Voices are now beginning to be heard which seem to suggest a new episteme in the making which points beyond postmodernism, while it remains at the same time very uncertain whether what appears as newness is not rather a return to traditional concepts, theoretical premises, and authorial practices. Contributors to this volume propose to explore new openings and recent developments in anglophone literatures and cultural theories which engage with issues seen to be central in the construction of a postmodern paradigm, but deal with them in ways that promise new openings or a new Zeitgeist.

England, England Julian Barnes, 1999-06-01

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.

"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 Gunsekera, 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.

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.

Misreading England Raphaël Ingelbien, 2021-11-01 In *Misreading England: Poetry and Nationhood Since the Second World War*, Raphaël Ingelbien examines how issues of nationhood have affected the works and the reception of several English and Irish poets – Philip Larkin, Ted Hughes, Geoffrey Hill and Seamus Heaney. This study explores the interactions between post-war English poets and the ways in which they transformed or misread earlier poetic visions of England – Romantic, Georgian, Modernist. It also traces often neglected but crucial links between their troubled poetics of Englishness

and Seamus Heaney's poetry of Irish nationhood. This radically intertextual approach takes issue with influential accounts of post-war poetry that have drawn on postcolonialism. Instead of being made to reflect contemporary agendas, the poetics of nationhood are here considered in all their textual and ideological complexity, and restored to the historical, intellectual and literary contexts which postcolonial emphases on identity often play down or simplify. Whereas critics in post-devolution Britain increasingly use texts to debunk or promote specific versions of national identity, this study interrogates the very terms in which the debate has been conducted. Its metacritical analyses expose the contradictions of identity politics, and its intertextual readings help re-draw the map of post-war poetry in Britain and Ireland.

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.

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.

Arthur and George Julian Barnes, 2006-01-10 NATIONAL BESTSELLER • BOOKER PRIZE FINALIST • From the bestselling author of *The Sense of an Ending* comes an "extraordinary ... first rate" novel (The New York Times Book Review) that follows the lives of two very different British men and explores the grand tapestry of late-Victorian Britain. As boys, George, the son of a Midlands vicar, and Arthur, living in shabby genteel Edinburgh, find themselves in a vast and complex world at the heart of the British Empire. Years later—one struggling with his identity in a world hostile to his ancestry, the other creating the world's most famous detective while in love with a woman who is not his wife—their fates become inextricably connected.

Julian Barnes from the Margins Vanessa Guignery, 2020-03-05 Exploring the archives of the Man Booker prize-winning

novelist Julian Barnes – including notebooks, drafts, typescripts and publishing correspondence – this book is an extraordinary in-depth study of the creative practice of a major contemporary novelist. In *Julian Barnes from the Margins*, Vanessa Guignery charts the genesis and publication history of all of Barnes's major novels, from his debut with *Metroland*, through *Flaubert's Parrot* and *A History of the World in 10 1/2 Chapters* to *The Sense of an Ending*.

Imagining England's Past Susan Owens, 2023-04-26 England has long built its sense of self on visions of its past. What does it mean for medieval writers to summon King Arthur from the post-Roman fog; for William Morris to resurrect the skills of the medieval workshop and Julia Margaret Cameron to portray the Arthurian court with her Victorian camera; or for Yinka Shonibare in the final years of the twentieth century to visualize a Black Victorian dandy? By exploring the imaginations of successive generations, this book reveals how diverse notions of the past have inspired literature, art, music, architecture and fashion. It shines a light on subjects from myths to mock-Tudor houses, Stonehenge to steampunk, and asks how and why the past continues so powerfully to shape the present. Not a history of England, but a history of those who have written, painted and dreamed it into being, *Imagining England's Past* offers a lively, erudite account of the making and manipulation of the days of old.

Imagology Manfred Beller, Joseph Theodoor Leerssen, 2007 How do national stereotypes emerge? To which extent are they determined by historical or ideological circumstances, or else by cultural, literary or discursive conventions? This first inclusive critical compendium on national characterizations and national (cultural or ethnic) stereotypes contains 120 articles by 73 contributors. Its three parts offer [1] a number of in-depth survey articles on ethnic and national images in European literatures and cultures over many centuries; [2] an encyclopedic survey of the stereotypes and characterizations traditionally ascribed to various ethnicities and nationalities; and [3] a conspectus of relevant concepts in various cultural fields and scholarly disciplines. The volume as a whole, as well as each of the articles, has extensive bibliographies for further critical reading. *Imagology* is intended both for students and for senior scholars, facilitating not only a first acquaintance with the historical development, typology and poetics of national stereotypes, but also a deepening of our understanding and analytical perspective by interdisciplinary and comparative contextualization and extensive cross-referencing.

British Fiction of the 1990s Nick Bentley, 2007-05-07 The 1990s proved to be a particularly rich and fascinating period for British fiction. This book presents a fresh perspective on the diverse writings that appeared over the decade, bringing together leading academics in the field. *British Fiction of the 1990s*: traces the concerns that emerged as central to 1990s fiction, in sections on millennial anxieties, identity politics, the relationship between the contemporary and the historical, and representations of contemporary space offers distinctive new readings of the most important novelists of the period, including Martin Amis, Beryl Bainbridge, Pat Barker, Julian Barnes, A.S. Byatt, Hanif Kureishi, Ian McEwan, Iain Sinclair,

Zadie Smith and Jeanette Winterson shows how British fiction engages with major cultural debates of the time, such as the concern with representing various identities and cultural groups, or theories of 'the end of history' discusses 1990s fiction in relation to broader literary and critical theories, including postmodernism, post-feminism and postcolonialism. Together the essays highlight the ways in which the writing of the 1990s represents a development of the themes and styles of the post-war novel generally, yet displays a range of characteristics distinct to the decade.

The Good Brexiteers Guide to English Lit John Sutherland, 2018-10-15 What is Nigel Farage's favorite novel? Why do Brexiteers love Sherlock Holmes? Is Philip Larkin the best Brexit poet ever? Through the politically relevant sideroad of English Literature, writ large, John Sutherland quarries the great literary minds of English history to assemble the ultimate reading list for Brexiteers. Brexit shook Britain to its roots and sent shockwaves across the world. But despite the referendum victory, Brexit is peculiarly hollow. It is an idea without political apparatus, without sustaining history, without field-tested ideology. As Sutherland argues: it is without thinkers—like Frankenstein waiting for the lightning bolt. In this irreverent, entertaining, and utterly tongue-in-cheek new guide, Sutherland suggests some stuffing for the ideological vacuity at the heart of the Brexit cause. He looks for meaning in the works of William Shakespeare, Jane Austen, and Thomas Hardy; in modern classics like *The Queen and I* and *London Fields*; and in the British national anthem, school songs, and poetry. Exploring what Britain meant, means, and will mean, Sutherland subtly shows how great literary works have a shaping influence on the world. Witty and insightful, and with a preface by Guardian columnist and critic John Crace, this book belongs on the shelves of anyone seeking to understand the bragging Brexiteers (and the many diehard Remoaners, too).

The Cambridge History of the English Novel Robert L. Caserio, Clement Hawes, 2012-01-12 The Cambridge History of the English Novel chronicles an ever-changing and developing body of fiction across three centuries. An interwoven narrative of the novel's progress unfolds in more than fifty chapters, charting continuities and innovations of structure, tracing lines of influence in terms of themes and techniques, and showing how greater and lesser authors shape the genre. Pushing beyond the usual period-centered boundaries, the History's emphasis on form reveals the range and depth the novel has achieved in English. This book will be indispensable for research libraries and scholars, but is accessibly written for students. Authoritative, bold and clear, the History raises multiple useful questions for future visions of the invention and re-invention of the novel.

Crisis in Contemporary British Fiction Anastasia Logotheti, 2023-10-30 This collection of critical essays explores how contemporary British authors engage with the theme of crisis in their fiction. Of interest to scholars and students of literary and cultural studies, this volume investigates crisis as a complex phenomenon: not only as a cultural concept involving sociopolitical systems but also as a mode of challenge to established power structures and modes of representation across narrative traditions. Through the examination of a variety of leading authors such as Kazuo Ishiguro, and award-winning

texts like Julian Barnes' *The Sense of an Ending* (2011), this collection foregrounds the theme of crisis as a critical commonality emerging among vastly different stylistic expressions of local and global concerns. Bringing together a variety of scholars from Germany, Italy, Greece, the UK and the US, this collection provides diverse disciplinary perspectives and highlights the significance of social and ethical concerns in contemporary British fiction through the investigation of the theme of crisis.

Decoding **Julian Barnes England England** : Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Julian Barnes England England** ," a mesmerizing literary creation penned by a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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