

EN2604 - Contemporary British Fiction

Dr Nick Hubble

View Online



[1]

Acheson, J. and Ross, S.C.E. 2005. The contemporary British novel. Edinburgh University Press.

[2]

Anderson, B.R.O. 2006. Imagined communities: reflections on the origin and spread of nationalism. Verso.

[3]

Barker, P. 1982. Union Street. Virago.

[4]

Baudrillard, J. 1983. Simulations. Semiotext(e).

[5]

Beckett, A. 2010. When the lights went out: what really happened to Britain in the seventies. Faber.

[6]

Bentley, N. 2005. British fiction of the 1990s. Routledge.

[7]

Bentley, N. 2008. Contemporary British fiction. Edinburgh University Press.

[8]

Berman, M. 1983. All that is solid melts into air: the experience of modernity. Verso.

[9]

Bhabha, H.K. 2004. The location of culture. Routledge.

[10]

Bradbury, M. 2001. The modern British novel. Penguin.

[11]

Brooker, J. 2010. Literature of the 1980s: after the watershed. Edinburgh University Press.

[12]

Butler, J. 2006. Gender trouble: feminism and the subversion of identity. Routledge Classics.

[13]

Childs, P. 2012. Contemporary novelists: British fiction since 1970. Palgrave Macmillan.

[14]

Ciocia, S. 2005. "'Journeying Against the Current': A Carnavalesque Theatrical Apprenticeship in Sarah Waters's *Tipping the Velvet*". *The Literary London Journal*. 3, 1 (2005).

[15]

Cockin, K. and Morrison, J. 2010. The post-war British literature handbook. Continuum.

[16]

Eagleton, R. 2013. Contemporary fiction: a very short introduction. Oxford University Press.

[17]

Gilroy, P. 2004. After empire: melancholia or convivial culture?. Routledge.

[18]

Gilroy, P. 2002. There ain't no black in the Union Jack: the cultural politics of race and nation. Routledge.

[19]

Hall, S. 1979. The Great Moving Right Show. Marxism Today. January (1979), 14-20.

[20]

Harvey, D. 1990. The condition of postmodernity: an enquiry into the origins of cultural change. Basil Blackwell Ltd.

[21]

Head, D. 2002. The Cambridge introduction to modern British fiction, 1950-2000. Cambridge University Press.

[22]

Hebdige, D. 1988. Subculture: the meaning of style. Routledge.

[23]

Horton, E. 2014. *Contemporary crisis fictions: affect and ethics in the modern British novel*. Palgrave Macmillan.

[24]

Horton, E. et al. eds. 2014. *The 1980s: a decade of contemporary British fiction*. Bloomsbury.

[25]

Hubble, N. et al. eds. 2014. *The 1970s: a decade of contemporary British fiction*. Bloomsbury Academic.

[26]

Hubble, N. et al. 2015. *The 1990s: a decade of contemporary British fiction*. Bloomsbury Academic.

[27]

Hubble, N. et al. eds. 2015. *The 2000s: a decade of contemporary British fiction*. Bloomsbury.

[28]

Jameson, F. 1991. *Postmodernism: or, The cultural logic of late capitalism*. Verso.

[29]

Judt, T. 2010. *Postwar: a history of Europe since 1945*. Vintage.

[30]

Kay, J. 1991. *The adoption papers*. Bloodaxe.

[31]

King, B.A. 2004. The Oxford English literary history: Vol. 13: 1948-2000 : the internationalization of English literature. Oxford University Press.

[32]

Kureishi, H. 1996. The black album. Faber.

[33]

Lane, R.J. et al. 2003. Contemporary British fiction. Polity.

[34]

Leggett, B. and Venezia, A.D. eds. 2015. Twenty-first-century British fiction. Gylphi.

[35]

Lyotard, J.-F. 1984. The postmodern condition: a report on knowledge. Manchester University Press.

[36]

MacLaverty, B. et al. 2000. Cal. Penguin.

[37]

Mantel, H. 19AD. The Assassination of Margaret Thatcher – August 6th 1983 (An exclusive short story). The Guardian.

[38]

Marcus, L. and Nicholls, P. eds. 2012. The Cambridge history of twentieth-century English literature. Cambridge University Press.

[39]

Marwick, A. 2003. *British society since 1945*. Penguin Books.

[40]

McEwan, I. 2006. *Saturday*. Vintage.

[41]

McLeod, J. 2004. *Postcolonial London: rewriting the metropolis*. Routledge.

[42]

McRobbie, A. 2000. *Feminism and youth culture*. Macmillan.

[43]

McRobbie, A. 2009. *The aftermath of feminism: gender, culture and social change*. SAGE.

[44]

McSmith, A. 2011. *No such thing as society*. Constable.

[45]

Mengham, R. 1999. *An introduction to contemporary fiction: international writing in English since 1970*. Polity Press.

[46]

Milne, S. 2012. *The revenge of history: the battle for the twenty-first century*. Verso.

[47]

Morrison, J. 2003. *Contemporary fiction*. Routledge.

[48]

Nairn, T. 1981. *The break-up of Britain: crisis and neo-nationalism*. Verso.

[49]

Nairn, T. 1981. *The break-up of Britain: crisis and neo-nationalism*. NLB.

[50]

Smith, Z. 2013. *NW*. Penguin Books.

[51]

Stevenson, R. 2004. *The last of England?*. Oxford University Press.

[52]

Tew, P. 2007. *The contemporary British novel*. Continuum.

[53]

Tew, P. and Mengham, R. 2006. *British fiction today*. Continuum International Publishing Group Ltd.

[54]

Tew, P. and Mengham, R. 2006. *British fiction today*. *British fiction today*. Continuum International Publishing Group Ltd.

[55]

Turner, A.W. 2013. *A classless society: Britain in the 1990s*. Aurum.

[56]

Waters, S. 2006. *Tipping the velvet*. Virago Press.

[57]

Wells, L. 2003. *Allegories of telling: self-referential narrative in contemporary British fiction*. Editions Rodopi B.V.

[58]

Young, R. 2001. *Postcolonialism: an historical introduction*. Blackwell Publishers.