Contents

Notes on Contributors ix

Introduction: British Fiction in a Global Frame
James F. English 1

The increasing importance since the 1970s of transnational markets and circuits of exchange, and the consequent repositioning of British fiction in "world literary space."

Part I Institutions of Commerce

1 Literary Fiction and the Book Trade
   Richard Todd 19
   The triangulated relation between (i) authors and agents, (ii) publishers, and (iii) retail booksellers, and the rise of the retailers to a position of dominance.

2 Literary Authorship and Celebrity Culture
   James F. English and John Frow 39
   The phenomenon of literary celebrity and its new articulation of the authorial signature with the brand name. Authors considered include Martin Amis, J. K. Rowling, Salman Rushdie, Zadie Smith, and Fay Weldon.
Contents

3 Fiction and the Film Industry
   Andrew Higson 58

   The interaction of contemporary British literature and the cinema, considered as both businesses and cultures. Discusses the full range of novels adapted for the screen, with an extended case study of the adaptation of A. S. Byatt’s Possession.

Part II Elaborations of Empire

4 Tropicalizing London: British Fiction and the Discipline of Postcolonialism
   Nico Israel 83


5 New Ethnicities, the Novel, and the Burdens of Representation
   James Procter 101

   The shifting relationship between race, writing, and representation from the late 1970s to the present, with particular reference to the work of Monica Ali, Farrukh Dhondy, Hanif Kureishi, Salman Rushdie, and Zadie Smith.

6 Devolving the Scottish Novel
   Cairns Craig 121

   Contemporary Scottish fiction in the context of Scottish nationalism and the politics of devolution, with reference to the work of Janice Galloway, Alasdair Gray, James Kelman, A. L. Kennedy, and Alan Warner.
Northern Irish Fiction: Provisionals and Pataphysicians
John Brannigan

How fiction in Northern Ireland has responded to the politics of the interregnum since 1993, with particular attention to the work of Seamus Deane, Glenn Patterson, Deirdre Madden, Robert McLiam Wilson, and Ciaran Carson.

Part III Mutations of Form

The Historical Turn in British Fiction
Suzanne Keen

The rising status of historical fiction in contemporary Britain as more self-consciously "literary" forms of the genre have emerged alongside traditional verisimilar historical novels and women's historical romances. Among the many authors discussed are A. S. Byatt, Bernadine Evaristo, Hilary Mantel, Craig Raine, Salman Rushdie, and Edmund White.

The Woman Writer and the Continuities of Feminism
Patricia Waugh

The persistent concerns and contradictions in women's fiction since the 1960s, with reference to Angela Carter, Margaret Drabble, Helen Fielding, Doris Lessing, Iris Murdoch, and Fay Weldon.

Queer Fiction: The Ambiguous Emergence of a Genre
Robert L. Caserio

The consolidation of queer fiction as a recognized and important literary category in Britain, and the ongoing tension between this body of literature and the politics of gay rights and gay identity. Writers considered include Pat Barker, Neil Bartlett, Alan Hollinghurst, Jackie Kay, Adam Mars-Jones, Colm Toibin, and Jeanette Winterson.
Contents

11 The Demise of Class Fiction
*Dominic Head*

The waning of class consciousness in British fiction as the traditional, adversarial model of class has given way to new understandings both of social inequity and of collective empowerment. With reference to a range of writers, including Nell Dunn, Livi Michael, Alan Sillitoe, and Raymond Williams.

12 What the Porter Saw: On the Academic Novel
*Bruce Robbins*

The academic novel considered as a disguised version of the upward mobility story, with the university serving as a figure for the welfare state, the frame in which the ambiguities of upward mobility are played out. Focuses on the novels of Kingsley Amis, Malcolm Bradbury, A. S. Byatt, Amit Chaudhuri, and David Lodge.

Index