TABLE OF CONTENTS

I INTRODUCTION

1.	An Outline of the Objectives, Features and Challenges of the British Novel in the Twenty-First Century	3
	Vera Nünning & Ansgar Nünning (Heidelberg/Gießen)	5
2.	Cultural Concerns, Literary Developments, Critical Debates: Contextualizing the Dynamics of Generic Change and Trajectories of the British Novel in the Twenty-First Century Vera Nünning & Ansgar Nünning (Heidelberg/Gießen)	21
3.	The Booker Prize as a Harbinger of Literary Trends and an Object of Satire: Debates about Literary Prizes in Journalism and Edward St Aubyn's <i>Lost for Words</i> (2014) <i>Sibylle Baumbach (Innsbruck)</i>	53
II	Crises, Politics and War in the British Novel after 9/11	
4.	Fictions of (Meta-)History: Revisioning and Rewriting History in Hilary Mantel's <i>Wolf Hall</i> (2009) and <i>Bring Up the Bodies</i> (2012) <i>Marion Gymnich (Bonn)</i>	71
5.	Fictions of Migration: Monica Ali's <i>Brick Lane</i> (2003), Andrea Levy's Small Island (2004) and Gautam Malkani's Londonstani (2006) Birgit Neumann (Düsseldorf)	87
6.	Fictions of Cultural Memory and Generations: Challenging Englishness in Zadie Smith's <i>White Teeth</i> (2000) and Nadeem Aslam's <i>Maps for Lost Lovers</i> (2004) <i>Jan Rupp (Heidelberg)</i>	103
7.	Living with the 'War on Terror': Fear, Loss and Insecurity in Ian McEwan's Saturday (2005) and Graham Swift's Wish You Were Here (2011) Michael C. Frank (Konstanz)	119

8.	Fictions of Capitalism: Accounting for Global Capitalism's Social Costs in Catherine O'Flynn's <i>What Was Lost</i> (2007), Sebastian Faulks's <i>A Week in December</i> (2009) and John Lanchester's <i>Capital</i> (2012) <i>Joanna Rostek (Gießen)</i>	139
9.	Science Novels as Assemblages of Contemporary Concerns: Ian McEwan's Solar (2010) and The Children Act (2014) Alexander Scherr (Gießen)	155
III	Cultural Concerns and Imaginaries in Contemporary British Novels	
10.	Exploring Fragile Relationships in the Twenty-First Century: Love and Marriage in David Nicholls's <i>One Day</i> (2009) and Mark Haddon's <i>The Red House</i> (2012) <i>Christine Schwanecke (Mannheim)</i>	173
11.	(De)Constructing Gendered and Sexual Identities in the Twenty-First Century: Fluid Selves and Multiple Worlds in Jeanette Winterson's <i>The.PowerBook</i> (2000) and <i>Lighthousekeeping</i> (2004) <i>Susana Onega (Zaragoza)</i>	187
12.	Fictions of Personal Memory: The Precarious Character of Remembering and Identity in Kazuo Ishiguro's <i>When We Were Orphans</i> (2000), Penelope Lively's <i>The Photograph</i> (2003) and Julian Barnes's <i>The Sense of an Ending</i> (2011) <i>Dorothee Birke (Aarhus)</i>	201
13.	Fictions of Ageing, Illness and Dementia: Mark Haddon's A Spot of Bother (2006) and Emma Healey's Elizabeth is Missing (2014) Susanne Christ (Gießen)	217
14.	The Critique of Modernization in the Contemporary Novel: Imaginaries of Community in Marina Lewycka's <i>The Lubetkin Legacy</i> (2016) and Caryl Phillips's <i>A Distant Shore</i> (2003) <i>Stella Butter (Koblenz)</i>	231
15.	The Condition of England Novel in the Twenty-First Century: Zadie Smith's NW (2012) and Jonathan Coe's Number 11, or Tales That Witness Madness (2015) Caroline Lusin (Mannheim)	247

16.	Dystopian Novels: Biopolitics and the Posthuman in Kazuo Ishiguro's <i>Never Let Me Go</i> (2005) and Susan Greenfield's <i>2121: A Tale from the Next Century</i> (2013)	265
	Eckart Voigts (Braunschweig)	
IV	Beyond Postmodernism: New Forms of Storytelling in Contemporary British Novels	
17.	Auto/biographic Metafiction and Relational Lives: Antonia S. Byatt's <i>The Biographer</i> 's <i>Tale</i> (2000) and J.M. Coetzee's <i>Summertime</i> (2009) as Paradigms of Meta-auto/biographies	283
	Anne Rüggemeier (Freiburg)	
18.	Epistemological and Ontological Metafiction: Exploring the Nature of Truth and Being in Ali Smith's <i>The Accidental</i> (2005) and <i>How to be both</i> (2014) <i>Gesa Stedman (Berlin)</i>	297
19.	Hybridisation and Globalisation as Catalysts of Generic Change: David Mitchell's <i>Cloud Atlas</i> (2004) and <i>The Bone Clocks</i> (2014) <i>Birgit Breidenbach (Warwick)</i>	311
20.	Medialization as a Catalyst of Generic Change: Exploring Fictions of the Internet in Nick Hornby's <i>Juliet, Naked</i> (2009) and T.R. Richmond's <i>What She Left</i> (2015) <i>Maria Löschnigg (Graz)</i>	327
21.	Multimodal Storytelling in Contemporary Fiction: Graham Rawle's Diary of an Amateur Photographer: A Mystery (1998) and Mark Haddon's The Curious Incident of the Dog in the Night-Time (2003) Wolfgang Hallet (Gießen)	343