



The Ethical Component in Experimental British Fiction since the 1960's

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Some humanist critics contend that only realist texts have an ethical function, that there is no ethical message behind the parodic and self-conscious games played by experimental fiction and that, since emotion neutralises the ethical faculties, there is no ethical dimension in such excess-peddling postmodernist genres and modes as kitsch, melodrama and romance. Yet, one may argue that the defamiliarisation imposed by parody, metafictional overkill and sundry devices symptomatic of emotional paroxysm on the realist text involves some measure of criticism of received truth and makes for the practice of a non-deontic ethics of truths that is also fairly often an ethics of alterity. This volume examines analytical evidence for the ethical component in key experimental British novels from the 1960's to the present, with special focus on John Fowles, Brigid Brophy, B. S. Johnson, Angela Carter, Peter Ackroyd, A. S. Byatt, Martin Amis, Zadie Smith, Will Self, Ian McEwan and Julian Barnes.

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