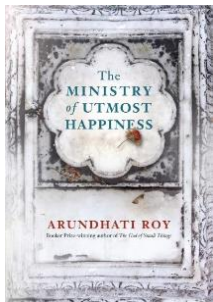


Lust, auch mal freiwillig **britische Gegenwartsliteratur** zu lesen und darüber zu diskutieren?

Jaroslaw Jasenowski und Julian Rößler laden ein zu

## Brit Lit!

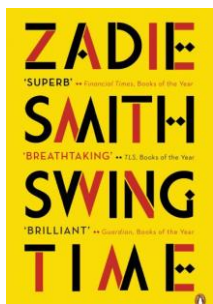
Brit Lit trifft sich im WiSe 2017/18 zwei Mal: am **22.11.17** und am **17.01.18**, jeweils um **20:15** im **Murphy's Pub** (Lorlebergplatz). Mitmachen kann, wer Spaß am Lesen hat, Regeln gibt es nur zwei: gelesen werden britische Romane ab ca. 2000, wer kommt hat den Roman gelesen.



**Arundhati Roy, *The Ministry of Utmost Happiness* (2017), (22.11.17, 20:15)**

“It has become something of a cliché to talk about contemporary Indian novels written in English as refracting the Victorian panorama of Dickens, or of co-opting the tropes of magical realism to invoke the continuing pull of traditional beliefs in a country that defined itself on the basis of its secularism. But in truth, these literary influences are more subverted than they are copied; claimed, in the service of encompassing a society too vast and diverse ever to be viewed through a single lens. *The Ministry of Utmost Happiness* is a novel of maddeningly frayed edges, wonky pacing and occasional longueurs. But its patchwork of narratives, painful, funny, sexy, violent, earthy, otherworldly, its recurring images of lost and recovered children, individual sacrifice and self-denial, and its depiction of the constant battle toward self-assertion in a society still held in thrall to the taxonomy of caste and class, make for a disturbing and memorable return to the land of make-believe.”

Alex Clark, *The Guardian*



**Zadie Smith, *Swing Time* (2017), (17.01.18, 20:15)**

“This is a story at once intimate and global, as much about childhood friendship as international aid, as fascinated by the fate of an unemployed single mother as it is by the omnipotence of a world-class singer...Smith’s attention to the grace notes of friendship is as precise as ever...‘Swing Time’ uses its extraordinary breadth and its syncopated structure to turn the issues of race and class in every direction...We finally have a big social novel nimble enough to keep all its diverse parts moving gracefully toward a vision of what really matters in this life when the music stops.”

Ron Charles, *Washington Post*

