

Hotel World By Ali Smith

The fourth novel in the Seasonal Quartet by Man Booker Prize Finalist Ali Smith is “a prose poem in praise of memory, forgiveness, getting the joke, and seizing the moment” (The New York Times). In the present, Sacha knows the world’s in trouble. Her brother Robert just is trouble. Their mother and father are having trouble. Meanwhile, the world’s in meltdown—and the real meltdown hasn’t even started yet. In the past, a lovely summer. A different brother and sister know they’re living on borrowed time. This is a story about people on the brink of change. They’re family, but they think they’re strangers. So: Where does family begin? And what do people who think they’ve got nothing in common have in common? Summer.

Postmodernism and Race explores the question of how dramatic shifts in conceptions of race in the late twentieth and early twenty-first centuries have been addressed by writers at the cutting edge of equally dramatic transformations of literary form. An opening section engages with the broad question of how the geographical and political positioning of experimental writing informs its contribution to racial discourses, while later segments focus on central critical domains within this field: race and performativity, race and the

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contemporary nation, and postracial futures. With essays on a wide range of contemporary writers, including Bernadine Evaristo, Alasdair Gray, Jhumpa Lahiri, Andrea Levy, and Don DeLillo, this volume makes an important contribution to our understanding of the politics and aesthetics of contemporary writing.

Virginia Woolf, Jeanette Winterson, and Ali Smith share an ecological philosophy of the world as one highly interconnected entity comprised of multiple and equal, human and non-human participants. This study argues that these writers' texts have an ecological significance in fostering respect for and understanding of difference, human and nonhuman.

The unmissable new work from Ali Smith, following the dazzling Man Booker-shortlisted Seasonal quartet A celebration of companionship in all its timeless and contemporary, legendary and unpindownable, spellbinding and shapeshifting forms . . . It follows the unique achievement of her Seasonal cycle of novels - Autumn, Winter, Spring and Summer - written and published in as close as possible to real time, between 2016 and 2020, absorbing and refracting the times we are living through: the 'state-of-the-nation novels which understand that the nation is you, is me, is all of us' (New Statesman). 'Ali Smith is lighting us a path out of the nightmarish now' Observer

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In a deeply personal anthology of writings, the author of *The Accidental* and *Hotel World* shares excerpts from the works that have shaped and influenced her life and career as a writer, including selections from Plath, Spark, Yeats, Atwood, Lispector, and other diverse authors. Original. 17,500 first printing.

A funny glimpse into the lives of five people connected to one branch of the ubiquitous Global Hotel chain. Brought together -- and forced apart -- by a bizarre incident involving a dumb waiter, we share their very different experiences of the life in the aftermath of death, of pain and sorrow, of hope and love -- everything, in fact, that the world dares to throw at us.

Filled with the bestselling, award-winning author's trademark wordplay and inventive storytelling, here is the dizzyingly entertaining, wickedly humorous story of a mysterious stranger whose sudden appearance during a family's summer holiday transforms four variously unhappy people. Each of the Smarts—parents Eve and Michael, son Magnus, and the youngest, daughter Astrid—encounter Amber in his or her own solipsistic way, but somehow her presence allows them to see their lives (and their life together) in a new light. Smith's narrative freedom and exhilarating facility with language propel the novel to its startling, wonderfully enigmatic conclusion.

MAN BOOKER PRIZE FINALIST • The first novel in Ali Smith's Seasonal

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Quartet is an unforgettable story about aging and time and love—and stories themselves. Autumn. Season of mists and mellow fruitfulness. Two old friends—Daniel, a centenarian, and Elisabeth, born in 1984—look to both the future and the past as the United Kingdom stands divided by a historic, once-in-a-generation summer. Love is won, love is lost. Hope is hand-in-hand with hopelessness. The seasons roll round, as ever. A luminous meditation on the meaning of richness and harvest and worth, Autumn is the first installment of Ali Smith's Seasonal Quartet, and it casts an eye over our own time: Who are we? What are we made of? Shakespearean *jeu d'esprit*, Keatsian melancholy, the sheer bright energy of 1960s pop art. Autumn is wide-ranging in time-scale and light-footed through histories.

Steeplechase jockey Christmas "Kit" Fielding has had more than his share of close calls both on and off the course. But trouble hits close to home when a grudge between his family and his sister's in-laws turns into a blood feud.

Covering her complete work from the short stories to the major novels, this is the first comprehensive critical guide to the work of Ali Smith.

From the acclaimed, award-winning author: Why are books so very powerful? What do the books we've read over our lives—our own personal libraries—make of us? What does the unraveling of our tradition of public libraries, so hard-won but

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now in jeopardy, say about us? The stories in Ali Smith's new collection are about what we do with books and what they do with us: how they travel with us; how they shock us, change us, challenge us, banish time while making us older, wiser and ageless all at once; how they remind us to pay attention to the world we make. Woven between the stories are conversations with writers and readers reflecting on the essential role that libraries have played in their lives. At a time when public libraries around the world face threats of cuts and closures, this collection stands as a work of literary activism—and as a wonderful read from one of our finest authors.

Deception—the lies we tell ourselves and the lies we tell others—is the subject of this, Tove Jansson's most unnerving and unpredictable novel. Here Jansson takes a darker look at the subjects that animate the best of her work, from her sensitive tale of island life, *The Summer Book*, to her famous Moomin stories: solitude and community, art and life, love and hate. Snow has been falling on the village all winter long. It covers windows and piles up in front of doors. The sun rises late and sets early, and even during the day there is little to do but trade tales. This year everybody's talking about Katri Kling and Anna Aemelin. Katri is a yellow-eyed outcast who lives with her simpleminded brother and a dog she refuses to name. She has no use for the white lies that smooth social intercourse,

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and she can see straight to the core of any problem. Anna, an elderly children's book illustrator, appears to be Katri's opposite: a respected member of the village, if an aloof one. Anna lives in a large empty house, venturing out in the spring to paint exquisitely detailed forest scenes. But Anna has something Katri wants, and to get it Katri will take control of Anna's life and livelihood. By the time spring arrives, the two women are caught in a conflict of ideals that threatens to strip them of their most cherished illusions.

A vitally alive and ever-surprising collection of stories from the MAN BOOKER PRIZE-SHORTLISTED and WOMEN'S PRIZE-WINNING author of *How to be both* and the critically acclaimed Seasonal quartet '*Bold and sensitive*. Smith's prose is a joy' Independent 'Captures quiet epiphanies of the extraordinary in the mundane' Sunday Times 'These stories fizz with life' The Times Literary Supplement Individually lucid and luminous, these tales resonate subtly together. In examining the distances and connections between ourselves and others, expertly inching us closer to the bone, Ali Smith's storytelling has never seemed so necessary, so moving or so joyous.

From the acclaimed, award-winning author comes this stunning collection of stories set in a world of everyday dislocation, where people nevertheless find connection, mystery, and love. These tales are of ordinary but poignant beauty:

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at the pub, strangers regale each other with memories of Christmases past; lovers share tales over dinner about how they met, their former lovers, and each other; a woman even tells a story to her fourteen-year-old self. As Smith explores the subtle links between what we know and what we feel, she creates an exuberant, masterly collection that is packed full of ideas, humor, nuance, and compassion. Ali Smith and the short story are made for each other.

Focuses on the novels published since 2000 by twenty major British novelists
The Contemporary British Novel Since 2000 is divided into five parts, with the first part examining the work of four particularly well-known and highly regarded twenty-first century writers: Ian McEwan, David Mitchell, Hilary Mantel and Zadie Smith. It is with reference to each of these novelists in turn that the terms realist, apostmodernist, ahistorical and apostcolonialist fiction are introduced, while in the remaining four parts, other novelists are discussed and the meaning of the terms amplified. From the start it is emphasised that these terms and others often mean different things to different novelists, and that the complexity of their novels often obliges us to discuss their work with reference to more than one of the terms. Also discusses the works of: Maggie O'Farrell, Sarah Hall, A.L. Kennedy, Alan Warner, Ali Smith, Kazuo Ishiguro, Kate Atkinson, Salman Rushdie, Adam Foulds, Sarah Waters, James Robertson, Mohsin Hamid, Andrea Levy, and

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Aminatta Forna.

From Eimear McBride, author of the award-winning *A Girl Is a Half-formed Thing*, comes the beguiling travelogue of a woman in exile: from her past, her ghosts, and herself. A nameless woman enters a hotel room. She's been here once before. In the years since, the room hasn't changed, but she has. Forever caught between check-in and check-out, she will go on to occupy other hotel rooms. From Avignon to Oslo, Auckland to Austin, each is as anonymous as the last but bound by rules of her choosing. There, amid the detritus of her travels, the matchbooks, cigarettes, keys and room-service wine, she negotiates with her memories, with the men she sometimes meets, with the clichés invented to aggravate middle-aged women, with those she has lost or left behind--and with what it might mean to return home. Urgent and immersive, filled with black humour and desire, McBride's *Strange Hotel* is a novel of enduring emotional force.

From the Man Booker Prize finalist: *Seasonal Quartet* is a series of four stand-alone novels, separate but interconnected (as the seasons are), wide-ranging in timescale and light-footed through histories, which, when taken together, give us something more—all four united by the passing of time, the timing of narrative, and the endless familiarity yet renewal that the cycle of the seasons is. Grounded

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in current politics, in the work of artists Pauline Boty, Barbara Hepworth, Katherine Mansfield, and Loretta Mazzetti, and in Shakespeare's four final romances *The Tempest*, *Cymbeline*, *Pericles*, and *A Winter's Tale*, the *Seasonal Quartet* is "one of modern fiction's most elusive and most important undertakings" (Charles Finch, *The Boston Globe*).

"A stimulating combination of literary criticism, essay, and fiction" (*The New Yorker*) from the incomparable Ali Smith *Artful* is a celebration of literature's worth in and to the world—it is about the things art can do, the things art is made of, and the quicksilver nature of all artfulness. A magical hybrid that refuses to be tied down to either fiction or the essay form, *Artful* is narrated by a character who is haunted—literally—by a former lover, the writer of a series of lectures about art and literature. Ali Smith's heady powers as a novelist and short story writer harmonize with her keen perceptions as a reader and critic to form a living thing that reminds us that life and art are never separate.

The first volume of Manchester University Press' 'Beginnings' series, which is based on Peter Barry's critically acclaimed bestseller, *Beginning theory* This brilliant digest offers a clear, step-by-step introduction to postmodernism on every discourse a. . . .

From the astonishingly talented writer of *The Accidental* and *Hotel World* comes

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Ali Smith's brilliant retelling of Ovid's gender-bending myth of Iphis and Ianthe, as seen through the eyes of two Scottish sisters. *Girl Meets Boy* is about girls and boys, girls and girls, love and transformation, and the absurdity of consumerism, as well as a story of reversals and revelations that is as sharply witty as it is lyrical. Funny, fresh, poetic, and political, *Girl Meets Boy* is a myth of metamorphosis for a world made in Madison Avenue's image, and the funniest addition to the *Myths* series from Canongate since Margaret Atwood's *The Penelopiad*.

In this delightful collection, forty acclaimed writers explain what first made them interested in literature, what inspired them to read, and what makes them continue to do so. First published in 1992 in hardback only, original contributors include Margaret Atwood, J. G. Ballard, Melvyn Bragg, A. S. Byatt, Catherine Cookson, Carol Ann Duffy, Germaine Greer, Alan Hollinghurst, Doris Lessing, Candia McWilliam, Edna O'Brien, Ruth Rendell, Tom Stoppard, Sue Townsend, and Jeanette Winterson. The new edition will include essays from ten new writers.

THE SUNDAY TIMES NUMBER ONE BESTSELLER Discover Ali Smith's dazzling, once-in-a-generation series, the *Seasonal Quartet*, a tour-de-force quartet of novels about love, time, art, politics, and how we live right now All four

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instalments of the quartet are available to buy and read in paperback and ebook now: Autumn, Winter, Spring and Summer 'Her best yet, a dazzling hymn to hope, uniting the past and present with a chorus of voices . . . [Ali Smith] is lighting us a path out of the nightmarish now' - Observer What unites Katherine Mansfield, Charlie Chaplin, Shakespeare, Rilke, Beethoven, Brexit, the present, the past, the north, the south, the east, the west, a man mourning lost times, a woman trapped in modern times? Spring. The great connective. With an eye to the migrancy of story over time, and riffing on Pericles, one of Shakespeare's most resistant and rollicking works, Ali Smith tells the impossible tale of an impossible time. In a time of walls and lockdown Smith opens the door. The time we're living in is changing nature. Will it change the nature of story? Hope springs eternal.

Published anonymously in 1824, this gothic mystery novel was written by Scottish author James Hogg. *The Private Memoirs and Confessions of a Justified Sinner* was published as if it were the presentation of a century-old document. The unnamed editor offers the reader a long introduction before presenting the document written by the sinner himself.

SHORTLISTED FOR THE MAN BOOKER PRIZE and the ORANGE PRIZE FOR FICTION A masterful, exuberant novel from the acclaimed author of *How to be*

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both and the ongoing Seasonal quartet 'Ali Smith has got style, ideas and punch. Read her' Jeanette Winterson 'As infectious as a pop song, the story bursts open from the very first page and demands to be read in one sitting' The Times 'Hotel World is essential reading from a major talent' Independent Five people: four are living, three are strangers, two are sisters, one is dead. In her highly acclaimed and most ambitious book to date, the brilliant young Scottish writer Ali Smith brings alive five unforgettable characters and traces their intersecting lives. This is a short novel with big themes (time, chance, money, death) but an eye for tiny detail: the taste of dust, the weight of a few coins in the hand, the pleasurable pain of a stone in one's shoe . . .

From the acclaimed, award-winning author—when a dinner-party guest named Miles locks himself in an upstairs room and refuses to come out, he sets off a media frenzy. He also sets in motion a mesmerizing puzzle of a novel, one that harnesses acrobatic verbal playfulness to a truly affecting story. Miles communicates only by cryptic notes slipped under the door. We see him through the eyes of four people who barely know him, ranging from a precocious child to a confused elderly woman. But while the characters' wit and wordplay soar, their story remains profoundly grounded. As it probes our paradoxical need for both separation and true connection, There but for the balances cleverness with

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compassion, the surreal with the deeply, movingly real, in a way that only Ali Smith can.

In such novels as *Hotel World* and the Whitbread Prize winning *The Accidental*, Ali Smith has established herself as one of the most distinctive voices in contemporary fiction. Covering her complete oeuvre, from the short stories to her most recent novel *There but for the*, this is the first comprehensive critical guide to Smith's work. Bringing together leading scholars, *Ali Smith: Contemporary Critical Perspectives* covers such topics as:

- Language, truth and reality
- Spectral presences and the uncanny
- Gender and sexuality
- Cosmopolitanism
- Smith's place in the contemporary canon

Including a new interview with the author, a chronology of her life and authoritative guides to further reading, this is an essential guide for anyone interested in the best of contemporary fiction.

Determined to be no trouble to anyone, homeless septuagenarian Winnie pursues a young girl who has stolen her suitcase and wig, an endeavor that causes her to evaluate the events that culminated in her current status. By the author of *The Hiding Place*. Reader's Guide available. Reprint. 35,000 first printing.

Kate Grenville's Orange-Prize winning novel *The Idea of Perfection* is the story of the small town of Karakarook, and of Douglas Cheeseman and Harley

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Savage—two people who seem the least likely in the world to fall in love. Unlike Felicity Porcelline, a woman dangerously haunted by the idea of perfection, they come to understand that what looks like weakness can be the best kind of strength. Kate Grenville is one of Australia's finest writers. Her bestselling novel *The Secret River* has been published in more than twenty countries. It has received numerous awards, including the Commonwealth Writers' Prize and was shortlisted for the Man Booker Prize and the Miles Franklin Literary Award. The companion memoir, *Searching for the Secret River*, was released in 2006. *The Idea of Perfection* won Britain's prestigious Orange Prize for Fiction, and her other novels include *Sarah Thornhill*, *The Lieutenant*, *Lilian's Story*, *Dark Places* and *Joan Makes History*. 'An extraordinary comedy of manners.' *Guardian* 'A rare treat to read.' *The Times* 'Each word, each sentence, each paragraph shines and gleams.' *West Australian*

From Man Booker Prize Finalist Ali Smith, *Winter* is the second novel in her *Seasonal Quartet*. This much-anticipated follow-up to *Autumn* is one of the *Best Books of the Year* from the New York Public Library. "A stunning meditation on a complex, emotional moment in history." —*Time* *Winter*. Bleak. Frosty wind, earth as iron, water as stone, so the old song goes. And now Art's mother is seeing things. Come to think of it, Art's seeing things himself. When four people,

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strangers and family, converge on a fifteen-bedroom house in Cornwall for Christmas, will there be enough room for everyone? Winter. It makes things visible. Ali Smith's shapeshifting Winter casts a warm, wise, merry and uncompromising eye over a post-truth era in a story rooted in history and memory and with a taproot deep in the evergreens, art and love.

From the Man Booker Prize Finalist comes the third novel in her Seasonal Quartet—a New York Times Notable Book and longlisted for the Orwell Prize for Political Fiction 2020 What unites Katherine Mansfield, Charlie Chaplin, Shakespeare, Rilke, Beethoven, Brexit, the present, the past, the north, the south, the east, the west, a man mourning lost times, a woman trapped in modern times? Spring. The great connective. With an eye to the migrancy of story over time and riffing on Pericles, one of Shakespeare's most resistant and rollicking works, Ali Smith tell the impossible tale of an impossible time. In a time of walls and lockdown, Smith opens the door. The time we're living in is changing nature. Will it change the nature of story? Hope springs eternal.

There's Amy and there's Ash. There's ice and there's fire. There's England and there's Scotland. Ali Smith evokes the twin spirits of time and place in an extraordinarily powerful first novel, which teases out the connections between people, the attractions, the ghostly repercussions. By turns funny, haunting and

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disconcertingly moving, LIKE soars across hidden borders between cultures, countries, families, friends and lovers. Subtle and complex, it confounds expectations about fiction and truths. 'Ingenious, shimmering fiction, written with a poetic grace that subtly illuminates the tensions between hope and desire, between past and present' Scotland on Sunday

World Fantasy Award Winner: Fiction that “combines a richly textured multicultural background with incisive storytelling,” by the author of *The Salt Roads* (*Library Journal*). In *Skin Folk*, with works ranging from science fiction to Caribbean folklore, passionate love to chilling horror, Nalo Hopkinson is at her award-winning best spinning tales like “Precious,” in which the narrator spews valuable coins and gems from her mouth whenever she attempts to talk or sing. In “A Habit of Waste,” a self-conscious woman undergoes elective surgery to alter her appearance; days later she’s shocked to see her former body climbing onto a public bus. In “The Glass Bottle Trick,” the young protagonist ignores her intuition regarding her new husband’s superstitions—to horrifying consequences. Hopkinson’s unique and vibrant sense of pacing and dialogue sets a steady beat for stories that illustrate why she received the 1999 John W. Campbell Award for Best New Writer. Entertaining, challenging, and alluring, *Skin Folk* is not to be missed.

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A teenage girl finds unexpected sexual freedom on a trip to Amsterdam. A woman trapped at a dinner party comes up against an ugly obsession. The stories in *Free Love* are about desire, memory, sexual ambiguity and the imagination. In the harsh light of dislocation, the people in them still find connections, words blowing in the street, love in unexpected places. Ali Smith shows how things come together and how they break apart. She disconcerts and affirms with the lightest touch, to make us love and live differently.

Does twenty-first century fiction offer the reader identifiably new fictional styles, themes, characteristics or tropes? What theoretical ideas best describe the uncertain world we appear now to be living in? What are the most interesting and significant novels of the twenty-first century and what do they tell us about the contemporary times we live in? These are the key questions engaged with in this new critical volume of essays on 21st century fiction. The chapters explore the work of writers as diverse as Salman Rushdie, David Peace, Ali Smith, Margaret Atwood, Iain Banks, China Miéville, Trezza Azzopardi, John Burnside and Hilary Mantel in depth and at length, developing fresh critical approaches to work that is genuinely of our time. Throughout this unique collection the aim is to identify what is distinctive and innovative about the individual novels and about 21st century fiction in general.

MAN BOOKER PRIZE FINALIST • A novel all about art's versatility, borrowing from painting's fresco technique to make an original literary double-take. "Cements Smith's

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reputation as one of the finest and most innovative of our contemporary writers. By some divine alchemy, she is both funny and moving; she combines intellectual rigor with whimsy" —The Los Angeles Review of Books How to be both is a fast-moving genre-bending conversation between forms, times, truths and fictions. There's a Renaissance artist of the 1460s. There's the child of a child of the 1960s. Two tales of love and injustice twist into a singular yarn where time gets timeless, structural gets playful, knowing gets mysterious, fictional gets real—and all life's givens get given a second chance. Passionate, compassionate, vitally inventive and scrupulously playful, Ali Smith's novels are like nothing else. A NOTE TO THE READER: Who says stories reach everybody in the same order? This novel can be read in two ways, and the eBook provides you with both. You can choose which way to read the novel by simply clicking on one of two icons—CAMERA or EYES. The text is exactly the same in both versions; the narratives are just in a different order. The ebook is produced this way so that readers can randomly have different experiences reading the same text. So, depending on which icon you select, the book will read: EYES, CAMERA, or CAMERA, EYES. (Your friend may be reading it the other way around.) Enjoy the adventure. (Having both versions in the same file is intentional.)

A gripping, lyrical tale of danger and redemption that uncovers an extraordinary hidden world.

In the summer of 1914 a young Englishwoman, Vivian Rose Spencer, joins an

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archaeological dig in Turkey, fulfilling a long-held dream. Working alongside Germans and Turks, she falls in love with archaeologist Tahsin Bey and joins him in his quest to find an ancient silver circlet. But the outbreak of war in Europe brings her idyllic summer to a sudden end, and her new friends become her nation's enemies. Thousands of miles away, twenty-year-old Pathan Qayyum Gul is learning about brotherhood and loyalty in the British Indian army. When he loses an eye in battle and is sent to England to recuperate, his allegiances falter. Returning home at last, Qayyum shares a train carriage with Vivian Rose, whose continued search for the circlet has led her to Peshawar in the heart of the British Raj. Many years later, the two cross paths again, and their loyalties will be tested once more amidst massacres, cover-ups, and the disappearance of a young man they both love.

BOOKER PRIZE FINALIST • Forget room service: this is a riotous elegy, a deadpan celebration of colliding worlds, and a spirited defense of love. Blending incisive wit with surprising compassion, *Hotel World* is a wonderfully invigorating, life-affirming book. Five people: four are living; three are strangers; two are sisters; one, a teenage hotel chambermaid, has fallen to her death in a dumbwaiter. But her spirit lingers in the world, straining to recall things she never knew. And one night all five women find themselves in the smooth plush environs of the Global Hotel, where the intersection of their very different fates make for this playful, defiant, and richly inventive novel.

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