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**CONSTRUCTING EVERYDAY RESILIENCE
IN CONTEMPORARY ANGLOPHONE AND FRANCOPHONE
WOMEN-CENTRED PROSE**

The term *feel-good literature* is usually treated as informal and loosely defined, yet in recent fiction it refers to a fairly stable group of texts that share similar narrative priorities. These novels tend to centre on situations of personal difficulty, but the focus is not placed on the crisis itself. Instead, attention shifts to how characters continue their daily lives while dealing with it. What moves the narrative forward is not a decisive turning point but a series of small actions, repeated choices, and ordinary interactions that gradually change how the situation is understood.

A focus on everyday experience places these novels within what is often described as women-centred prose. The connection lies in the way the narrative is organised: events are filtered through the character's perspective, and much of the text is devoted to interpreting relationships, reactions, and emotional responses. Interactions with others – friends, partners, family – are not background elements but the main space where meaning is shaped. As a result, the narrative develops through reflection and adjustment rather than through external action.

The range of situations remains relatively narrow. The narrative is anchored in everyday environments – a flat, a workplace, a familiar circle of people – and these do not change much as the story unfolds. The movement comes from elsewhere. The same routines continue, but they are handled differently over time, sometimes almost without being noticed.

Things often remain unfinished. Conversations stop and are picked up later, or not returned to at all. Decisions are put off. Plans change without being fully reconsidered. What is said in one moment may not hold in the next, and the text does not always smooth over these shifts. There are pauses, returns, small restarts. The movement is uneven, but it does not stop.

Seen from this perspective, feel-good literature can be approached as part of a broader body of women-centred prose in which the central object of representation is the experience of maintaining one's life under changing conditions.

In *The Flatshare* by Beth O'Leary [4], Tiffy Moore and Leon Twomey share a flat without meeting, as they live there at different times. Their

contact is limited to notes left in the apartment. At the beginning, these are practical – rent, cleaning, food in the fridge – and they continue in this form throughout the novel. At the same time, other details start to appear. Tiffy writes about her work in publishing and returns more than once to her relationship with Justin. Leon answers more briefly, often mentioning his brother Richie or referring to his night shifts. Nothing changes in the way they communicate, but the notes begin to hold more than they did at first.

In *Beach Read* by Emily Henry [2], the interaction between January Andrews and Augustus Everett is organised differently, though it functions in a comparable way. Their agreement to exchange genres remains in place throughout, but their conversations do not stay within it. January repeatedly brings up her father's concealed relationship. Gus returns to earlier experiences that shape his position on relationships and writing. These topics do not move forward in a straight line. They come back, slightly altered, sometimes without resolution.

In both novels, the same issues keep returning, but not in the same form. In *The Flatshare* [4], Tiffy does not stop thinking about her relationship with Justin after she leaves him. She comes back to it in different situations, and the way she describes it changes. Leon also refers to Richie more than once, but these references do not stay the same; they become less restrained as the novel goes on. In *Beach Read* [2], January does not resolve her response to her father's double life in a single moment. She returns to it, sometimes directly, sometimes indirectly. Gus behaves in a similar way. He does not abandon his earlier views but brings them back into conversation at different points. The topics remain, but they are not handled in quite the same way each time.

In Francophone novels, the initial situation is established early and does not shift much afterwards. In *Le premier jour du reste de ma vie* by Virginie Grimaldi [1], Marie leaves her family and joins a group cruise without a clear plan. The setting remains stable for most of the novel, and the focus stays on her interactions with the other women on board. Their conversations return to the same topics – marriage, separation, dissatisfaction, missed choices – and these are not resolved in a single exchange. Marie speaks about her husband and her decision to leave, but her account changes over time. At some points she is more direct; at others she avoids certain details.

A similar pattern appears in *Les gens heureux lisent et boivent du café* by Agnès Martin-Lugand [3]. Diane withdraws from her previous life after the loss of her husband and child and moves to a small Irish village. The situation itself remains simple. What changes is how she responds to others,

particularly Edward, and how she speaks about the loss. These references do not move towards resolution. Diane returns to the same experience more than once, but not in the same way each time. At some moments she avoids it; at others she articulates it more openly.

In both novels, the same issues – marriage, loss, dissatisfaction, the possibility of starting again – remain in place. They are not replaced as the narrative progresses. Instead, they are revisited, sometimes directly, sometimes indirectly. The narrative stays with them, rather than moving past them.

In the Anglophone novels, interaction keeps the narrative moving. In the Francophone novels, the same situations remain in focus for longer and are returned to several times. The difference is not in what is represented, but in how long the narrative stays with it. At the same time, the structure remains similar. In all four novels, the initial situation does not change. The same issues – relationships, loss, dissatisfaction – continue to shape the narrative. They are not resolved at once. Instead, they are returned to more than once, each time with a slight shift.

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1. Grimaldi V. *Le premier jour du reste de ma vie*. Paris: Fayard, 2015. 384 p.
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