
Itinerari del romanzo nel secondo Novecento

- romanzo realista

es. romanzi degli *angry young men* degli anni '50 (John Braine, Alan Sillitoe) e *Lucky Jim* di K. Amis (1954); narrativa femminile (Doris Lessing, Margaret Drabble, A.S. Byatt)

- romanzo sperimentale di matrice modernista

Under the Volcano di M. Lowry (1947); la trilogia di S. Beckett (*Molloy*, *Malone Dies* e *The Unnamable*); B.S. Johnson

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- fantasy - J.R.R. Tolkien, *The Lord of the Rings*, e C.S. Lewis, *The Chronicles of Narnia*.
 - romanzo distopico – G. Orwell, *Nineteen Eighty Four* (1949); W. Golding, *The Lord of the Flies* (1954); A. Burgess; A. Carter, *The Passion of New Eve* (1977); M. Amis, *London Fields* (1989)
 - romanzo neo-gotico – John Fowles; Emma Tennant; Peter Ackroyd; Patrick McGrath; Will Self
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- Metafinzione

"fictional writing which self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality"

(Patricia Waugh, 1984)

- una scrittura sulla/nella scrittura
- interruzione della *suspension of disbelief*
- parodia e ironia

L. Durrell, *Alexandria Quartet* (1957-60); J. Fowles, *The French Lieutenant's Woman* (1969); J. Berger, *G* (1972)

- Metafinzione storiografica

"[Historiographic metafiction] novels that are intensely self-reflective but that also both re-introduce historical context into metafiction and problematize the entire question of historical knowledge"

"[Historiographic metafiction] offers a sense of the presence of the past, but this is a past that can only be known from its texts, its traces – be they literary or historical"

"The narrativization of past events is not hidden; the events no longer seem to speak for themselves, but are shown to be consciously composed into a narrative, whose constructed order is imposed upon them, often overtly by the narrating figure" (Linda Hutcheon)

- pastiche – A.S. Byatt, *Possession* (1990); M. Faber, *Crimson Petal and the White* (2002)
- riscrittura di un'opera – Jean Rhys, *Wide Sargasso Sea* (1966); J.M. Coetzee, *Foe* (1986); J. Barnes, *Flaubert's Parrot* (1984); A. Carter, *Wise Children* (1991)
- campus novel – M. Bradbury; D. Lodge; T. Sharpe
- romanzo storico– Rose Tremain; Ian McEwan

Il narratore metafinzionale

“Re-reading my work, I have discovered an error in chronology. The assassination of Mahatma Gandhi occurs, in these pages, on the wrong date. But I cannot say, now, what the actual sequence of events might have been; in my India, Gandhi will continue to die at the wrong time. Does one error invalidate the entire fabric? Am I so far gone, in my desperate need for meaning that I'm prepared to distort everything – to re-write the whole history of my times purely in order to place myself in a central role? Today, in my confusion, I can't judge. I'll have to leave it to others.”

(Salman Rushdie, *Midnight's Children*, 1981)

“I [the fictional publisher] fear Michael Donnelly [the historian who found the book] and I disagree about this book. He thinks it a blacky humorous fiction into which some real experiences and historical facts have been cunningly woven, a book like Scott's *Old Mortality* and Hogg's *Confessions of a Justified Sinner*. I think it like Boswell's *Life of Samuel Johnson*; a loving portrait of an astonishingly good, stout, intelligent, eccentric man recorded by a friend with a memory for dialogue. [...] I also told Donnelly that I had written enough fiction to know history when I read it. He said he had written enough history to recognize fiction.”

(Alasdair Gray, *Poor Things*, 1992)
