

1. Record Nr.	UNINA9910818675903321
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Titolo	Romances of the archive in contemporary British fiction // Suzanne Keen
Pubbl/distr/stampa	Toronto, [Ontario] ; ; Buffalo, [New York] ; ; London, [England] : , : University of Toronto Press, , 2003 ©2001
ISBN	1-281-99636-X 9786611996369 1-4426-7945-X
Descrizione fisica	1 online resource (299 p.)
Disciplina	823/.9109358
Soggetti	English fiction - 20th century - History and criticism Literature and history - Great Britain - History - 20th century Historical fiction, English - History and criticism Postcolonialism - Great Britain Decolonization in literature Libraries in literature Archives in literature Stagecoach robberies Criticism, interpretation, etc. Electronic books. Great Britain
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Contemporary fiction, postimperial conditions : romances of the archive -- Romances of the archive : identifying characteristics : A.S. Byatt and Julian Barnes -- Wellsprings : Edmund Spenser, Henry James, H.P. Lovecraft, Josephine Tey, Umberto Eco -- History or heritage? : Penelope Lively, Barry Unsworth, Peter Ackroyd -- Time magic and the counterfactual imagination : Kingsley Amis, Lindsay Clarke, Lawrence Norfolk, Nigel Williams -- Custody of the truth : P.D. James, Robert Harris, Peter Dickinson, Margaret Drabble -- Envisioning the past : Alan

Hollinghurst, Adam Mars-Jones, Robert Goddard, Stevie Davies --
Epilogue : postcolonial rejoinders : Derek Walcott, Keri Hulme, Amitav
Ghosh, Bharati Mukherjee.

Sommario/riassunto

Romances of the Archive in Contemporary British Fiction is a lively discussion of the debates about the uses of the past contained in British fiction since the Falklands crisis. Drawing on a diverse and original body of work, Suzanne Keen provides a detailed examination of the range of contemporary 'romances of the archive,' a genre in which British novelists both deal with the loss of Empire and a nostalgia for the past, and react to the postimperial condition of Great Britain. Keen identifies the genre and explains its literary sources from Edmund Spenser to H.P. Lovecraft and John LeCarre. She also accounts for the rise in popularity of the archival romance and provides a context for understanding the British postimperial preoccupation with history and heritage. Avoiding a narrow focus on postmodernist fiction alone, Keen treats archival romances from A.S. Byatt's Booker Prize-winning *Possession* to the paperback thrillers of popular novelists. Using the work of Peter Ackroyd, Julian Barnes, Lindsay Clarke, Stevie Davies, Peter Dickinson, Alan Hollinghurst, P.D. James, Graham Swift, and others, Keen shows how archival romances insist that there is a truth and that it can be found. By characterizing the researcher who investigates, then learns the joys, costs, and consequences of discovery, *Romances of the Archive* persistently questions the purposes of historical knowledge and the kind of reading that directs the imagination to conceive the past.
