

# CONTENTS

SERIES EDITOR'S PREFACE	vii
ACKNOWLEDGEMENTS	viii
<b>1 Introduction</b>	<b>1</b>
<b>2 Origins: early manifestations and some definitions</b>	<b>11</b>
Gothic novels and the fetishisation of European history	14
Sir Walter Scott: the <i>Waverley</i> novels and their influence	17
Theoretical paradigms: Georg Lukács and the birth of the historical novel	24
Theoretical paradigms: Manzoni, the 'naked historian'	29
Nineteenth-century histories	33
European versions: Hugo, Pushkin, Flaubert and Tolstoy	38
Modernism and the end-of-history novel	41
'Not time or inclination to study the more serious historians': Herbert Butterfield and theories of the historical novel during the twentieth century	45
<b>3 Genre fiction</b>	<b>51</b>
Novels for women: romance and history	52
Novels for men: authenticity, adventure and heroism	78
Historical fiction for children	88
<b>4 Literary fiction and history</b>	<b>93</b>
The historical novel as an international form	93
Literary fiction and history	97
War novels	102
<b>5 Postmodernism and the historical novel: history as fiction, fiction as history</b>	<b>109</b>
Postmodernism and metafiction	109
John Fowles: metanarrative and pastiche	121
Umberto Eco, <i>The Name of the Rose</i> and detective fiction	125

	'The sound of ghosts laughing sadly': magical realism and history	128
	'Tap-dancing on the edge of the abyss': problematising postmodernism through history	133
<b>6</b>	<b>Challenging history</b>	<b>139</b>
	Conflicted national histories	140
	History from the margins	148
	Alternative histories and interventions	171
	GLOSSARY	183
	BIBLIOGRAPHY	187
	INDEX	197