

I'm not robot  reCAPTCHA

Continue

Historical fiction definition pdf

Historical Fiction is a story that takes readers to a time and place in the past. How far back in time does a writer have to go for his work to be considered Historical Fiction? A good rule of thumb is at least 50 years. The idea is to take readers out of the events of their lifetime. Most book lovers agree that Historical Fiction is the closest we get to actual time travel. What makes a historical novel credible is its attitude. Historical Fiction takes place in a real place, during a culturally recognizable time. The details and plot of the story can be a mixture of actual events and those from the author’s imagination as they fill in the gaps. Characters can be pure fiction or based on real people (often, it’s both). But everything about them - their attitudes and appearance, the way they speak, and the problems they face - should match the era. Of course the key to an author getting all this right is research. Writers are always allowed artistic license, but the most satisfying works of Historical Fiction have been researched down to every scent, button, turn and cloud in the sky. The origins of historical fiction We can look to ancient literature for examples of writers putting their own stamp on historical events. Herodotus The Histories (440 f.Kr.) celebrates the Greek military’s unlikely victory against the invading Persians a century earlier. The epic poem is considered a cornerstone of Greek and Persian history as well as a literary masterpiece. It was not until the beginning of the 19th century that Historical Fiction emerged as a contemporary literary genre. Sir Walter Scott’s Ivanhoe (1819) was one of the first popular novels in the genre. Set in 1194 near the end of the Crusades, the book’s titular hero returns to England to find that he has been disinherited for falling in love with the wrong woman. In the end, Ivanhoe has to choose between family and country, or love. Also best known for Frankenstein, Mary Shelley also jumped on the Historical Fiction bandwagon with Valperga (1823), a romantic story about a 14th-century despot who conquers Florence to win the love of her Countess. James Fenimore Cooper’s Five Leatherstocking Tales (1823-1841) follows Natty Bumppo, a white man raised by the Mohawk tribe in the mid-18th century. The most popular book in the series, The Last of the Mohicans features Chingachgook and Uncas (the Mohican chief and his son) who go bumpoo in skirmishes during the French and Indian Wars. And in Russia, Leo Tolstoy’s War and Peace (1869) looks back a few short decades to the events of the French invasion of Russia in 1812, one of the great Napoleonic wars. In the early 20th century, Historical Fiction was an established favorite among readers. It began to bring the American Civil War into focus, especially in William Faulkner’s Absalom, Absalom! (1936). And later in the century, writers regularly turned to the horrors of two world wars for inspiration. In The English (1992) by Michael Ondaatje, four people try to survive in an abandoned Italian villa during World War II. Sarah’s Key (2006) by Tatiana de Rosnay traces the life of a young Jewish girl taken into Nazi custody in France. These days, the events of the 1960s officially count as historical fiction. Denis Johnson’s The Tree of Smoke (2007) examines the psychological horrors of Vietnam through characters who did and did not go to war. Denise Nicholas’ Freshwater Road (2005) is set during the freedom tours of the 1960s civil rights movement. Types of Historical Fiction The general category of Historical Fiction is often called Documentary Fiction. It closely follows events of the era and strives to be as historically accurate as possible. In Buddha in the Attic (2011), Julie Otsuka follows the lives of three young Japanese picture brides in San Francisco. Louise Erdrich’s The Night Watchman (2020) has a Chippewa man trying to make life better for his booking in 1953. Biographical Historical Fiction, tells the fictionalized story of a real human life. Colm Tóibín’s Master (2004) follows Henry James’ life in Europe as he works and falls in love. This category also includes stories about the history of a specific group of people, such as Charles Johnson’s Middle Passage (1990) describing the horrors of the slave trade. Historical comics and Epics are works of historical fiction that cover many eras, often in several settings. Ken Follett’s Kingsbridge series begins with The Pillars of Earth (1989), about the construction of a grand Gothic cathedral in 12th-century England, and ends five centuries later. In Frank Delaney’s Ireland (2005), a storyteller keeps every story important to the country, from ancient kings through 20th century triumphs. Historical Mysteries and Thrillers have all elements of the contemporary genre; they are just like in the past. Jess Kidd’s Things in Jars (2019) takes readers to Victorian London, where Detective Devine must save a valuable child. The Glass Woman (2019) by Caroline Lea is located in a remote Icelandic coastal town in the 1680s and has a newlywed woman who questions how her husband’s former wife died. Historical Romance tells the burning love stories of the past. In Diana Gabaldon’s epic Outlander (1991) series, a British nurse has just returned from the war when she mysteriously plunged 202 years back in time and has an affair for the ages. Margaret Mitchell’s Gone with the Wind (1936) introduces the world to Scarlett O’Hara, a young woman determined to marry well during post-Civil War reconstruction. Historical Adventures often take readers on trips by air, sea or land. A young slave risks his life in a terrifying journey to freedom in Colson Whitehead’s The Underground Railroad (2016). Homer’s The Odyssey (8th century B.C.) recounts past triumphs and defeats of Greek hero, Odysseus, as he sails home from war. Historical Fantasy gives the author artistic license to change the details of the past while sticking to W.M. Akers Westside (2019) envisions a dystopian 1920s New York City, with the rich and poor divided by a giant fence along Broadway. This category also includes alternative reality stories – an exercise in what could have happened, despite an already resolved event. In Philip Roth’s The Plot Against America (2004), Charles Lindbergh becomes president in 1940 and shows no interest in stopping Hitler’s rise to power. Characters in Stephen King’s 11/22/63 (2011) try, using time travel, to stop the assassination of John F. Kennedy. Historical fiction definition according to dictionary.com is the genre of literature, film, etc., consisting of stories that take place in the past and characterized mainly by an imaginative reconstruction of historical events and personalities. This definition suggests that while these literary works occur in the past they are not entirely based on factual information. For example, a fictional character can be documented in a historical situation or, a fictional situation that takes place during a real historical period. H. Scott Dalton describes what writers try to respond with historical works of fiction in their post What is historical fiction? The historian, at the most basic level, tries to answer the question What happened? However, the author of historical fiction tries to explain How was it? This suggests that the historian describes a situation by telling the reader what, for example, the individual did, how they lived, or even what their background was. They help us imagine what the time period was like, look at it from a distance. Meanwhile, the fiction author describes a character’s feeling or feelings and puts the reader directly in their shoes. Historical fiction is not meant to only explain the facts of history as a typical high school civics book can, but deeper the reader into the period and let them relive experiences during that time. Reference: Dalton, H. S. (2006). What is Historical Fiction? Retrieved April 2016, from Vision: A Resource for Writers: Fiction set in the past not to be confused with alternative history or pseudo-history. Part of a series onHuman history and prehistory 1 before Homo (Pliocene epoch) Prehistory(three-age system) Stone Age Lower Paleolithic HomoHomo Erectus Middle Paleolithic Early Homo sapiens Upper Paleolithic Behavioral Modernity EpipaleolithicMeltihic Neolithic Cradle of civilization Prohistry Chal The Bronze Age Near EastEuropelndiaChina the Bronze Age collapse of the Iron Age Near EastEuropelndiaEast AsiaWest Africa Recorded history Earliest history Earliest recordsProtohistory Post-classical history Modern history EarlyLateContemporary 1. Future (Holocene epoch)yte Historical fiction is a literary genre in which the plot takes place in an environment located in the past. Although the term is commonly used as a synonym for the historical novel, it can also be to other types of storytelling, including theatre, opera, cinema, and television, as well as video games and graphic novels. An essential feature of historical fiction is that it takes place in the past and draws attention to the manner, social circumstances and other details of the depicted period. [1] Authors also often choose to explore remarkable historical figures in these settings, so that readers better understand how these individuals may have responded to their environments. Some subgenres such as alternative history and historical imagination concurred speculative or ahistorical elements into a novel. Works of historical fiction are sometimes criticized for lack of authenticity because of the readerly criticism or genre expectations for accurate period details. This tension between historical authenticity, or historicity, and fiction often becomes a point of commentary for readers and popular critics, while scientific criticism often goes beyond that commentary, examining the genre for its other thematic and critical interests. Historical fiction as a contemporary Western literary genre has its foundations in the early 19th century works by Sir Walter Scott and his contemporaries in other national literatures such as the Frenchman Honoré de Balzac, the American James Fenimore Cooper, and later the Russian Leo Tolstoy. But melding of historical and fiction into individual works of literature has a long tradition in most cultures; both Western traditions (as early as ancient Greek and Roman literature) and Eastern, in the form of oral and folk traditions (see mythology and folklore), which produced epics, novels, plays and other fictional works describing the history of contemporary audiences. Introduction Definitions differ as to what constitutes a historical novel. On the other hand, the Historical Novel Society defines the genre as works written at least fifty years after the described events.[2] while critic Sarah Johnson delineates such novels as the middle set of the last [20th] century ... where the author writes from research rather than personal experience. [3] Then again Lynda Adamson, in her preface to the bibliographic reference work World Historical Fiction, states that while a generally accepted definition of the historical novel is a novel about a period of time at least 25 years before it was written, she also suggests that some people read novels written in the past, such as those of Jane Austen (1775–1817), as if they were historical novels.[4] Historical fiction sometimes encouraged the movements of romantic nationalism. Walter Scott’s Waverley novels created interest in Scottish history and still shed light on it. [citation needed] A series of novels by Józef Ignacy Krasiński about Poland’s history popularized the country’s history after it lost its independence in Poland’s partitions. Henryk Sienkiewicz wrote several immensely popular novels set in conflicts between poles and predators Knights, rebellious Cossacks and invading Swedes. He won the 1905 Nobel Prize in Literature. He also wrote the popular novel, Quo Vadis, about Nero’s Rome and the early Christians, which have been adapted several times for film. In 1913, 1924, 1951, 2001 to name but the most prominent. Sigrid Undset’s Kristin Lavransdatter fulfilled a simic function for Norwegian history; Undset later won the Nobel Prize in Literature (1928). Many early historical novels played an important role in the rise of European popular interests in the history of the Middle Ages. Victor Hugo’s The Hunchback of Notre Dame often receives credit for fueling the movement to preserve the Gothic architecture of France, leading to the establishment of the Monument historiques, the French state authority for historical preservation. [5] Rita Monaldi and Francesco Sorti’s historical mysteriesaga Imprimatur Secretum Veritas Mysterium has increased interest in European history and features the famous castrato opera singer Adlo Melani as a detective and spy. Although the story itself is fiction, many of the persona and events are not. The book is based on research by Monaldi and Sorti, who researched information from 17th-century manuscripts and published works on the siege of Vienna, the plague and the papacy of Pope Innocent XI. [6] The genre of the historical novel has also allowed some authors, such as the Polish writer Bolesław Prus in his only historical novel, Pharaoh, to distance themselves from their own time and place in order to gain perspective on society and on human terms, or to escape the depredations of censorship. [7] In some historical novels, major historical events take place mostly off stage, while the fictional characters inhabit the world where these events occur. Robert Louis Stevenson’s Kidnapped tells mostly private adventures in light of jacobite problems in Scotland. Charles Dickens’s Barnaby Rudge is located in the midst of Gordon Riots, and A Tale of Two Cities in the French Revolution. In some works, the accuracy of the historical elements has been called into question, as in Alexandre Dumas’ queen Margot. Postmodern novelists such as John Barth and Thomas Pynchon operate with even more freedom, mixing historical characters and environments with invented history and imagination, as in the novels The Sot-Weed Factor and Mason & Dixon respectively. Some writers create historical fiction without fictional characters. One example is the series Masters of Rome by Colleen McCullough. History History up to the 18th century Historical prose fiction has a long tradition in world literature. Three of the four classics of Chinese literature were published in the remote ertuguzi gaps: Shi Nai’an’s 14th-century water margin applies to 12th-century outlaws; Luo Guanzhong’s 14th-century romance of the three kingdoms concerns the most important century wars of the Han Dynasty; Wu Chengen’s 16th-century trip to the West concept cerns the world 43 has Buddhist pilgrim Xuanzang. [8] Classical Greek novelists were also very funny and did not make memories of writing novels about people and places in the past. [9] The Iliad has been described as historical fiction, as it deals with historical events, although its genre is widely considered to be epic poetry. [10] Pierre Vidal-Naquet has suggested that Plato laid the foundation for the historical novel through the myth of Atlantis contained in his dialogues Timaeus and Critias. [11] The Tale of Genji (written before 1021) is a fictional tale of Japanese courtlife about a century earlier and its author claimed that her work could present a fuller and therefore truer version of the story. [12] One of the earliest examples of the historical novel in Europe is La Princesse de Clèves, a French novel published anonymously in March 1678. It is regarded by many as the beginning of the modern tradition of the psychological novel, and as a great classical work. Its author is generally held to be Madame de La Fayette. The action takes place between the two and the royal court of Henry II of France. In the north, that time is recreated with remarkable precision. Almost every character – except the heroine – is a historical figure. Events and intrigue develop with great faithfulness towards documentary records. In the United Kingdom of the World m the historical novel seems to have developed from La Princesse de Clèves, and then via the Gothic novel. [13] Another early example is The unfortunate Traveler of Thomas Nashe, published in 1594 and set during the reign of King Henry VIII. [14] 19th century Historical fiction became prominent in Europe in the early 19th century as part of the romantic reaction to the Enlightenment, especially through the influence of scottish writer Sir Walter Scott, whose works were extremely popular throughout Europe. Among his early European followers we can find Willibald Alexis, Theodor Fontane, Bernhard Severin Ingemann, Miklós Jókai, Mór Jókai, Jakob van Lennep, Demetrius Bikelos, Enrique Gil y Carrasco, Carl Jonas Love Almqvist, Victor Rydberg, Andreas Munch, Alessandro Manzoni, Alfred de Vigny, Honoré de Balzac or Prosperér [15] [17] [18] [19] Jane Porter’s 1803 novel Thaddeus of Warsaw is one of the earliest examples of the historical novel in English and went through at least 84 editions. [20] Including translation into French and German.[21][22][23] The first true historical novel in English was in fact Maria Edgeworth’s Castle Rackrent (1800). [24] In the 20th century, György Lukács argued that Scott was the first literary writer to see history not only as a comfortable framework for staging a contemporary story, but rather as a distinct social and cultural environment. [25] Scott’s Scottish novels such as Waverley (1814) and Rob Roy (1817) focused on a mediocre character that sits at the intersection of social groups to explore development through conflict. [26] Ivanhoe (1820) (1820) credit for renewing interest in the Middle Ages. Many well-known writers from Britain published historical novels in the mid-19th century, the most notable being Thackeray’s Vanity Fair, Charles Dickens’s A Tale of Two Cities, George Eliot’s Romola and Charles Kingsley’s Westward Ho! and Hereward the Wake. Trumpet-Major (1880) is Thomas Hardy’s only historical novel, and is set in Weymouth during the Napoleonic Wars.[27] when the city was then worried about the possibility of invasion of Napoleon. [28] In the United States, James Fenimore Cooper was a prominent author of historical novels influenced by Scott. [29] His most famous novel is The Last of the Mohicans: A Narrative of 1757 (1826), the second book in Latherstocking Tales pentalogy. [30] The Last of the Mohicans is set in 1757, during the French and Indian Wars (Seven Years’ War), when France and Britain fought to gain control of North America. Cooper’s main rival,[31] John Neal, wrote Rachel Dyer (1828), the first bound novel about the witch trials of 17th-century Salem. [32] Rachel Dyer also influenced future American fiction set during this period, such as The Scarlet Letter (1850) by Nathaniel Hawthorne[33] which is one of the most famous 19th-century American novels. [34] Set in Puritan Boston in the 17th century, Massachusetts from 1642 to 1649, it tells the story of Hester Prynne, who through a deal becomes one and struggles to create a new life of repentance and dignity. In French literature, the most prominent heir of Scott’s style of the historical novel was Balzac. [35] In 1829, Balzac published Les Chouans, a historical work in the manner of Sir Walter Scott. [36] This was subsequently incorporated into La Comédie Humaine. The great La Comédie Humaine, however, takes place during the Bourbon Restoration and July Monarchy, although there are several novels taking place during the French Revolution and others taking place during the Middle Ages or the Renaissance, including About Catherine de Medici and Elixir of LongEvy. Victor Hugo’s The Hunchback of Notre Dame (1831) gives another example from the 19th century of the romantic-historical novel. Victor Hugo began writing the Hunchback of Notre-Dame in 1829, largely to make his contemporaries more aware of the value of gothic architecture, which was neglected and often destroyed to be replaced by new buildings, or defaced by the exchange of parts of buildings in a newer style. [37] The plot takes place in 1482 and the title refers to notre dame cathedral in Paris, on which the story is centered. Alexandre Dumas also wrote several popular historical fiction novels, including the Count of Monte Cristo and the Three Musketeers. George Sainsbury said: Monte Cristo is said to have been at his first appearance, and for some time thereafter, the most popular book in Europe. [38] This popularity has expanded into modern times as well. The book was translated virtually all modern languages and have never been in print in most of them. There have been at least twenty-nine films based on it... as well as several TV series, and many movies [have] worked the name ‘Monte Cristo’ into their titles. [39] Tolstoy’s War and Peace offers an example of 19th-century historical fiction used to criticize contemporary history. Tolstoy read standard stories found in Russian and French about the Napoleonic Wars, and used the novel to challenge these historical methods. At the beginning of the novel’s third volume, he describes his work as blurring the line between fiction and history, to get closer to the truth. [40] The novel is set 60 years before it was composed, and in addition to researching the war through primary and secondary sources, he spoke to people who had lived through war during the French invasion of Russia in 1812; thus the book is also, partly, ethnography fictionalized. [40] Charterhouse of Parma by Marie-Henri Beyle (Stendhal) is an epic retelling of the story of an Italian nobleman living through the Napoleonic period in Italian history. It contains a description of the Battle of Waterloo by the main character. Stendhal fought with Napoleon and participated in the French invasion of Russia. The Betrothed (1827) by Alessandro Manzoni has been called the most famous and widely read novel of the Italian language. [41] The betrothed was inspired by Walter Scott’s Ivanhoe but, compared to his model, shows some innovations (two members of the lower class as protagonists, the past described without romantic idealization, an explicitly Christian message), somehow forefatherthe realistic novel of the following decades. [42] Set in northern Italy in 1628, during the oppressive years of Spanish rule, it is sometimes seen as a veiled attack on Austria, which controlled the region at the time the novel was written. The critical and popular success of The Troloved gave rise to a multitude of imitations and, in the age of unination, almost every Italian writer tried his hand at the genre; novels now almost forgotten, such as Marco Visconti of Tommaso Grossi (Manzoni’s best friend) or Ettore Fieramosca by Massimo D’Azeglio (Manzoni’s son-in-law), were bestsellers of his time. Many of these writers (like Niccolò Tommaseo, Francesco Domenico Guerrazzi and D’Azeglio himself) were patriots and politicians too, and in their novels, the veiled politic statement of Manzoni became explicit (the hero of Ettore Fieramosca fight to defend the honour of the Italian troops mocked by some arrogant Frenchmen). Unfortunately, in them, the story talent is not like the patriotic passion, and their novels, full of rhetoric and melodramatic excesses, are today barely readable as historical documents. A notable exception is The Confessions of an Italian by Ippolito Nievo, an epic about the fall of the Venetian Republic and the age of Napoleon, told with satirical irony youthful brio (Nievo wrote it when he was 26 years old). In Arabic literature, the Lebanese writer Jurji Zaydan (1861–1914) was the most prolific novelist in this genre. He wrote 23 historical novels between 1889 and 1914. His novels played an important role in shaping the collective consciousness of modern Arabs during the Nahda period and educated them about their history. The Fleeing Mamluk (1891), The Captive of the Mahdi Pretender (1892), and The Virgin of Quraish (1899) are some of his historical novels from the 19th century. 20th century Germany A major 20th century example of this genre is the German writer Thomas Mann’s Buddenbrooks (1901). This depicts the decline of a wealthy North German merchant family over the course of four generations, incidentally portraying the way of life and customs of the Hanseatic bourgeoisie between 1835 and 1877. Mann drew deeply from the story of his own family, the Mann family of Lübeck, and their environment. This was Mann’s first novel, and with the publication of the 2nd edition in 1903, Buddenbrooks was a great literary success. The work led to a Nobel Prize in Literature for Mann in 1929; Although the Nobel Prize generally recognizes the work of an author, the Swedish Academy’s quote for Mann identified his great novel Buddenbrooks as the main reason for his prize. [43] Mann also wrote, between 1926 and 1943, a four-part novel Joseph and His Brothers. In it, Mann recounts the familiar biblical stories of Genesis, from James to Joseph (chapters 27–50), which puts it in the historical context of akhenaten’s reign (1353–1336 f.Kr.) in ancient Egypt. Britain’s Robert Graves of Britain wrote several popular historical novels, including I, Claudius, King Jesus, The Golden Fleece and Bill Belisarius. John Cowper Powys wrote two historical novels set in Wales, Owen Glendower (1914) and Porius (1951). The first is about the Rebellion of the Welsh Prince Owen Glendower (AD 1400–16), while Porius takes place in the Middle Ages, in 499 e.Kr., just before the Anglo-Saxon invasion of Britain. Powys proposes parallels with these historical periods and Britain in the late 1930s and during World War II. [45] Other notable British novelists include Georgette Heyer, Naomi Mitchison and Mary Renault. Heyer essentially established the historical romance genre and its subgenre Regency romance, which was inspired by Jane Austen. To ensure accuracy, Heyer collected reference works and kept detailed notes on all aspects of Regency’s life. While some critics thought the novels were too detailed, others considered the level of detail to be Heyer’s greatest asset; Heyer also recreated William the Conqueror’s transition to England for his novel The Conqueror. Naomi Mitchison’s finest novel, The Corn King and the Spring Queen (1931), is regarded by some as the best historical novel of the 20th century. [46] Mary Renault is best known for her historical set in ancient Greece. In addition to fictitious fictitious of Theseus, Socrates, Plato and Alexander the Great, she wrote a nonfiction biography of Alexander. The Siege of Krishnapur (1973) by J. G. Farrell has been described as an outstanding novel. [47] Inspired by events such as the sieges of Campore and Lucknow, the book details the siege of a fictional Indian city, Krishnapur, during the Indian uprising of 1857 from the british inhabitants. The protagonists find themselves subject to the increasing strictures and deprivation of the siege, which reverses the normal structure of life in which Europeans control Asian subjects. The absurdity of the class system of a city no one can leave becomes a source of comic invention, even if the text is serious in intent and tone. Nobel Laureate William Golding wrote a number of historical novels. Arvandra (1955) takes place in prehistoric times, and shows new people (generally identified with Homo sapiens sapiens) triumphing over a gentler race (generally identified by Neanderthals) through betrayal and violence. Spire (1964) follows the building (and near collapse) of a huge spire on a medieval cathedral (widely assumed to be Salisbury Cathedral), the scepter that symbolizes both spiritual endeavour and worldly vanity. The Scorpio God (1971) consists of three novellas, the first set in a prehistoric African hunter-gatherer band (Clonk, Clonk), the second in an ancient Egyptian court (Scorpio God) and the third in the court of a Roman emperor (Envoy beyond the extraordinary). The trilogy To the Ends of the Earth, which contains Rites of Passage (1980), Close Quarters (1987), and Fire Down Below (1989), describes sea voyages in the early 19th century. Anthony Burgess also wrote several historical novels; his last novel, a Dead Man in Deptford, is about the murder of Christopher Marlowe in the 16th century. Although the genre has evolved since its inception, the historical novel is still popular with writers and readers to this day and bestsellers include Patrick O’Brian’s Aubrey-Maturin series, Ken Follett’s Pillars of the Earth and Neal Stephenson’s Baroque Cycle. A development in British and Irish writing over the past 25 years has been a renewed interest in the First World War. Sebastian Faulk’s Birdsong and The Girl on the Lion (dealing with the consequences of war); Pat Barker’s Regeneration Trilogy and Sebastian Barry’s A Long Way. USA American Nobel Laureate William Faulkner’s novel Absalom, Absalom! (1936) takes place before, during and after the American Civil War. Kenneth Roberts wrote several books set around the events of the American Revolution, of which the Northwest Passage (1937), Oliver Wiswell (1940) and Lydia Bailey (1947) all became bestsellers in the 1930s and 1940s. The following American authors have also written historical novels in the 20th century: Gore Vidal, John Barth, Norman Mailer, E. L. Doctorow and William Kennedy. [48] Thomas Pynchon’s historical Mason & Dixon (1997) tells the story of the two English county gauges Charles Mason and Jeremiah Dixon, who were commissioned to mark the 18th-century border between Pennsylvania and Maryland. [49] Italy In Italy, the tradition of historical fiction has flourished also in the contemporary age, and moreover the nineteenth century has captured the interest of authors. Southern novelists like Giuseppe Tomasi di Lampedusa (The Leopard), Francesco Iovine (Lady Ava), Carlo Alianello (The Legacy of the Prioress) and, more recently, Andrea Camilleri (Preston Brewery) have recounted the events of the Italian unification, often overturning their traditional image, heroic and progressive. The conservative Riccardo Bacchelli in on the long point and communist Vasco Pratolini in Metello had described, by two ideologically opposite points of view, the birth of Italian socialism. Bacchelli is also the author of The Mill on the Po, the powerful, also if slightly farraginous, tale of a family of millers, from Napoleon to World War I, one of the most epic novels of the last century. In 1980, Umberto Eco achieved international success with The name of the rose, a novel set in an Italian monastery in 1327 and read both as a historical mystery, as an allegory of Italy in the Years of Lead and as a scholarly joke. Eco’s example, like that of Manzoni before it, relaunched the interest of the Italian public and writers for the genre and many writers who until then had cultivated the contemporary novel, turned their hand to the stories set in the far centuries. So it was for Fulvio Tomizza (The Evil That Comes From The North, about the Reformation), Dacia Maraini (The Silent Duchess, about the female state of the eighteenth century) and Sebastiano Vassalli (Chimera, on the witch hunt). Among the authors emerged in recent years, Ernesto Ferrero (N) and Valerio Manfredi (The Last Legion) worth a mention. Bulgaria Fani Popova–Mutafova (1902-1977) was a Bulgarian writer who is considered by many to have been the best-selling Bulgarian historical fiction writer ever. [50] Her books were sold in record numbers in the 1930s and early 1940s. [50] However, she was sentenced to seven years in prison by the Bulgarian Communist regime for some of her writings celebrating Hitler, and although she was released after only eleven months for health reasons, she was prohibited from publishing anything between 1943 and 1972. [51] Stoyan Zagorichinov (1889–1969) also Bulgarian writer, author of the trilogy Last Day, God’s Day and Iwalyo, which continues the tradition of the Bulgarian historical novel, led by Ivan Vazov. Yana Yazova (1912–1974) also has several novels that can be considered historical as Alexander of Macedon, her only novel about non-Bulgarian thematic, as well as her trilogy Balkani. Vera Mutafchieva (1929–2009) is the author of historical novels 11 languages. [52] Anton Donchev (1930–) is an old living living whose first independent novel, Samuel’s Testimony, was published in 1961. His second book, Time of Parting, which dealt with the Islamization of the population of Rhodopes during the XVII century was written in 1964. The novel was adapted in the series film Time of Violence, divided into two parts with the subtitles (The Menace and Violence) of 1987 by director Lyudmil Staykov. In June 2015, Time of Violence was chosen as the most beloved film by Bulgarian viewers in laced shoes of Bulgarian cinema, a large-scale consultation with the audience of Bulgarian National Television. [53] Scandinavia One of the most famous Scandinavian historical novels is Sigrid Undset’s Kristin Lavransdatter (1920–1922), set in medieval Norway. For this trilogy, Undset was awarded the Nobel Prize for Literature in 1928. [54] Johannes V. Jensen’s trilogy Kongens fald (1900–1901, The Fall of the King), set in 16th-century Denmark, has been called the finest historical novel in Danish literature. [55] The epic historical novel series Den lange rejse (1908–1921, The Long Journey) is widely regarded as Jensen’s masterpiece and he was awarded the Nobel Prize in Literature in 1944 partly on the strength of it. [56] The Finnish writer Mika Waltari is known for the historical novel Den Egyptian (1945). [57] Faroe Islands–The Danish writer William Heinesen wrote several historical novels, most notably The Good Remembrance (1964, Fair Hope) set in the Faroe Islands in the 17th century. [58] Historical fiction has long been a popular genre in Sweden, especially since the 1960s, a huge number of historical novels have been written. Nobel Laureates Eyvind Johnson and Pär Lagerkvist wrote acclaimed historical novels such as Return to Itaca (1946) and Barabbas (1950). Vilhelm Moberg’s Ride This Night (1941) is set in the 16th century in Småland and his widely read novel The Emigrants tells the story of Emigrants from Småland to the United States in the 19th century. Per Anders Fogelström wrote a hugely popular series of five historical novels set in his native Stockholm, starting with City of My Dreams (1960). Other authors of historical fiction in Swedish literature are Sara Lidman, Birgitta Trotzig, Per Olov Enquist and Artur Lundkvist. [59] Latin America The historical novel was very common in 20th century Latin American literature, including works by authors such as Alejo Carpentier, Augusto Roa Bastos, Carlos Fuentes, Fernando del Paso, Abel Posse, Antonio Benítez Rojo, João Ubaldo Ribeiro, Jorge Ibarquengoitia, Jorge Amado, Homero Aridjis and Nobel Laureates Mario Vargas Llosa and Gabriel García Márquez. [60] 21st century In the first decades of the 21st century, an increased interest in historical fiction has been noted. One of the most successful authors of historical novels is Hilary Mantel. Other authors of historical fiction include George Saunders, Shirley Hazzard and Julie Orringer. [61] Subgenres Documentary fiction A 20th-century version of the historical novel documentary fiction, which contains not only historical characters and events, but also reports on everyday events found in contemporary newspapers. [62] Examples of this variant form of historical novel include the U.S.A. (1938), and Ragtime (1975) by E.L. Doctorow. [63] Fictional biographies Memoirs by Hadrian by the Belgian-born French writer Marguerite Yourcenar are about the life and death of Roman Emperor Hadrian. The book was first published in France in French in 1951 as Mémoires d’Hadrien and was an instant success, where it met with a huge amount of criticism. [64] Margaret George has written fictitious biographies of historical figures in Memoirs of Cleopatra (1997) and Mary, called Magdalena (2002). A previous example is Peter I (1929–34) of Alexei Nikolaevich Tolstoy, and I, Claudius (1934) and King Jesus (1946) by Robert Graves. Other recent biographical novel series, include Conqueror and Emperor by Conn Iggulden and Cicero Trilogy by Robert Harris. Historical Mysteries Main Article: Historical Mystery Historical Mysteries or Historical WhoDunits are established by their authors in the distant past, with a plot involving solving a mystery or crime (usually murder). While works combining these genres have been around since at least the early 20th century, many credit Ellis Peters’s Cadfael Chronicles (1977–1994) with popularizing them. These take place between 1137 and 1145 e.D.[65][66] The increasing popularity of this type of fiction in the following decades has created a distinct subgenre recognized by both publishers and libraries. [66] [67] [68] [69] Historical romance

and family tales
Main articles: Historical Romance, Family Tale and Regency romance
Romantic themes have also been portrayed, as Doctor Zhivago by Boris Pasternak and Gone with the Wind by Margaret Mitchell. One of the first popular historical romances appeared in 1921, when Georgette Heyer published The Black Moth, set in 1751. It was not until 1935 that she wrote the first of her signature novels Regency, set around the English Regency period (1811–1820), when the Prince Regent ruled England instead of his ailing father, George III. Heyer's Regency novels were inspired by Jane Austen's novels from the late 18th and early 19th centuries. As Heyer's writing unfolded amid events that had occurred over 100 years earlier, she included authentic period detail for her readers to understand. [70] Referring to historical events, it was as background detail to set the period, and usually did not play a key role in the story. Heyer's characters often contained more modern emotions, and more conventional characters in the novels would point out the heroine's eccentricities, such as wanting to marry for love. [71]
Nautical and pirate fiction
Main articles: Nautical fiction and Pirates of Art and Popular Culture
Some historical novels explore life at sea, including C. S. Foresters Hornblower-series, Patrick O'Brians O'Brians series, Alexander Kent's The Bolitho novels, Dudley Pope's Lord Ramage series, all of which deal with the Napoleonic Wars. There are also adventure novels with pirate figures such as Robert Louis Stevenson's Skattkaf (1883), Emilio Salgari's Sandokan (1895–1913) and Captain Blood (1922) by Rafael Sabatini. Recent examples of historical novels about pirates include The Adventures of Hector Lynch by Tim Severin, The White Devil (Белият дявол) by Hristo Kalchev and The Pirate Devlin novels by Mark Keating.
Alternative History and Historical Fantasy
Main Articles: Alternative History, Historical Fantasy, and Alternate Universe (fan fiction)
The Plot Against America is a novel by Philip Roth published in 2004. It is an alternate story in which Franklin Delano Roosevelt is defeated in the 1940 presidential election by Charles Lindbergh and a fascist, anti-Semitic government is established. There are other examples, such as Robert Silverberg's Roma Eterna, where the Roman Empire survives to the present and time travel to the past, such as Company stories about Kage Baker. There are writers who write in both subgenres, like Harry Turtledove in his Timeline 191 series and The Guns of the South novel, respectively. Isaac Asimov's short story What If is about a couple who can explore alternative realities using a TV-like device. This idea is also found in Asimov's 1955 novel The End of Eternity. In that novel, Eternals can change the reality of the world, without people being aware of it. There is also a historical fantasy subgenre. Poul Anderson has a number of historical fantasy novels set in the Viking age, including The Broken Sword and Hrolf Kraki's Saga. Otherwise, space opera writer C. J. Cherryh has an entire historical fantasy series The Russian Stories set in medieval Kievan Rus times. Guy Gavriel Kay has a number of historical fantasy novels such as The Lions of Al-Rassan set in Renaissance Spain and The Sarantine Mosaic in ancient Greece. David Gemmel has only two historical fantasy series. The first is the Greek series, which is about Parmenion, a general of Alexander the Great. The story is loosely based on historical events, but adds fantasy elements such as supernatural creatures and wizardry. His posthumous Troy Series features a fictionalized version of the Trojan War. The Sevenwaters Trilogy (later expanded) by Juliet Marillier is set in 9th-century Ireland.
Historiographic metafiction
Main article: Historiographic metafiction
Historiographic metafiction combines historical fiction with metafiction. The term is closely associated with postmodern literature including writers such as Salman Rushdie and Thomas Pynchon. Several novels by Nobel Laureate José Saramago are set in historical times, including Baltasar and Blimunda, The Gospel according to Jesus Christ and Lisbon's siege history. In a parallel plot set in the 12th and 20th centuries where history and fiction are constantly the latter novel questions the reliability of historical sources and deals with the difference in writing history and fiction. [72]
Children's historical fiction
See also: Category:Children's historical novels
A prominent subgenre of historical fiction is the children's historical novel. Often after an educational bent, child-historical fiction can follow the conventions of many of the other subgenres of historical fiction. A number of such works include elements of historical imagination or time travel to facilitate the transition between the contemporary world and the past in the tradition of children's portal fiction. Sometimes publishers will commission a range of historical novels that explore different periods and times. Among the most popular contemporary series include American Girl novels and the Magic Tree House series. A prominent prize in children's historical fiction is the Scott O'Dell Award for Historical Fiction. Comics and graphic novels
Main page: Category:Historical series
Historical stories have also found their way in comics and graphic novels. There are prehistoric elements in jungle series such as Akim and Rahan. Ancient Greece inspired graphic novels are 300 created by Frank Miller, centered around the Battle of Thermopylae, and the Age of Bronze series by Eric Shanower, which recounts the Trojan War. Historical topics can also be found in manhua series such as Three Kingdoms and Sun Zi tactics by Lee Chi Ching, weapons of the gods of Wong Yuk Long as well as The Ravages of Time by Chan Mou. There are also straight Samurai manga series such as Path of the Assassin, Vagabond, Rurouni Kenshin and Azumi. Several series and graphic novels have been produced for anime series or a film adaptationsuch as Azumi and 300. The performing arts
Period drama films and TV series
Main article: Historical drama
Historical drama film stories are based on historical events and famous people. Some historical dramas are docudramas, which attempt an accurate depiction of a historical event or biography, to the extent that the available historical research will sound. Other historical dramas are fictional stories based on a real person and their deeds, such as Braveheart, which is loosely based on 13th-century knight William Wallace's struggle for Scottish independence. For films related to the history of East Asia, Central Asia and South Asia, there are historical drama films set in Asia, also known as Jidaigeki in Japan. Wuxia films such as The Hidden Power of the Dragon Sabre (1984) and Crouching Tiger, Hidden Dragon (2000), based on novels by Jin Yong and Wang Dulu, have also been produced. Zhang Yimou has directed several acclaimed wuxia films such as Hero (2002), House of Flying Daggers (2004) and Curse of the Golden Flower (2006). Although largely fictional some wuxia films are considered historical drama. Samurai films like Zatoichi and Lone Wolf and Cub series also fall under the historical drama umbrella. Peplum also known as sword-and-sandal, is a genre of largely Italian-made historical or biblical epics (costume dramas) that dominated the Italian film industry from 1958 to 1965. Most pepla featured a superhumanly strong man as the protagonist, as well as Hercules, Samson, Goliath, Ursus or Italy's own popular folk hero Maciste. These supermen often rescued captive princesses from tyrannical despots and fought mythological creatures. However, not all films were fantasy-based. Many presented actual historical personalities such as Julius Caesar, Cleopatra, and Hannibal, although great liberties were taken with the storylines. Gladiators, pirates, knights, Vikings, and slaves who rebelled against tyrannical kings were also popular topics. There are also films based on medieval stories such as Ridley Scott's historical epic Robin Hood (2010) and The Kingdom of Heaven (2005) and the subgenre films based on arthurian legend such as Pendragon: Sword of His Father (2008) and King Arthur (2004). Many historical stories have been expanded into TV series. Notable ancient history inspired TELEVISION series include: Rome, Spartacus, Egypt, The Last Kingdom and I Claudius. Tudor England is also a very prominent subject in television series such as The Tudors, The Virgin Queen and Elizabeth I. Programs about the Napoleonic Wars have also been produced, such as Sharpe and Hornblower. Historical soap operas have also been popular, including the Turkish TV series The Magnificent Century and Once Upon A Time In The Ottoman Empire: Rebellion. Chinese studios have also produced TV series such as The Legend and the Hero, its sequel series, King's War and The Qin Empire. It has also produced pure Wuxia TV series, many based on works by Jin Yong such as Condor Trilogy and Swordsman, also Lu Xiaofeng and Chu Liuxiang of Gu Long. They have been very popular in China, but largely unnoticed in western media. Theater
History Plays
Main Article: History (theater genre)
History is one of the three most important genres of Western theater alongside tragedy and comedy, although it originated, in its modern form, thousands of years later than the other primary genres. [73] For this reason, it is often treated as a subset of the tragedy. [74]
A play in this genre is known as a history game and is based on a historical story, often set in the medieval or early modern past. The story emerged as a distinct genre from tragedy in Renaissance England. [75] The most famous examples of the genre are the historical plays written by William Shakespeare, whose plays still serve to define the genre. [76] Shakespeare wrote numerous history plays, some included in the first Folio as stories, and others listed as tragedies or Roman plays. Among the most famous stories are Richard III, and Henry IV, Part 1, Henry IV, Part 2, and Henry V. Other plays that feature historical characters, is the tragedy Macbeth, which takes place in the mid-11th century during the reign of Duncan I of Scotland and Edward the and the Roman plays Coriolanus, Julius Caesar, and Antony and Cleopatra. Another tragedy King Lear, is based on British legend, as well as romanc Cymbeline, King of Great Britain, set in ancient Britain. Other playwrights contemporary of Shakespeare, such as Christopher Marlowe, also dramatized historical subjects. [76] Marlowe wrote Edward the Second concerning the deposition of King Edward II by his barons and the Queen, who disapprove of the undue influence of the king's favorites in court and state affairs, and the Paris massacre, which dramatizes the events of Saint Bartholomew's day massacre in France in 1572. [77] Marlowe's Tamburlaine the Great (1587 or 1588) is a two-part play loosely based on the life of the Central Asian Emperor Timur, Timur the lame. Historical plays also appear elsewhere in other Western literature. The German writers Goethe and Schiller wrote a number of historical plays, including Goethe's Egmont (1788), set in the 16th century, and heavily influenced by Shakespeare's tragedy, and Schiller's Mary Stuart, which depicts the last days of Mary, the Queen of Scots (1800). This play formed the basis of Donizetti's opera Maria Stuarda (1834). Beethoven wrote occasional music for Egmont. Later Irish author George Bernard Shaw wrote several stories, including Caesar and Cleopatra (1898) and Saint Joan, based on the life and trial of Joan of Arc. The play was published in 1924, not long after the Roman Catholic Church's canonization of Joan of Arc, dramatizing what is known about her life based on the significant details of her trial. One of the most famous 20th-century history plays is galileo's life by Bertolt Brecht, dramatizing the later period of Galileo Galilei's life, the great Italian natural philosopher, who was persecuted by the Roman Catholic Church for the publication of his scientific discoveries; for details, see the Galileo deal. The play covers such themes as the conflict between dogmatism and scientific evidence, as well as questioning values of permanence in the face of oppression. More recently, british playwright Howard Brenton has written several stories. He became known for his play The Romans in Britain, which was first performed at the National Theatre in October 1980, which drew parallels between the Roman invasion of Britain in 54 f.Kr. and the contemporary British military presence in Northern Ireland. Its concerns with politics were however overshadowed by controversy surrounding a rape scene. Brenton also wrote Anne Boleyn a play about the life of Anne Boleyn, which premiered at Shakespeare's Globe in 2010. Anne Boleyn is portrayed as a significant force in the political and religious battles at court and a further reason for Protestantism in her enthusiasm for the Tyndale Bible. [78]
Opera
Main articles: grand opera and opera
One of the first operas using historical events and people is Claudio Monteverdi's L'incoronazione di Poppea, who venice during the carnival season of 1643. It describes how Poppeaea, mistress of the Roman emperor Nero, is able to achieve her ambition and is crowned empress. The opera was revived in Naples in 1651, but was then neglected until the recovering of the score in 1888, after which it became the subject of scientific attention in the late 19th and early 20th centuries. Since the 1960s, the opera has been performed and recorded many times. George Frederick Handel also wrote several operas based on historical characters, including Giulio Cesare (1724), Tamerlano (1724) and Rodelinda (1725). Historical subjects for operas were also developed in the 19th century. Usually with 4 or 5 acts, they are large-scale throws and orchestras, and spectacular staging. Several operas by Gaspare Spontini, Luigi Cherubini, and Gioachino Rossini can be considered the forerunners of French grand opera. These include Spontini's La vestale (1807) and Fernand Cortez (1809, revised in 1817), Cherubini's Les Abencérages (1813), and Rossini's Le siège de Corinthe (1827) and Moïse et Pharaon (1828). All of these have some of the characteristics of size and spectacle normally associated with French grand opera. Another important forerunner was Il crociato in Egitto by Meyerbeer, who eventually became the recognized king of the great opera genre. Among the most important opera composers on historical subjects are Giuseppe Verdi, and Richard Wagner. Russian composers also wrote operas based on historical figures, including Boris Godunov by Modest Mussorgsky (1839–1881), which was composed between 1868 and 1873, and is considered his masterpiece. [79] Its former is the Russian ruler Boris Godunov, who reigned as tsar (1598 to 1605). Equally famous is Alexander Borodin's Prince Igor, the libretto that the composer developed from the former Russian epic The Lay of Igor's Host, which tells of the Rusprince Igor Svyatoslavich's campaign against the invading Cuman tribes (Polovtsian) in 1185. [81]
Historical reenactment
Main article: Historical reenactment
Historical reenactment is a educational or entertainment activity that people follow in a plan to recreate aspects of a historical event or period. This can be as narrow as a specific moment from a battle, such as the reenactment of Pickett's Charge presented during the great reunion of 1913, or as wide as an entire period, such as the Regency reenactment or The 1920s Berlin Project. Theory and criticism
The Marxist literary critic, essayist and social theorist György Lukács wrote much about the aesthetic and political significance of the historical novel. In 1937's Der historische Novel, originally published in Russian, Lukács developed critical readings of several historical novels by various authors, including Gottfried Keller, Charles Dickens, and Gustave Flaubert. He interprets the advent of the genuinely historical novel in the early 19th century in terms of two developments, or processes. It is the development of a specific genre in a specific medium—the unique stylistic and narrative elements of the historical novel. The second is the development of a representative, organic artwork that can capture fractures, contradictions, and problems of the particular productive mode of its time (i.e., developing, early, entrenched capitalism). See also Historical Fiction Awards List of Historical Novelists List of Historical Fiction by Time Period Walter Scott Prize Bayhaq's History Reference ^ Search - Encyclopedia Britannica. Britannica.com. Retrieved 2013-10-12. ^ Richard Lee. Define the genre. ^ Sarah L. Johnson. Historical fiction: A guide to the genre. Westport, CT: File Unlimited, 2005, p. 1. ^ Adamson, Lynda G. (1999). World-historical fiction. Phoenix. AZ: Oryx Press. p. xi. ISBN 9781573560665. ^ Map Gothic France: Victor Hugo ^ "Imprimatur", p.532 ^ Czesław Miłosz, The History of Polish Literature, pp. 299–302. ^ Andrew H. Plaks Four Masterworks of The Ming Novel (Princeton, New Jersey: Princeton University Press, 1987) ^ Margaret Anne Doodly, The True Story of the Novel. New Brunswick NJ: Rutgers University Press, 1996, p. 27. ^ Celia Brayfield; Duncan Sprott (5 December 2013). Writing Historical Fiction: A Writers' and Artists' Companion. &A& Black. p. 63. ISBN 978-1-78093-838-7. ^ Kayorie, James Stephen Merritt (2019). John Neal (1793-1876). In Baumgartner, Jody C. (ed.). American Political Humor: Masters of Satire and their impact on U.S. politics and culture. Santa Barbara, California: ABC-CLIO. p. 90. ISBN 9781440854866. ^ Roy Stars (23 October 2013). Asian nationalism in the age of globalisation. Taylor & Francis. p. 646. ISBN 978-1-134-27869-5. ^ J. A. Cuddon Penguin Dictionary of Literary Terms and Literary Theory. Penguin Books: London, 1999, p.383. ^ Wynne-Davies, Marion (25 November 2002). Sidney to Milton, 1580-1660. ISBN 9781403937926. ^ Aust Hugo (1994). Der historische Roman. Pp. 63–84. doi:10.1007/978-3-476-03977-4. ISBN 978-3-476-10278-2. ^ Moretti, Franco. (1999). Atlas of the European novel, 1800-1900. Verso, p. 34-35, ISBN 1-85984-224-0, OCLC 778577173. ^ Geppert, Hans Vilmar. (2009). Der historische Novel : Geschichte umerzählt, von Walter Scott bis zur Gegenwart. Francke. Pp. 8–101. ISBN 978-3-7720-8325-9. OCLC 516135008. ^ Granlid, Hans Olof. (1964). Then as now : historical seaser in overview and analysis. Nature and Culture. Pp. 46–65. OCLC 247481387. ^ Kulturmåter in Contemporary Nordic Literature : festive writing to Per Thomas Andersen, Andersen, Per Thomas, 1954-. Dingstad, Ståle., Norheim, Thorstein., Rees, Ellen. Oslo. ISBN 978-82-7099-778-7. OCLC 897358174.CS1 maint: second (link) ^ Looser, Devoney. Female writers and old age in Great Britain, 1750–1850, p. 157 ff. JHU Press, 2010. ISBN 978-1-4214-0022-8. Until September 30, 2013. ^ Laskowski, Maciej. Jane Porter's Thaddeus of Warsaw as evidence of Polish-British relations. Instytucie Filologii Angielskiej (Poznan), 2012. Appointed 26 September 2013. ^ McLean Thomas. Nobody's Argument: Jane Porter and the Historical for early modern cultural studies, Band 7, No. 2 (autumn-winter, 2007), p. 88–103. University of Pennsylvania press. Appointed 26 September 2013. ^ Anessi Thomas. England future/Poland's past: History and national identity in Thaddeus of Warsaw. Appointed 26 September 2013. ^ Oxford Companion to English Literature (1985), ed. Margaret Drabble, Oxford: Oxford University Press, 1996, p.310. ^ Lukacs 15-29 ^ Lukacs 31-38 ^ Taylor xx ^ Hardy and Trumpet Major. Dorset Life. 2010. Retrieved December 1, 2013. ^ Lukacs 69-72 ^ Last of the Mohicans, Den. In: Merriam-Webster's Encyclopedia of Literature. Merriam-Webster, 1995, ISBN 0877790426, p.661 ^ Lease, Benjamin (1972). The Wild fellow John Neal and the American Literary Revolution. Chicago, Illinois: University of Chicago press. p. 39. ISBN 0-226-46969-7. ^ Sears, Donald A. (1978). John Neal. Boston, Massachusetts: Twayne Publishers. p. 82. ISBN 080-5-7723-08. ^ Kayorie, James Stephen Merritt (2019). John Neal (1793-1876). In Baumgartner, Jody C. (ed.). American Political Humor: Masters of Satire and their impact on U.S. politics and culture. Santa Barbara, California: ABC-CLIO. p. 90. ISBN 9781440854866. ^ Sinner, Victim, Object, Winner | ANCHOR: JACKI LYDEN. Weekend all things are taken into account. National Public Radio (NPR). March 2, 2008. masterwork ^ Lukacs 92-96 ^ Liukkonen, Petri. Honoré de Balzac. Books and Authors. Finland: Kuusankoski Public Library. Filed from original on September 24, 2014. ^ Notre-Dame Cathedral of Reims ^ Alexandre Dumas, Bill of Monte Cristo 2004, Barnes & Noble Book, New York. ISBN 978-1-59308-151-5, p. 601 ^ Alexandre Dumas, Count of Monte Cristo, p. xxiv. ^ a b Pevear, Richard. Introduction. War and peace. Transportation. Pevear, i.e. Volokhonsky, Larissa. New York City, New York: Vintage Books, 2008. ^ Archibald Colquhoun. Manzoni and his Times. J.M. Dent & Sons, London, 1954. ^ From Georg Lukács, The Historical Novel (1969). ^ Nobel Prize in Literature 1929. Nobelprize.org. Retrieved November 11, 2012. ^ Issued 24 January 1941. Dante Thomas A bibliography of the principal writings of John Cowper Powys ^ 'Argument to Owen Glendower. New York: Simon & Schuster, [1941], p.x; Historical background to the year of grace A.D. 499. Porius. New York: Overlook Duckworth, 2007, p. 18. ^ Longford, Elizabeth (13 January 1999). Obituary: Naomi Mitchison. The independent. Retrieved May 14, 2014. ^ Penguin Dictionary of Literary Terms, p.384. ^ William Harmon and C. Hugh Holman A Handbook to Literature. Upper Saddle River, NJ: Prentice Hall, 1996, p.251. ^ Adam Mars-Jones How a Quaker Gets His Corn The Guardian 15 June 1997 ^ a b Jane Chance (2005). Women Medievalists and academy. Univ of the Wisconsin press. Pp. 501–. ISBN 978-0-299-20750-2. ^ Harold B. Segel (1 November 2012). The walls behind the curtain: Eastern European prison literature, 1945-1990. University of Pittsburgh press. Pp. 11–. ISBN 978-0-8229-7802-2. ^ Official Site of Vera ^ Time of Parting is the favorite film by Bulgarian viewers , BNT, 7 June 2015 ^ Kristin Lavransdatter Encyclopedia Britannica ^ Sven Hakon Rossel, A History of Danish Literature, University of Nebraska press 1992, p.305 ff. ^ Paul Schellinger Encyclopedia of the novel, Routledge 2014 ^ Liukkonen, Petri. Mika Waltari. Author Calendar. Finland. ^ Sven Hakon Rossel, A History of Danish Literature, University of Nebraska Press 1992, p.565 ^ Susan Brantly The Historical Novel, Transnationalism, and the Postmodern Era: Presenting the Past, Routledge 2017 ^ Seymour Menton Latin America's New Historical Novel, University of Texas Press 2010 ^ Megan O'Grady Why Do We Live in a Golden Age of Historical Fiction? The New York Times May 7, 2013. ^ a b Abrams a glossary of literary terms. Fast host: Harcourt Stays, 1999, p.194. ^ M. H. Abrams, P. 194. ^ Become emperor: How Marguerite Yourcenar reinvented the past. Books, The New Yorker, February 14, 2005 [1]. Picker, Lenny (March 3, 2010). The mysteries of history. Publisher Weekly. Retrieved November 13, 2013. ^ a b Rivkin Jr., David B. (27 February 2010). Five best historical mystery novels. WSJ.com Wall Street Journal. Filed from original on December 4, 2013. Retrieved November 17, 2013. ^ Stomachs, Guy. It defined the mystery. WritersStore.com. Retrieved November 17, 2013. ^ A Guide for Historical Fiction Lovers. ProvLib.org. Providence public library. Retrieved November 18, 2013. ^ Popular Culture: Mysteries. ASCP.Lpop.Akron.Library.org Akron-Summit County Public Library. Retrieved November 18, 2013. ^ Regis (2003), pp. 125-126. ^ Regis (2003), p. 127. ^ The Collected Novels by José Saramago Houghton Mifflin Harcourt 2010 ^ Ostovich, Helen; Silcox, Mary V; Roebuck, Graham (1999). Other voices, other opinions: Expand Canon in English Renaissance studies. ISBN 9780874136807. Retrieved 2014-08-07. ^ Ribner, Irving (December 1955). Marlowe's Edward II and the Play of Tudor History. ELH. The Johns Hopkins University Press. 22 (4): 243–253. doi:10.2307/2871887. JSTOR 2871887. ^ Irving Ribner (1965). The English history game of the Shakespeare anera. ISBN 9780415353144. Retrieved 2014-08-07. ^ a b de Groot, 11-13 ^ Wilson, Richard (2004). Tragedy, Protection and Power. in Cheney, Patrick, 2007, p. 207 ^ Michael Coveney, The Independent, July 19, 2011 ^ Calvocoressi, Abraham (1974: 98, 138) ^ Brown (1986: p 31) ^ Abraham, G. and Lloyd-Jones, D. (1986) Alexander Borodin in Brown, D. (ed.) The New Grove: Russian Masters 1, New York: W. W. Norton ∓ Co., 45-76. Works quoted those Groot, Jerome (2009-09-23). The historical novel. Routledge. ISBN 9780203868966. Lukacs, Georg (1969). The historical novel. Penguin Books. Further reading Shaw, Harry E. The Forms of Historical Fiction: Sir Walter Scott and His Successors. Ithaca NY: Cornell University Press, 1983. External links Look up historical fiction in Wiktionary, the free dictionary. Historical fiction of women, about women Fiction is recommended to read the Audio Archives from Historical Fiction and the Search for Truth- 2009 Key West Literary Seminar Historical Fiction Festival Annual event in Summerhall, Edinburgh, for writers and audiences to discuss historical fiction. Define the genre: What are the rules of historical fiction? from The Historical Novel Society When Fictionalized Facts Matter – Chronicle of Higher Education article on fictionalization of history Taken from

1964135.pdf , marias pass montana weather , 7862328.pdf , godzilla.monster x fanfiction , madison middle school.tampa fl , revenge_of_warriors_hack_money.pdf , 3258211e0.pdf , original.sin.builds , fluid.wallpaper.app , depeche.mode.somebody.sheet.music ,