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## DEVELOPMENT OF THE HISTORICAL NOVEL GENRE IN THE WORLD LITERATURE

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The historical novel occupies a very important place in the system of genres of the historical fiction. A famous Scottish writer Sir Walter Scott is considered to be the father of the modern historical novel in the European literature.

The genre of the historical novel is much older than it is usually thought. Some contemporary philologists are inclined to believe that its origins should be found in the creative works of the French novelists of the XVII–XVIII centuries [2, 1-2]. During this time in France two trends of the historical fiction were developing simultaneously – particular history and secret history. The representatives of the first trend depicted the life of the fictional characters against the background of the real historical events, while the representatives of the second one showed the life of the outstanding historical figures but in the interpretation of the historical events they used the artistic imagination.

Walter Scott combined in his creative method two different, almost contradictory ways of writing historical novels which were in fact the mirror image of one another. Thus, due to the artistic experiment of the writer the genre of the historical novel was given the "second birth" [2, 4].

One of the writer's innovations was giving the role of protagonists to the fictional characters. Rendering the historical events Walter Scott tried to recreate the historical colour as exactly as possible but at the same time he made use of the artistic imagination and represented little known episodes from the life of the eminent persons. He worked out his own approach to the depiction of the historical events and created the model of the modern historical novel.

At the beginning of the XIX century both history and the historical novel became parallel modes of representing reality. Creating the historical novels was considerably stimulated by the development of realism and romanticism in the field of literature [1, 5].

Both a historian and a historical novelist recreate in their works traditions, customs and culture of a certain epoch which helps them to reconstruct the past, but a novelist should go further than a historian. In order to influence the reader and to realize the author's message he can represent the life not only of the real historical characters but also the fictional ones, change the chronological sequence of the historical events. A historian deals with certain facts which are given to him as the material for his research and a novelist creates them himself.

The historical novel is synthetic by nature as the concrete historical facts and the writer's creative imagination are combined in it. Thus, the peculiarity of the genre lies in the intersection and interaction of two modes of narration: historical, which is grounded on the extraliterary reality, and fictional. The correlation of fact and fiction in the historical novel and also the question concerning its right for existence conditioned by the intermediate position between literature and history are of great interest for the researchers who study the nature of genre [4, 7].

In all periods of the development of the historical novel there were certain reasons which made the writers deviate from the well-known historical facts and use fiction [4, 190].

In the process of its development the historical novel underwent numerous transformations as all the West European writers who worked in this genre took as a basis the Walter Scott's type of the historical novel but they introduced into it their authors' and national peculiarities. It resulted in the emergence of a great number of models of the historical novel within the bounds of literature of each country.

The representatives of French romanticism developed successively Walter Scott's innovations which led to the appearance of the Franco-Scottish model of the historical novel. The model was realized in two story types: "pretenders in sanctuary" (where a deposed monarch returned from the place of sanctuary to reclaim his throne) and "siege" novels in which a siege of a certain town was depicted [2, 5-6]. They understood these types as competing alternatives which were difficult to combine in the same novel.

It is the Franco-Scottish model with its two well-established story types that became the most widely recognized version of the modern historical novel, though it went through the authors' transformations quite often.

The French historical novel has its peculiarities which are conditioned to a large extent by the events of the history of France, mainly those of the year 1830 [3, 16]. Under the influence of Walter Scott's creative work three models of the historical novel emerged in the French literature between the 1820s and 1830s.

In the first model the focus was shifted from the fictional characters to the historical ones. In the novels of the second model, despite the precise indication of the action's time frame, a specific historical plot was replaced by the portrayal of the mores and the general atmosphere of a certain epoch. In the novels of the third model the past was used only as a background against which the breathtaking adventures took place and the issues of historicity were of little importance. All these models of the French historical novel were successfully developed by the Russian novelists.

General tendencies of the development of the Russian historical novel are basically similar to those in other major European literatures. The national peculiarities of the genre come to the fore only when it concerns the subject matter of the novel and its interpretation.

The first Russian historical novel is "Yury Miloslavsky, or the Russians in the Year 1612" by M. N. Zagoskin.

The debatable issue of the Russian literature of the XIX century was the distinction between the novel and the tale and, consequently, defining the genre which a creative work belonged to.

Literary critics usually single out eight major topics which dominated in the Russian historical novels written during the imperial age: early Rus; the rise of Moscow; Ivan the Terrible; the Time of Troubles; Peter the Great; the Napoleonic Wars; the age of empresses

(about half of the novels dedicated to this topic deal with the reign of Catherine the Great); "Little Russian" novels [4, 30]. The Time of Troubles and the Patriotic War of 1812 occupy a special place in this list since they open the history of the genre in the Russian literature. Their prominence is also explained by patriotic considerations of the authors who often represented in their novels numerous triumphs of the Russian army.

The 1830s in the history of the Russian novel are often called "the epoch of Walter Scott" [4, 34]. Out of the great multitude of the Russian historical novels of this period the only "true" adaptation of the Scottian model is "The Captain's Daughter" by A. S. Pushkin [4, 39].

Two models of the historical novel appeared in Russia practically simultaneously. The novels of the first model had as their subject the life of the historical personages while in the novels of the second one a significant epoch in history was represented [4, 35].

N. A. Polevoy made an effort to depart from Walter Scott's model and introduced a new term in literature by saying that his works were not conventional historical novels but *byls*, or, in other words, true stories [4, 36]. N. V. Gogol's novel "Taras Bulba" is very close to V. Hugo's "Notre-Dame de Paris" with its weakening of the historical chronotope and concentration on the medieval customs. The adventure historical novel which is associated in the world literature with the name of Alexandre Dumas-père was practised in the 1830s by R. M. Zotov. In his novels, which abounded in numerous historical characters and events, incredible exploits were depicted [4, 36].

A separate niche is occupied by the so-called "lubok" novels. The traditions of high art are expressed in them in a primitive form that's why they are placed somewhere between literature and folklore. Lubok novels can be called pseudohistorical as they contain no historical component. I. N. Glukharev's "Olga Miloslavskaya" is considered to be a novel of this type.

The Scottian model of the historical novel was most frequently employed by M. N. Zagoskin, though also with certain transformations [4, 37]. Other authors of this time did not try to stick to a specific model while writing their historical novels. In their opinion, combining the elements of different models in one novel was more reasonable. For instance, I. I. Lazhechnikov was not interested in preserving the purity of particular models and modified them according to his artistic goals.

The model of the historical novel offered by the "Scottish Wizard" in the age marked by the fascination with history was widely used by the Russian novelists of this period but underwent numerous transformations which resulted in the emergence of the national peculiarities of the Russian historical novel.

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