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Welcome to the first issue of the Journal of Historical Fictions for 2025! It has been great to see the positive response to the relaunch of the Journal in late 2024. We are planning to introduce a reviews section to the Journal in the December issue, so please do get in touch if you would like to review a recent publication for the Journal.

The articles in this edition reflect the diversity of historical fiction, both now and in the past. The common theme that runs through these articles is the way that historical fiction can give voice to the experiences of marginalized people across history. Each article explores this theme through a different lens; a wonderful illustration of the depth and breadth of historical fiction studies.

Veronika Vargova’s article considers the representation of neurodivergence in historical romance novels. She carefully considers the role of neurodivergence in the romance narratives contained in Jennifer Ashley’s *The Madness of Lord Ian Mackenzie* and Cat Sebastian’s *The Lawrence Browne Affair*, arguing that the love of the heroines for the neurodivergent heroes allows readers to understand neurodivergence in a new way. Further, she explores the persistent link between “madness” and genius in the historical novel, and how the isolation of the protagonists is ameliorated through the cleansing power of the romance plot.

Katie Brandt takes two novels written one hundred and fifty years apart—Herman Melville’s 1855 *Benito Cereno* and Jordy Rosenberg’s 2018 *Confessions of the Fox*—to consider the role of metalepsis in the historical novel. She argues that metalepsis is used by both authors

to both signal moments of violence, and to construct a form of collective history in these novels. Further, these moments of narrative intrusion allow for the expression of experiences from those usually denied a voice in historical narratives.

Sarah Beyvers and Sarah Faber focus on the exciting field of historical video games studies, taking as their focus games set in the Victorian period. Using the games *Sherlock Holmes: Chapter One* and the delightfully-named *Max Gentlemen Sexy Business!*, they argue that neo-Victorian games encourage players to engage critically and thoughtfully with stories of disadvantage and oppression in the past. They utilise the concept of queer play to explore both literal and structural queerness, and demonstrate the potential of historical games to play an important role in shaping public history.