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Narrative constructions of the past constitute a powerful discursive system for the production of cognitive and ideological representations of identity, agency, and social function, and for the negotiation of conceptual relationships between societies in different times and lived experience. The licences of fiction, especially in mass culture, define a space in which the pursuit of narrative and meaning is permitted to slip the chains of sanctioned historical truths to explore the deep desires and dreams that lie beneath all constructions of the past. Historical fictions measure the gap between the pasts we are permitted to know and those we wish to know, interacting between the meaning-making narrative and the narrative-resistant nature of the past.

Johanna Huthmacher, Victims, heroes, perpetrators: German art reception and its re-construction of National Socialist persecution, 1–24

Ruth Knezevich, Curating the past: Margins and materiality in Sydney Owenson, Lady Morgan's *The Wild Irish Girl*, 25–44

Tarik Ahmed Elseewi, Contentious history in "Egyptian" television: The case of Malek Farouq, 45–64

Margot Renard, The faces of history. The imagined portraits of the Merovingian kings at the Versailles museum (1837-1842), 65–88

Ioulia Kolovou, Masculine crusaders, effeminate Greeks, and the female historian: Relations of power in Sir Walter Scott's *Count Robert of Paris*, 89–110

Reference:

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