This volume offers a series of fresh explorations of the life, writing, and reputation of John Milton. The ten papers take us inside Milton's verse and prose, into the context of the events and the intellectual debates within which they were written, and into the later worlds within which his reputation evolved and fluctuated. Key topics discussed include: his political beliefs and career; the characteristics of his poetry – especially Paradise Lost; the literary influences upon his verse; his perception of women; and the ways he has been seen since his death.

This book provides the first full account of how major 20th-century poets studied, appropriated, and redeployed Old English (or Anglo-Saxon) poetry in their own work. The book concentrates on the stylistic debts that Ezra Pound, W. H. Auden, Edwin Morgan, and Seamus Heaney owe to the language and prosody of Old English poetry — and to the prevailing scholarly attitudes towards Old English, which they encountered at university. Both Edwin Morgan, Scotland's First Makar, and Nobel-laureate Seamus Heaney continue to write under the influence of Old English forms, as their latest books bear witness. This book provides the first full account of how Heaney's translation of Beowulf relates to the rest of his oeuvre, and embeds Morgan's work within a wider tradition of Scots who translate and appropriate Old English. The book pays particular attention to ideas of linguistic primitivism, notions of ‘purity’ of the English language, the politics and ethics of
translation, and the construction of ‘Englishness’ across a millennium of literary history. The book argues that for 20th-century poets, Old English simultaneously represents a possible origin for the English poetic tradition, and also a site of estrangement. It is this double nature of the material, of Old English as both ‘native’ and ‘other’, that makes it so attractive to a variety of important poets. The book argues that the 20th-century encounter with Old English constitutes ‘an enormous transfer of poetic energy’, one that has a marked and lasting effect on the evolution of poetry in English.

**Summing-Up**

M. L. Gasparov

in *A History of European Versification*

Published in print: 1996 Published Online: September 2011


Item type: chapter

The first chapter talked about the national versification systems in Europe as they exist in a close inter-relationship. The next chapter focused on the development of one or another verse form in particular languages. The other chapters talked about the cultural influences that defined the development and the struggles observed between the demands of the language and system of versification. Permanent interaction between literary and popular culture is important for the development of a particular verse forms.

**Introduction**

Dov-Ber Kerler

in *The Origins of Modern Literary Yiddish*

Published in print: 1993 Published Online: October 2011


Item type: chapter

The Tsene rene re-edition in 1786 was one of the earliest in Yiddish literature to have an enormous amount of alteration to fit modern Eastern Yiddish. What is noteworthy is that this was done in an extremely organized manner. This was a narration of Biblical proportions and was considered to have a huge influence and popularity during its time. Its recognition prompted numerous re-prints and re-editions, with over 100 editions known. Tsene rene therefore served as a prototype for analysis of a substantial alteration to cater to modern literature. This included
adaptations to High German, Western, and Central European forms. Four editions have been selected for comparison of the changes that occurred in this extensive act to modernize Yiddish literature, one that paved the way for other works to follow.

French Novels and the Victorians
Juliette Atkinson

Published in print: 2017 Published Online: January 2018
Item type: book

It has become common to build an opposition between prudish Victorian England and permissive nineteenth-century France. The lack of a full-length study of nineteenth-century Anglo-French literary relations means that both English reserve and French license have been greatly exaggerated, as French writers frequently met with far greater support in England than at home. French Novels and the Victorians aims to shed new light on these relations by exploring the enormous impact of French fiction on the Victorian reading public. The work considers the many different ties built between the two countries in the publishing industry, identifying how French novels could be accessed and by whom, as well as who promoted and who resisted the importation of Continental works in England and why. The book reflects on what ‘immorality’ meant to both critics and the readers they sought to warn, and how the notion was subjected to scrutiny through censorship debates as well as the fictional representations of readers. It also tackles the contemporary preoccupation with literary influence, and explores how the extensive circulation of French fiction in England affected the concept of a ‘national’ literature. Rather than a study of the (considerable) influence of novelists such as Balzac, Hugo, Dumas, or Sand on individual works of English literature, this book uncovers the networks and mediums that enabled French novels to cross the Channel, and looks at how the concept of the ‘French novel’ was elaborated, interpreted, and challenged.

Sylvia Plath's Fiction
Luke Ferretter

Published in print: 2010 Published Online: September 2012
Item type: book

This is the first study devoted to Sylvia Plath's fiction. Plath wrote fiction throughout her life, in a wide variety of genres, including women's
magazine romances, New Yorker stories, comedy, social criticism, autobiography, teenage fiction and science fiction. She wrote novels before and after The Bell Jar. Most criticism, however, still focuses on her poetry, neglecting this large and significant body of her work. Many of her short stories have never been discussed before. Discussing all her novels and stories, and based on research in the three major archives of her work, this book is the complete study of Plath's fiction. The author analyses her influences as a fiction writer, the relationships between her poetry and fiction, the political views she expresses in her fiction, and devotes two chapters to the central concern of her novels and stories, the roles of women in contemporary society. In each case, Plath's work is set in the cultural context of the discourses and practices of the American 1950s.

Abyssinia's Samuel Johnson
Wendy Laura Belcher

As a very young man, one of the most celebrated English authors of the eighteenth century translated a tome about Ethiopia. This experience permanently marked Samuel Johnson, leaving traces of the African discourse he encountered in that text in his drama Irene; several of his short stories; and his most famous fiction, Rasselas. This book provides a much needed perspective in comparative literature and postcolonial studies on the power of the discourse of the other to infuse European texts. This book illuminates how the Western literary canon is globally produced by developing the powerful metaphor of spirit possession to posit some texts in the European canon as energumens, texts that are spoken through. The model of discursive possession offers a new way of theorizing transcultural intertextuality, in particular how Europe’s others have co-constituted European representations. Through close readings of primary and secondary sources in English, French, Portuguese, and Gə’az, the book challenges conventional wisdom on Johnson’s work, from the inspiration for the name Rasselas and the nature of Johnson’s religious beliefs to what makes Rasselas so strange.
This chapter examines the influence of Italian poet Cino da Pistoia on Petrarchan lyric from the dolce stil novo through the important filter of Cino da Pistoia. It suggests that the consonances between Cino da Pistoia's lyrics and Petrarch's may explain that warm homage to Cino at his death in Canzoniere 92 where Petrarch deliberately copied Cino's manner.

This chapter examines the Scottish Petrarchans before and after 1603 or the Union of the Crowns. It explains that Petrarch was initially resisted as a model for the connection between poetry and nationhood and that the Scottish sonnet became more anglicised when James VI became King of England and Scotland and Petrarchism became the more dominant lyrical influence. It considers three Scottish poets who exemplify this development of the Petrarchan sonnet, culminating in William Drummond of Hawthornden.

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This chapter discusses some of the ways biography – including biographers, the reading and uses of biography, and the practices that represent gender – has treated the problem of women's appearances in public life. The author focuses the discussion on questions of reputation and influence.

Henry Miller and How He Got That Way
Katy Masuga

Identifying six significant writers – Whitman, Dostoevsky, Rimbaud, Lewis Carroll, Proust and D. H. Lawrence – this book explores their influence on Henry Miller's work as well as Miller's retroactive impact on their writing. The author explores four forms of intertextuality in relation to each 'ancestral' author: direct allusions; unconscious style; reverse influence; and participation of the ancestral author as part of the story within the text. The study is informed by the theories of Bakhtin, Barthes and Kristeva on polyvocity and of Blanchot, Wittgenstein and Deleuze on language games and the indefatigability of writing. By presenting Miller in intertextual context, he emerges as a noteworthy modernist writer whose contributions to literature include the struggle to find a distinctive voice alongside a distinguished lineage of literary figures.

Tradition and Originality
Andrew Kahn

in Pushkin's Lyric Intelligence

During the first decade of his career, Pushkin often represented poetic composition as a matter of craft and imitation rather than visionary inspiration. By addressing other writers, including prominent figures with whom he discussed the meaning of a poetic career, and by means of imaginary conversations with dead poets in which he debunked predecessors while imitating them, Pushkin subsumed numerous voices in his work. The result is that at times Pushkin cultivated an anonymous lyric, and intermittently wrote his poetic persona out of the centre of his creative text. The chapter addresses questions about Pushkin's view of originality and poetic identity. It argues that he read his predecessors
with a sense of superiority free from anxiety about literary influence and informed by aspiration.

Conclusion: Old English—A Shadow Poetry?
CHRIS JONES

in Strange Likeness: The Use of Old English in Twentieth-Century Poetry
Published in print: 2006 Published Online: September 2008
DOI: 10.1093/acprof:oso/9780199278329.003.0006
Item type: chapter

This chapter argues that through the work of Pound, Auden, Morgan, and Heaney—all of them major and influential poets—the influence of Old English has made itself felt more widely throughout 20th-century poetry, difficult as this impact is to quantify exactly. The poets under consideration are contrasted, perhaps surprisingly, with those 19th-century enthusiasts of Old English, who saw the ‘purity’ of Anglo-Saxon roots as a cure for supposed contemporary linguistic decadence. Finally, Allen Frantzen’s idea of ‘the shadow’ is borrowed to argue that New Old English is distinct, yet inseparable from the English tradition which it both helps to define, and simultaneously challenges.

Irish Influence on Medieval Welsh Literature
Patrick Sims-Williams

Published in print: 2010 Published Online: January 2011
DOI: 10.1093/acprof:oso/9780199588657.001.0001
Item type: book

In the Middle Ages Ireland's extensive and now famous literature was unknown outside the Gaelic-speaking world of Ireland, Scotland, and the Isle of Man — with Wales an important exception. Irish emigrants had settled in Wales from the fifth century onwards, Irish scholars worked in Wales in the ninth century, and throughout the Middle Ages there were ecclesiastical, mercantile, and military contacts across the Irish Sea. From this standpoint, it is not surprising that the names of Irish heroes such as Cú Roí, Cú Chulainn, Finn, and Deirdre became known to Welsh poets, and that Irish narratives influenced to authors of the Welsh Mabinogion. Yet the Welsh and Irish languages were not mutually comprehensible, the extent to which the two countries still shared a common Celtic inheritance is contested, and Latin provided a convenient lingua franca. Could some of the similarities between the Irish and Welsh literatures be due to independent influences or even to coincidence? Patrick Sims-Williams provides a new approach.
to these controversial questions, situating them in the context of the rest of medieval literature and international folklore. The result is the first comprehensive estimation of the extent to which Irish literature influenced medieval Welsh literature. The book will be of interest not only to medievalists but to all concerned with the problem of how to recognize and evaluate literary influence.

Javier Marías's Debt to Translation
Gareth J. Wood

Published in print: 2012  Published Online: September 2012
DOI: 10.1093/acprof:oso/9780199651337.001.0001
Item type: book

This is a book about translation and literary influence. It takes as its subject Spain’s most important contemporary novelist, Javier Marías (1951), who worked as a literary translator for a significant portion of his early career. Since then, he has maintained that translation had a crucial impact on the development of his writing style and his literary frame of reference. It examines his claims to the influence of three writers whose works he translated: Laurence Sterne, Sir Thomas Browne, and Vladimir Nabokov. It does so by engaging in close reading of his translations, examining how he meets the linguistic, syntactic, and cultural challenges they present. His prolonged engagement with their prose is then set alongside his own novels and short stories, the better to discern precisely how and in what ways his works have been shaped by their influence and through translation. This study begins by asking why Marías should have turned to translation in the cultural landscape of Spain in the 1970s and how the ideological standpoints that animated his decision affect the way he translates. His translation of Sterne’s Life and Opinions of Tristram Shandy, Gentleman is set alongside his pseudo-autobiographical novel Negra espalda del tiempo (Dark Back of Time), while his translation of Sir Thomas Browne’s Urn Burial is then analysed in tandem with that produced by Jorge Luis Borges and Adolfo Bioy Casares. Subsequent chapters examine how Browne’s prose has shaped Marías’s thinking on oblivion, posterity, and time. The final chapters offer an analysis of the partial translation and palimpsest of Lolita he undertook in the early 1990s and of his most ambitious novel to date, Tu rostro mañana (Your Face Tomorrow), as a work in which characterization is underpinned by both literary allusion and the hydridization of works Marías has translated.
Reforming a Literary Orphan: Stevie Smith's Poetry in Context

William May

in Stevie Smith and Authorship

Published in print: 2010 Published Online: September 2010

This chapter considers Smith's use of allusion and retelling in her poetry. It explores her disjunctive use of form and meter, examines attempts to place her in an English poetic tradition by Paul Muldoon and Christopher Ricks, and explores her idiosyncratic use of allusion with reference to Wordsworth, Tennyson, T. S. Eliot, and Robert Browning. It considers her work as a translator, explores her interest in re-telling and appropriating classical myths and folklore, and argues for her poetry as a self-consciously orphaned form.

Introduction

Christopher Tilmouth

in Passion's Triumph over Reason: A History of the Moral Imagination from Spenser to Rochester

Published in print: 2007 Published Online: September 2007

This introductory chapter describes both the narrative and the argument of the book. It also glosses the subtitle, A History of the Moral Imagination, by setting out the method of this study. Rather than just focusing on inter-textual sources and influences, the book also examines those pre-rational assumptions, those shared ways of imagining human nature, and its moral potential, which literary and philosophical writers have in common. Poets and philosophers are understood not only as responding directly to one another's work, but also as reflecting, independently, on the shared assumptions that inform each other's writings, and thereby affecting, indirectly, the imaginative landscape in which they each operate.

The Interethnic Imaginiation

Caroline Rody

Published in print: 2009 Published Online: February 2010

Page 9 of 11
This book argues that in the unprecedented globalizing, multi-diasporic dynamics of our moment, what we have long thought of as “ethnic literature” is becoming “interethnic literature.” While ethnic American literatures still honor particular peoples' histories and traditions, the plots, characters, structures, and literary influences of post-1980 ethnic fiction are compelled by an urge to encounter with others. Presenting interethnicity as paradigm and critical model, this book takes contemporary Asian American fiction as its case study. The Preface and Chapter 1 theorize interethnicity with reference to anthropological, postcolonial, and transnational theories of human migration and encounter; position this argument within the debates of Asian Americanist critique; and survey interethnic trends and tropes in a wide range of contemporary Asian American fiction. Three chapters present extended readings of interethnic experimentation in contemporary Asian American novels: Chapter 2 discusses the ambivalent relationship of Chang-rae Lee's Native Speaker to African Americans, as well as to Koreanness, whiteness, and the multicultural, urban masses; Chapter 3 examines Gish Jen's elaboration of a transformational Chinese American identity in the heroine's conversion to Judaism in Mona in the Promised Land; and Chapter 4 argues that Karen Tei Yamashita demonstrates the convergence of interethnic and transnational imaginaries in a U.S.-Mexico border region novel, Tropic of Orange. Two interchapters develop in-between subjects: Asian American fiction's encounters with African Americans and their culture, and the cross-ethnic writing of Jewishness in contemporary fictions by Asian Americans and others. The epilogue treats the historical development of mixed-race characters in Asian American fiction.

Nostalgia for the Cervantes–Shakespeare Link: Charles David Ley’s Historia de Cardenio
Ángel-Luis Pujante

in The Quest for Cardenio: Shakespeare, Fletcher, Cervantes, and the Lost Play

Published in print: 2012 Published Online: September 2012
Published Online: DOI: 10.1093/acprof:oso/9780199641819.003.0018
Published in print: 2012
Published Online: DOI: 10.1093/acprof:oso/9780199641819.003.0018

This chapter examines the changes effected in the Spanish translation of Double Falsehood (1987, repr. 2007) by its translator Charles David Ley. On the one hand, Ley replaced the Theobald title with that of Historia de Cardenio (by Shakespeare and Fletcher) and went back to Cervantes for the original names of the characters. On the other, he questioned some aspects of Theobald's text and altered some passages.
in his rendering, mainly in the form of substitution and suppression of Theobald’s supposed additions to the lost original. All these textual changes — which are compared with those made by Gary Taylor in his reconstruction of The History of Cardenio — suggest how Ley’s personal interest in, and empathy with, the lost play led him to attempt to recover it, however minimally.

Conclusion

Stephen Mossman

in Marquard von Lindau and the Challenges of Religious Life in Late Medieval Germany: The Passion, the Eucharist, the Virgin Mary

Published in print: 2010 Published Online: February 2010
Publisher: Oxford University Press DOI: 10.1093/acprof:oso/9780199575541.003.0005
Item type: chapter

The conclusion defines the ‘Marquard ethos’, the influential underlying spirit and direction of his works, more precisely. It is argued that Marquard presented imitable models which offered radical alternatives to the normative forms of his age, in an attempt to change the established patterns of devotional practice amongst the laity (understood very broadly) away from a limiting fixation on external, sensory, and bodily dimensions, and towards a profound consideration of the interior life. His focus on interiority brought him similarly into sharp opposition to many of the principal ways by which central tenets of the Christian faith were customarily propagated and taught. The new paths which Marquard cut in the theology upon which his novel approaches to those tenets were based mark the beginning of a new trajectory in German intellectual culture; a trajectory which would ultimately culminate in the Reformation.