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Introduction
RAPHAEL LYNE

in Ovid’s Changing Worlds: English Metamorphoses 1567-1632

This introductory chapter looks at on the English translation of the Latin literary works which are the focus of this study, particularly Golding's English translation of Ovid’s Metamorphoses. It discusses how the writers featured in this book showed the Englishness of their works while imitating a Latin source. It considers several issues necessary to establish an understanding of the topics discussed in this book.

Reanimation: Orpheus and Pygmalion
Sarah Annes Brown

This chapter considers two episodes from Ovid's Metamorphoses, Orpheus and Eurydice, and an inset tale, that of Pygmalion, itself narrated by Orpheus. In later responses to these myths the reanimated statue and the revenant wife are both used to flag the text's status as an imitation or revival, which, in many cases, is not all that is being flagged. These stories are frequently associated with homoeroticism. The chapter argues that the uncanny allusion marker directs the reader to significant textual precursors, and reveals curious repetitions and points of contact which help illuminate the concealed theme.
Building on recent scholarly interest in Toni Morrison's engagement with the classical tradition, this chapter demonstrates that her interest in the Africanness of classicism is a significant feature of novels she published both before and after the appearance of Bernal's Black Athena in 1987. It examines key vignettes in Sula, The Bluest Eye and Paradise, showing that though repeated engagement with Ovid's Metamorphoses the author asserts the confluence of African, Greek, and Roman cultures. Exploring her interest in the Nag Hammadi texts; in African-American strategic appropriations of a performed ‘Egyptianness’; in Aesop; in the Antiquities collections at the Louvre; and in the work of other ‘diasporic classicists’ such as Wole Soyinka, it concludes that the Morrisonian oeuvre forms a significant contribution to recent reconceptualization of classical culture, and of the implications of this for modernity.

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Daniel Orrells, Gurminder K. Bhambra, and Tessa Roynon

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