

## Tony Harrison Loiner

In *Monsters of Our Own Making*, Marina Warner explores the dark realm where ogres devour children and bogeymen haunt the night. She considers the enduring presence and popularity of male figures of terror, establishing their origins in mythology and their current relation to ideas about sexuality and power, youth and age.

The essays in this volume focus on the text-world dichotomy that has been a pivotal problem since Plato, implicating notions of mimesis and representation and raising a series of debatable issues. Do literary texts relate only to the fictional world and not to the real one? Do they not only describe but also perform and thus create and transform reality? Is literature a mere reflection/expression of society, a field and a tool of political manipulations, a playground to exercise ideological and social power? Herbert Grabes' seminal essay "Literature in Society/Society and Its Literature", which opens this volume, perfectly captures the essential functions of literature in society, whether it be Derridean belief in a revolutionary potential of literature, "the power of literature to say everything", or Hillis Miller's view of literature having the potential to create or reveal alternative realities; or, according to Grabes, the ability of literature "to offer to society a possibility of self-reflection by way of presenting a double of what is held to be reality"; and, last but not least, the ability of literature "to considerably contribute to the joy of life by enabling a particular kind of pleasure" – the pleasure of reading literature. The subsequent essays collected in this volume deal with complex relations between Literature and Society, approaching this issue from different angles and in various historical epochs. They are on diverse thematics and written from diverse theoretical perspectives, differing in scope and methodology.

A comprehensive reference presents over five hundred full essays on authors and a variety of topics, including censorship, genre, patronage, and dictionaries.

Tony Harrison is one of the most popular and respected poets and verse writers for the stage working in Britain today. In his lucid critical study Joe Kelleher brings Harrison's diverse output together under coherent themes, from his early published verse *The Loiners* (1970), to his accomplished translation and adaptation of *The Oresteia* (1981), through to his recent work for stage and television including *The Shadow of Hiroshima* (1995). He pays particular critical and theoretical attention to the issues of autobiography, translation, testimony and remembrance, and to poetry's obligation to face up - publicly - to the 'worst things' of twentieth-century history. Joe Kelleher's book considers Harrison's work as that of a dramatic poet, in the widest sense, staging personal utterance upon the landscape of public concerns.

*Tony Harrison: Loiner* is published to celebrate the poet and playwright Tony Harrison's sixtieth birthday through an exploration of his work, including his best-known poem v.. Harrison (1937- ) has been called 'our best English poet', and has been awarded a number of prizes for his poetry, including the Geoffrey Faber Memorial Prize, the Royal Television Society Award, the Prix Italia, and the Whitbread Prize for Poetry. This book gives his work the serious critical attention it merits, with essays from a number of prominent contributors, including Richard Eyre and Melvyn Bragg, and a foreword by Grey Gowrie. The collection ranges from personal recollections of working with Tony Harrison and personal responses to his poems, to detailed critical analyses of his techniques and themes, covering Harrison's short poems and sonnet sequence, his plays, his television poem-films, and his libretti, spanning the years 1955-1997. A 'loiner' is a native of Leeds, where Tony Harrison was born and spent the early part of his life, and from which he was dispossessed by the enforced translation of the state scholarship system. The word also connotes other aspects of Tony Harrison: the 'loins' of his poetry--its energy and physicality--and the 'loners' who are its main protagonists--men and women dispossessed of their class, nation, language, and identity. At sixty, Harrison is at his poetic peak, producing plays, film-scripts, libretti, journalistic responses to social and national strife, impassioned speeches of love and outrage--always in poetry. *Tony Harrison: Loiner* introduces the major themes and forms of our most exciting and cosmopolitan as well as technically accomplished poet, and reassesses his achievement and place in twentieth-century literature.

In a series of representative case studies, Marianne Van Remoortel traces the development of the sonnet during intense moments of change and stability, continuity and conflict, from the early Romantic period to the end of the nineteenth century. Paying particular attention to the role of the popular press, which served as a venue of innovation and as a site of recruitment for aspiring authors, Van Remoortel redefines the scope of the genre, including the ways in which its development is intricately related to issues of gender. Among her subjects are the Della Cruscans and their primary critic William Gifford, the young Samuel Taylor Coleridge and his circle, Elizabeth Barrett Browning's *Sonnets from the Portuguese*, George Meredith's *Modern Love*, Dante Gabriel Rossetti's *House of Life* and Augusta Webster's *Mother and Daughter*. As women became a force to be reckoned with among the reading public and the writing community, the term 'sonnet' often operated as a satirical label that was not restricted to poetry adhering to the strict formalities of the genre. Van Remoortel's study, in its attentiveness to the sonnet's feminization during the late eighteenth century, offers important insights into the ways in which changing attitudes about gender and genre shaped critics' interpretations of the reception histories of nineteenth-century sonnet sequences.

This book discusses contemporary British poetry in the context of metamodernism. The author argues that the concept of metamodernist poetry helps to recalibrate the opposition between mainstream and innovative poetry, and he investigates whether a new generation of British poets can be accurately defined as metamodernist. Antony Rowland analyses the ways in which contemporary British poets such as Geoffrey Hill, J. H. Prynne, Geraldine Monk and Sandeep Parmar have responded to the work of modernist writers as diverse as T. S. Eliot, H. D. and Antonin Artaud, and what Theodor Adorno describes as the overall enigma of modern art.

Antony Rowland argues that the poetry of Tony Harrison is barbaric. The author discusses how Holocaust literature engages with a number of concepts challenged or altered by historical events, such as love, mourning, memory, culture and barbarism.

This book discusses the work of a number of prominent contemporary poets writing in English. It argues that increasingly English as a poetic discourse has come under pressure from the hitherto marginalized forms of the language. -- book jacket.

Presents alphabetized profiles of nearly seven hundred significant poets from around the world, providing biographies, primary and secondary bibliographies, and analysis of their works.

In response to the escalating need for up-to-date information on writers, Contemporary Authors® New Revision Series brings researchers the most recent data on the world's most-popular authors. These exciting and unique author profiles are essential to your holdings because sketches are entirely revised and up-to-date, and completely replace the original Contemporary Authors® entries. For your convenience, a soft-cover cumulative index is sent biannually. While Gale strives to replicate print content, some content may not be available due to rights restrictions. Call your Sales Rep for details.

Since the 1980s, Roger D. Sell's literary criticism has striven to take account of the (often conflicting) approaches available without

compromising the human importance of the literary work: either in terms of its creation or its reception. Sell's theory of literature draws strength from the interface between literary studies and linguistics and is grounded on the argument that literary making is a primary communicational act between human beings. Other critics have found Sell's work inspirational. This book both responds to Sell's ideas and demonstrates the multifaceted potential of his work. Aware of his trajectory through Literary-Pragmatic, 'Humanizing' and 'Mediating' criticism, Humane Readings offers a series of original and focused studies which demonstrate the power, provenance and importance of Sell's approach. Ranging in subject matter from the Early Modern Period to the present, a reconfiguration of literary criticism by contemporary readers and practitioners is urged here. Case studies are presented on a range of poetic, novelistic, dramatic and children's works. Each illuminates different aspects of Sell's critical thought./div

The Cambridge Introduction to British Poetry, 1945–2010 provides a broad overview of an important body of poetry from England, Scotland, Wales, and Northern Ireland from the postwar period through to the twenty-first century. It offers a comprehensive view of the historical context surrounding the poetry and provides in-depth readings of many of the period's central poets. British poetry after 1945 has been given much less attention than both earlier British and American poetry, as well as postwar American poetry. There are very few single-author studies that present the entirety of the period's poetry. This book is unique for the comprehensive richness with which it presents the historical and literary-historical scene, as well as for its close-up focus on a wide range of major poets and poems.

Tony Harrison: Loiner is published to celebrate the poet and playwright Tony Harrison's sixtieth birthday through an exploration of his work, including his best-known poem v.. Harrison (1937- ) has been called 'our best English poet', and has been awarded a number of prizes for his poetry, including the Geoffrey Faber Memorial Prize, the Royal Television Society Award, the Prix Italia, and the Whitbread Prize for Poetry. This book gives his work the serious critical attention it merits, with essays from a number of prominent contributors, including Richard Eyre and Melvyn Bragg, and a foreword by Grey Gowrie. The collection ranges from personal recollections of working with Tony Harrison and personal responses to his poems, to detailed critical analyses of his techniques and themes, covering Harrison's short poems and sonnet sequence, his plays, his television poem-films, and his libretti, spanning the years 1955-1997. A 'loiner' is a native of Leeds, where Tony Harrison was born and spent the early part of his life, and from which he was dispossessed by the enforced translation of the state scholarship system. The word also connotes other aspects of Tony Harrison: the 'loins' of his poetry—its energy and physicality—and the 'loners' who are its main protagonists—men and women dispossessed of their class, nation, language, and identity. At sixty, Harrison is at his poetic peak, producing plays, film-scripts, libretti, journalistic responses to social and national strife, impassioned speeches of love and outrage—always in poetry. Tony Harrison: Loiner introduces the major themes and forms of our most exciting and cosmopolitan as well as technically accomplished poet, and reassesses his achievement and place in twentieth-century literature.

This is the first book-length study of the classicism of Tony Harrison, one of the most important contemporary poets in England and the world. It argues that his unique and politically radical classicism is inextricable from his core notion that poetry should be a public property in which communal problems are shared and crystallised, and that the poet has a responsibility to speak in a public voice about collective and political concerns. Enriched by Edith Hall's longstanding friendship with Harrison and involvement with his most recent drama, inspired by Euripides' Iphigenia in Tauris, it also asserts that his greatest innovations in both form and style have been direct results of his intense engagements with individual works of ancient literature and his belief that the ancient Greek poetic imagination was inherently radical. Tony Harrison's large body of work, for which he has won several major and international prizes, and which features on the UK National Curriculum, ranges widely across long and short poems, plays, translations and film poems. Having studied Classics at Grammar School and University and having translated ancient poets from Aeschylus to Martial and Pallas, Harrison has been immersed in the myths, history, literary forms and authorial voices of Mediterranean antiquity for his entire working life and his classical interests are reflected in every poetic genre he has essayed, from epigrams and sonnets to original stage plays, translations of Greek drama and Racine, to his experimental and harrowing film poems, where he has pioneered the welding of tightly cut video materials to tightly phrased verse forms. This volume explores the full breadth of his oeuvre, offering an insightful new perspective on a writer who has played an important part in shaping our contemporary literary landscape.

This volume traces transitions in British literature from 1960 to 1980, illuminating a diverse range of authors, texts, genres and movements. It considers innovations in form, emergent identities, changes in attitudes, preoccupations and in the mind itself, local and regional developments, and shifts within the oeuvres of individual authors.

This text examines the poetry of Tony Harrison, covering typical themes in his work: his translation class; opposition, antagonism and blasphemy with regard to his writings; readings of his class war; and Greek tragedy and the black circle.

A collection of essays dealing with different aspects of Ted Hughes's engagement with the culture and literature of ancient Greece and Rome. Hughes is revealed as a leading figure in literary reception of the Classics in 20th century poetry, a sharply intelligent and sensitive reader of some of the world's foundational texts.

Die griechisch-römische Antike ist seit etwa einem Jahrzehnt wieder ein zentraler Bezugspunkt kultureller Rezeption und Repräsentation: so im Theater und im Film, in Ausstellungen und allen voran in der Literatur. Daß dabei vor allem die antiken Mythen Interesse finden, liegt nicht zuletzt daran, daß die Antike selbst zum posthumanistischen Mythos geworden ist. An einem umfangreichen Textkorpus aus der englischsprachigen Gegenwartsliteratur erkundet die vorliegende Studie Voraussetzungen und Ausprägungen einer neuen Mythopoetik, die zur Grundlage das Ende des Humanismus und dessen poetische Aufarbeitung hat. Lektüren zentraler lyrischer Texte von 1970 bis heute, u.a. von Tony Harrison, Derek Walcott und Eavan Boland, verbinden sich mit einer breit angelegten Analyse des Statuswandels der Antike in der englischsprachigen Welt zur ersten umfassenden Untersuchung zeitgenössischer literarischer Antikerezeption.

Der vorliegende Band der Reihe widmet sich schwerpunktmäßig der Rezeption des griechisch-römischen Dramas in der Literatur der Antike (hellenistisches Drama) und in der Moderne (in der Literatur Südamerikas, besonders Kubas). Ein zweiter Schwerpunkt stellt die Auseinandersetzung mit der »Medea« Senecas aus der Warte eines Regisseurs dar. Weitere kleinere Beiträge zur griechischen Komödie und Tragödie sowie einige Rezensionen zu Neuerscheinungen runden den Band ab.

Speaking to You explores the work of four important poets writing post-1960 - Don Paterson, Geoffrey Hill, W.S. Graham, and C.H. Sisson - in order to show how contemporary British poetry's creative handling of addresses to 'you' are key in its interactions with readers, critics, lovers, editors, fellow poets, and deceased forebears.

Who owns, who buys, who gives, and who notices objects is always significant in Austen's writing, placing characters socially and characterizing them symbolically. Jane Austen's Possessions and Dispossessions looks at the significance of objects in Austen's major novels, fragments, and juvenilia.

This study discusses the representation of class in poetry in English from Britain and Ireland between the fourteenth and twenty-first centuries, and the effect of class on the production, dissemination, and reception of that poetry. It looks at the factors which

enable and obstruct the production of poetry, such as literacy, education, patronage, prejudice, print, and the various alleged revivals of poetry in Britain, and the relationship between class and poetic form. Whilst this is a survey that cannot be comprehensive, it offers a number of case-studies of poets and poems from each period considered.

Tony Harrison Loiner Oxford University Press

Presents a comprehensive A to Z reference with approximately 450 entries providing facts about contemporary British poets, including their major works of poetry, concepts and movements.

Performance, Reception, Iconography assembles twenty-three papers from an international group of scholars who engage with, and develop, the seminal work of Oliver Taplin. Oliver Taplin has for over three decades been at the forefront of innovation in the study of Greek literature, and of the Greek theatre, tragic and comic, in particular. The studies in this volume centre on three key areas - the performance of Greek literature, the interactions between literature and the visual realm of iconography, and the reception and appropriation of Greek literature, and of Greek culture more widely, in subsequent historical periods.

A Companion to Sophocles presents the first comprehensive collection of essays in decades to address all aspects of the life, works, and critical reception of Sophocles. First collection of its kind to provide introductory essays to the fragments of his lost plays and to the remaining fragments of one satyr-play, the *Ichneutae*, in addition to each of his extant tragedies Features new essays on Sophoclean drama that go well beyond the current state of scholarship on Sophocles Presents readings that historicize Sophocles in relation to the social, cultural, and intellectual world of fifth century Athens Seeks to place later interpretations and adaptations of Sophocles in their historical context Includes essays dedicated to issues of gender and sexuality; significant moments in the history of interpreting Sophocles; and reception of Sophocles by both ancient and modern playwrights

This is a full-length study of the work of Tony Harrison - a controversial figure in current British poetry. Spencer discusses Harrison's poetry, translations, verse drama and recent polemical writings, such as those on the Gulf War. While focusing on Harrison's politics, Spencer pays full attention to the poet's formal and technical achievements.

The study of Greco-Roman civilisation is as exciting and innovative today as it has ever been. This intriguing collection of essays by contemporary classicists reveals new discoveries, new interpretations and new ways of exploring the experiences of the ancient world. Through one and a half millennia of literature, politics, philosophy, law, religion and art, the classical world formed the origin of western culture and thought. This book emphasises the many ways in which it continues to engage with contemporary life. Offering a wide variety of authorial style, the chapters range in subject matter from contemporary poets' exploitation of Greek and Latin authors, via newly discovered literary texts and art works, to modern arguments about ancient democracy and slavery, and close readings of the great poets and philosophers of antiquity. This engaging book reflects the current rejuvenation of classical studies and will fascinate anyone with an interest in western history.

With no recent publications discussing Prometheus at length, this book provides a much-needed introduction to the Promethean myth of this rebellious god who defied Zeus to steal fire for mankind. Seeking to locate the nature of this compelling tale's continuing relevance throughout history, Carol Dougherty traces a history of the myth of Prometheus from its origins in ancient Greece, to its resurgence in the works of the Romantic era and beyond. Offering a comparative approach that includes visual material and film, the book reveals a Prometheus who was a rebel against Zeus' tyranny to Aeschylus, a defender of political and artistic integrity to Percy Bysshe Shelley, and a symbol of technological innovation during the industrial revolution; his resilience and adaptability illuminating his power and importance in Western culture. Prometheus is an essential introduction to the Promethean myth for all readers of classics, the arts and literature alike.

Lyric poetry as a temporal art-form makes pervasive use of narrative elements in organizing the progressive course of the poetic text. This observation justifies the application of the advanced methodology of narratology to the systematic analysis of lyric poems. After a concise presentation of this transgeneric approach to poetry, the study sets out to demonstrate its practical fruitfulness in detailed analyses of a large number of English (and some American) poems from the early modern period to the present. The narratological approach proves particularly suited to focus on the hitherto widely neglected dimension of sequentiality, the dynamic progression of the poetic utterance and its eventful turns, which largely constitute the *raison d'être* of the poem. To facilitate comparisons, the examples chosen share one special thematic complex, the traumatic experience of severe loss: the death of a beloved person, the imminence of one's own death, the death of a revered fellow-poet and the loss of a fundamental stabilizing order. The function of the poems can be described as facing the traumatic experience in the poetic medium and employing various coping strategies. The poems thus possess a therapeutic impetus.

Greek Fragments in Postmodern Frames takes as its subject adaptation of Greek tragedy in the last decades, arguing that rewritings of Greek tragic texts in this period can be used as a tool to uncover a significant dialogue with postmodernism. Despite the large number of staged and written adaptations of Greek tragic texts in recent years, the idea still persists that tragedy is incompatible with postmodernism, with the long-standing debate over the demise of the genre in the modern era undergoing a recent resurgence with the claim that postmodernism precludes tragedy both as an aesthetic form and as a way of perceiving the world. This volume focuses on the adaptation of Greek tragedy between 1970 and 2005 and explores a wide range of adaptations from a variety of different countries: the plays under discussion are characterized by an extended intertextual engagement with their prototype texts - instead of simply adapting the Greek myth, they rewrite the classical text in ways akin to the renegotiation of authorship and textuality proffered by poststructuralist thought. Such adaptive strategies are not only integral to the wider problematics of interrogating the authority of the classical canon and the power structures embedded in its reception, but also have also given rise to the development of peculiar tragic modes and tropes towards the end of the twentieth and into the twenty-first century. In analysing these tropes and demonstrating the ways in which Greek tragic texts have been rethought and rewritten in the adaptations presented, this volume seeks on the one hand to show how tragedy continues to provide a means of articulating contemporary cultural and political preoccupations, while on the other it draws upon a cultural materialist methodology to resist fixed definitions of tragedy and to question established frames and representations.

Tony Harrison is 'a major dramatic poet' (TLS), 'our finest theatrical translator' (The Times) and 'the greatest modern theatrical poet' (Punch). Like Brecht, Harrison is both a major social poet and an innovative dramatist. In his work for theatre, opera and television he has extended the Brechtian tradition of music theatre. While his poetry and plays have been acclaimed by readers, theatre-goers and critics, he has gained wider notoriety and respect for his controversial television work: especially Channel 4's film of his poem 'v.' and his defence of Salman Rushdie, 'The Blasphemers' Banquet'. This is the first critical guide to the work of Tony Harrison, and covers his poetry, translations, theatre and television work:Essays and articles by leading writers and critics:

Jonathan Barker, Rosemary Burton, Maureen Duffy, Douglas Dunn, Peter Forbes, Damian Grant, Romana Huk, Peter Levi, Marianne McDonald, Blake Morrison, Oswyn Murray, Bernard O'Donoghue, Rick Rylance, Carol Rutter, Oliver Taplin, Jeffrey Wainwright, Ken Worpole, Alan Young and others. Working with Tony Harrison: articles by director Richard Eyre, designer Jocelyn Herbert, actors Barrie Rutter and Jack Shepherd, composer Stephen Edwards, and TV producers Andree Molyneux and Peter Symes. Important reviews of Harrison's poetry and plays by John Barber, Clive Barnes, Michael Billington, Michael Coveney, Robert Cushman, Terry Eagleton, James Fenton, Marilyn Hacker, Ian Hamilton, Bernard Levin, John Peter, Michael Ratcliffe, Lawrence Sail, John Simon, Stephen Spender and others. Eight essays and prefaces by Tony Harrison as well as his new long poem 'The Mother of the Muses', and the complete texts of his television poems 'Arctic Paradise' and 'The Blasphemers' Banquet'. Interviews with Tony Harrison by John Haffenden and Richard Hoggart.

Set at the end of the Trojan war, "Euripides' Trojan Women" depicts the women of Troy as they wait to be taken into slavery. While choral songs recall the death-throes of the great city, the scenes between the old queen, Hekabe, and the women of her family explore the consequences of the defeat, from the rape of Cassandra, through the triumphant self-exculpation of Helen, to the pitiful death of the child Astyanax, who is thrown from the walls of his ravaged city. Barbara Goff sets the play in its historical, dramatic and literary contexts, and provides a scene-by-scene analysis which brings out the pace and intellectual vigour of the play. The main themes are fully discussed, and the book also introduces readers to the issues that have divided critics, such as the extent to which the play responds to the historical events of the Peloponnesian War. The final chapter, which deals with the reception of the play, offers new insights into several modern works.

Top international scholars in the field, including Paul Alpers and T.K. Hubbard, discuss the ways in which the pastoral tradition has been used and re-used in the Humanities, and assess the future of the pastoral genre.

[Copyright: 28df34226ce645386c873bc809f89fc1](#)