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STYLE SHEET
We seek in this study to consider anthologizing as a decision-making activity, marshalling evidence from texts and paratexts of anthologists' poetic and ideological criteria for selection; to analyze the constructions of a national literature accomplished through text selection and omission; and to provide evidence of the systematicity and intertextuality of anthologized texts as interrelated ecologies.

We posit that anthologizing and its canon-forming and canon-redefining choices appear dialogically, in conversation with various kinds of previous texts, which serve as a kind of 'original' to the anthologist's 'translation'. Poets such as John Donne, George Herbert and Abraham Cowley were described as "metaphysical poets", by Samuel Johnson in his book Life of Cowley ("Introduction"). Although it was an unfavourable description, for the first time a relatively more detailed definition of this particular type of poetry, was made by Samuel Johnson (xv). Earlier than Johnson, in his Discourse on Satire and on Epic Poetry, Dryden argued that Donne "affects the metaphysics, not only in his satires, but in his amorous verses, where Nature only should reign; and perplexes the minds of the fair sex with nice speculations of philosophy, when he should engage their hearts and entertain them with the softnesses of love." (Gutenberg.org). Start studying Twentieth Century Literature. Learn vocabulary, terms and more with flashcards, games and other study tools. The narrative method of both "Mrs. Dalloway in Bond Street" and "Lady in the Looking Glass: A Reflection" can be characterized as ___. Disjointed, associative. How does the Beadle force the narrator back onto the public path at Oxbridge in "A Room of One's Own"? This is one of the most unusual stories by Jack London. The text is adapted for the intermediate level. You can read online this adapted story in English. The man who hated him attended every performance in the hope of seeing that lion crunch down. He followed the show about all over the country. The years went by and he grew old, and the lion-tamer grew old, and the lion grew old. And at last one day, sitting in a front seat, he saw what he had waited for. The lion crunched down, and there wasn’t any need to call a doctor. Donne’s stature and influence in the twentieth century and beyond are equal to his great stature and wide influence in the seventeenth century, but the attitude represented by Johnson remained the norm for the centuries between. Donne’s modern-day prestige is based on values different from those that accounted for his prestige in his own day. They disparaged the poetry of John Milton because it was an expression of ideas rather than of feeling and offered Donne as a model and a more appropriate great author for the period. The restoration of Donne’s prestige was remarkably complete; but, paradoxically, precisely because the triumph of Donne was so complete, the denigration of Milton never quite occurred.