

# Introduction

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We are proud to present a special issue of *The Albatross* in celebration of its tenth volume. Alongside ten critical works, this issue also includes a retrospective article on the journal's development over its ten-year run and a forum piece on the journal's design. Diverse in the texts they analyze, all of the articles in this issue share an interest in intertextuality: the retrospective and forum piece contemplate the intertextual relationships between each volume of *The Albatross*, and the critical works analyze intertextuality between literary texts.

To contextualize the tenth issue and revisit the journal's development, we interviewed past managing editors on their experiences running the journal, and we put those experiences in dialogue with one another in our retrospective of the journal's history. Another integral aspect of the journal's development is its design: in addition to her wonderful design for the journal, Emma Fanning, the journal's graphic designer and a UVic English alumna, has also authored a forum piece that surveys the journal's design history since she took over designing the journal in 2017.

Just as the the retrospective and forum piece focus on intertextuality, so too do each of the critical works in the journal. The authors of our first three works approach their intertextual analyses through a feminist critical lens. Madison George-Berlet examines the subversive representations of femininity in *Beowulf* and Marie de France's *Lai de Lanval*, showing how certain medieval authors across the era challenged patriarchal social structures. Despite the subversive portrayals of these female characters, however, George-Berlet emphasizes their continued subjugation to their male counterparts. Comparing the representation of birds and women in Geoffrey Chaucer's *The Canterbury Tales* and *Parliament of Fowls*, Beth Mushumanski shows how birds and women share a rational language. As Mushumanski

explains, “Chaucer’s uncanny birds unsettle the boundaries between humans and nature, complicating gendered assumptions of women’s irrationality” (Mushumanski 34). Analyzing female identity in early modern herbals (books that describe the horticultural and medicinal uses of plants) with Isabella Whitney’s *A Sweet Nosegay, or Pleasant Posye*, Shonnaugh Thomson explains how early modern herbals aligned women and gardens as both feminine and colonizable. Whitney, however, as Thomson argues, reinterprets the imagery of the feminized garden to subvert that colonial impulse.

Our next two essays analyze interpretations of early modern texts. Examining the influence of various theatrical traditions on film adaptations of William Shakespeare’s *Macbeth*, Anne Hung argues that Akira Kurosawa’s *Throne of Blood* and Justin Kurzel’s *Macbeth* draw on traditions of Noh theatre and melodrama, respectively. Hung uses these two adaptations as case studies for “how film adaptations can give new meaning to their source texts by putting them in dialogue with other theatrical traditions” (Hung 54). Lucas Simpson compares the conceptions of metaphor in a range of John Milton’s and Thomas Hobbes’s writings to show their distinct philosophies of language. Simpson argues that “Milton’s position on poetry within his philosophy of language offers a republican alternative to the Hobbesian political thesis given the condition of humanity after the Fall” (Simpson 63).

Shifting away from the early modern period, the following three essays analyze Victorian texts. Alessandra Azouri examines Elizabeth Barrett Browning’s *The Seraphim, and Other Poems* alongside an early modern literary antecedent, Aemilia Lanyer’s *Salve Deus Rex Judaeorum*, to show how these two authors “rework the male-centric devotional poetic mode in order to destabilize the social restrictions and biases placed upon women within the genre” (Azouri 76). Azouri explains how Browning and Lanyer subvert the male domination of devotional poetry by pairing emotion and reason to establish women’s authority over devotional texts. Teresa D.L. Sammut reads Dante Gabriel Ros-

setti's "Jenny" and Christina Rossetti's "Goblin Market" as critiques of archetypes of Victorian femininity within their respective texts and different Christian frameworks. These different Christian frameworks—Art-Catholicism for "Jenny" and Tractarianism for "Goblin Market"—as Sammut argues, rework contemporary feminine typology. Moving from poetry to prose, our next essay from Ellie Gilchrist examines the representation of domestic decor, from wallpaper to carpeting, in Ella Hepworth Dixon's *The Story of a Modern Woman*, comparing Dixon's novel to Charlotte Perkins Gilman's short story "The Yellow Wallpaper." Gilchrist posits that these decorated domestic spaces metaphorically critique the oppressive confines of Victorian gender norms.

Our last two essays move into the twentieth and twenty-first centuries, analyzing symbolism and female archetypes, respectively. Christopher Horne's essay compares Edward Thomas's and W.B. Yeats's nature poems and their affective symbolism. Horne argues that Thomas's poetry adapts Yeatsian symbolism to make sense of the psychological realities of war in the wake of WWI, and in doing so, Thomas "accommodate[s] both spiritual absence and human loss, resolving the antimony of transcendent vision and traumatic experience" (Horne 106). Ariane Lecompte analyzes tropes of femininity in Jennifer Egan's *A Visit from the Goon Squad* alongside other mythological and pop-cultural representations of women, such as the manic pixie dream girl. As Lecompte argues, Egan deconstructs these prevalent misogynist tropes to critique "the cultural phenomenon of compartmentalizing female characters ... [in] popular character tropes that undermine the complexity of their experiences as women" (Lecompte 114).

All of the articles in this issue link their texts to a larger literary tradition, exemplifying the diversity of literary critical contributions to the journal. While you read the essays in this tenth issue, we invite you to consider intertextuality not only within and between these articles but also in relation to the larger tradition of literary criticism in *The Albatross*.