

Lord Byron and Discourses of Otherness Scotland, Italy, and Femininity Gioia Angeletti

**Perspectives: Scottish Studies of the long Eighteenth Century**  
*Series Editor: Andrew Hook*

The long eighteenth century in Scotland is increasingly recognized as a period of outstanding cultural achievement. In these years both the Scottish Enlightenment and Scottish Romanticism made lasting contributions to Western intellectual and cultural life. This series is designed to further our understanding of this crucial era in a range of ways: by reprinting less familiar but important works by writers in the period itself; by producing new editions of key out-of-print books by modern scholars; and by publishing new research and criticism by contemporary scholars.

*Multiple forms and discourses of otherness emerge in Byron's life and writing. This book focuses on three of them – Scotland, Italy, and femininity – and on how these discourses cannot be understood outside the poet's own mobility of character and multifaceted personality. In particular, this book studies Byron's complex relationship with Italian otherness – place, culture, and people (mainly female) – and his wavering position vis-à-vis the English and Scottish Self. In Byron's life and works Scotland and Scottish literature shift from the position of the Self to that of the Other depending on where the poet locates himself in relation to his homeland. From 1816 to 1823, Byron established a complex relationship with Italian otherness: Italy is the Other opposed to the English Self, but it may also figure as a set of images onto which Byron projects his own anxiety concerning England. Byron's Italian women are the feminine Other outside his Self that he would like to assimilate. As another constant discourse of otherness in Byron's life and works, femininity is strictly connected with his sexual politics and libertarian ideology. Yet the book also shows how Byron himself can become the object of otherness through different forms of 'translation': Caroline Lamb's parodic rewriting of Don Juan; and Andrea Maffei's Italian translations.*

Gioia Angeletti is a graduate of Bologna and Glasgow universities. She is a lecturer in English literature at the University of Parma. Her publications include: as author, *Eccentric Scotland: Three Victorian Poets. James Thomson ("B. V."), John Davidson and James Young Geddes* (2004), and *Teorie target oriented della traduzione poetica: trans-creazione e riscrittura dell'alterità* (2004); as editor, *Emancipation, Liberation, and Freedom: Romantic Drama and Theatre in Britain, 1760-1830* (2010), and, with Valentina Poggi, a volume on the Scottish playwright Joan Ure (2010). She is presently working on an edition of plays by the Scottish dramatist Archibald MacLaren.

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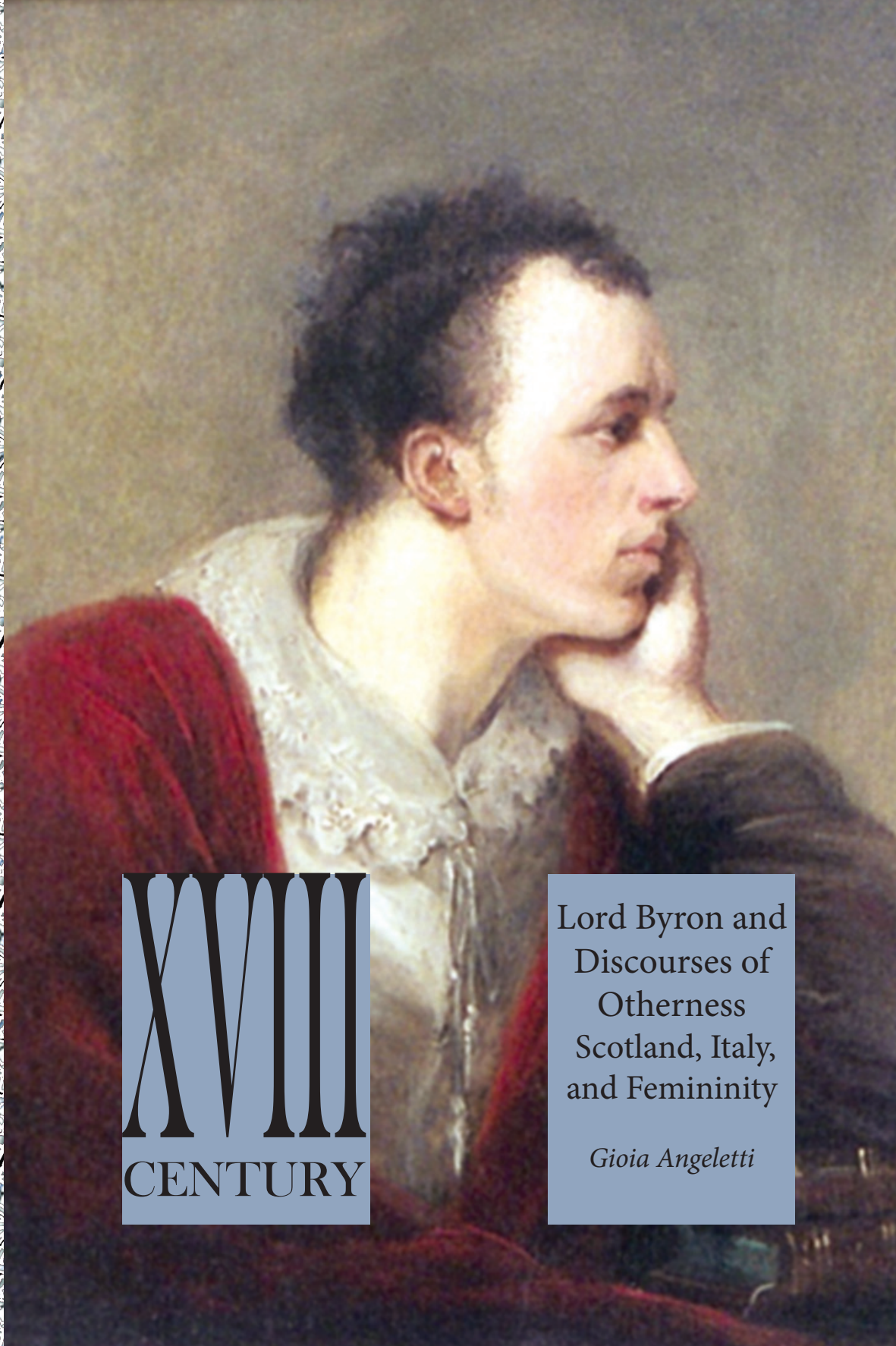
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