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HEIDELBERGER  
GRADUIERTENSCHULE  
FÜR GEISTES- UND  
SOZIALWISSENSCHAFTEN



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### **“Old English in Contemporary Literature”**

The aim of this study is to explore the correlation between early medieval England and the contemporary writers, by quantifying and defining how the ‘new’ compositions relate to the ‘old’ ones: why are contemporary artists returning to past ideals and historical languages? The research will also explore the dichotomy academic/writer, and to which extent one influences the other and vice versa: does a writer *need* scholarly expertise in order to create a perfectly coherent ‘new-old’ work of art, or does the academic point of view limit the writer’s imagination? Lastly, it is my intention to investigate whether a ‘new’ Old English canon is a possibility: what is a canon, how it is established, and is a ‘new’ Old English canon needed?

Old English is by now an integral part of contemporary literature, and yet there are no comprehensive studies regarding the extent and significance of its influence. The incredible amount of contemporary works related to Old English and Anglo-Saxon England is so significant that it gives my project a great starting point. This research will enable academics, writers, but also Old English enthusiasts, to have an insight into this ‘new-old’ trend, but will also provide a better understanding of why it is happening. Moreover, my study concerning the influence of academia in the creative process could help future writers, who are interested in dealing with Old English. Lastly, it is my hope that my suggestion regarding a ‘new’ Old English canon opens a debate and creates the basis for further research into the matter. This project will also be able to show the relevance and importance of Old English, and, perhaps, could lead to a re-evaluation of the position of Old English in the university syllabus.

**Keywords:** medieval studies, old English, canonicity, academia, creative writers, ‘new-old’ literature, contemporary writers, poetry, Anglo-Saxon England.