

Ioana Zirra

University of Bucharest

***GENRES AND HISTORICAL FORMS OF THE LITERARY
IMAGINATION TODAY:
A PHILOSOPHY OF LITERATURE APPROACH***

Keywords: *the experimental generic repertoire; objective correlative; mise en abîme; dramatization; dramatic monologue; historicity; retro-modernity.*

Abstract: *The article looks at the generic repertoire of the experimental oeuvre of the moderns through T. S. Eliot's theory and practice of banning emotion, creating objective correlatives but foregrounding a masked voice. The role of the masked voice in the architecture of The Love Song of J. Alfred Prufrock and The Waste Land is to both concentrate and conceal emotion. We start from here to explore the presuppositions of T.S. Eliot's voice dramatization and argue that the lyrical fourth part of The Waste Land is in fact self-reflexive in so far as it has a mise en abîme function and is the overall poem's objective correlative. After assimilating these two key terms for defining the generic repertoire of the 20th century experimental literary form, we cast a look at the past and the future of the experimental idiosyncratic texts. Following the path that leads from the dramatic and fictional mask to what Freudians call dramatization and literary critics have always known as irony, we note that in the background/foreground play of the speaking voice there are unexpected continuities and correspondences within and among the modern traditions. First there is continuity between the most experimental texts/artifacts of English high modernism (called monads by Northrop Frye) and the 19th century dramatic monologue. Next, the English-speaking reverence for the objective correlative in poetry corresponds to the French love of the mise en abîme technique. Because we find quite normal the continuation and increase in post-modernism of the self-reflexive strategies of literary expression and of the need to speak through masks, we extend the observations of the continuities/correspondences noted to make a wider scope proposal. We suggest that in the specific sector of aesthetics retro-modernity can replace the more general historical or typological terms that place late, later and post- in front of modernity, to create distinctions that maybe exaggerate the historicity of the modern aesthetic mind and practices.*

Introduction

The purpose of this paper about the genre of the modern literary text is to review the presuppositions of the high modernist concrete universal and to examine the historicity of the new. It traces back the experimental discourse of 20th century British literature to a 19th century context. In this, we place in perspective T. S. Eliot's critical statements, meant at the time when they were written to isolate and theorize the conditions of the new. In now indicating the continuities of the new and the old as they can be perceived from a later perspective we focus upon the historicity of the new.

We also focus on the connection between T.S. Eliot's theory about the objective correlative as a principle of modernist writing and his own perspectivist practice of speaking through a mask, both in the early, miniature poem, *The Love Song of J. Alfred Prufrock* and in the monumental *Waste Land*, to invoke just these two titles of his entire unique work. The practice of speaking through a mask is inherited from the 19th century dramatic monologue, which in the hands of T.S. Eliot turns into a mainstream poetic form. Although it is gratifying to see how this practice and its outcome illustrate Eliot's own theoretical stipulation about the relationship between tradition and the individual talent, we thought there was a slight contradiction between, on the one hand, denying emotion when establishing the objective correlative as a desideratum for the radically new poetic expression and, on the other hand, resorting to the perspective of the speaking voice in order to secure the success of poetic communication. As will be seen below, the clue for solving this contradiction is to be found in the relationship between the foregrounded voice and the cultural background or context that are fictionally and ironically presented by the mask on stage in a dramatic monologue. The mask is a dramatized voice, which we can understand nowadays to be dramatized in the Freudian and Jungian sense of these two 20th century systems that analysed the self in depth.

As noticed in T.S. Eliot's work, voice is a key component of the generic repertoire in the experimental modern work. The speaking voice gives the special touch of a person's most recondite thoughts and free associations, whether it be in the stream of consciousness fiction, or in poetry, in the dramatic monologue. Because unless we perceive the contour of the speaker's mind and construe the context that situates (the) speech whose associations we witness directly, dramatically, in performance, there is no chance to attain objectivity and to place in a coherent context the series of free associations which make up the collage of perceptions, thoughts and images that are being voiced. The recourse to the voice creates a frame of objectivity because it correlates the emotive-associative disparate thoughts and the collage of contexts in *Prufrock*. In *The Waste Land* we are given access to the overall context, i.e., the panorama of modern decay, after we trace back the similar accents of the voices heard in succession and we begin to order what is similar in the polyphony of themes. We have to fall back upon the context or circumstances of the speeches that we hear in order to see the coherence of the whole. The compelling power and monumentality of *The Waste Land* ended up by

establishing the perspectivist objectivity of all the intervening voices directed by T.S. Eliot so masterfully, from the stage wings, in order to create an aesthetic radiograph of civilization and its discontents. We realized that what T.S. Eliot was saying about Robert Browning in the essay about the three voices of poetry applied to himself, too (Eliot, 77). Eliot was there complaining about hearing Robert Browning's own voice delivering a lesson in the background of his lines purported to be dramatic and spoken on a stage. Consequently we further assimilated the dramatic paradigm which governs *The Waste Land* to Eliot's own second voice in poetry, and to the 19th century species of the dramatic monologue and its generic repertoire. Instead of this threatening the high-modernist aesthetic sublime encountered in *The Waste Land* as the prototype of high-modernist novelty, it enabled us to recognize in the fourth part of the poem, ("Death by Water"), yet another emblematic feature from the generic repertoire of the radically modern literary text. In formalist terms, in the last but one moment of the great sequence, we encountered the heart of the poem's meaning or the key. In the purely lyrical texture of "Death by Water" was hidden the objective correlative, or formula of the entire poem's emotion. Besides assimilating the objective correlative to the *mise en abîme* technique, as one of its species, and subsuming both of these to the experimentally modern literary discourse genre as to a node, we wish to glance at the genetic presuppositions of dramatization in the dramatic monologue. We will subject to the Freudian test of faith this dramatization in order to understand the literary consequences of interrogating a 19th century species of poetry with the instruments of the 20th century.

Towards a Modern Poetics of the Mask

To explore the relationship between text and context in the co-text of the speaking voice we can move within the scope of the lexical family terms "drama/dramatic/dramatization" and invoke the typological and historical relay that connects the dramatic genre to dramatization. It is the mask that mediates the relationship between the dramatic literary genres and dramatization in so far as it introduces another than the lyrical kind of indirection, fictionality and irony into poetry. In the mask there is a voice of the other actuating the speaking self from behind. In so far as it dramatizes the self, the mask brings on stage fictionality and irony, in the foreground of the text. The mask's doubling of the voice is responsible for residually communicating the context latent in the foreground of the text's fiction by dramatization and overdetermination, as two key (psycho-) analytical terms that describe the winding path followed by thoughts on their way from the private matrix to the public expressiveness. This causes the poetry to be public and dramatic before being lyrical, because it handles the world in another kind of indirection than the secretive, lyrical one. By contrast to lyrical poetry, dramatization drags the private by force into the public eye and at the same time pushes the private into the background sphere. But since otherness cannot be silenced, this introduces a hermeneutic reading-rule into the generic repertoire of poetry and forces the reader to listen to both the voice in the foreground and to the burden of the background or

context. This causes poetry to be more public than intended by a private voice and it becomes an instrument for scrutinizing the background that the voice is latently voicing. By lyrical standards, in such ironical dramatization there is incomplete fictionalization which puts the witnesses off the fiction staged by the mask through which they are addressed. Such residual voicing of the context in the speaker's co-text places this kind of second-order poetry in its relationship with the poetry of the first-order¹ under the sign of overdetermination. The resulting case of dramatization / overdetermination requires an effort of lens-adaptation on the part of the reader, in a hermeneutic game of indirection that, if played successfully, allows the reader to be in two worlds at once. In the dramatic monologue, characteristically, the reader is required both to identify with the speaker in the foreground and to look beyond in order to understand the context that grounds the momentary, dramatic speech (Byron 87). This strategy of reading the dramatic monologue paves the way for a self-reflexive, analytical reading that calls attention to the clash between the lyrical, the fictional and the epic components of the literary universe. In reading dramatic monologues our attention is focused initially on the voice as a lyrical factor, centered on the self (and identity) which appear dramatically on the fictional stage but reveals the overdetermination of the self in the epic mask prompted by some public account of the world, wider than the identity of the self can control. The confrontation with the mask educates a lucid reader who can both take in the fictionality of the mask addressing a silent interlocutor in the dramatic monologue and the context, which more often than not exceeds or undermines the speech acts of the illusory self.

It is precisely this lucidity which listens to the silence in the background of the speech performance that is turned to account by the modern, self-reflexive writer, a modern artist who has borrowed from the English tradition of the 19th dramatic monologue. In *Prufrock*, the – secret, introspective – voice deploys both universal and concrete lucidity, and is aware in a single gesture of itself and of the world – in a perspectivist sense. Like in many a great modern artist's work, say in Chekhov's plays or case studies in the fiction, we are not just invited by T.S. Eliot to mourn the loss (or failure to be born) of a successful persona in *Prufrock*, but to cooperate in a game of lucidity. Though some of the truths uttered may be shameful modern truths, of the defeated and of the cowardly, as in *Gerontion* in addition to *Prufrock* this is, nevertheless, a voice that expresses awareness rather than repressing it and makes the hold on the present a matter of artistry. In Freudian terms, we are invited to analyse the voice dramatized, in all the senses of the word. The voice represents itself both preciously and relatively, in random outbursts of energy and judgment that ultimately amount to a coherent point of view. The construction of this point of view is always a pertinent, interesting matter. Just as dandies did in the first age of aestheticist decadence, the point

¹ Speaking about first-order and second-order poetry, calls to mind Donald Davie's categorical denial, in mid twentieth century, of the validity of the lyrical, satirical or the epic, as traditional generic labels (Davie 9) Another 60 years later, here we are, contending today that it becomes necessary to return to the traditional labels for making sense of our age's historicity and its experimental literature.

of view of the mask is a luxurious creation of the writer staging the literary dramatization – and this is what emerges when we realize how carefully and eloquently it has been circumscribed. There is method, as in Hamlet's madness, in the choices of subjects to ramble about in the 20th century dramatic monologues, just as there had been in the dramatic monologues of the 19th century.

As explicitly stated in *Gerontion*, there is “a concitation of devils” and a show put on in *The Waste Land*, where we hear the myriad voices of the present, of 20th century historicity well aware of itself as epigonic. Following the voices and the separate leitmotifs that make up the objective correlative of the entire poem, readers can circumscribe the zone of intellectual and dramatic interest of the whole context in the background. Readers are indirectly communicated the frustrations of the early 20th century sophisticated intellectual when listening to the spectacularly telescoped masks of the past and social agents in the present. In what sterile love is concerned, Cleopatra and Elizabeth (the first) correspond to Belladonna, the Lady of Situations in the Tarot pack of cards handled by the Egyptian-sounding Mme Sosostriis, queen of the lower and sublunar fortune-telling world of London after The First World War; these voices have their male counterparts in the vain heirs of the City Directors or the young man carbuncular who assaults the typist or the man who undoes the lower-class girl's maidenhead on the margate sands. In the upper-class tier are the couple with the hysterically modern woman the counterpart of Lady Godiva, the hysterical woman in confrontation with her mercilessly silent partner or the couple of Lil and her demobbed husband whose story is unravelled in casual conversation in a pub by the gossip who is a natural third party in such unhappy marriages. The fragments of voices pushed in the foreground can only become unified when paying attention to the individual voice or perspective they are dramatizations of. It is a collective, public voice, the voice of 20th century humanity offering a spoken interface with the symptoms of an existential core of persistent conflicts and traumatic events finding their way to the surface. In this connection, it is interesting to notice how, by following up the tradition of the dramatic monologue, English modernism has allowed the public voice aims and the intention of the epic genres to persist far into the experimental modern age and in the experimental literary genres.

By explaining the mechanisms of essentialization (and reduction) of the generic repertoire of drama in the dramatic monologue, it becomes easier to observe dramatization in action in the literary text. This also shows that the modern continues speaking from the present by dressing itself in the masks of the past. The general modern need to speak from behind a mask in romantic, post-romantic and modernist texts alike has prompted the introduction of the term retro-modernity² as a replacement for the series of modernity-words coined with the prefix post-.

² Retro-modernity should be seen as an artist's word, which regards the stylish register of cultural modernity as a province for the artists replete with modernity but handling it with ease, even manneristically, as people conversant with the latest tradition in fashion.

More particularly, however, the speech through a mask fits the high-modernist desire to encrypt rather than express emotion in the ideal literary text. When relegated to the background, the speech through the mask is connected to the topically modern poetics of the experimental literary genre which is self-reflexive and leads to the creation of objective correlatives and *mise-en-abîme* images (images in little of the whole in its relationship with all the kinds of parts it governs). On the other hand, the speech through the mask embeds the text as a whole in a point of view given as a voice and allows the concrete voice to lend its intuitive and cultural accents to the text. This gives it precedence over the context and grounds the novelty or originality desirable for any experimental artifact which craves for uniqueness, as we know from Northrop Frye, who called the anagogical literary modernist text a monad (in the second essay of the *Anatomy of Criticism*) and saw its centrality for what he labelled as the ironic literary mode (in the first essay of the *Anatomy of Criticism*).

In what follows we shall illustrate by reference to the major modernistic text of *The Waste Land* the fact that the device of the voice/mask, the objective correlative and the *mise-en-abîme* belong together in the generic repertoire of the hermeneutic, ironic, self-reflexive, high-modernist and after all retro-modern literary text. All these devices act as foreground/background switches. The voice enables some features to be dramatized or personalized by the choices which can be understood. This acts as a principle of coherence which is more compelling experientially, for the imagination. The formal and experiential factors of the experimental text offer a kind of double set of switches between the secret and the known, the enigmatic and the explicit in the foregrounding game which accompanies the free play of the modern signifiers at the solid surface of the usually ironical texts. It permits describing the interaction of the structuring factors of the work with the surfaces. The tendency of the signifiers to become disseminated on the chaotic surfaces of the modern text is kept in check and oriented subtly, from behind the scene by the objective correlative and by the accents of the voice-frame.

Two Techniques and Two Traditions: the Objective Correlative and the *Mise-en- Abîme* – The Case of T.S. Eliot’s *Waste Land*

By making a parallel between two experimental modern techniques (T.S. Eliot’s objective correlative and André Gide’s *mise-en abîme*), we wish to place in relationship two literary traditions, seen as contexts, that led to modernism ultimately (the French and the English ones); they have in common the way they use a self-reflexive, critical specialty for communicating what is distinctive in their meaning or technique. Both the *mise-en-abîme* and the objective correlatives construct a model in little for the literary whole; they represent self-reflexive inscriptions which clarify the reading rule of a unique literary object; they blow up the local structure (also called texture by Allan Tate) and explain what relationships obtain between the foregrounded structure and the background; they explain or illustrate the relationship with tradition.

The relationship with tradition is, as stipulated by the artists or insiders who have talked about it, for example T.S. Eliot's theory in *Tradition and the Individual Talent* and Malraux or Gide harking back to the *musée imaginaire*.³ The outcome of the modern relationship with the tradition in France and England are comparable in principle with one another, though they have their own respective particularities. The English experimental tradition is empirical and positivistic, the tradition of Bacon's *Novum Organon*, and it is in its terms that T.S. Eliot couched his objective correlative. As a French modern writer, Gide seeks in the medieval tradition of heraldry for constructed artifices as correlatives of the modern pride in creation. Either way, we can identify a self-reflexive core in the experimental *forme moderne*; it is responsible for the communication with/of the work by an embedded dialogue about the work's meaning via a structural summary or set of features in the modern generic repertoire, which indicates that the work is [+ experimental] and offers clues for the discovery of the local, concrete relationships that obtain between the whole and the parts, whether they are regarded objectively (i.e., structurally), or hermeneutically (and they encourage one to move between the foreground and the background, the text and the context).

To illustrate the operation of these three factors' cooperation in the creation of a powerful, radiant, sublime literary whole, which is encountered in the experimental literary work, we can invoke the text of *The Waste Land*. Helped by the definition of the objective correlative offered by Eliot in the essay "Hamlet and Its Problems," by our own previous recognition as an objective correlative of "the pair of ragged claws/ Scuttling across the floors of silent seas," which are distributed to the voice of the agonizing "I" in *The Love Song of J. Alfred Prufrock*, that is a dramatic monologue – we can demonstrate how part IV of *The Waste Land*, titled "Death by Water," represents a self-reflexive emblem or an image in little of the entire poem. In the few lines of this very short, lyrical part we meet again with the poem's previous objective correlatives (names, themes, leitmotifs and rhythms repeated as in the Symbolistes' music) and we see how they are articulated into a summary image, or *mise-en-abîme*. Phlebas – as a prophetic figure that approximates death; death by water, instead of purification; for the water is contaminated by the tragic predicament of a chance and death-ridden world; the wheel of chance, the correlative of the earlier objective symbol of Belladonna, the changing and cheap lady of all situations; death regarded ritually as an ascendent, then descendent, metamorphosis in an eternally recurring movement, as the movement of the wheel of fate; Phoenician, Gentile or Jew, all the ages of man and humanity, all the historicities become articulated in a single image – an overall objective correlative. Close text analysis shows how owing

³ The same rationalistic bent in the English tradition, versus the artistic disposition of the writers in France can be traced in Northrop Frye's versus André Malraux's coinages meant to describe the wide range of artistic choice available for the modern creators. Where André Malraux mentions "*le musée imaginaire*" of the modern artist (Davie 10), Northrop Frye speaks of the encyclopaedic mode in the history of (non-thematic) literature (in the first essay of the *Anatomy of Criticism*, in Frye 56), and of the anagogical phase in the use of symbols which leads to the creation of monads (i.e., self-sufficient masterpieces) (Frye 115-128).

to the constitution in Part IV, "Death by Water", of this emblem of the whole that the objective correlative represents, it becomes possible for the poem to turn its own wheel subsequently and become complete. After this summing up of the relationship between the background and the voices that become themes and names and leitmotifs foregrounded, the poems' meanings can be safely submitted to the climactic, ritual testing. In Part V, "What the Thunder Said," the sum of the poems' meanings can be subjected, just as the child in the Chapel Perilous, to the proof, test, ordeal of deconstruction, when Vienna, Alexandria, Athens, Rome, Paris and London let their war-time towers collapse. At the time of the ultimate, ritual questioning; when the final disintegration of the world is staged, and the cacophonous and apocalyptic chaos is let loose – we need to recall that the *mise-en-abîme* of the poem was in fact a show of voices. The world of the Waste Land can only be tentatively staved off if one recalls that, as in *Gerontion*, which is obviously a dramatic monologue, all is a show put on, the "concitation of the devils".

The general drive of the spiritual exercise represented by Eliot's *Waste Land* becomes clear only when, as in dramatic monologues, the reader is ready to understand the sequence of belief and disbelief that alternate with each other in movement, as in a wheel. The reader of *The Waste Land* (like all the readers of dramatic monologues) must first suspend their disbelief, by identifying with the speaker; then must they suspend (too intense) belief, in a *secundo tempo*. And then again, and again, all over again. One must recall that, as in drama, in the dramatic monologue the identification with the characters in performance is only temporary and situated on a fictional stage. Dramatic monologues are a species of poetry that shake the readers' indifference, their innocence and credulity in order to change and educate them. As such, they are ironically fictional, i.e., satirical, tools. And given the stereoscopic multiplicity of voices in *The Waste Land*, it is obvious that with its component dramatic monologues, "The Waste Land" becomes a mock-heroic poem. But its mock-heroic vein is morbid, rather than comic, for it is based on romantic irony, rather than on a classical kind of irony. It is a Wagnerian operatic show: a grandiose, tragic, self-reflexive operatic show with a multiplicity of modern egocentric themes and no libretto. It can therefore be seen that in "The Waste Land," the missionary component of education in the Victorian age is transposed via T.S. Eliot to the 20th century experimental text and age. Once the radicalism and traditionalism of Eliot's poetry has been made manifest in this way, it is possible to extract from here the backward-looking essence of English retro-modernism. The most radical experiment depends for achieving success upon the transmission of tradition by Eliot as an innovative talent.

We could make the same case further and claim that in post-modernism we have to do with an essentialization (specialization or adaptation by reduction and intensification) of self-reflexivity, which speaks through a dramatized mask that establishes an ironical relationship, mediated through a mask between the present and the past, as in so much historiographical metafiction. In high-modernism, the artistic appropriation of the past in order to give some sense to the chaotic present involved a past foregrounded in the literary *mise-en-abîme*. If this is a constant experimental part of a

timelessly modern generic repertoire characteristic for this historical period in contemporary art, we would like to identify this period with the new term: “retro-modernity”. This term reverses the self-reflexive perception of modernity as driven forward and moving cumulatively in several post-stages – and proposes reflecting upon the backward glance of our cultural practices that are present dramatizations of different traditionally cultural and explicitly experimental contents.

From the Historical Genres to the Historicity of the Modern

In this section, the paper looks at the consequences of expanding the observations made before so as to transform them into general presuppositions of, first the experimental literary monads of high modernism, then, even more generally, into presuppositions of the plethora of ingenious intertexts or adaptations that have become, in literature, the order of the day.

The same return to the tradition – this time the Pre-Raphaelite, or, the more recondite one of the Celtic Twilight – for interpreting the themes of concern for the public life of the present through retrospective models and voices can be traced in W. B. Yeats’ emblems of modernity. In *Leda and the Swan*, *The Second Coming*, or *Lapis Lazuli* it is again as a surprise and by round-about pathways that the public lessons of the modern mind are delivered in Yeats’ poetry, just as in Eliot’s. The same concern can be noticed to shun the direct expression of emotion while also inscribing the mentality of the modern age in very individualistic, surprising, because indirect/idiosyncratic ways. But since such texts carve emblems or fashion objective correlatives that inscribe the mentality of an age in the *aere perennius* of art, they are public texts. They speak the language of the tribe more cryptically but in a highly dialogic intertextual language.

Intertextual dialogism or the interanimation of tradition, to use a Bakhtinian term for irony, is a trend that continues and becomes intensified in postmodernism by adaptations. Adaptations engage with the predecessors in ingenious, talented ways. More particularly, as Julie Sanders shows in her book, appropriations explicitly submit tradition to the political and other concrete themes and preoccupations of the present. As we read in two 2006 Routledge books, Linda Hutcheon’s, *A Theory of Adaptation*, and Julie Sanders’ *Adaptation and Appropriation*, post-modern films, graphic novels and literature thrive on games of telling and presenting and interpretation of prototypical, older texts.

If we review some titles of British post-modernist fiction which uses and abuses the national past (*The French Lieutenant’s Woman*, *Hawksmoor*, *Nights at the Circus*) we can see how they foreground history’s historicity, using older fictional, dramatic or cultural thematic genres in a retro-modern way.

To conclude, it is fair, maybe, to regard the revisiting of so many earlier literary factors as central and characteristic in the contemporary literary age which needs to rename itself, maybe so as to understand itself coherently. It is a general feature of several modern artifacts that they hark back more copiously than it was declared in modernism to the past creative eras. There is a kind of compulsive need in artists to interact with the

past via adaptations of earlier literary moods and modes which enables one to rename the modernist and post-modernist art with a new umbrella term, retro-modern. In the Francophone part of the world, to which Romania used to belong, culturally, before communism made it be very dangerously tilted towards Asian feudalism, the word “retro” is still aesthetically connoted and it has a flavour of fashionably modern dandyism opposing it to the drab utilitarian spirit of Protestant capitalism and the expanding societal modernization. This label precludes the assimilation of aesthetic modernity into the mechanically generalized avant-garde spirit of the variegated and otherwise nondescript, globalized postmodern world. By this renaming plea we bend to the historicist realization of the possibility to theorize differently every few decades the relationship of the modern artifact with the tradition. Originally, the polemical edge of avant-garde art required stressing the aesthetic emancipation from the tradition of the new, experimental literary works. But once the intertextual and revisiting practices and the inter-media, inter-generic adaptations have become the order of the day and remained so, as our lasting fashion (having been in force historically for over one hundred years now), we can no longer create series of words formed with the prefix “post-“, which are moulded exclusively upon the pattern described by the adjective “latest” and “next”; and we feel invited to prefer to what comes later what looks back to the past with the suffix “retro”. This further raises the question of the ways available for theorizing historicity – by either looking forward and stringing several carriages behind the modern engine, or by looking backward – and not in anger – so as to relate, reveal and articulate several modern stabilities.

Works Cited

- Davie, Donald. *Purity of Diction and and Articulate Energy*. London, New York: Penguin Books, 1992. Print.
- Byron, Glennis. *The Dramatic Monologue*. London, New York: Routledge, 2003. Print.
- Eliot, Thomas Stearns. *Selected Essays 1917-1932*. New York: Houghton Mifflin Harcourt; Revised edition, 1950. Print.
- Eliot, Thomas Stearns. *The Complete Poems and Plays.1909-1950*. New York: Harcourt Brace and World, 1952. Print.
- Eliot, Thomas Stearns. *The Three Voices of Poetry*. Cambridge; Cambridge University Press.1954. Print.
- Frye, Northrop. *The Anatomy of Criticism*. London, New York: Penguin, 1990
- Hutcheon, Linda. *A Theory of Adaptation*. New York, London: Routledge, Taylor and Francis Group, 2006. E-book.
- Sanders, Julie. *Adaptation and Appropriation*. New York, London: Routledge, Taylor and Francis Group, 2006. E-book.