from

A Bibliography of Literary Theory, Criticism and Philology

<http://bit.ly/abibliog>

by José Ángel García Landa

(University of Zaragoza, Spain)

# Aesthetic Criticism in English, 1950s-2000s: Other critics (A-G)

Abbas, M. A., and Tak-Wai Wong, eds. *Literary Theory Today.* Hong Kong: Hong Kong UP, 1981.

Ackerman, Alan, and Martin Puchner, eds. *Against Theatre: Creative Destructions on the Modernist Stage.* Houndmills: Palgrave Macmillan, 2006.

Ackiss, David L. (Missouri Southern State College). "Jane Austen's *Pride and Prejudice,* Volume I, Chapter 8: a Close Reading." *Solon City Schools.*

<http://www.solonschools.org/accounts/LFitch/182013102150_MicrosoftWord-Ch8CloseReading.pdf>

2014

Adler, Thomas P. "Tennessee Williams's 'Personal Lyricism': Toward an Androgynous Form." In *Realism and the American Dramatic Tradition*. Ed. William W. Demastes. Tuscaloosa: U of Alabama P, 1996. 172-88.

Affron, Charles. *Cinema and Sentiment.* Chicago: U of Chicago P, 1982.

Affron, Charles, Mirella Jona Affron and Robert Lyons, series eds. (Depth of Field). New Brunswick (NJ): Rutgers UP, c. 2000.

Affron, Mirella Jona, Charles Affron and Robert Lyons, series eds. (Depth of Field). New Brunswick (NJ): Rutgers UP, c. 2000.

Ahuja, Chaman. *The Mystique of Tragedy: Exploring East and West.* London: Sangam, 1998.

Aiken, Frederick, "Shakespeare on the Screen." *Screen Education* 21 (1963): 33-6. (Olivier).

Aizenberg, Edna, ed. *Borges and His Successors: The Borgesian Impact on Literature and the Arts.* Columbia: U of Missouri P, 1990.

Alexander, J. *The Venture of Form in the Novels of Virginia Woolf.* Port Washington (NY): Kennikat Press, 1974.

Alexander, J. H. "Wordsworth." In *The Romantic Period.* Ed. David B. Pirie. Vol. 5 of the *Penguin History of Literature.* Harmondsworth: Penguin, 1994. 151-84.\*

Alexander, Victorian N. "Martin Amis: Between the Influences of Bellow and Nabokov." *Antioch Review* 52.4 (1994): 580-90.

Alfer, Alexa, and Michael J. Noble, eds. *Essays on the Fiction of A. S. Byatt: Imagining the Real.* Westport (CT) and London: Greenwood, 2001.

Alfer, Alexa, and Amy J. Edwards de Campos*. A. S. Byatt: Critical Storytelling.* (Contemporary British Novelists). Manchester: Manchester UP, 2010.

Alfer, Alexa, Celia M. Wallhead, (coord.), Carmen Lara Rallo. "A.S. Byatt and the Polemics of Art." In *At a Time of Crisis: English and American Studies in Spain: Works from the 35th AEDEAN Conference, UAB/Barcelona 14-16 November 2011.* Ed. Sara Martín et al. Barcelona: Departament de Filologia Anglesa i de Germanística, U Autònoma de Barcelona / AEDEAN, 2012. 250-253.\*

<http://www.aedean.org/pdf_atatimecrisis/AtaTimeofCrisis_AEDEAN35_portada.pdf>

2012

Allen, David. "'Going to the Centre': Edward Bond's *The Children." Studies in Theatre and Performance* 27.3 (2007): 115-36.

Allen, Richard. (Open U). "Reading *Frankenstein."* In *The Realist Novel.* Ed. Dennis Walder. London: Routledge / Open U, 1995. 2001. 61-96.\*

\_\_\_\_\_. "New Women in the Theatre." In *Literature and Gender.* Ed. Lizbeth Goodman. London: Routledge / Open U, 1996. 2001. 207-28.\*

Allen, Richard and Harish Trivedi. *Literature and Nation: Britain and India 1800-1990.* London: Routledge / Open U, 2000.

Allen, Richard, and Dennis Walder. "Can Realist Novels Survive?" In *The Realist Novel.* Ed. Dennis Walder. London: Routledge / Open U, 1995. 2001. 191-203.\*

Allen, Richard, Dennis Walder, Stephen Regan, and Pam Morris. "The Novel and Society." In *The Realist Novel.* Ed. Dennis Walder. London: Routledge / Open U, 1995. 2001. 97-134.\*

Allison, John. "Coleridgean Self-Development: Entrapment and Incest in 'The Fall of the House of Ussher'." *South Central Review* 5.1 (1988).

doi: 10.2307/3189432

Allmendinger, Blake. (Associate Professor of English, U of California, LA). *Ten Most Wanted: The New Western Literature.* Routledge, 1998.

Allmendiger, Blake, and Valerie J. Matsumoto, eds. *Over the Edge: Remapping the American West.* Berkeley: U of California P, 1999.\*

Allsopp, Ric. "Performance Writing." *PAJ: A Journal of Performance and Art* 21.1 (1999): 76-80.

Alpers, Paul. "What Is Pastoral?" *Critical Inquiry* 8.3 (Spring 1982).

Alpert, Hollis. *The Dreams and the Dreamers.* New York, 1962. (Film).

\_\_\_\_\_. "Movies Are Better than the Stage." *Saturday Review* 23 July 1955: 5-6, 31-32.

Alpert, Robert David. "Formal Consolations: Parody, Figure, and Modernity in the Work of Vladimir Nabokov." Ph.D. diss. Boston College, 1992.

Alssid, Michael W. "The Perfect Conquest: A Study of Theme, Structure and Characters in Dryden's *The Indian Emperor." Studies in Philology* 59 (1962): 539-59.

\_\_\_\_\_. "The Design of Dryden's *Aureng-Zebe." Journal of English and Germanic Philology* 64 (1965): 452-69.

Altieri, Joanne. "Romance in *Henry V."* *Studies in English Literature 1500-1900* 21.2 (Spring 1981): 223-40.

Alvarez, A. See English authors.

Ammann, Daniel. *David Lodge and the Art-and-Reality Novel.* Heidelberg: Carl Winter, 1991.

Anderegg, Michael A. "Shakespeare on Film in the Classroom." *Literature/Film Quarterly* 4.2 (1976): 165-75.

\_\_\_\_\_. *Orson Welles, Shakespeare and Popular Culture.* New York: Columbia UP, 1999.

\_\_\_\_\_. "Welles/Shakespeare/Film: An Overview." In *Film Adaptation.* Ed. James Naremore. New Brunswick (NJ): Rutgers UP, 2000. 154-71.\*

\_\_\_\_\_. "James Dean Meets the Pirate's Daughter: Passion and Parody in *William Shakespeare's Romeo + Juliet* and *Shakespeare in Love."* In *Shakespeare the Movie II: Popularizing the Plays on Film, TV, Video, and DVD.* Ed. Richard Burt and Lynda E. Boose. New York and London: Routledge, 2003. 56-71.\*

Anderson, Elliott (Northwestern U), and David Hayman, eds. *TriQuarterly* 38 (Winter 1977).

\_\_\_\_\_, eds. *In the Wake of the Wake.* Madison: U of Wisconsin P, 1978.\*

Anderson, Mark M. (Columbia U). *Kafka's Clothes: Ornament and Aestheticism in the Habsburg* Fin de Siècle. Oxford: Clarendon Press, 1994.

Anderson, Michael. *Anger and Detachment: A Study of Arden, Osborne and Pinter.* London: Pitman, 1976.

Anderson, Terry P. "A Formal Analysis of the Theme of Art in Nabokov's Russian Novels." Ph.D. diss. McGill U, 1974.

Andrews, Lew. (U of Hawaii, Manoa). *Story and Space in Renaissance Art: The Rebirth of Continuous Narrative.* Cambridge: Cambridge UP, 1995.

Andrews, Christopher. *"Richard III* on Film: The Subversion of the Viewer." *Literature/Film Quarterly* 28.2 (2000): 82-94.

Anson, Chris M. "Distant Voices: Teaching Writing in a Culture of Technology." *College English* 61.3 (January 1999):261-280.

Antin, David. See English authors.

Appel, Alfred, Jr. "*Lolita:* The Springboard of Parody." *Wisconsin Studies in Contemporary Literature* 8 (1967).

\_\_\_\_\_. *"Lolita:* The Springboard of Parody." In *Nabokov: The Man and the Work.* Ed. L. S. Dembo. Madison: U of Wisconsin P, 1967. 106-43.

\_\_\_\_\_. "Nabokov's Puppet Show." *New Republic* Jan. 14 and 21 (1967).

\_\_\_\_\_. "The Art of Nabokov's Artifice." *University of Denver Quaterly* 3 (Summer 1968): 25-37.

\_\_\_\_\_. "An Interview with Vladimir Nabokov." *Wisconsin Studies in Contemporary Literature* 7.2 (Spring 1967): 127-52.

\_\_\_\_\_. *"Ada* Described." *Tri-Quarterly* 17 (1970): 160-86. Rpt. in *Nabokov.* Ed. Appel and Newman. New York: Simon and Schuster. 160-86.

\_\_\_\_\_. *"Ada* Described." In *Nabokov.* Ed. Appel and Newman. 160-86.

\_\_\_\_\_. "Backgrounds of *Lolita*." *TriQuaterly*. 17 (1970): 17-40.

\_\_\_\_\_. "Backgrounds of *Lolita."* In *Nabokov: Criticism, Reminiscences, Translations and Tributes.* Ed. Alfred Appel, Jr., and Charles Newman. New York: Simon and Schuster, 1970. 17-40.

\_\_\_\_\_. Introduction to *The Annotated Lolita.* By Vladimir Nabokov. New York: McGraw-Hill, 1970. ix-lxxvi.

\_\_\_\_\_. "Conversations with Nabokov." *Novel* (Spring 1971): 209-22. Rpt. in Nabokov, *Strong Opinions.* Random House-Vintage International, 1990.159-76.

\_\_\_\_\_. "The Road to *Lolita."* In Appel, *Nabokov's Dark Cinema.* New York: Oxford UP, 1974. 61-86.

\_\_\_\_\_. *Nabokov's Dark Cinema.* New York: Oxford UP, 1974.

\_\_\_\_\_. "Memories of Nabokov." *TLS*  7 Oct. 1977: 1138-42. Rpt. as "Remembering Nabokov." In Quennell, *Vladimir Nabokov: A Tribute*. 1980. 11-3.

\_\_\_\_\_. "Nabokov: A Portrait." *Atlantic* (Sept. 1971). Rpt. in *Nabokov's Fifth Arc: Nabokov and Others on his Life's Work.* Ed. J. E. Rivers and Charles Nicol. Austin: U of Texas P, 1982. 3-21.

\_\_\_\_\_. "Nabokov: A Portrait." In *Nabokov's Fifth Arc: Nabokov and Others on His Life's Work.* Ed. J. E. Rivers and Charles Nicol.Austin: U of Texas P, 1982. 3-21.\*

\_\_\_\_\_, ed. *The Annotated Lolita.* New York: McGraw-Hill, 1970.

\_\_\_\_\_, ed. *The Annotated Lolita.* Harmondsworth: Penguin, 1995.\*

Appel, Alfred, Jr., and Charles Newman, eds. *Triquarterly* 17 (Nabokov Special Issue; Northwestern Univeristy, Winter 1970). Rpt. as *Nabokov: Criticism, Reminiscences, Translations, and Tributes.* Evanston [Ill.] Northwestern University Press; New York: Simon and Schuster, 1970.

Appel, Alfred, Jr., and Simon Karlinsky, eds. *The Bitter Air of Exile: Russian Writers in the West 1922-1972.* 1973. Rev. ed. Berkeley: U of California P, 1977.

Appleyard, J. A. *Coleridge's Philosophy of Literature: The Development of a Concept of Poetry 1791-1819.* London: Oxford UP, 1965.

\_\_\_\_\_. "Coleridge and Criticism: Critical Theory." In *S. T. Coleridge.* Ed. R. L. Brett. London: G. Bell, 1971.

Ara Martínez, Cristina. "Comic Irony in *City Lights."* TFG Grado de Estudios Ingleses, dir. Celestino Deleyto Alcalá. Universidad de Zaragoza, Facultad de Filosofía y Letras, 2018.\*

Armstrong, Charles (U of Bergen). *Romantic Organicism.* Oxford: Oxford UP, 2003.

Armstrong, Philip. (U of Canterbury, NZ). "Spheres of Influence: Cartography and the Gaze in Shakespearean Tragedy and History." *Shakespeare Studies* 23 (1995): 39-70.

\_\_\_\_\_. "Spheres of Influence: Cartography and the Gaze in Shakespearean Tragedy and History." In *Shakespeare and History.* Ed. Stephen Orgel and Sean Keilen. New York and London: Garland, 1999. 119-50.\*

\_\_\_\_\_. *Shakespeare's Visual Regime.* Houndmills: Macmillan, 2000.

Argyros, Alexander J. *A Blessed Rage for Order: Deconstruction, Evolution, and Chaos.* Ann Arbor: U of Michigan P, 1991.

Argyros, Alexander and Jerry Aline Flieger. "Hartman's Contagious Orbit: Reassesing Aesthetic Criticism." *Diacritics* 17.1 (Spring 1987).

Armstrong, Raymond. (U of Ulster). *Kafka and Pinter: Shadow-Boxing.* Basingstoke: Macmillan, 1997.

Asals, Frederick. "The Double." In *Modern Critical Views: Flannery O'Connor.* Ed. Harold Bloom. New York: Chelsea House, 1986. 93-109.

Asch, S. E. "The Metaphor: A Psychological Inquiry." In *Person, Perception and Interpersonal Behavior.* Ed. Tagiori and Petrullo. Stanford: Stanford UP, 1958.

\_\_\_\_\_. *Metaphor: A Psychological Inquiry.* Berkeley: U of California P, 1962.

Ashbery, John. See English authors.

Ashton, Rosemary, ed. *Middlemarch.* By George Eliot. London: Penguin, 1994.

Axelrod, Mark. "Alasdair Gray: An Introduction, of Sorts." *The Review of Contemporary Fiction* 15.2 (1995): 103-5.

\_\_\_\_\_. "An Epistolary Interview, Mostly with Alasdair Gray." *The Review of Contemporary Fiction* 15.2 (1995): 106-15.

Ayers, Steve. "The Life and Poetry of Gerard Manley Hopkins- Mr. Steve Ayers." (Authenticum Lecture Series). *YouTube (Authenticum Lectures)* 18 Feb. 2016.\*

<https://youtu.be/E32QgpEDEYo>

2019

Babby, Ellen R. "Alexandre Chenevert: Prisoner of Language." *Modern Language Studies* 12.1 (Winter 1982).

Baig, Mahkrukh. "A Comparative Analysis of Ezra Pound's 'In a Station of the Metro' and T. S. Eliot's 'The Love Song of J. Alfred Prufrock'" *Journal of Arts and Humanities*  1 (2012): 108-11.

Baker, Daniel. "Exploring the Fantastic: New Critical Frameworks in an Evolving Genre." Ph.D. diss. School of Communication and Creative Arts, Deakin U, 2018.

<http://dro.deakin.edu.au/eserv/DU_300062975/baker-exploringthe-2013A.pdf>

2018

Baker, David Weil. "'Surpris'd with All': Rereading Character in *Much Ado About Nothing."* In *Second Thoughts: A Focus on Rereading.* Ed. David Galef. Detroit: Wayne State UP, 1998. 228-46.\*

Baldwin, Chris, and Tina Bicât. *Devised and Collaborative Theatre: A Practical Guide.* Marlborough: Crowood, 2002.

Baldwin, Neil. *Man Ray.* Paris: Plon, 1988.

Baltcock, Gregory, ed. *La idea como arte: Documentos sobre el arte conceptual.* (Colección Punto y Línea).

Bambrough, Renford. "Literature and Philosophy." In Bambrough, *Wisdom* 274-92.

\_\_\_\_\_, ed. *Wisdom: Twelve Essays.* Totowa (NJ): Rowman, 1974.

Banes, Sally. *Terpsichore in Sneakers: Postmodern Dance.* Middletown (CT): Wesleyan UP, 1986.

\_\_\_\_\_. *Subversive Expectations: Performance Art and Paratheater in New York, 1976-85.* U of Michigan P, 1998.

Banita, Georgiana. "Affect, Kitsch and Transnational Literature: Azar Nafisi's 'Portable Worlds'." In *Semiotic Encounters: Text, Image and Trans-Nation.* Ed. Sarah Säckel et al. Amsterdam and New York: Rodopi, 2009. 87-102.\*

Bannon, Edmond. "Lasciate Speranza, Mr. Prufrock." *Prufrock Unlimited*

<http://www.regis.org/projects/prufrock/essays.html>

2017

Bar, Eugen. "Things are Stories: A Manifesto for a Reflexive Semiotics." *Semiotica* 25 (1979): 3-4.

Barabtarlo, Gennady. (b. Moscow, US citizen; st. U of Moscow, PhD U of Illinois, Associate Professor of Russian, U of Missouri). *"Onus Probandi."* (Nabokov). *Russian Review* 47 (1988): 237-52.

\_\_\_\_\_. *Phantom of Fact: A Guide to Nabokov's* *Pnin.* Ann Arbor: Ardis, 1989.

\_\_\_\_\_. *Aerial View: Essays on Nabokov's Art and Metaphysics.* (American University Studies: Series XXIV, American Literature, 40). New York: Peter Lang, 1993.\*

\_\_\_\_\_. "A Skeleton in Nabokov's Closet." In *A Small Alpine Form: Studies in Nabokov's Short Fiction.* Ed. Charles Nicol and Gennady Barabtarlo. New York: Garland, 1993. 15-23.\* (On "Mest'").

\_\_\_\_\_. "Jack in the Suitcase ('Revenge')." In Barabtarlo, *Aerial View: Essays on Nabokov's Art and Metaphysics.* New York: Peter Lang, 1993. 7-20.\*

\_\_\_\_\_. "The Informing of the Soul (*Invitation to a Beheading)."* In Barabtarlo, *Aerial View: Essays on Nabokov's Art and Metaphysics.* New York: Peter Lang, 1993. 21-38.\*

\_\_\_\_\_. "Grandmother's Charm (*The Enchanter)."* In Barabtarlo, *Aerial View: Essays on Nabokov's Art and Metaphysics.* New York: Peter Lang, 1993. 39-76.\*

\_\_\_\_\_. "Nabokov's Little Tragedies (English Short Stories)." In Barabtarlo, *Aerial View: Essays on Nabokov's Art and Metaphysics.* New York: Peter Lang, 1993. 77-106.\*

\_\_\_\_\_. "Despite Proofreaders (*The Russian Lolita*)." In Barabtarlo, *Aerial View: Essays on Nabokov's Art and Metaphysics.* New York: Peter Lang, 1993. 107-42.\*

\_\_\_\_\_. "A Resolved Discord (*Pnin)."* In Barabtarlo, *Aerial View: Essays on Nabokov's Art and Metaphysics.* New York: Peter Lang, 1993. 143-92.\*

\_\_\_\_\_. "Nabokov's Cryptography (*Entrefilets):* The Main Secret – Beautiful Soup – Four Notes on *Pale Fire* – Shade's Peer in *Ada* – See under *Sebastian* – Scrambled Bacon – *The Defense* *Marginalia* – Terror and Beatitude." *In* Barabtarlo, *Aerial View: Essays on Nabokov's Art and Metaphysics.* New York: Peter Lang, 1993. 193-244.\*

\_\_\_\_\_. "Appendixes: Nabokov's Reliquary Poem – '25 October, 1917': An Autograph – Nabokov and Wilson." In Barabtarlo, *Aerial View: Essays on Nabokov's Art and Metaphysics.* New York: Peter Lang, 1993. 245-84.\*

\_\_\_\_\_. "English Short Stories." In *The Garland Companion to Vladimir Nabokov.* Ed. Vladimir Alexandrov. New York: Garland, 1995. 101-17.\*

\_\_\_\_\_. *"Pnin."* In *The Garland Companion to Vladimir Nabokov.* Ed. Vladimir Alexandrov. New York: Garland, 1995. 599-608.\*

Barabtarlo, Gennady, and Charles Nicol. *A Small Alpine Form: Studies in Nabokov's Short Fiction.* 1993.

Barber, Lester E. "This Rough Magic: Shakespeare on Film." *Literature Film Quarterly* 1.4 (1973): 372-6.

Barbera, Jack. "The Relevance of Stevie Smith's Drawings." *Journal of Modern Literature* 12.2 (1985): 221-36.

Baril, Germaine. "From Characters to Discrete Events: The Evolving Concept of Dramatis Personae in Beckett's Radio Plays." *Review of Contemporary Fiction* 7.2 (Summer 1987): 112-19.\*

\_\_\_\_\_. "From Characters to Discrete Events: The Evolving Concept of Dramatis Personae in Beckett's Radio Plays." In *The Critical Response to Samuel Beckett.* Ed. Cathleen Culotta Andonian. Westport (CT): Greenwood Press, 1998. 211-19.\*

Barkan, Leonard. "'Living Sculptures': Ovid, Michelangelo, and *The Winter's Tale." English Literary History* 48 (1981): 639-67. (Johns Hopkins UP).

\_\_\_\_\_. "'Living Sculptures': Ovid, Michelangelo, and *The Winter's Tale."* In *Shakespeare and the Arts.* Ed. Stephen Orgel and Sean Keilen. (Shakespeare: The Critical Complex, 1). New York and London: Garland, 1999. 137-66.\*

\_\_\_\_\_. "What Did Shakespeare Read?" In *The Cambridge Companion to Shakespeare.* Ed. Margreta De Grazia and Stanley Wells. Cambridge: Cambridge UP, 2001. 31-48.\*

Barnett, David. "When Is a Play Not a Drama? Two Examples of Postdramatic Theatre Texts." *New Theatre Quarterly* 24.1 (2008): 14-23.

Barnett, Louise K. *Swift's Poetic Worlds.* Newark: U of Delaware P, 1981.

Barone, Rosangela. "On the Route of a Walking Shadow: Samuel Beckett's *Come and Go." Etudes Irlandaises* 10 (Dec. 1985): 117-28. In *The Critical Response to Samuel Beckett.* Ed. Cathleen Culotta Andonian. Westport (CT): Greenwood Press, 1998. 262-73.\*

Barrett, Charlotte. "Gothic Elements in *The Strange Case of Dr Jekyll and Mr Hyde."* *Great Writers Inspire*.\*

<http://writersinspire.org/content/gothic-elements-strange-case-dr-jekyll-mr-hyde>

2016

Barth, John. See English authors.

Barth, Robert. *The Symbolic Imagination.* Princeton: Princeton UP, 1977.

Barwarshi, Anis S., and Mary-Jo Reiff. *Genre: An Introduction to History, Theory, Research, and Pedagogy.* Glossary and bibliog. by Melanie Kill. West Lafayette: Parlor Press and The WAC Clearinghouse, 2010.

Bas, Georges. "A Glossary of Terms Used in Bondian Theatre." In *Edward Bond and the Dramatic Child.* Ed. David Davis. Staffordshire: Trentham Books, 2005. 201-20.

Basler, R. P. See Myth Criticism.

Bateman, Chris. "Prop Perspective and the Aesthetics of Play." In *How to Make Believe: The Fictional Truths of the Representational Arts.* Ed. J. Alexander Bareis Bareis and Lene Nordrum. Berlin and Boston: De Gruyter, 2015. 335-52.\*

Bath, Michael. (U of Strathclyde). *Speaking Pictures: English Emblem Books and Renaissance Culture.* London and New York: Longman, 1994.

Bath, Michael, and Tom Furniss. *Reading Poetry: An Introduction.* Hemel Hempstead: Prentice Hall Europe, 1996.\*

Baugh, Christopher. (Professor in the School of Performance and Cultural Industries, U of Leeds). *Theatre, Performance and Technology.* Basingstoke: Palgrave Macmillan, 2005.

\_\_\_\_\_. "3. Scenography and Technology." In *The Cambridge Companion to British Theatre, 1730-1830.* Ed. Jane Moody and Daniel O'Quinn. Cambridge: Cambridge UP, 2007. 43-56.\*

Beach, Christopher. "'Who Else Has Lived Trough Purgatory?' Ezra Pound and Robert Lowell." *Papers on Language and Literature* 27.1 (Winter 1991): 51-83.\*

\_\_\_\_\_, ed. *Artifice and Indeterminacy: An Anthology of New Poetics.* U of Alabama P, dist. Eurospan, 1998.

Beacham, Walton. "Short Fiction: Toward a Definition." In Vol I of *Critical Survey of Short Fiction*. Ed. Frank N. Magill. Englewood Cliffs (NJ), 1981. Vol. 1.

\_\_\_\_\_. "Short Fiction: Towards a Definition." In *Critical Survey of Short Fiction*. Ed. Frank Magill. London: Methuen, 1981. 1-17.

Beaton, Roderick. "From Mythos to Logos: The Poetics of George Seferis." *Journal of Modern Greek Studies* 5.2 (October 1987).

Beatty, Bernard. "Two Kinds of Clothing: *Sartor Resartus* and *Great Expectations."* In *Rereading Victorian Fiction.* Ed. Alice Jenkins and Juliet John. Houndmills: Palgrave, 2000. 2002. 44-58.\*

\_\_\_\_\_. "Two Kinds of Clothing: *Sartor Resartus* and *Great Expectations."* In *Rereading Victorian Fiction.* Ed. Alice Jenkins and Juliet John. Houndmills: Palgrave, 2000. 2002. 44-58.\*

Bedggood, Daniel. "10. Kazuo Ishiguro: Alternate Histories." In *The Contemporary British Novel since 2000.* Ed. James Acheson. Edinburgh: Edinburgh UP, 2017.

Begnal, Michael H. "Fiction, Biography, History: Nabokov's *The Gift." Journal of Narrative Technique* 10.2 (1980): 138-43.

Behrens, R. R. "Making History: The Art of Mock-Documentation." *North American Review* (March 1982): 37-40.

Behrndt, Synne, and Cathy Turner. *Dramaturgy and Performance.* Basingstoke: Palgrave Macmillan, 2007.

Bel-Villada, Gene H. (Williams College). *Borges and His Fiction: A Guide to His Mind and Art.* Chapel Hill: U of North Carolina P, 1981.

\_\_\_\_\_, ed. *Gabriel García Márquez's One Hundred Years of Solitude: A Casebook.* (Casebooks in Criticism). New York: Oxford UP, 2002.

Bell, David F. *Circumstances: Chance in the Literary Text.* Lincoln: U of Nebraska P, 1993.

Bell, William. "Not Altogether a Tomb—Julian Barnes: *Flaubert's Parrot*." In *Imitating Art: Essays in Biography*. Ed. David Ellis. London: Pluto Press, 1993. 149-173.

Bellow, Saul. See English authors.

Belton, John. "Technology and Aesthetics of Film Sound." In *Film Sound: Theory and Practice.* Ed. Elisabeth Weis and John Belton. New York: Columbia UP, 1985.

\_\_\_\_\_. "Technology and Aesthetics of Film Sound." 1985. In *Film Theory and Criticism: Introductory Readings.* 5th ed. Ed. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999. 376-84.\*

\_\_\_\_\_.*Widescreen Cinema.* Cambridge (MA): Harvard UP, 1992.\*

\_\_\_\_\_, ed. Weis, Ellisabeth, and John Belton, eds. *Film Sound: Theory and Practice.* New York: Columbia UP, 1985.

Ben-Zvi, Linda. (Colorado State U). "Phonetic Structure in Beckett: From Mag to Gnaw." In *Beckett Translating / Translating Beckett.* Ed. Alan Warren Friedman, Charles Rossman, and Dina Sherzer.University Park: Pennsylvania State UP, 1987. 155-64.

\_\_\_\_\_. "O'Neill and Absurdity." In *Around the Absurd.* Ed. Enoch Brater and Ruby Cohn*.* Ann Arbor: U of Michigan P, 1990. 33-56.\*

\_\_\_\_\_, ed. *Women in Beckett: Performance and Critical Perspectives* Urbana: University of Illinois P, 1990.

Benston, Alice N. "Portia, the Law, and the Tripartite Structure of *The Merchant of Venice." Shakespeare Quarterly* 30 (1979): 367-85.

\_\_\_\_\_. "Ambiguity, Discontinuity and Overlapping in *Peer Gynt." Modern Drama* 27.2 (June 1984).

Bentley, Paul. (U College of St. Mark and St. John, Plymouth). *The Poetry of Ted Hughes: Language, Illusion and Beyond.* (Studies in 20th Century Literature). Harlow (Essex): Addison Wesley Longman, 1998.\*

Benzinger, James. "Organic Unity: Leibnitz to Coleridge." *Proceedings of the Modern Language Association* 66 (1951): 24-48.

Berelis, Guntis. "Beckett is Alive: Texts to Myself." *Review of Contemporary Fiction* 18.1 (1998): 17-45.\*

Berensmeyer, Ingo. "Twofold Vibration: Samuel Beckett's Laws of Form." *Poetics Today* (Fall 2004): 465-495.

Berger, John. *G.* Harmondsworth: Penguin, 1973.

Berg, Mari-Ann. (School of Education and Communication, Jönköping University, Sweden). Rev. of *Parody.* By Simon Dentith. *Language and Literature* 12.2 (2003): 183-85.\*

Berger, Karol. "Prospero's Art." *Shakespeare Studies* 10 (1977): 211-38.

\_\_\_\_\_. "Prospero's Art." In *Shakespeare and the Interpretive Tradition.* Ed. Stephen Orgel and Sean Keilen. New York: Garland, 1999. 253-82.\*

Berger, Roger A. "Ngu-gi's Comic Vision." *Research in African Literatures* 20.1 (Spring 1989).

Berliner, Todd. (U of North Carolina Wilmington, Dpt. of Film Studies). *Academia (Todd Berliner).\**

<https://uncw.academia.edu/ToddBerliner>

2020

\_\_\_\_\_. "Expect the Expected: Aesthetics of Planting and Playoff." *Narrative* 28.2 (May 2020): 174-99.

<https://dx.doi.org/10.1353/nar.2020.0009>

Online at *Project Muse;* online at *Academia.\**

<https://www.academia.edu/42825801/>

2020

<https://www.academia.edu/84492031/>

2022

Berninger, Mark. "A Crucible of Two Cultures: Timberlake Wertenbarker's *After Darwin* and Science in Recent British Drama." *Gramma/Gramma* 10 (2002): 107-20.\*

Best, D. *The Rationality of Feeling: Understanding the Arts in Education.* 1992.

Bettinghaus, E. P. *Persuasive Communication.* New York: Holt, 1968.

Bettinson, Gary. "Happy Together? Generic Hybridity in *2046* and *In the Mood for Love."* In *Puzzle Films: Complex Storytelling in Contemporary Cinema.* Ed. Warren Buckland. Chichester: Wiley; Malden: Blackwell, 2009. 167-86.\* (Wong Kar-wai).

Bicât, Tony. (UK writer, director, lyricist, co-founder with David Hare of Portable Theatre). *Creative Screenwriting.*

\_\_\_\_\_. *Creative TV Screenwriting.* <http://www.crowood.com>

\_\_\_\_\_. "1. Portable Theatre: 'fine detail, rough theatre': A Personal Memoir." In *The Cambridge Companion to David Hare.* Ed. Richard Boon. Cambridge: Cambridge UP, 2007. 15-30.\*

Bicât, Tina, and Chris Baldwin. *Devised and Collaborative Theatre: A Practical Guide.* Marlborough: Crowood, 2002.

Billingham, Peter. *At the Sharp End: Uncovering the Work of Five Contemporary Dramatists.* London: A&C Black, 2007. (Interviews with British dramatists).

\_\_\_\_\_. "Drama and the Human: Reflections at the Start of a Millennium - Edward Bond in Conversation with Peter Billingham." *PAJ: A Journal of Performance and Art* 87 (2007): 1-14.

\_\_\_\_\_. "24. Shelagh Stephenson." In *The Methuen Drama Guide to Contemporary British Playwrights.* Ed. Martin Middeke et al. London: Bloomsbury-Methuen Drama, 2011. 466-86.\*

Billison, Marcus. "The Memoir: New Perspectives on a Forgotten Genre." *Genre* 10.2 (Summer 1977).

Bingham, Dennis. "Jane Howell's First Tetralogy: Brechtian Break-Out or Just Good Television." In *Shakespeare on Television.* Ed. James C. Bulman and H. R. Coursen, eds. *Shakespeare on Television*. Hanover (New England) and London, 1988. 221-29.

Binkley, T. "On the Truth and Probity of Metaphor." *Journal of Aesthetics and Art Criticism* 22 (1974).

Birkett, Julian. *Word Power: A Guide to Creative Writing.* London: Black.

\_\_\_\_\_, prod. *Angels and Devils: Salman Rushdie's The Satanic Verses.* Exec. Prod. Nigel Williams. BBC, 1988. *YouTube (mitteleuropean)* 21 July 2019.\*

<https://youtu.be/G37nz-kp4UU>

2020

Biro, Yvette. "In the Spiral of Time." *Millennium Film Journal* (Fall/Winter 1984-85): 173-7.

Bishop, T. G. (Case Western Reserve U, Cleveland). *Shakespeare and the Theatre of Wonder.* (Cambridge Studies in Renaissance Literature and Culture 9). Cambridge: Cambridge UP, 1996.

Bitsilli, P. M. "The Revival of Allegory." *TriQuarterly* 17 (1970): 102-19. (Nabokov).

Blake, Andrew. (King Alfred's College, Winchester, UK). *The Music Business.* London: Batsford, 1992?

\_\_\_\_\_. "T. H. White, Arnold Bax, and the Alternative History of Britain." In *Impossibility Fiction.* Ed. Derek Littlewood and Peter Stockwell. Amsterdam: Rodopi, 1996. 25-36.\*

\_\_\_\_\_. "The Construction of a Liberal Response to Drug Use in India." In We, the "Other Victorians": Considering the Heritage of 19th-Century Thought. Ed. Silvia Caporale Bizzini. Alicante: Publicaciones de la Universidad de Alicante, 2003. 53-70.\*

\_\_\_\_\_. *La irresistible ascensión de Harry Potter.* 2002. Trans. E. Hidalgo Tenorio. Madrid: Edaf, 2005.

Blake, P. *The Master Builders: Le Corbusier, Mies van der Rohe, Frank Lloyd Wright.* New York: Norton, 1976.

Bliss, Lee. (U of California, Santa Barbara). From "Defending Fletcher's Shepherds." *Studies in English Literature* (Spring 1983): 297-310. In *The Critical Perspective: Volume 3: Elizabethan-Caroline.* Ed. Harold Bloom. (The Chelsea House Library of Literary Criticism). New York: Chelsea House, 1986. 1277-80.\*

\_\_\_\_\_. "Pastiche, Burlesque, Tragicomedy." In *The Cambridge Companion to English Renaissance Drama.* Cambridge: Cambridge UP, 1990. 237-61.

\_\_\_\_\_."7. Pastiche, Burlesque, Tragicomedy." In *The Cambridge Companion to English Renaissance Drama.* Ed. A. R. Braunmuller and Michael Hattaway. 2nd ed. Cambridge: Cambridge UP, 2003. 228-53.\*

Bloch, Tuvia. "Smollett's Quest for Form." *Modern Philology* 65 (1967): 109-10.

Blue, William R. "Art and History in Calderon's *Guárdate del agua mansa*." *Revista de Estudios Hispánicos* 20.3 (October 1986).

Bluemel, Kristin. *Experimenting on the Borders of Modernism: Dorothy Richardson's Pilgrimage.* Athens (GA): U of Georgia P, 1997.

Bluestone, George. *Novels into Films: The Metamorphoses of Fiction into Cinema.* Berkeley: U of California P, 1957. 1973.

\_\_\_\_\_. *"The Grapes of Wrath."* In Bluestone, *Novels into Film.* Baltimore: Johns Hopkins UP, 1957. Rpt. in *Steinbeck: A Collection of Critical Essays.* Ed. Robert Murray Davis. Englewood Cliffs: Prentice, 1972.

Bly, Mark. "Pressing an Ear Against a Hive or New Play Explorations in the Twenty-First Century." *Theatre Topics* 13.1 (2003): 19-22.

Boccardi, Mariadele. (U of the West of England, Bristol). "Postmodernism and the Past: A Romance." *RANAM: Recherches anglaises et nord-américaines* no. 36 (2003): *ESSE 6—Strasbourg 2002. 1- Literature.* Gen. ed. A. Hamm. Sub-eds. Claire Maniez and Luc Hermann. Strasbourg: Université Marc Bloch, Service des périodiques, 2003. 111-17.\* (Clarke, *The Chymical Wedding;* Byatt, *Possession*).

Bohn, Willard. *The Aesthetics of Visual Poetry, 1914-1928.* 1986.

\_\_\_\_\_. "Roman Jakobson's Theory of Metaphor and Metonymy: An Annotated Bibliography." *Style* 18.4 (Fall 1984).

Bok, Sissela. "Redemption Through Art in Nabokov's *Ada."* *Critique: Studies in Modern Fiction* 12.3 (1971): 110-20.

Bolton, Gavin, and Dorothy Heathcote. *Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education.* Portsmouth (NH): Heinemann, 1995.

Bordinat, Philip. "Tragedy through Comedy in Plays by Brendan Behan and Brian Friel." *West Virginia University Papers in Philology* 29 (1983): 84-91.

Bottoms, Stephen J. *The Theatre of Sam Shepard: States of Crisis.* New York: Cambridge UP, 1998.

\_\_\_\_\_. "Putting the Document into Documentary: An Unwelcome Corrective?" *The Drama Review* 50.3 (2006): 56-68.

Boulanger, Daniel. "On the Short Story" *Michigan Quarterly Review* 26 (1987).

Boulter, Amanda. *Writing Fiction: The Screenwriter's Handbook 2009.* Houndmills: Plagrave Macmillan, 2008.

Boulton, Mark. "Whitespace." In *A List Apart* 9 Jan. 2007.

<http://www.alistapart.com/articles/whitespace>

2007-01-15

Boyd, Moly. "The Grotesque." In *The Companion to Southern Literature: Themes, Genres, Places, People, Movements, and Motifs.* Ed. Joseph M. Flora and Lucinda H. MacKethan. Louisiana UP, 2002. 321-24.

Boym, Svetlana. "Literariness of the Poet's Life: The Case of Four Rimbauds." In *Space and boundaries of Literature: Proceedings of the XIIth Congress of the International Comparative Literature Association.* Ed. Roger Bauer et al. Munich: Iudicium, 1990. 607-14. (On Vladimir Nabokov's "A Forgotten Poet", compared to Dominique Noguez' *Les Trois Rimbauds* ).

Brabazon, Tara. "A Pig in Space? *Babe* and the Problem of Landscape." In *Australian Cinema in the 1990s.* Ed. Ian Craven. London and Portland (OR): Frank Cass, 2001. Digital printing 2005. 149-58.\*

Brada-Williams, Noelle. "Reading Jhumpa Lahiri's *Interpreter of Maladies* as a Short Story Cycle." *Melus* 29.3-4 (2004): 451-64. Online at *JSTOR.*

<http://www.jstor.org/stable/4141867>

2018

Bradley, Robert (Ph.D., Prof. Emeritus of Theatre, Theatre director, Missouri State U). "Introduction to Theatre and Drama Arts: Lecture 1 – Introduction." *YouTube (Missouri State University)* 8 Feb. 2013.\*

<http://youtu.be/_ELP95UxEmQ>

2014

\_\_\_\_\_. "Introduction to Theatre and Drama Arts." In García Landa, *Vanity Fea* 20 May 2014.\*

<http://vanityfea.blogspot.com.es/2014/05/introduction-to-theatre-and-drama-arts.html>

2014

\_\_\_\_\_. "Introduction to Theatre and Drama Arts: Lecture 9 —The Play." *YouTube (Missouri State University)* 8 Feb. 2013.\*

<https://youtu.be/vrKzOcQTNjY>

2015

Brady, Tess, and Nigel Krauth, eds. *Creative Writing: Theory beyond practice.* Brisbane: Post Pressed, 2006.

Brakhage, Stan. From *Metaphors on Vision.* 1963.In *Film Theory and Criticism: Introductory Readings.* 5th ed. Ed. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999. 228-34.\* (Camera eye).

Braziller, Michael. "Our Life in Poetry: Motion on Larkin." Interview with Andrew Motion. Video. *YouTube (philoctetesctr)* 14 April 2008.\*

<https://youtu.be/dWNihMubl5E>

2020

Brenalvirez, Irene E. "Vladimir Nabokov: The Theme and Practice of Art." Ph.D. diss. Arizona State U, 1970.

Brewster, Benjamin. (Center for Film and Theater Research) and Lea Jacobs (U of Wisconsin-Madison). 'A Scene at the 'Movies'." *Screen* 23 (July/August 1982): 4-15.

Brewster, Benjamin, and Lea Jacobs. *Theatre to Cinema: Stage Pictorialism and the Early Feature Film.* Oxford: Clarendon Press, 1997.

Brewster, Scott. *Lyric*. (The New Critical Idiom). London & New York: Routledge, 2009.

Brick, Alan. "The Madman in his Cell: Joyce, Beckett, Nabokov and the Stereotypes." *Massachusetts Review* (Fall 1959): 40-55.

Brigham, Linda. "Cinema and the Paralysis of Perception: Robbe-Grillet, Condillac, Virilio." In *Reading Matters: Narrative in the New Media Ecology.* Ed. Joseph Tabbi and Michael Wutz. Ithaca (NY): Cornell UP, 1997. 119-35.\*

Brissenden, Alan. "Shakespeare's Use of Dance." In Brissenden, *Shakespeare and Some Others.* 1976.

\_\_\_\_\_. *"Much Ado About Nothing* II.i.6-96: The Case for Balthasar." *Notes and Queries* (April 1979): 117.

\_\_\_\_\_. *Shakesepare and the Dance.* Atlantic Highlands (NJ): Humanities P, 1981.

\_\_\_\_\_, ed. *As You Like It.* By William Shakespeare. Oxford: Oxford UP.

Brody, Alan. "Operation Epsilon: Science, History, and Theatrical Narrative." *Narrative* 19.2 (May 2011): 253-57.\*

Brooke-Rose, Christine. See English authors.

Brook, Peter. See Theatre Directors.

Brotchie, Alastair, and Harry Mathews, eds. *Oulipo Compendium.* London: BCM Atlas Press; North Hollywood (CA): Make Now Press, 1998, rev. ed. 2005. <http://www.oulipocompendium.com/>

Broussard, Louis. *American Drama: Contemporary Allegory from Eugene O'Neill to Tennessee Williams*. Norman: U of Oklahoma P, 1962.

Brown, Arthur A. "Death and the Reader: James's 'The Beast in the Jungle'." In *Postmodern Approaches to the Short Story.* Ed. Farhat Iftekharrudin et al. Westport (CT) and London: Praeger, 2003.

Brown, Blair, et al. "Acting and Mirror Neurons." Panel discussion at the Philoctetes Center. With Adam Ludwig, Blair Brown, Vittorio Gallese, Joe Grifasi, Robert Landy, Adam Ludwig, and Tom Vasiliades. *YouTube (philoctetesctr)* 29 Nov. 2007.\*

<http://youtu.be/loB-Lg0X1qo>

2013

Brown, Constance. "Olivier's *Richard III:* A Reevaluation." In *Focus on Shakespearean Films.* Ed. Charles W. Eckert. New Jersey, 1972. 131-46.

Brown, Hilda Melldrum. *Heinrich von Kleist: The Ambiguity of Art and the Necessity of Form.* Oxford: Clarendon, 1998.

Brown, J. A. C. *Técnicas de Persuasión.* Madrid: Alianza, 1986.

Brown, Jonathan, Svetlana Alpers, et al. *Otras Meninas.* Ed. Fernando Marías. Madrid: Siruela, 1995.

Brown, Julia Prewitt. (Boston U). *Cosmopolitan Criticism: Oscar Wilde's Philosophy of Art.* UP of Virginia, 1997. 1999.\*

Brown, Murray L. "Authorship and Generic Exploitation: Why Lovelace Must Fear Clarissa." *SNNTS* 30 (Summer 1998): 246–59.

Brown, Royal S. "Music and/as Cine-Narrative or *Ceci n'est pas un leitmotif."* In *A Companion to Narrative Theory.* Ed. James Phelan and Peter J. Rabinowitz. Malden (MA): Blackwell, 2005. 451-65.\*

Brubach, Holly. "Escaping to La La Land, Then and Now." *New York Times* 25 Feb. 2017.

<http://www.nytimes.com/2017/02/25/opinion/sunday/escaping-to-la-la-land-then-and-now.html>

2018

Bryant, D. C. *Rhetorical Dimensions in Criticism.* Baton Rouge: Louisiana State UP, 1973.

Buchman, Lorne M. *Still in Movement: Shakespeare on Screen.* Oxford: Oxford UP, 1991. New York, 1991.

Budd, Malcolm. "VII-The Aesthetics of Nature." *Booksc.org.*

<http://booksc.org>

2016

Bueler, Lois E. *Clarissa's Plots*. Newark (DE): Associated Ups, 1994.

Bull, John (Professor of Film and Theatre at the University of Reading, formerly U of Sheffield). *Vanbrugh and Farquhar.* (English Dramatists). Houndmills: Macmillan, 1998.

\_\_\_\_\_. *Stage Right: Crisis and Recovery in British Contemporary Mainstream Theatre.* Basingstoke: Macmillan, 1994.

\_\_\_\_\_. *New British Political Dramatists.*

\_\_\_\_\_. *Vanbrugh and Farquhar.*

\_\_\_\_\_. "10. "'Being Taken No Notice of in Ten Million Homes': David Hare's Adventures in Television." In *The Cambridge Companion to David Hare.* Ed. Richard Boon. Cambridge: Cambridge UP, 2007. 153-68.\*

\_\_\_\_\_. "18. Anthony Neilson." In *The Methuen Drama Guide to Contemporary British Playwrights.* Ed. Martin Middeke et al. London: Bloomsbury-Methuen Drama, 2011. 343-62.\*

\_\_\_\_\_, series ed. (British and Irish Playwrights Since World War II).

Burch, Noël. "Carl Theodor Dreyer: The Major Phase." In *Cinema: A Critical Dictionary—The major Film-Makers* 1. Ed. Richard Roud. New York: Viking, 1980.

\_\_\_\_\_. "Fritz Lang: German Period." In *Cinema: A Critical Dictionary—The major Film-Makers* 1. Ed. Richard Roud. New York: Viking, 1980.

\_\_\_\_\_. *Theory of Film Practice.* Trans. Helen R. Lane. Princeton: Princeton UP, 1981.

\_\_\_\_\_. "Notes on Fritz Lang's First Mabuse." *Cine-Tracts* 13.4 (1981): 1-13 + 8 unnumbered pages of stills.

\_\_\_\_\_. *Itinerarios. La Educación de un Soñador del Cine*. Bilbao: Certamen Internacional del Cine Documental y Cortometraje. Caja de Ahorros, 1985.

\_\_\_\_\_. "Primitivism and the Avant-Gardes: A Dialectical Approach." In *Narrative, Apparatus, Ideology.* Ed. Philip Rosen. New York: Columbia UP, 1986.

\_\_\_\_\_. *Life to Those Shadows.* Ed. and trans. Ben Brewster. Berkeley: U of California P, 1990.

Burgess, Peter. "'A serenity of still and exquisite brilliance': Technology and Subjectivity in Christa Wolf's *Störfall."* In *Narrative Turns and Minor Genres in Postmodernism.* Ed. Theo D'haen and Hans Bertens. (Postmodern Studies 11). Amsterdam: Rodopi, 1995. 61-80.\*

Burks, D. M. "Dramatic Irony, Collaboration, and Kenneth Burke's Theory of Form." *Pre/Text* 6.3-4 (1985): 255-73.

Burns, Mary F. *Reading Mrs. Dalloway.* San Francisco: Word by Word Publishing, 2020.

\_\_\_\_\_. "Clarissa's Party: A Play in Five Acts." *Academia Letters* (2021).\*

<https://www.academia.edu/50116483/>

2021

Burnyeat, M. F. "Art and Mimesis in Plato's *Republic." London Review of Books* 21 May 1998: 3-9.\*

Burroway, Janet. *Writing Fiction.*

Buscombe, Edward (BFI). "Ideas of Authorship." In *Theories of Authorship.* Ed. John Caughie. (BFI Readers in Film Studies). London: Routledge, 1981. 1995. 22-34.\*

Buscombe, Edward, Manuel Alvarado, and Richard Collins, eds. *Representation and Photography, vol. 2: The Screen Education Reader.* Houndmills: Macmillan, 1999.

Buscombe, Edward, and Roberta E. Pearson, eds. *Back in the Saddle Again: New Essays on the Western.* London: BFI, 1998.

Butler, Andrew. "Science Fiction as Postmodernism: The Case of Philip K. Dick." In *Impossibility Fiction.* Ed. Derek Littlewood and Peter Stockwell. Amsterdam: Rodopi, 1996. 45-54.\*

Butter, Stella, and Dorothee Birke, eds. *Realisms in Contemporary Culture: Theories, Politics and Medial Configurations.*

Byerman, Keith E. "Words and Music: Narrative Ambiguity in *Sonny's Blues."* *Studies in Short Fiction* 194. (Fall 1982).

Byrne, M. St Clare. "Dramatic Intention and Theatrical Realization." In *The Triple Bond.* Ed. Joseph G. Price. U of Pennsylvania, 1975. 30-49.

Calderwood, James L. See English structuralism.

Caldwell, J. R. *John Keats' Fancy.* Ithaca: Cornell UP.

Cameron, Alasdair. "Experimental Theatre in Scotland?" In *Contemporary British Theatre.* Ed. Theodore Shank. Basingstoke: Macmillan, 1994. 123-38.

\_\_\_\_\_, ed. *Scot-Free: New Scottish Plays.* Nick Hern, 1990.

Camp, Gerald. "Shakespeare Alive!" *Media and Methods* 5 (Oct. 1968): 42-45.

\_\_\_\_\_. "Shakespeare on Film." *Journal of Aesthetic Education* 3 (1969): 107-20.

Campbell, Paul N. *The Speaking and the Speakers of Literature.* Belmont (CA): Dickenson, 1967.

Candelaria, Matthew, James Gunn, and Marleen Barr. *Reading Science Fiction.* Macmillan-Palgrave, 2008.

Cannon, JoAnn. "The Imaginary Universe of Umberto Eco: A Reading of *Foucault's Pendulum."* *MSF* 38.4 (1992).\*

Canton, Ursula. "We May Not Know Reality, But It Still Matters—A Functional Analysis of 'Factual Elements' in the Theatre." *Contemporary Theatre Review* 18.3 (2008): 318-27.

Caraher, Brian. (Queen's U of Belfast). *Trespassing Tragedy: Melodramas of Horror.* Houndmills: Macmillan, 2000.

\_\_\_\_\_. "Nightmares of Reason: The Social and Political Unconscious of Tragedy and the Tragic Vision." In Caraher, *Trespassing Tragedy: Melodramas of Horror.* Houndmills: Macmillan, 2000.

\_\_\_\_\_. "Preternatural Powers of Asia Minor and the Reasons of Greek Men: Euripides' *Medea* and *The Bacchae* as Melodramas of Horror." In Caraher, *Trespassing Tragedy: Melodramas of Horror.* Houndmills: Macmillan, 2000.

\_\_\_\_\_. "The 'Guilty Hand' of Northern Ghosts: Shakespeare's *Hamlet* and *Macbeth* as Melodramas of Horrror." In Caraher, *Trespassing Tragedy: Melodramas of Horror.* Houndmills: Macmillan, 2000.

\_\_\_\_\_. "Bourgeois Guilt and the Return of Northern Ghosts: Ibsen's *Ghosts* and *Hedda Gabler* as Melodramas of Horrof." In Caraher, *Trespassing Tragedy: Melodramas of Horror*. Houndmills: Macmillan, 2000.

\_\_\_\_\_. "'Monstrous Crime' and 'the Mutual Mockeries of Body': Coleridge's *Christabel* and *The Rime of the Ancient Mariner."* In Caraher, *Trespassing Tragedy: Melodramas of Horror.* Houndmills: Macmillan, 2000.

\_\_\_\_\_. "A Gothic Theatre of the Mind: Edgar Allan Poe's Melodramas of Horror." In Caraher, *Trespassing Tragedy: Melodramas of Horror.* Houndmills: Macmillan, 2000.

\_\_\_\_\_. "Fin-de-Siècle Gothic: Melodramas of Decadence and Allegories of Politics in Bram Stoker's *Dracula* and *The Lair of the White Worm."* In Caraher, *Trespassing Tragedy: Melodramas of Horror.* Houndmills: Macmillan, 2000.

\_\_\_\_\_. "Modern Gothic, Hysteria and Melodramas of Horror: Charlotte Perkins Gilman's *The Yellow Wallpaper* and Henry James's *The Turn of the Screw."* In Caraher, *Trespassing Tragedy: Melodramas of Horror.* Houndmills: Macmillan, 2000.

\_\_\_\_\_. "Southern Gothic, Hypocrisy and Modernist Melodrama: William Faulkner's *As I Lay Dying* and Flannery O'Connor's *Wise Blood."* In Caraher, *Trespassing Tragedy: Melodramas of Horror.* Houndmills: Macmillan, 2000.

\_\_\_\_\_. "Conclusion/Epilogue: Melodramas of Horror: On Contemporary Fiction and Film." In Caraher, *Trespassing Tragedy: Melodramas of Horror*. Houndmills: Macmillan, 2000.

Caron, Jeme E. "Silent Slapstick Film as Ritualized Clowning: The Example of Charlie Chaplin." *Studies in American Humor* 3.14 (2006). Online at *JSTOR.\**

<https://www.jstor.org/stable/42573699>

2018

Carpenter, Nan Cooke. "Shakespeare and Music: Unexplored Areas." *Renaissance Drama* 7 (1976): 243-55. Northwestern UP.

\_\_\_\_\_. "Shakespeare and Music: Unexplored Areas." In *Shakespeare and the Arts.* Ed. Stephen Orgel and Sean Keilen. (Shakespeare: The Critical Complex, 1). New York and London: Garland, 1999. 123-36.\*

Carter, Paul A. (U of Arizona). *The Creation of Tomorrow.* New York: Columbia UP, 1977.

\_\_\_\_\_. In *The Creation of Tomorrow: Fifty Years of Magazine Science Fiction.* Ed. George E. Slusser and Eric S. Rabkin. Carbondale: Southern Illinois UP, 1986. 144-51.

\_\_\_\_\_. "'You Can Write Science Fiction If You Want To'." In *Hard Science Fiction.* Ed. George E. Slusser and Eric S. Rabkin. Carbondale: Southern Illinois UP, 1986. 144-51.

\_\_\_\_\_. "From 'Nat' to Nathan: The Liberal Arts Odyssey of a Pulpster." (Nathan Schachner). In *Styles of Creation: Aesthetic Technique and the Creation of Fictional Worlds.* Ed. George Slusser and Eric S. Rabkin. Athens (GA): U of Georgia P, 1992. 58-78.\*

Carter, Paul. "Spatial History." In *The Post-Colonial Studies Reader.* Ed. Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. London: Routledge, 1995. 375-77.\*

\_\_\_\_\_. "Naming Place." In *The Post-Colonial Studies Reader.* Ed. Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. London: Routledge, 1995. 402-6.\*

Cashell, Kieran. "Repetition of Skulls. Still Life in the Graveyard Scene." *Symbolism* 8 (2008).

Castagno, Paul. *New Playwriting Strategies: A Language-Based Approach to Playwriting.* London: Routledge, 2001.

Catteau, J. "Dostoyevsky (1821-1881)." In *A History of European Literature.* Ed. Annick Benoit-Dusausoy and Guy Fontaine. London: Routledge, 2000. 481-84.\*

Challenger, Tamsyn. "On Truth." Lecture at Royal Holloway, U of London, 14 Nov. 2017. Online audio. *Backdoor Broadcasting Company.\**

<http://backdoorbroadcasting.net/2017/11/tamsyn-challenger-on-truth/>

2018

Chambers, L. R. "Antonin Artaud and the Contemporary French Theatre." In *Aspects of Drama and Theatre: Five Kathleen Robinson Lectures Delivered in the University of Sydney 1961-63.* Sydney: Sydney UP, 1965.

Chen, Milton A. *Poet and Painter: The Aesthetics of e. e. cummings' early work.* Detroit: Wayne State UP, 1987.

Cheeke, Stephen. (U of Bristol). *Byron and Place: History, Translation, Nostalgia.* Houndmills: Palgrave Macmillan, 2003.

Chilvers, Ian. *The Oxford Dictionary of Art.* New ed. Oxford: Oxford UP, 2004.

\_\_\_\_\_. *Diccionario de arte.* Trans. A. Adell et al. Madrid: Aianza, 1995.

Chilvers, Ian, and M. C. Howatson, eds. *The Concise Oxford Companion to Classical Literature.* (Oxford Paperback Reference). Oxford: Oxford UP, 1993.

Cicora, Mary A. *Mythology as Metaphor: Romantic Irony, Critical Theory, and Wagner's Ring.* Greenwood P, 1998.

Cioffi, Frank. See Hermeneutics.

Clark, Beverly Lyon. "Nabokov's Assault on Wonderland." In *Nabokov's Fifth Arc: Nabokov and Others on His Life's Work.* Ed. J. E. Rivers and Charles Nicol.Austin: U of Texas P, 1982. 63-74.\*

\_\_\_\_\_. *Reflections on Fantasy: The Mirror-Worlds of Carroll, Nabokov and Pynchon.* New York: Peter Lang, 1986.\*

Clark, John R. *Form and Frenzy in Swift's Tale of a Tub.* Ithaca, 1970.

Clark, J. R., and A. L. Motto. "Intrusion, Obstruction, and the Self-Reflexive Narrator in So-called Post-modern Literature." *CML* (1986): 31-37.

Clausius, Claudia. *The Gentleman Is a Tramp: Charlie Chaplin's Comedy.* New York: Peter Lang, 1988.

Clay, J. H., and D. Krempel. *The Theatrical Image.* New York, 1967.

Clayton, Alex. *The Body in Hollywood Slapstick.* Jefferson: McFarland, 2007.

Clej, Alina. "Phantoms of the Opera: Notes Towards a Theory of Surrealist Confession. The Case of Breton." *MLN* 104.4 (September 1989).

Clements, Rachel. "'What I See Has Indeed Existed': Mis-Iteration and British Verbatim Theatre." Paper presented at the Performance Studies international conference 15, Zagreb, 24-28 June 2009.

Close, A. J. See Hermeneutics.

Cobb, David, and Martin Lucas, eds. *The Iron Book of British Haiku.* North Shields: Iron Press, 1998.

Coben, Harlan. Introd. to *Pulp Fiction: The Crimefighters, an Omnibus.* C. 2006. (Dashiell Hammett, Earle Stanley Gardner, Cornel Woolrich, Raymond Chandler, Frederick Nebel, Paul Cain, Carroll John Daly, George Harmon Coxe, Charles Booth, Leslie White, William Rollins, Norbert Davis, Horace McCoy, Thomas Walsh).

Cocking, J. M. "Proust and Music." *Essays in French Literature.* 4 (1967).

\_\_\_\_\_. *Imagination: A Study in the History of Ideas.* Ed. Penelope Murray. London: Routledge, 1992.

Codrescu, Andrei. *Raised by Puppets.* Addison-Wesley, 1989.

\_\_\_\_\_. *Whatever Gets You Through the Night.*

\_\_\_\_\_. *The Postmodern Dada Guide.*

\_\_\_\_\_. *The Poetry Lesson.*

\_\_\_\_\_. "Adding to My Life." In *Autobiography and Postmodernism.* Ed. Kathleen Ashley, Leigh Gilmore and Gerald Peters. Amherst: U of Massachusetts P, 1994. 21-32.\*

\_\_\_\_\_. "The Many Lives of Lafcadio Hearn." *Paris Review* 2 July 2019.\*

<https://www.theparisreview.org/blog/2019/07/02/the-many-lives-of-lafcadio-hearn/>

2019

\_\_\_\_\_, ed. and introd. *Japanese Tales of Lafcadio Hearn.* Foreword by Jack Zipes. Princeton (NJ): Princeton UP, 2019.

Cody, E. *How to Write Fiction, especially the Art of the Short Story Writing*. New York, 1984.

Cohen, Brent M. "'What Is It You Would See?': *Hamlet* and the Conscience of the Theatre." *English Literary History* 44 (1977): 222-47.

\_\_\_\_\_. "'What Is It You Would See?': *Hamlet* and the Conscience of the Theatre." In *Shakespeare and the Interpretive Tradition.* Ed. Stephen Orgel and Sean Keilen. New York: Garland, 1999. 140-66.\*

Cohen, K. "El 'New Criticism' en los Estados Unidos." *Revista de Occidente* 132 (1974): 274-307.

Cohen, Keith. *Film and Fiction: The Dynamics of Exchange.* New Haven: Yale UP, 1979.

\_\_\_\_\_. From *Film and Fiction: The Dynamics of Exchange.* In *Theory of the Novel: A Historical Approach.* Ed. Michael McKeon. Baltimore: Johns Hopkins UP, 2000. 696-718.\*

\_\_\_\_\_. "Unweaving Puig's *Spider Woman:* Ecphrasis and Narration."*Narrative* 2.1 (1994): 17-28.\*

Cohen, Milton A. *Poet and Painter: The Aesthetics of E. E. Cummings' Early Work*. Wayne State UP, 1987.

\_\_\_\_\_. "Soldiers' Voices *In Our Time:* Hemingway's Ventriloquism?" *The Hemingway Review* 20.1 (Fall 2000): 22-29.\*

\_\_\_\_\_. "11. Styles." In *Ernest Hemingway in Context.* Ed. Debra A. Moddelmog and Suzanne del Gizzo. Cambridge: Cambridge UP, 2013. 109-18.\*

Cohen-Cruz, Jan. *Radical Street Performance.* Routledge, 1998.

Coleman, Francis J., ed. *Contemporary Studies in Aesthetics.* New York: McGraw-Hill, 1968.

Coleman, J. A. *Other Voices: A Study of the Late Poetry of Luis Cernuda*. North Carolina UP, 1969.

Collins, Michael. *Towards Post-Modernism: Design since 1851.* London: British Museum, 1987.

Collins, Michael. *The Keepers of Truth.* Novel. c. 2000.

Collins, Richard. "&c... Reticence in the Decadence." *BAS* (1997): 9-19.\*

Collins, Richard, Manuel Alvarado and Edward Buscombe, eds. *Representation and Photography, vol. 2: The Screen Education Reader.* Houndmills: Macmillan, 1999.

Columbus, Claudette Kemper. "'Affective' Strategies for Social Change: Alegria's *The Chilean Spring."* *Mosaic* 22.1 (Winter 1989).

\_\_\_\_\_. "The (Un)Lettered Ensemble: What Charley Does Not Learn about Writing in *Bleak House."* *Studies in English Literature 1500-1900* 28.4(Autumn 1988).

Compitelo, Malcolm Alan. "Squaring the Circle: Critical Methodology and the 1970's 'New Spanish Novel." *Anales de la Literatura Española Contemporánea* 9.1-3 (1984).

Conditto, Kerry L. *Problèmes de l'adaptation filmique d'un texte littéraire: Études comparées de Madame Bovary de Gustave Flaubert et du Colonel Chabert d'Honoré de Balzac.* MA diss. U of North Texas, 1998. Online at *UNT Digital Library.\**

<https://digital.library.unt.edu/ark:/67531/metadc279118/m1/1/>

2017

Condon, Patricia. *The Pursuit of Perfection: The Art of J.-A.-D. Ingres.* Louisville: J. B. Speed Art Museum, 1983.

Conniff, Brian. "The Modern Lyric and Prospero's Island." *Twentieth Century Literature* 34.1 (Spring 1988).

Connors, Catherine. *Petronius the Poet: Verse and Literary Tradition in the Satyricon.* Cambridge: Cambridge UP, 1998.

Conog, Martha, and Timothy Perper, eds. *Mangatopia: Essays on Manga and Anime in the Modern World.* Westport (CT): ABC-Clio/Greenwood - Libraries Unlimited, 2011.

Cooper, D. E. *Metaphor.* Oxford: Blackwell, 1986.

Cooper, David E. "Science, Interpretation, and Criticism." In *The Arts and Sciences of Criticism.* Ed. David Fuller and Patricia Waugh. Oxford: Oxford UP, 1999. 60-70.\*

Cooper, David L. "*Lolita:* A Text for Rereading." *Reader: Essays in Reader-Oriented Theory, Criticism and Pedagogy* 37 (1997): 27-42.

Cooper, Douglas. *The Cubist Epoch.* London: Phaidon, 1971.

Cope, Kevin L. (Baton Rouge). "Richarson the Advisor." In *New Essays on Samuel Richardson.* Ed. Albert J. Rivero. Houndmills: Macmillan, 1996. 17-34.\*

\_\_\_\_\_. "Cinematic Sacramentalism: William Cowper, Material Symbols, and the Later Augustan attempt to Say Everything." *Symbolism* 1 (1998).

Cope, Kevin L., and Heinz Antor, eds. *Essays Presented to Rüdiger Ahrens on the Occasion of His Sixtieth Birthday.* Heidelberg: Winter, 1999.

\_\_\_\_\_. *Intercultural Encounters: Studies in English Literatures.* Heidelberg: C. Winter, 1999.

Cordova, Sarah Davies. *Paris Dances: Textual Choreographies in the Nineteenth Century French Novel.* International Scholars Publications, 1998.

Core, Philip. *Camp: The Lie that Tells the Truth.* New York: Delilah Books, 1984.

Cormier, Ramona, and Janis L. Pallister. *"En attendant Godot:* Tragedy as Comedy." *L'Esprit Créateur* 11.3 (Fall 1971): 44-45. In *The Critical Response to Samuel Beckett.* Ed. Cathleen Culotta Andonian. Westport (CT): Greenwood Press, 1998. 96-105.\*

Corrigan, Mary Ann. "Beyond Verisimilitude: Echoes of Expressionism in Williams' Plays." In *Tennessee Williams: A Tribute*. Ed. Jac Tharpe. Jackson: University Press of Mississippi, 1977. 375-412.

Costanzo, Gerald, ed. *The Devins Award Poetry Anthology.* U of Missouri P, 1998.

Costello, Bonnie. "John Ashbery and the Idea of the Reader." *Contemporary Literature* 23 (1982): 493-514.

Cotslow, Jane. *Worlds within Worlds: The Novels of Ivan Turgenev.* Princeton: Princeton UP, 1990.

Coult, Tony. (Actor and teacher). *The Plays of Edward Bond.* Methuen, 1977.

\_\_\_\_\_, ed. *At the Inland Sea.* By Edward Bond. Notes and commentary by Tony Coult. London: Methuen, 1997.

Coursen, H. R. (U of Maine, Augusta). "Why *Measure for Measure?*" *Literature/Film Quarterly* 12 (1984): 65-9.

\_\_\_\_\_. "The BBC-TV *Antony and Cleopatra:* Far More Harm than Good." In *Shakespeare on Television.* Ed. J. C. Bulman and H. R. Coursen. Hanover and London, 1988.

\_\_\_\_\_. *Shakespearean Performance as Interpretation.* Newark: U of Delaware P, 1992.

\_\_\_\_\_. "Filming Shakespeare's History: Three Films of *Richard III."* In *The Cambridge Companion to Shakespeare on Film.* Ed. Russell Jackson. Cambridge: Cambridge UP, 2000. 2004. 99-116.\*

Coursen, H. R., and J. C. Bulman, eds. *Shakespeare on Television.* Hanover and London, 1988.

Cowart, David. "Pynchon's *The Crying of Lot 49* and the Paintings of Remedios Varo." *Critique* 18.3 (1977): 5-17.

\_\_\_\_\_. *Thomas Pynchon: The Art of Allusion.* Carbondale: Southern Illinois UP, 1980.

\_\_\_\_\_. "Bridge and Mirror: Replicating Selves in *Cat's Eye."* In *Postmodern Fiction in Canada.* Ed. Theo D'haen and Hans Bertens. Amsterdam: Rodopi; Antwerpen: Restant, 1992. 125-36.\*

\_\_\_\_\_. "'Significant, Insignificant: Realist and Postmodernist Art in Hawkes's *Whistlejacket*." *Modern Fiction Studies* 41.1 (Spring 1995): 99-116.\*

\_\_\_\_\_. "For Whom Bells Toll: Don DeLillo's *Americana*." *Contemporary Literature* 37.4 (Winter 1996): 602-19.\*

\_\_\_\_\_. *Don DeLillo: The Physics of Language.* Athens and London: U of Georgia P, 2002.

\_\_\_\_\_. *Trailing Clouds: Immigrant Fiction in Contemporary America*. Ithaca: Cornell UP, 2006.

\_\_\_\_\_, ed. *The Black Tulip.* By A. Dumas.Trans. Franz Demmler. Oxford: Oxford UP.

\_\_\_\_\_, ed. *The Count of Monte Cristo.* By A. Dumas. Oxford: Oxford UP.

\_\_\_\_\_, ed. *The Man in the Iron Mask.* By A. Dumas. Oxford: Oxford UP.

\_\_\_\_\_, ed.*The Three Musketeers.* By A. Dumas. Oxford: Oxford UP.

\_\_\_\_\_, ed. *Twenty Years After.* By A. Dumas. Oxford: Oxford UP.

\_\_\_\_\_, ed. *A Day in the Country and Other Stories.* By Guy de Maupassant. Oxford: Oxford UP.

\_\_\_\_\_, ed. *Mademoiselle Fifi and Other Stories.* By Guy de Maupassant. Oxford: Oxford UP.

\_\_\_\_\_, ed. *La Dame aux Camélias.* By Alexandre Dumas (Fils). Oxford: Oxford UP.

\_\_\_\_\_, ed. *The Misfortunes of Virtue and Other Early Tales.* By the Marquis de Sade. Oxford: Oxford UP.

Cowart, David, and Thomas L. Wymer, eds. *Twentieth Century American Science Fiction Writers.* Part 2: M-Z. *Dictionary of Literary Biography.* Vol. 8. Detroit: Gale Research Co., 1981. 236-42.

Cowie, Peter. *A Ribbon of Dreams: The Cinema of Orson Welles.* South Brunswick, 1973.

\_\_\_\_\_. "Olivier at 75 Returns to *Lear." The New York Times* 1 May 1983: Entertainment sect., 1-2.

Cox, Ailsa, ed. *The Short Story.* Newcastle upon Tyne: Cambridge Scholars Publishing, 2008.

Cox, John D. *Shakespeare and the Dramaturgy of Power.* Princeton: Princeton UP, 1989.

\_\_\_\_\_. Rev. of *Shakespeare: The Histories.* By Graham Holderness. *Shakespeare Quarterly* 52.4 (2001).

\_\_\_\_\_, ed. *Much Ado About Nothing.* (Shakespeare in Production Series). Cambridge: Cambridge UP, forthcoming 1996.

Cox, John D., and David Scott Kastan, eds.  *A New History of Early English Drama.* Foreword by Stephen Greenblatt. New York: Columbia UP, 1998.

Coyle, William, ed. *Aspects of Fantasy: Selected Essays from the Second International Conference on the Fantastic in Literature and Film.* Westport (CT): Greenwood Press, 1986.

Cozea, Angela. "Proustian Aesthetics: Photography, Engravings and Historiography." *Comparative Literature* 45.3 (1993).\*

Crabtree, Claire. "Interior Frontiers in Faulkner's *The Bear* and Toni Morrison's *Beloved." BAS* (1997): 132-38.\*

Craig, Batty (coauth). *Writing for the Screen.* Houndmills: Palgrave Macmillan.

Cramer, Kathryn. "Sincerity and Doom." Essay on James Morrow.

Cramer, Kathryn, and David G. Hartwell, eds. *The Ascent of Wonder.* SF anthology.

Crary, Jonathan. "Eclipse of the Spectacle." In *Art After Modernism: Rethinking Representation.* Ed. Brian Wallis. New York: New Museum of Contemporary Art; Boston: Godine, 1984.

\_\_\_\_\_. "Modernizing Vision." In *Viewing Positions.* Ed. Linda Williams. New Brunswick: Rutgers UP, 1995. 23-35.\*

Creaser, John. "A Zest for Artifice." (Metrics). *European English Messenger* 5.2 (Autumn 1996): 20-27.\*

Creeber, Glenn. (U of East Anglia). *Dennis Potter: Between Two Worlds.* Houndmills: Macmillan, 1998.

Crews, Brian. (U de Sevilla; [brian@us.es](mailto:brian@us.es)).*"Christie Malry's Own Double-Entry:* B. S. Johnson's Oppositional Discourse of Unbelief." *Revista Alicantina de Estudios Ingleses* 7 (1994): 55-66.\*

\_\_\_\_\_. "Anti-Style and the Postmodernist Novel." *Revista Alicantina de Estudios Ingleses* 9 (November 1996): 41-52.\*

\_\_\_\_\_. "'It is this deep blankness is the real thing strange': Reality as an Unfamiliar Absence in *Success* by Martin Amis." *Actas del XXI Congreso AEDEAN.* Ed. F. Toda et al. Sevilla: U de Sevilla, 1999. 383-87.\*

\_\_\_\_\_. "Tradition, Heteroglossia and T. S. Eliot's *The Waste Land." Atlantis* 20.2 (1998 [issued Dec. 1999]): 17-25.\*

\_\_\_\_\_. "Rewriting/Deconstructing Shakespeare: Outlining Possibilities, Sometimes Humorous, for Sonnet 18." (Stoppard, *Travesties*). *Atlantis* 21 (1999): 43-57.\*

\_\_\_\_\_. "Fictitious Meaning and Absurd Logic in Martin Amis' *Time's Arrow."* In *Proceedings of the 22nd International Conference of AEDEAN (Asociación Española de Estudios Anglonorteamericanos). Lleida, 17-19 December 1998.* Ed. Pere Gallardo and Enric Llurda. Lleida: Edicions de la Universitat de Lleida, 2000. 433-36.\*

\_\_\_\_\_. Rev. of *Beyond Borders: Re-Defining Generic and Ontological Boundaries.* Ed. Ramón Plo-Alastrué and María Jesús Martínez-Alfaro. *Atlantis* 25.1 (June 2003): 133-39.\*

Crews, Brian, and Manuel Almagro. "The Fiction of Lawrence Norfolk: What History Leaves Out. An Interview." *Atlantis* 23.1 (June 2001): 191-207.\*

Crockett, Clayton. *A Theology of the Sublime.* London: Routledge, 2002.

Croft, Andy. "Politics and Beauty: The Poetry of Randall Swingler." In *Rewriting the Thirties: Modernism and After.* Ed. Keith Williams and Steven Matthews. Harlow: Addison Wesley Longman, 1997. 124-46.\*

Crook, Clive. "David Hare & Max Stafford-Clark." In *Verbatim Verbatim: Contemporary Documentary Theatre.* Ed. Will Hammond and Dan Steward. London: Oberon, 2008. 45-75.

Crosman, Robert. "Making Love Out of Nothing at All: The Issue of Story in Shakespeare's Procreation Sonnets." *Shakespeare Quarterly* 41 (1990): 470-88.

\_\_\_\_\_. "The Pivotal Position of *Henry V* in the Rise and Fall of Shakespeare's Prose." *Connotations* 2.1 (1992): 1-15.

\_\_\_\_\_. "Words, Weapons, and Role-players: A Reply to Stanley Hussey." *Connotations* 3.1 (1993-94): 48-51.

\_\_\_\_\_. "Generalization Must Be, but Woe unto the Generalizer: A Reply to Jonas Barish." *Connotations* 3.1 (1993-94): 52-55.

\_\_\_\_\_. "What is the Dream in *A Midsummer Night's Dream?" Connotations* 7.1 (1997-98): 1-17.

Crossley, Robert. (U of Massachusetts, Boston). *H. G. Wells.*

\_\_\_\_\_. "Olaf Stapledon and the Idea of Science Fiction." *Modern Fiction Studies* 32 (Spring 1986): 21-42.

\_\_\_\_\_. *Olaf Stapledon: Speaking for the Future.* Syracuse: Syracuse UP, 1994.

\_\_\_\_\_. "In the Palace of Green Porcelain: Artifacts from the Museum of Science Fiction." In *Styles of Creation: Aesthetic Technique and the Creation of Fictional Worlds.* Ed. George Slusser and Eric S. Rabkin. Athens (GA): U of Georgia P, 1992. 205-20.\*

\_\_\_\_\_, ed. "Letters to the Future." By Olaf Stapledon. In *The Legacy of Olaf Stapledon.* Ed. Patrick A. McCarthy, Charles Elkins, and Martin Harry Greenberg. New York: Greenwood, 1989.

\_\_\_\_\_, ed. *Talking Across the World: The Love Letters of Olaf Stapledon and Agnes Miller, 1913-1919.*

\_\_\_\_\_, ed. *An Olaf Stapledon Reader.* Syracuse (NY): Syracuse UP, 1997.\*

Cruickshank, Julia. "Brian Friel: Language, Music and Dance." MA diss. U of Ulster, 1991.

Cuddon, J. A. (1928-1996; st. Oxford). *A Multitude of Sins.* Novel.

\_\_\_\_\_. *Testament of Iscariot.* Novel.

\_\_\_\_\_. *Acts of Darkness.* Novel.

\_\_\_\_\_. *The Six Wounds.* Novel.

\_\_\_\_\_. *The Bride of Battersea.* Novel.

\_\_\_\_\_. *The Owl's Watchsong: A Study of Istanbul.* Travel book.

\_\_\_\_\_. *Companion Guide to Jugoslavia.*

\_\_\_\_\_. *A Dictionary of Literary Terms.* 1976. Harmondsworth: Penguin, 1979.

\_\_\_\_\_. *A Dictionary of Literary Terms.* London: André Deutsch, 1977.

\_\_\_\_\_. *A Dictionary of Literary Terms.* Rev. ed. London: André Deutsch, 1979.

\_\_\_\_\_. *A Dictionary of Literary Terms.* Harmondsworth: Penguin, 1984.\*

\_\_\_\_\_. *A Dictionary of Literary Terms and Literary Theory.* 3rd ed. Oxford: Blackwell, 1991.

\_\_\_\_\_. *A Dictionary of Literary Terms.* 3rd ed. Harmondsworth: Penguin, 1992.

\_\_\_\_\_. *A Dictionary of Literary Terms and Literary Theory.* 4th ed, rev. C. E. Preston. Oxford: Blackwell, 1998.

\_\_\_\_\_. *The Penguin Dictionary of Literary Terms and Literary Theory.* Rev. C. E. Preston. Harmondsworth: Penguin, 1999.\* (Based on *A Dictionary of Literary Terms).*

\_\_\_\_\_. *A Dictionary of Sport and Games.* 1981.

\_\_\_\_\_, ed. *The Penguin Book of Horror Stories.* Harmondsworth: Penguin, 1984.

\_\_\_\_\_, ed. *The Private Memoirs and Confessions of a Justified Sinner.* By James Hogg. 1995.

Culik, Hugh. "Mathematics as Metaphor: Samuel Beckett and the Esthetics of Incompleteness." *Papers on Language and Literature* 29.2 (1993).\*

Curtis, Tony. *How to Study Modern Poetry.* (How to Study series). Houndmills: Macmillan, 1990.

Cvitanic, Polonca. *Metaphor, Music And Second Chance In Vikram Seth's An Equal Music.* University of Maribor, 2010.

Dahle, Kaitlyn M. "The Recognition of Micro Poetry as a Literary Art Form Across Time and Culture." Honors thesis, East Tennessee State U (2015).

<http://dc.etsu.eu/honors/257>

2018

Dakkak, Nour. (Lancaster U). "Walking, Strolling and Trailing: Ivory's Adaptation of Movement in Foster's *Howards End."* In *Only Connect: E. M. Forster's Legacies in British Fiction.* Ed. Elsa Cavalié and Laurent Mellet. Bern: Peter Lang, 2017. 211-25.\*

Dalli, E. "Analysis of 'To His Coy Mistress' by Andrew Marvell." *Poem Analysis* 9 Oct. 2020.

<https://poemanalysis.com/andrew-marvell/to-his-coy-mistress>

2020

Dane, J. A. "The Defense of the Incompetent Reader." *Comparative Literature* 38 (1986): 53-72.

\_\_\_\_\_. *The Critical Mythology of Irony.* Athens (GA): U of Georgia P, 1991.

Danzinger, M. K., and W. S. Johnson. *An Introduction to Literary Criticism.* Boston, 1961.

Dasgupta, Gautam, and Bonnie Marranca, eds. *Theatre of the Ridiculous.* 1979. Rev. ed. (Paj Books). Baltimore: Johns Hopkins UP, 1997. (Ronald Tavel, Charles Ludlam, Kenneth Bernard).

Datlow, Ellen, and Terri Windling, eds. *The Year's Best Fantasy.* New York: St. Martin's, 1988.

Davenport, Edward A. "Literature as Thought Experiment (On Aiding and Abetting the Muse)." *Philosophy of the Social Sciences* 13.3 (September 1983).

Davidson, M. "Languages of Postmodernism." *Chicago Review* 27.1 (1975): 11-22.

Davidson, Michael. *The San Francisco Renaissance: Poetics and Community at Mid-Century* (Cambridge Studies in American Literature and Culture, 35) Cambridge: Cambridge UP, 1991.

\_\_\_\_\_. *Concerto for the Left Hand: Disability and the Defamiliar Body.*

Davies, David. "32. Fictional Truth and Truth through Fiction." In *The Routledge Companion to Philosophy of Literature.* Ed. Noël Carroll and John Gibson. London: Routledge, 2015.

Davis, Charles E. "The Wilderness Revisited: Irony in James Dickey's *Deliverance."* *Studies in American Fiction* 4.2 (Autumn 1976).

Davis, Rib. *Writing Dialogue for Scripts.* 2nd ed. London: A&C Black, 2003.

Davis, Walter S. See Hermeneutics.

Davison, Carol Margaret. "The Gothic and Addiction: A Mad Tango." *Gothic Studies* 11.2 (2009).

de Bolla, Peter. *The Discourse of the Sublime: Readings in History, Aesthetics and the Subject.* Oxford: Blackwell, 1989.

\_\_\_\_\_. *Harold Bloom: Towards Historical Rhetorics.* (Critics of the Twentieth Century). London and New York: Routledge.

\_\_\_\_\_. "The Visibility of Visuality: Vauxhall Gardens and the Siting of the Viewer." In *Vision and Textuality.* Ed. Stephen Melville and Bill Readings. Houndmills: Macmillan, 1995. 282-95.\*

de Bolla, Peter, and Andrew Ashfield, eds. *The Sublime: A Reader in British Eighteenth-Century Aesthetic Theory.* Cambridge: Cambridge UP, 1996.

de Botton, Alain. (1969). *Essays in Love.* 1993.

\_\_\_\_\_. *The Romantic Movement.* 1994.

\_\_\_\_\_. *Kiss and Tell.* 1995.

\_\_\_\_\_. "How to Love Life Today." In de Botton, *How Proust can Change Your Life.* London: Picador, 1997. 1998. 1-8.\*

\_\_\_\_\_. "How to Read for Yourself." In de Botton, *How Proust can Change Your Life.* London: Picador, 1997. 1998. 9-30.\*

\_\_\_\_\_. "How to Take Your Time." In de Botton, *How Proust can Change Your Life.* London: Picador, 1997. 1998. 31-53.\*

\_\_\_\_\_. "How to Suffer Successfully." In de Botton, *How Proust can Change Your Life.* London: Picador, 1997. 1998. 53-93.\*

\_\_\_\_\_. "How to Express your Emotions." In de Botton, *How Proust can Change Your Life.* London: Picador, 1997. 1998. 93-114.\*

\_\_\_\_\_. "How to Be a Good Friend." In de Botton, *How Proust can Change Your Life.* London: Picador, 1997. 1998. 115-44.\*

\_\_\_\_\_. "How to Open Your Eyes." In de Botton, *How Proust can Change Your Life.* London: Picador, 1997. 1998. 145-72.\*

\_\_\_\_\_. "How to Be Happy in Love." In de Botton, *How Proust can Change Your Life.* London: Picador, 1997. 1998. 173-88.\*

\_\_\_\_\_. "How to Put Books Down." In de Botton, *How Proust can Change Your Life.* London: Picador, 1997. 1998. 189-215.\*

\_\_\_\_\_. *How Proust can Change Your Life.* London: Picador, 1997. 1998.\*

\_\_\_\_\_. Rev. of *Amsterdam.* By Ian McEwan. *Independent on Sunday.*

\_\_\_\_\_. "Atheism 2.0." Video lecture. *TED* Jan. 2012.\*

<http://www.ted.com/talks/alain_de_botton_atheism_2_0.html>

2012

\_\_\_\_\_. *How to Think More about Sex.*

\_\_\_\_\_. "Alain de Botton: By the Book." Interview. *New York Times* 27 Jan. 2013.\*

<http://www.nytimes.com/2013/01/27/books/review/alain-de-botton-by-the-book.html?_r=0>

2013

\_\_\_\_\_. "The News: A User's Manual." Video. (Talks at Google, 3 March 2014). *YouTube (Talks at Google)* 13 March 2014.\*

<https://youtu.be/A4aAJrJB6h0>

2017

\_\_\_\_\_ "What's the Point of Music? Ask Peter Gabriel." *The Guardian* 10 Feb. 2016.\*

<http://gu.com/p/4ghmy/stw>

2016

\_\_\_\_\_. "On Love." Lecture at the Sydney Opera House. *YouTube (Sydney Opera House Talks & Ideas)* 10 July 2016.\*

<https://youtu.be/v-iUHlVazKk>

2017

De Kretser, Michelle. "Larkin(g) Around: Beyond the Pleasure Principle?" *Poetics* 17.1-2 (April 1988).

De Luca, Vincent Arthur. "Blake's Concept of the Sublime." 1991. In *Romanticism: A Critical Reader.* Ed. Duncan Wu. Oxford: Blackwell, 1995. 17-54.\*

de Marinis, Marco. "'A Faithful Betrayal of Performance': Notes on the Use of Video in Theatre." *New Theatre Quarterly* 1 (1985): 383-9.

De Vita, Alexis Brooks. "Seeds and Angels' Wings: Blues Signification and Milton's 'Paraphrase on Psalm 114'." *English Language Notes* 38.2 (2000): 34-42.

Deane, Seamus. "The Writer and the Troubles." *Threshold* 25 (Summer 1974): 13-17.

Dearnley, Moira. *The Poetry of Christopher Smart.* London: Routledge, 1968.

Deats, S. M. "Rabbits and Ducks: Olivier, Branagh, and *Henry V." Literature / Film Quarterly* 20.4 (1992): 284-93.

Debrix, Jean R., and Ralph Stephenson. *The Cinema as Art.* 2nd ed. Baltimore (MD): Penguin, 1976. London, 1976.

Debusscher, Gilbert."Tennessee Williams' *Lives of the Saints:* A Playwright's Obliquity." In Stephen S. Stanton, ed., *Tennessee Williams: A Collection of Critical Essays*. Englewood Cliffs (NJ): Prentice-Hall, 1977.

Delgado, Maria, and Caridad Svich, eds. *Theatre in Crisis?* Manchester: Manchester UP, 2002.

Deren, Maya. "Cinematography: The Creative Discourse of Reality." 1960. In *Film Theory and Criticism: Introductory Readings.* 5th ed. Ed. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999. 216-27.\*

\_\_\_\_\_. "Poetry and the Film: A Symposium." In *Film Culture Reader.* Ed. P. Adams Sitney. New York, 1970.

Dewberry, Elizabeth. (Ohio State U). "Hemingway's Journalism and the Realist Dilemma." In *The Cambridge Companion to Hemingway.* Ed. Scott Donaldson. Cambridge: Cambridge UP, 1996. 17-35.\*

Diamond-Nigh, Lynne. "Gray's Anatomy: When Words and Images Collide." *The Review of Contemporary Fiction* 15.2 (1995): 178-83.

Dickie, George, and Richard Sclafani, eds. *Aesthetics: A Critical Anthology.* New York: St Martin's, 1977.

Diemert, Brian. "Ida Arnold and the Detective Story: Reading *Brighton Rock."* *Twentieth Century Literature* 38.4 (1992).\*

Dillard, Annie. See English authors.

Dobie, Ann Brewster. Theory into Practice: An Introduction to Literary Criticism. Thomson, 2002.

\_\_\_\_\_, ed. *Uncommonplace: An Anthology of Contemporary Louisiana Poets.* Baton Rouge: Lousiana State UP, 1998.

Dodson, Mary Lynn. *"The French Lieutenant's Woman:* Pinter and Reisz's Adaptation of Fowles's Adaptation." *Film Literature Quarterly* 26.4 (1998): 296-303.

Domagala, Michael. "The Problems of J. Alfred Prufrock." *Prufrock Unlimited.*

<http://www.regis.org/projects/prufrock/essays.html>

2017

Domergue, Sonya. "Vladimir Nabokov: Mixed Doubles." *Canadian American Slavic Studies* 19.3 (1985): 282-94.

Donaldson, Peter S. (Ann Fetter Friedlaender Professor of Humanities and Head of Literature at MIT, dir. of the Shakespeare Electronic Archive, MIT). *Machiavelli and the Mystery of State.* Cambridge, 1988.

\_\_\_\_\_. *Shakespearean Films / Shakespearean Directors.* Boston: Unwin Hyman, 1990. (New Casebooks select. 31-67).

\_\_\_\_\_. "Taking on Shakespeare: Kenneth Branagh's *Henry V." Shakespeare Quarterly* 42.1 (1991): 60-71.

\_\_\_\_\_. "Shakespeare in the Age of Post-Mechanical Reproduction: Sexual and Electronic Magic in *Prospero's Books."* In *Shakespeare, the Movie: Popularizing the Plays on Film, TV and Video.* Ed. Lynda E. Boose and Richard Burt. London: Routledge, 1997. 1999. 169-85.\*

\_\_\_\_\_. "Shakespeare in the Age of Post-Mechanical Reproduction: Sexual and Electronic Magic in *Prospero's Books." Shakespeare the Movie II: Popularizing the Plays on Film, TV, Video, and DVD.* Ed. Richard Burt and Lynda E. Boose. New York and London: Routledge, 2003. 105-19.\*

Doody, Terence. "Hemingway's Style and Jake's Narration." *Journal of Narrative Technique* 4 (1974): 212-25.

Doody, Terrence. *Among Other Things: A Description of the Novel.* LSU Press, 1998.

Dorra, Henri, ed. *Symbolist Art Theories: A Critical Anthology*. Berkeley: U of California P, 1994.

Downie, J. A. "Defoe's *Review,* The Theatre, and Anti-High Church Propaganda." *Restoration and 18th-Century Theatre Research* 15 (1976): 24-32.

\_\_\_\_\_. "Defoe's *Shortest Way with the Dissenters:* Irony, Intention and Reader-response." *Prose Studies* 9 (1986): 120-39.

Drew, Sarah, and W. U. Sirius. "Audio virtual: Christopher Currell: el mago del sonido tridimensional." *La realidad virtual.* *Revista de Occidente* 153 (1994): 141-6.

Dromgoole, Dominic. *The Full Room: An A-Z of Contemporary Playwriting.* London: Methuen, 2001. (British playwrights).

\_\_\_\_\_. "Reality Check." *The Guardian* 23 Oct. 2004. (Drama and society).

Dryden Edgar A. *Melville's Thematics of Form: The Great Art of Telling the Truth.* Baltimore: Johns Hopkins UP, 1968.

\_\_\_\_\_. *Nathaniel Hawthorne: The Poetics of Enchantment.* Ithaca (NY): Cornell UP, 1977.Dunham, Lowell, and Ivar Ivask, eds. *The Cardinal Points of Borges.* Norman: U of Oklahoma P, 1971.

Duffy, Robert A. "Gade, Olivier, Richardson: Visual Strategy in *Hamlet* Adaptation." *Literature/Film Quarterly* 4.2 (1976): 141-52.

Dworkin, Martin S. "Stay Illusion: Having Words about Shakespeare on Screen." *Journal of Aesthetic Education* 11.1 (1977): 51-61.

Easterling, Thomas. "Doing Time, or How to Reread on a Desert Island." In *Second Thoughts: A Focus on Rereading.* Ed. David Galef. Detroit: Wayne State UP, 1998. 357-66.\*

Eberwein, Robert T. *A Viewer's Guide to Film Theory and Criticism.* New Jersey, 1979.

\_\_\_\_\_. "The Filmic Dream and Point of View." *Literature / Film Quarterly* 8 (1980): 197-203.

\_\_\_\_\_. *Film and the Dream Screen: A Sleep and a Forgetting.* Princeton: Princeton UP, 1984.

Eckstein, Arthur. "Darkening Ethan: John Ford's *The Searchers* (1956): from Novel to Screenplay to Screen." *Cinema Journal* 38.1 (Fall 1998): 3-24.

Edgar, David. See Marxist criticism.

Edward, Hugh. *Surrealism and its Affinities: The Mary Reynolds Collection.* Chicago: Art Institute of chicago, 1956.

Eeckhout, Bart, and Lisa Golfarb. *Poetry and Poetics after Wallace Stevens.*

Eggert, Katherine. "Age Cannot Wither Him: Warren Beatty's Bugsy as Hollywood Cleopatra." In *Shakespeare, the Movie: Popularizing the Plays on Film, TV and Video.* Ed. Lynda E. Boose and Richard Burt. London: Routledge, 1997. 1999. 198-214.\*

\_\_\_\_\_. *Showing Like a Queen: Female Authority and Literary Experiment in Spenser, Shakespeare and Milton.* c. 2000.

\_\_\_\_\_. "Sure can Sing and Dance: Minstrelsy, the Star System and the Post-Postcoloniality of Kenneth Branagh's *Love's Labour's Lost* and Trevor Nunn's *Twelfth Night."* In *Shakespeare the Movie II: Popularizing the Plays on Film, TV, Video, and DVD.* Ed. Richard Burt and Lynda E. Boose. New York and London: Routledge, 2003. 72-88.\*

Egoff, Sheila, et al., eds. *Only Connect: Readings on Children's Literature.* Oxford UP Canada, 1996.

Eidsvik, Charles. *Cineliteracy: The Film among the Arts.* New York, 1978.

\_\_\_\_\_. "Soft Edges: The Art of Literature and the Medium of Film." *Literature Film Quarterly* 2.1 (1974): 16-21.

Elam, Helen Regueiro. "The Difficulty of Reading." In *The Idea of Difficulty in Literature.* Ed. Alan C. Purves. Buffalo: SUNY Press, 1991. 73-89.

Elliott, Kamilla. "Literary Film Adaptation and the Form/Content Dilemma." In *Narrative across Media: The Languages of Storytelling.* Ed. Marie-Laure Ryan. Lincoln: U of Nebraska P, 2004. 220-43.\*

\_\_\_\_\_. "Adaptation." In *The Routledge Encyclopedia of Narrative Theory.* Ed. David Herman, Manfred Jahn and Marie-Laure Ryan. Abingdon and New York: Routledge, 2005. 3-4.\*

Emerson, Sheila. *Ruskin: The Genesis of Invention.* 1993.

Emig, Rainer. (U of Wales, Cardiff). *Modernism in Poetry: Motivations, Structures and Limits.* (Studies in 20th Century Literature). Harlow (Essex): Longman, 1995.\*

\_\_\_\_\_. "Transgressive Travels: Homosexuality, Class, Politics and the Lure of Germany in 1930s Writings." *Critical Survey* 10.3 (1998): 48-55.

\_\_\_\_\_. *W. H. Auden: Towards a Postmodern Poetics.* Houndmills: Macmillan, 1999.

\_\_\_\_\_. "Literary Criticism and Psychoanalytic Positions." In *Twentieth-Century Historical, Philosophical and Psychological Perspectives.* Ed. Christa Knellwolf and Christopher Norris. Vol. 9 of *The Cambridge History of Literary Criticism.* Cambridge: Cambridge UP, 2001. 175-90.\*

\_\_\_\_\_, ed. *Ulysses.* (New Casebooks). Houndmills: Macmillan, 2000.

Engleberg, Edward. "Tragic Blindness in *The Changeling* and *Women Beware Women."* *Modern Language Quarterly* 23 (1962): 23-8.

Enterline, Lynn. "'You Speak a Language that I Understand Not': The Rhetoric of Animation in *The Winter's Tale." Shakespeare Quarterly* 48 (1997): 17-44.

\_\_\_\_\_. "'You Speak a Language that I Understand Not': The Rhetoric of Animation in *The Winter's Tale."* In *Shakespeare and the Interpretive Tradition.* Ed. Stephen Orgel and Sean Keilen. New York: Garland, 1999. 299-326.\*

Esposito, Joan. "Antonioni and Benjamin: Dialectical Imagery in *Eclipse."* *Film Criticism* 9.1 (Fall 1984).

Esrock, Ellen J. (Associate Prof, Dpt. of Communication and Media, Rensselaer Polytechnic Institute). *The Reader's Eye: Visual Imaging as Reader Response.* 1994.

\_\_\_\_\_. "Taking a Second Look: The Reader's Visual Image." In *Second Thoughts: A Focus on Rereading.* Ed. David Galef. Detroit: Wayne State UP, 1998. 152-68.\*

\_\_\_\_\_. "Einfühlung as the Breath of Art: Six Modes of Embodiment." In *Cognitive Processing.* 2017.

\_\_\_\_\_. "The Phantasmagoria of Everyday Life: The Visceral-Somatic Viewer of Hiroshi Sugimoto and Adolph Menzel's Art." In *Embodied Fantasies: From Awe to Artifice.* 2012.

\_\_\_\_\_. "Embodying Art: The Spectator and the Inner Body." *Poetics Today* (2010).

\_\_\_\_\_. "Embodying Literature." *Journal of Consciousness Studies* (2004).

\_\_\_\_\_. "Touching Art: Intimacy, Embodiment, and the somatosensory System." In *Consciousness and Emotion.* 2001.

\_\_\_\_\_. "11. Body Forth in Narrative." In *Narrative Complexity: Cognition, Embodiment, Evolution.* Ed. Marina Grishakova and Maria Poulaki. Lincoln: U of Nebraska P, 2019. 270-90.\*

Essig García, D. "'The Happy Effect of My Writing': Richardson's Plotting and Epistolary Theory." *Estudios Ingleses de la Universidad Complutense* 20 (2012).

Etchells, Tim. (Member of Forced Entertainment. Theatre company, Sheffield, writer/actor). "Diverse Assembly: Some Trends in Recent Performance." In *Contemporary British Theatre.* Ed. T. Shank. Basingstoke: Macmillan, 1994. 107-22.

\_\_\_\_\_. *Certain Fragments: Contemporary Performance and Forced Entertainment.* London: Routledge, 1999.

Evans, Mark. *Soundtrack: The Music of the Movies.* New York: Da Capo, 1979.

Everett, Wendy, ed. *European Identity in Cinema.* Exeter: Intellect, 1996.

Ewald, William B. *The Masks of Swift.* Cambridge (MA), 1954.

Falconer, Rachel. (U of Sheffield). *Orpheus Dis(re)membered: Milton and the Myth of the Poet-Hero.* Sheffield: Sheffield Academic Press, 1996.\*

Falke, Cassandra. "16. Reading Terror: Imagining Violent Acts through the Rational or Narrative Sublime." In *Storytelling and Ethics: Literature, Visual Arts and the Power of Nature.* Ed. Hanna Meretoja and Colin Davis. New York and London: Routledge, 2018. 253-66.\*

Farr, Dorothy M. *Thomas Middleton and the Drama of Realism.* Edinburgh: Oliver and Boyd, 1973.

Federman, Raymond. See English authors.

Feingold, Richard. *Moralised Song: The Character of Augustan Lyricism.* New Brunswick (NJ): Rutgers UP, 1989.

Felheim, Marvin. "Criticism and the Films of Shakespeare's Plays." *Comparative Drama* 9 (1975): 147-55.

Feng, Yunda Eddie. "Revitalizing the Thriller Genre: Lou Ye's *Suzhou River* and *Purple Butterfly."* In *Puzzle Films: Complex Storytelling in Contemporary Cinema.* Ed. Warren Buckland. Chichester: Wiley; Malden: Blackwell, 2009. 187-202.\*

Fenwick, Henry. "The Production." In *Hamlet: The BBC TV Shakespeare.* London, 1980.

\_\_\_\_\_. "The Production." In *Henry VI Part I.* (The BBC TV Shakespeare). 1983.

\_\_\_\_\_. "The Production." In .*Henry VI Part 2.* (The BBC TV Shakespeare). 1983.

\_\_\_\_\_. "The Production." In *Richard III.* (BBC TV Shakespeare). 1983.

\_\_\_\_\_. "The Production." In *All's Well that Ends Well.* (BBC TV Shakespeare). 1980.

\_\_\_\_\_. "The Production." In *King Lear: The BBC TV Shakespeare.* Ed. Peter Alexander et al. London, 1983.

\_\_\_\_\_. "The Production." In *Cymbeline.* (BBC TV Shakespeare). 1983.

\_\_\_\_\_. "The Production."In *Coriolanus.* (BBC TV Shakespeare). 1984.

\_\_\_\_\_. "Mirren's Imogen." *Radio Times* 9-15 July 1983: 4.

Ferguson, Frances. (Johns Hopkins U). *Wordsworth: Language as Counter-Spirit.*

\_\_\_\_\_. *Solitude and the Sublime: Romanticism and the Aesthetics of Individuation.* New York: Routledge, 1992.\*

\_\_\_\_\_. "Canons, Poetics and Social Value; Jeremy Bentham and How to Do things with People." *MLN* 110.5 (December 1995): 1148-164.\*

\_\_\_\_\_. *Pornography, the Theory: What Utilitarianism Did to Action.*

\_\_\_\_\_. "Ralph Rader on the Literary History of the Novel." *Narrative* 18.1 (Jan. 2010): 91-103.\*

Fernald, John. *The Play Produced.* Deane.

Ferry, Anne D. *All in War with Time: Love Poetry of Shakespeare, Donne, Jonson, Marvell.* Cambridge (MA): Harvard UP, 1975.

\_\_\_\_\_. *The 'Inward' Language: Sonnets of Wyatt, Sidney, Shakespeare, Donne.* Berkeley, 1976.

\_\_\_\_\_. *The 'Inward' Language: Sonnets of Wyatt, Sidney, Shakespeare, Donne.* Chicago: U of Chicago P, 1983.

\_\_\_\_\_. *The Title to the Poem.* Stanford (CA): Stanford UP, 1997.

Fiddian, Robin W. "Palinuro de Mexico: A World of Words." *Bulletin of Hispanic Studies* 58.2 (April 1981).

Field, Jere David. "Nabokov's Sense of Balance." Ph.D. diss. U of Virginia, 1982.

\_\_\_\_\_. "Fluid Worlds: Lem's *Solaris* and Nabokov's *Ada." Science Fiction Studies* 13 (1986): 329-44.

\_\_\_\_\_. "Sacred Dangers: Nabokov's Distorted Reflection in 'Signs and Symbols'." *Studies in Short Fiction* 25.3 (1988): 285-93.

Fijalkowski, Krzysztof. "Dada and the Machine." *Journal of European Studies* 17.4 (December 1987).

Fike, Matthew A. "Gertrude's Mermaid Allusion." In *On Page and Stage: Shakespeare in Polish and World Culture.* Ed. Krystyna Kujawinska Courtney. Krakow: Universitas, 2000. 259-76.\*

Finch, Casey. "Immediacy in the Odes of William Collins." *Eighteenth Century Studies*  20.3 (Spring 1987).

Finney, Brian H. (U of London). *Since How It Is: A Study of Samuel Beckett's Later Fiction.* London: Covent Garden P, 1972.

\_\_\_\_\_. "'Assumption' to 'Lessness': Beckett's Shorter Fiction." In Worth, *Beckett the Shape Changer.*

\_\_\_\_\_. *The Inner I: British Literary Autobiography of the Twentieth Century.* New York: Oxford UP, 1985.

\_\_\_\_\_. *D. H. Lawrence:* Sons and Lovers. (Penguin Critical Studies). Harmondsworth: Penguin, 1990.\*

\_\_\_\_\_. "Peter Ackroyd, Postmodernist Play and *Chatterton." Twentieth Century Literature* 38.2 (Summer 1992): 250-61.\*

\_\_\_\_\_. "Samuel Beckett's Postmodern Fictions." In *The Columbia History of the British Novel.* Ed. John Richetti et al. New York: Columbia UP, 1994. 842-66.\*

\_\_\_\_\_. "2. David Mitchell: Global Novelist of the Twenty-First Century." In *The Contemporary British Novel since 2000.* Ed. James Acheson. Edinburgh: Edinburgh UP, 2017.

Finney, B. "Suture in Literary Analysis." *Literature Interpretation Theory* 2 (1990): 131-44.

Finney, Michael. "Eugene Jolas, *transition,* and the Revolution of the Word*." TriQuarterly* 38 (Winter 1977). Rpt. in *In the Wake of the Wake.* Ed. David Hayman and Elliott Anderson. Madison: U of Wisconsin P, 1978. 39-53.\*

Fisher, James E. "Olivier and the Realistic *Othello." Literature/Film Quarterly* 1 (1973).

Fitter, Chris. *Poetry, Space, Landscape: Toward a New Theory.* Cambridge: Cambridge UP, 1996.

Fitting, Peter. (U of Toronto). "For Men Only: A Guide to Reading Single Sex Worlds." *Women's Studies* 14.2 (1987).

\_\_\_\_\_. "Futurecop: The Neutralization of Revolt in *Blade Runner."* *Science Fiction Studies* 14.3 (November 1987).

\_\_\_\_\_. "The Modern Anglo American SF Novel: Utopian Longing and Capitalist Cooptation." *Science Fiction Studies* 6.1 (March 1979).

\_\_\_\_\_. "Philip K. Dick is Dead." Review of Douglas Mackey's *Philip K. Dick. Science Fiction Studies* 16.2 (July 1989).

\_\_\_\_\_. "'So We All Became Mothers': New Roles for Men in Recent Utopian Fiction." *Science Fiction Studies* 12.2 (July 1985).

\_\_\_\_\_. *"Ubik:* The Deconstruction of Bourgeois SF." In *Philip K. Dick.* Ed. Martin Harry Greenberg and Joseph D. Olander. New York: Taplinger, 1983.

\_\_\_\_\_. In *Science Fiction Studies* 2 (1975).

\_\_\_\_\_. In *Queen's Quarterly* 95 (1988).

\_\_\_\_\_. "Utopian Effects / Utopian Pleasure." In *Styles of Creation: Aesthetic Technique and the Creation of Fictional Worlds.* Ed. George Slusser and Eric S. Rabkin. Athens (GA): U of Georgia P, 1992. 153-64.\*

Fitzgibbon, Gerald. "Garnering the Facts: Unreliable Narrators in Some Plays of Brian Friel." In *Critical Approaches to Anglo-Irish Literature.* Ed. M. Allen and A. Wilcox. Gerrards Cross: Colin Smythe, 1989. 53-62.

Flanders, W. A. "Godwin and Gothicism: *St. Leon." Texas Studies in Literature and Language* 7 (1967): 533-45.

Flannagan, Roy C. "John Hawkes." In *Postmodernism: The Key Figures.* Ed. Hans Bertens and Joseph Natoli. Oxford: Blackwell, 2002.\*

Flannagan, Roy Catesby, III. "Beauty of Distance: A Study of the Landscape Descriptions in Vladimir Nabokov's *Lolita."* Ph.D. diss. Southern Illinois U at Carbondale, 1996.

Flannagan, Roy C., III (Florence, SC), and Edward A. Malone. "Sydney and Moorhouse's 'Metropolitan Trilogy'." *Anglistik* 11.1 (March 2000): 23-30.\*

Flieger, Jerry Aline, and Alexander Argyros. "Hartman's Contagious Orbit: Reassesing Aesthetic Criticism." *Diacritics* 17.1 (Spring 1987).

Flom, Eric L. *Chaplin in the Second Era: An Analysis of the Seven Talkies.* Jefferson and London: McFarland, 1997.

Flower, Timothy Frank. "Forms of Re-Creation in Nabokov's *Pale Fire."* Dissertation Rutgers University, 1972. *Dissertation Abstracts Inter­national,* 32 (1972): p. 6927 A.

Foot, H. C., and A. J. Chapman, eds. *Humour and Laughter: Theory, Research and Applications.* New York: Wiley, 1976.

\_\_\_\_\_, ed. *It's a Funny Thing, Humour.* Oxford: Pergamon, 1977.

Forbes, Jill (Professor of French, Queen Mary and Westfield College) and Sarah Street, eds. *Introduction to European Cinema.* Houndmills: Macmillan, 2000. (*La Règle du jeu, La Haine, The Lodger, Trainspotting, Viridiana, Blood Wedding, Obsessione, Good Morning Babylon, Battleship Potemkin, The Barber of Siberia, The Promise, Alice in the Cities*).

Foreman, Richard. "How to Write a Play." *PAJ* 1 (1976).

Forrest-Thompson, V. "Necessary Artifice." *Language and Style* 6.1 (1973).

\_\_\_\_\_. *Poetic Artifice: A Theory of Twentieth Century Poetry.* Manchester, 1978.

Forshaw, Barry, ed. *Crime Uncovered: Detective.* (Crime Uncovered). Bristol and Chicago: Intellect, 2016.

Foster, Richard. "Criticism as Rage: D. H. Lawrence." In *D. H. Lawrence: A Collection of Critical Essays.* Ed. Mark Spilka. Englewood Cliffs (NJ): Prentice-Hall, 1963. 151-161.

Foster, Susan Leigh. *Choreography and Narrative: Ballet's Staging of History and Desire.* Bloomington: Indiana UP, 1997.

\_\_\_\_\_. "Dance and Narrative." In *The Routledge Encyclopedia of Narrative Theory.* Ed. David Herman, Manfred Jahn and Marie-Laure Ryan. Abingdon and New York: Routledge, 2005. 95-96.\*

Foster, Susan Leigh, Sue-Ellenb Case and Philip Brett. *Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality.* Bloomington: Indiana UP, 1995.

Foulkes, A. P., ed.*The Uses of Criticism.* Bern: Herbert Lang, 1976.

Found, P., and Phyllis Hartnoll. *Oxford Concise Companion to the Theatre.* 2nd ed. Oxford: Oxford UP, 1993.

Fowler, James. "Picturing *Romeo and Juliet*." In *Shakespeare Survey 49:* Romeo and Juliet *and Its Afterlife.* Ed. Stanley Wells. Cambridge: Cambridge UP, 1996.\*

Fox, Susan. *Poetic Form in Blake's "Milton."* Princeton (NJ): Princeton UP, 1976.

France, Richard. *The Theatre of Orson Welles.* New Jersey, 1968.

Frank, Marcie. "Frances Burney's Theatricality." *ELH* 82.2 (Summer 2015): 615-35.\*

DOI: [10.1353/elh.2015.0012](https://doi.org/10.1353/elh.2015.0012)

<https://muse.jhu.edu/article/583638/summary>

2019

Fraser, Graham. "The Pornographic Imagination in *All Strange Away*." *Modern Fiction Studies* 41.3-4 (Fall-Winter 1995): 515-31.\*

Fraser, Peter. "The Musical Mode: Putting on The Red Shoes." *Cinema Journal* 26.3 (Spring 1987).

Fredericks, Casey S. "Problems of Fantasy." *Science-Fiction Studies* 5 (1978): 33-44.

\_\_\_\_\_. *The Future of Eternity: Mythologies of Science Fiction and Fantasy.* Bloomington: Indiana UP, 1982.

Freeman, John. *New Performance / New Writing.* Houndmills: Palgrave Macmillan, 2007.

\_\_\_\_\_. *Blood, Sweat and Theory: Research Through Practice in Performance.* Faringdon: Libri Publishing, forthcoming 2010.

Freidman, Edward H. "Toward a More Perfect Union: Art and Craft in Calderon's *Saber del mal y del bien* and *Cual es mayor perfeccion.*" *Bulletin of the Comediantes* 35.1 (Summer 1983).

Freinkel, Lisa. "The Name of the Rose: Christian Figurality and Shakespeare's Sonnets." In Shakespeare's Sonnets: Critical Essays. Ed. James Schiffer. New York: Garland, 1999, pbk. Garland/Routledge 2000. 241-62.\*

Frey, Charles. *"The Tempest* and the New World." *Shakespeare Quarterly* 30.1 (Winter 1979): 29-41.

\_\_\_\_\_. *"The Tempest* and the New World." In *Shakespeare and the Literary Tradition.* Ed. Stephen Orgel and Sean Keilen. New York and London: Garland, 1999. 217-30.\*

\_\_\_\_\_. *Shakespeare's Vast Romance: A Study of The Winter's Tale.* Columbia (MO): U of Missouri P, 1980.

Frey, Hans-Jost. *Studies in Poetic Discourse: Mallarmé, Baudelaire, Rimbaud, Hölderlin.* (Meridian: Crossing Aesthetics). Stanford (CA): Stanford UP.

Frick, Daniel E. "Coover's Secret Sharer? Richard Nixon in *The Public Burning." Critique: Studies in Contemporary Fiction* 37.2 (Winter 1996): 82-91.\*

Fried, Michael. "Art and Objecthood." In *Minimal Art: A Critical Anthology.* Ed. Gregory Battcock. New York: E. P. Dutton, 1968.

\_\_\_\_\_. "Manet's Sources: Aspects of His Art, 1859-65." *Artforum* 7 (1969).

\_\_\_\_\_. "Thomas Couture and the Theatricalization of Action in 19th-Century Painting." *Artforum* 8 (1970).

\_\_\_\_\_. "Two Sculptures by Anthony Caro" and "Caro's Abstractness." In *Anthony Caro.* Ed. Richard Whelan. New York: Dutton, 1975. 95-110.

\_\_\_\_\_. "The Beholder of Courbet." *Glyph* 4 (1978).

\_\_\_\_\_. "The Structure of Beholding in Courbet's *Burial at Ornans." Critical Inquiry* 9.4 (1983).

\_\_\_\_\_. "Toward a Supreme Fiction." (Diderot). In Fried, *Absorption and Theatricality: Painting and Beholder in the Age of Diderot.* Berkeley: U of California P, 1980. 71-105.

\_\_\_\_\_. *Absorption and Theatricality: Painting and the Beholder in the Age of Diderot.* Berkeley: U of California P, 1980.

\_\_\_\_\_. *Realism, Writing, Disfiguration: On Thomas Eakins and Stephen Crane.* Chicago: Chicago UP, 1987.

\_\_\_\_\_. "Impressionist Monsters: H. G. Wells's *The Island of Dr Moreau."* In *Frankenstein, Creation and Monstrosity.* Ed. Stephen Bann. London: Reaktion, 1994. 95-112.\*

Frisch, Mark. (Duquesne U) "Nature, Postmodernity, and Real Marvelous: Faulkner, Quiroga, Mallea, Rulfo, Carpentier." *The Faulkner Journal.* 12.1/2 (Fall 1995/Spring 1996): 67-82.\*

Fromberg, Susan. "Folding the Patterned Carpet: Form and Theme in the Novels of Vladimir Nabokov." Ph.D. diss. U of Chicago, 1966.

\_\_\_\_\_. "The Unwritten Chapters in *The Real Life of Sebastian Knight." Modern Fiction Studies* 13 (1967): 427-42.

Fry, William E. *Sweet Madness: A Study of Humor.* Palo Alto: Pacific Books, 1963.

Furniss, Tom (U of Strathclyde) and Michael Bath. *Reading Poetry: An Introduction.* Hemel Hempstead: Prentice Hall Europe, 1996.\*

Furniss, Tom, Martin Montgomery, Nigel Fabb, Sara Mills and Alan Durant. *Ways of Reading: Advanced Reading Skills for Students of English Literature.* London: Routledge, 1992.\* 2nd ed. London: Routledge, 2000.\*

\_\_\_\_\_. *Ways of Reading.* 3rd ed. London: Routledge, 2007.

<https://books.google.es/books?id=isd_AgAAQBAJ>

2017

Furst, Lillian R. *Romanticism in Perspective.* London: Macmillan, 1979.

\_\_\_\_\_. *Fictions of Romantic Irony.* Cambridge (MA): Harvard UP, 1984.

\_\_\_\_\_. "Realism and Its 'Code of Accreditation'." *Comparative Literature Studies* 25.2 (1988): 101-26.

\_\_\_\_\_. *Realism.* Harlow: Longman, 1992.

\_\_\_\_\_. *Just Talk: Narratives of Psychotherapy.* Lexington (KY): U of Kentucky P, 1999.

\_\_\_\_\_, ed. *Realism.* (Modern Literature in Perspective). Harlow (Essex): Longman, 1992.\*

Gablik, Suzi. "A Conversation with René Magritte." *Studio International* 173.887 (London, March 1967): 128-31.

\_\_\_\_\_. London: Thames and Hudson, 1970; Greenwich (CT): New York Graphic Society, 1971.

Gaburo, Kenneth. "The Music in Samuel Beckett's *Play.*" *Review of Contemporary Fiction* 7.2 (1987): 76-92.\*

Galati, Frank Joseph. "A Study of Mirror Analogues in Vladimir Nabokov's *Pale Fire."* Diss. Northwestern University, 1971; *Dissertation Abstracts International* 32 (1971): p. 3462 A.

Gale, Maggie B., and John F. Deeney, eds. *The Routledge Drama Anthology and Sourcebook: From Modernism to Contemporary Performance.* London: Routledge, 2010.

Gambel, Isabel. "Clarissa Dalloway's Double." In *Critics on Virginia Woolf.* Ed. Jacqueline E. M. Latham. Coral Gables: U of Miami P, 1970. 52-55.

Gargaillo, Florian. "On Seamus Heaney's *Aeneid Book VI." Kenyon Review* (Nov. 2016).\*

<http://www.kenyonreview.org/reviews/aeneid-book-vi-by-seamus-heaney-738439/>

2016

Garner, Clifford Lloyd. "Art and Ardor in the Poetry and Prose of Vladimir Nabokov." Ph.D. 1990.

Garvey, James. "Characterization in Narrative." *Poetics* 7 (1978): 63-78.

Gaskell, Ivan, and Salim Kemal. *Landscape, Natural Beauty and the Arts.* Cambridge: Cambridge UP, 1996.

Gass, William H. See English authors.

Gatenby, Bruce M. "A Disturbance of Memory: Language, Terror and Intimacy in Don Delillo's *The Names*." *Revista de Estudios Norteamericanos*, 4 (1995): 345-57.\*

Gay, Alva A., ed. *Criticism: A Quarterly for Literature and The Arts.* (Ed. 1972-1976). Wayne State University Detroit, Michigan. USA.

Geary, Robert F. "On Horror and Religion." In *Gothic Horror: A Reader's Guide from Poe to King and Beyond.* Ed. Clive Bloom. Basingstoke: Macmillan, 1998. 287-301.\*

Geiger, Don. *The Sound, Sense, and Performance of Literature.* Chicago: Scott, 1963.

Geirlandt, K. J. "Belgian Commentary." (Surrealism). *Studio International* (London) 183.937 (October 1971): 148-9.

Geissinger, Eric Ladnor. "Repetition in the Novels and Short Stories of Vladimir Nabokov." MA diss. San Francisco State U, 1995.

Gerdes, Peter R. "Film and/or Theatre: Some Introductory Comments." *Australian Journal of Screen Theory* 7 (1980): 4-17.

Gharavi, Lance. "Backwards and Forwards: Regression and Progression in the Production Work of i.e. VR." *Gramma/Gramma* 10 (2002): 73-86.\*

Ghose, Zulfikar. See English authors.

Giannachi, Gabriella. (Lancaster U). "From the 'Infinity of the Unsaid': Instances of Authorial Silence in Modern Drama." In *Anatomies of Silence.* Ed. Ann R. Cacoullos and Maria Sifianou. Athens: U of Athens, 1998. 46-53.\*

Giantvalley, S. "Shakespeare on the Screen: A Symposium." *Quarterly Review of Film Studies* 7 (1982): 102-3.

Gibian, Peter. "Anticipating Aestheticism: The Dynamics of Reading and Reception in Poe." In *Short Story Theories: A Twenty-First-Century Perspective.* Ed. Viorica Patea. Amsterdam and New York: Rodopi, 2012.

Gibson, Jeremy, and Julian Wolfreys. *Peter Ackroyd: The Ludic and Labyrinthine Text.* Houndmills: Macmillan, 1999.\*

Gidley, Mick (U of Leeds), and Robert Lawson-Peebles, eds. *Views of American Landscapes.* 1990

Gidley, Mick, et al. "Reactions to September 11." By Pierre Guerlain (U of Le Mans), Mick Gidley (U of Leeds), Gönül Pultgar (Bilkent U, Ankara), Rodica Mihaila (U of Bucharest), Brigitte Georgi-Findlay (U of Dresden) and Anne Koenen (Leipzig U). *Amerikastudien / American Studies* 47.1 (2002): 120-36.

Giesekam, Greg. "The Wooster Group." In *Postmodernism: The Key Figures.* Ed. Hans Bertens and Joseph Natoli. Oxford: Blackwell, 2002.\*

\_\_\_\_\_. *Staging the Screen: The Use of Film and Video in Theatre.* Houndmills: Palgrave Macmillan, 2007.

Gillespie, Michael Patrick. *Oscar Wilde and the Poetics of Ambiguity.* UP of Florida, 1996.

Gilman, Ernest B. *The Curious Perspective: Literary and Pictorial Wit in the Seventeenth Century.* New Haven: Yale UP, 1978.

Gilmore, David. *Manhood in the Making.* 1991. (Rites of passage).

Gilmore, David D. *Monsters.* Philadelphia: U of Pennsylvania P, 2003.

\_\_\_\_\_. "Cultures of Masculinity." In *Debating Masculinity.* Ed. Josep M. Armengol and Angels Carabí. Harriman (TN): Men's Studies Press, 2009.

Gilmore, Jonathan. "34. Imagination." In *The Routledge Companion to Philosophy of Literature.* Ed. Noël Carroll and John Gibson. London: Routledge, 2015.

Gioia, D. *New Italian Poets.*

Gioia, D., and W. J. Smith. *Poems from Italy.*

Gioia, Dana (Colorado College), and X. J. Kennedy. *Literature: An Introduction to Fiction, Poetry and Drama.* 7th ed. New York: Addison Wesley Longman, 1998.

\_\_\_\_\_. *An Introduction to Fiction.* 7th ed. New York: Addison Wesley Longman, 1999.

\_\_\_\_\_. *An Introduction to Poetry.* 9th ed. New York: Addison Wesley Longman, 1998.\*

Gioia, Dana, and William Logan, eds. *Certain Solitudes: On the Poetry of Donald Justice.* Fayetteville: Arkansas UP, 1998.

Gioia, Dana, and Eric Pankey. "Literary Birthday Celebration: Robert Frost." *Library of Congress* Webcasts 26 March 2013.\*

<http://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=5869>

YouTube *(LibraryOfCongress)*15 May 2013.\*

<http://youtu.be/nfovo4u3VxQ>

2014

Gitlin, T. "Hip-Deep in Postmodernism." *New York Times Book Review* (6 Nov. 1988): 1.

\_\_\_\_\_. "Postmodernism and Politics." In *Cultural Politics in Contemporary America.* Ed. I. Angus and S. Jhally. New York: Routledge, 1989.

Glassie, Henry. *Turkish Traditional Art Today.* Bloomington: Indiana UP, 1995.

Glazier, Loss Pequeño. *Digital Poetics: the making of e-poetries.* Tuscaloosa: U of Alabama P, 2001.

<http://epc.buffalo.edu/authors/glazier/dp/>

Glendinning, Nigel. *El siglo XVIII.* (*Historia de la Literatura Española,* ed. R. O. Jones,4). Esplugues de Llobregat (Barcelona) Ariel, c. 1974.

\_\_\_\_\_. *Goya: La década de los caprichos. Retratos 1792-1904.* Madrid: Real Academia de Bellas Artes de San Fernando, 1992.

\_\_\_\_\_, ed. *Noches lúgubres.* By José Cadalso. Madrid: Espasa-Calpe.

Glesch, William (Brandeis U). "Ludwig Wittgenstein (1889-1951)." In *The Edinburgh Encyclopaedia of Modern Criticism and Theory.* Ed. Julian Wolfreys et al. Edinburgh: Edinburgh UP, 2002. 120-26.\*

Glicksohn, Susan. "A City of Which the Stars Are the Suburbs." In *SF: The Other Side of Realism.* Ed. Thomas D. Clareson. Bowling Green (OH): Bowling Green State U Popular Press, 1971. 334-47. (Stapledon).

Godfrey, Laura Gruber. (North Idaho College). "Text and Image: The Internet Generation Reads 'The Short Happy Life of Francis Macomber'." *Hemingway Review* 32.1 (Fall 2012): 39-56.\*

Golding, John. *Cubism: A History and Analysis, 1907-1914.* London: Faber, 1968.

Goldknopf, David. "The Confessional Increment: A New Look at the I-Narrator." *Journal of Aesthetics and Art Criticism* 28 (1969): 13-21.

\_\_\_\_\_. *The Life of the Novel.* Chicago: U of Chicago P, 1972.

\_\_\_\_\_. "The Failure of Plot in *Tom Jones." Criticism* 11 (1969): 262-74. In *Tom Jones: An Authoritative Text / Contemporary Reactions / Criticism.* Ed. Sheridan Baker. New York: Norton, 1973. 792-803.\*

Goldman, Michael. *"Henry V:* The Strain of Rule." In Goldman, *Shakespeare and the Energies of Drama.* 1972.

\_\_\_\_\_. *Shakespeare and the Energies of Drama.* Princeton, 1972.

\_\_\_\_\_. *The Actor's Freedom: Toward a Theory of Drama.* New York: Viking, 1975.

\_\_\_\_\_. *Acting and Action in Shakespearean Tragedy.* Princeton: Princeton UP, 1985.

\_\_\_\_\_. "Vitality and Deadness in Beckett's Plays". In Brater, *Beckett at 80* 67-83.

Goldsmith, Marcella Tarozzi. *Nonrepresentational Forms of the Comic: Humor, Irony, and Jokes.* New York: Lang, 1991.

Goldstein, Harvey D. "Mimesis and Catharsis Reexamined." *Journal of Aesthetics and Art Criticism* 24 (1966): 567-77.

\_\_\_\_\_. "Discordia Concors, Decorum, and Cowley." *English Studies* 49.6 (December 1968): 481–89. Rpt. in *Literature Criticism: From 1400 To 1800*, Vol. 43.

<http://www.geocities.com/hargrange/cowleygoldstein.html>

2004-06-12

Goldstein and Ghee, eds. *The Psychology of Humour.* New York: Academic Press, 1972.

Gooch, Steve. *All Together Now: An Alternative View of Theatre and the Community.* London: Methuen, 1984.

Goodall, Jane. "Artaud and Painting: The Quest for a Language of Gnosis." *Paragraph* 12.2 (1989): 107-23.

Goodrich, Lloyd. *Edward Hopper.* New York: Harry N. Abrams.

Gorbman, Claudia. *Unheard Melodies: Narrative Film Music.* Bloomington: Indiana UP, 1987.

Gordon, John. "T. S. Eliot's Head and Heart." *ELH* 62.4 (Winter 1995).\*

Goscilo, Helena. "Multiple Texts in *Eugene Onegin:* A Preliminary Analysis." *Russian Literature Triquarterly* 23 (1990): 271-85.

Gottesman, Ronald, ed. *Focus on Orson Welles.* New Jersey, 1976.

Gould, Alan. *The Totem Ship.* Essays on English and Australian poetry. (Ted Hughes). Sydney: Duffy and Snellgrove, 1996.

Gourlay, Logan, ed. *Olivier.* London, 1973.

Govan, Emma, Kate Normington and Helen Nicholson. *Making a Performance.* London: Routledge, 2007.

Grant, Ben. *The Aphorism and Other Short Forms.* (The New Critical Idiom). London: Routledge, 2016.

Gray, Erik. "Indifference and Epistolarity in *The Eve of St. Agnes." Romanticism* 5 (1999): 1-12.

Green, D. H. "On Recognising Medieval Irony." In *The Uses of Criticism.* Ed. A. P. Foulkes. Bern: Herbert Lang, 1976.

\_\_\_\_\_. *Irony in the Medieval Romance.* Cambridge: Cambridge UP, 1979.

\_\_\_\_\_. *Language and History in the Early Germanic World.* Cambridge: Cambridge UP, 2000.

Green, R. J. "Oscar Wilde's *Intentions*: An Early Modernist Manifesto." *British Journal of Aesthetics* 13.4 (1973): 397-404.

Gregson, Ian. (Senior Lecturer in English Literature, U of Wales, Bangor). Rev. of *Romancing the Postmodern*. By Diane Elam. *English* 42.172 (1993).\*

\_\_\_\_\_. *Contemporary Poetry and Postmodernism: Dialogue and Estrangement.* Basingstoke: Macmillan, 1996.

\_\_\_\_\_. *Postmodern Literature.* (Contexts series). London: Arnold, 2004.

\_\_\_\_\_, ed. *The Male Image: Representations of Masculinity in Postwar Poetry.* Houndmills: Macmillan, 1999.

Greiner, Rae. *Sympathetic Realism in Nineteenth-Century British Fiction.* Baltimore: Johns Hopkins UP, 2012.

Grene, Nicholas. (Professor of English Literature, Trinity College Dublin, member of the Royal Irish Academy). "Distancing Drama: Sean O'Casey to Brian Friel." In *Irish Writers and the Theatre.* Ed. M. Sekine. Gerrards Cross: Colin Smythe, 1987. 47-70.

\_\_\_\_\_. *The Politics of Irish Drama.* Cambridge: Cambridge UP, 1999.

\_\_\_\_\_. *Shakespeare's Serial History Plays.*  Cambridge: Cambridge UP, 2002.

\_\_\_\_\_. *Yeats' Poetic Codes.* 2008.

\_\_\_\_\_. "12. Synge in Performance." In *The Cambridge Companion to J. M. Synge.* Ed. P. J. Mathews. Cambridge: Cambridge UP, 2009. 149-61.\*

\_\_\_\_\_, ed. *Travelling Ireland.* Essays. By J. M. Synge. 2009.

Grener, Adam. (Ph.D. Cornell U 2011; t. Johns Hopkins U). "Coincidence as Realist Technique: Improbable Encounters and the Representation of Selfishness in *Martin Chuzzlewit." Narrative* 20.3 (Oct. 2012): 322-42.\*

Grennan, Eamon. "This Story Shall the Good Man Teach His Son: *Henry V* and the Art of History." *Papers on Language and Literature* 15 (1979): 370-82.

\_\_\_\_\_. *Facing the Music: Irish Poetry in the Twentieth Century.* 1999.

Grifasi, Joe, et al. "Acting and Mirror Neurons." Panel discussion at the Philoctetes Center. With Adam Ludwig, Blair Brown, Vittorio Gallese, Joe Grifasi, Robert Landy, Adam Ludwig, and Tom Vasiliades. *YouTube (philoctetesctr)* 29 Nov. 2007.\*

<http://youtu.be/loB-Lg0X1qo>

2013

Griffin, Alice. "Shakespeare Through the Camera's Eye." *Shakespeare Quarterly* 7 (1956): 235-8.

\_\_\_\_\_. *Understanding* *Tennessee* *Williams*. Columbia: U of South Carolina P, 1995.

Griffith, Clark. (1924; Emeritus U of Oregon).*The Long Shadow: Emily Dickinson's Tragic Poetry.* Princeton (NJ): Princeton UP, 1964.

\_\_\_\_\_. *Achilles and the Tortoise: Mark Twain's Fictions.* Tuscaloosa: U of Alabama P, 1998.\*

Griffith, Philip Mahone. "Fire-Scenes in Richardson's *Clarissa* and Smollett's *Humphry Clinker:* A Study of Literary Relationship in the Structure of the Novel." *Tulane Studies in English* 11 (1961): 39-51.

Gronow, Michael J. (U de Sevilla). "Geoffrey Hill: Keeping Poetry Alive." *Atlantis* 10 (1988): 69-77.\*

\_\_\_\_\_. "The Progressive Disappearance of the Figure of the 'Spinster' from Contemporary Poetry in Britain." *Actas del XV Congreso de AEDEAN.* Logroño: Colegio Universitario de La Rioja, 1993. 675-9.\*

\_\_\_\_\_. "Getting from the Forties to the Sixties in British Poetry." *Atlantis* 18 (June-Dec.1996 [issued 1998]): 165-75.\*

\_\_\_\_\_. "La épica femenina en la poesía británica de los 80: 'Woman with Green Eyes' de Val Warner." *Atlantis* 19.2 (December 1997, pub. December 1998): 161-68.\*

\_\_\_\_\_. "Contemporary Gendered Elegies and the Transformation of the Postmodern Moment." *Actas del XXI Congreso Internacional AEDEAN.* Ed. F. Toda et al. Sevilla: U de Sevilla, 1999. 201-6.\*

Gross, Honathan. "Hazlitt's Vorshiping Ractice in *Liber Amoris*." *Studies in English Literature 1500- 1900* 35.4 (1995): 707-722.\*

Gross, Roger. *Understanding Playscripts.* Bowling Green (OH), 1974.

Gross, Ruth V. "Rich Text / Poor Text: A Kafkan Confusion." *PMLA* 95.2 (1980): 168-82.

Grossman, Julie. "Hardy's *Tess* and 'The Photograph': Images to Die for." *Criticism*n 35.4 (1993).\*

Grossmith, Robert. "The Twin Abysses of 'Lik'." *The Nabokovian* 19 (Fall 1987): 46-50.

\_\_\_\_\_. "Nabokov and Self-Divestment: A Gnostic Source." *English Language Notes* 25 (1988): 73-78.\*

\_\_\_\_\_. "Other States of Being: Nabokov's Two-World Metaphysic." Ph.D. 1988.

\_\_\_\_\_. "Perfection." In *A Small Alpine Form: Studies in Nabokov's Short Fiction.*  Ed. Charles Nicol and Gennady Barabtarlo. New York: Garland, 1993. 73-80.\*

\_\_\_\_\_. "Company." In *The Penguin Book of First World War Stories.* Ed. Barbara Korte with Marie Einhaus. (Penguin Classics). London: Penguin, 2007. 334-44.\*

Grove, Laurnece, and Simon Grennan, eds. *Transforming Anthony Trollope: Dispossession, Victorianism, and Nineteenth-Century Word and Image.* (Studies in European Comics and Graphic Novels, 4). Leuven: Leuven UP, 2015.

Gunn, Thom, ed. *Ben Jonson.* (Poet to Poet). Harmondsworth: Penguin.

Gurewitch, Morton. "Beckett and the Comedy of Decomposition." *Chicago Review* 33.2 (1982): 93-99. In *The Critical Response to Samuel Beckett.* Ed. Cathleen Culotta Andonian. Westport (CT): Greenwood Press, 1998. 70-78.\*

Guthke, Karl S. *Modern Tragicomedy.* New York, 1966.

Guthrie, James R. [James Robert; Wright State U, Dayton, Ohio] *Emily Dickinson's Vision: Illness and Identity in Her Poetry.* Gainesville: UP of Florida, 1998.\*

Güvet, Samet. "A Modernist Approach to T. S. Eliot's 'The Love Song of J. Alfred Prufrock'." *Journal of History, Culture and Art Research* 4 (2015): 80-87.