

EN5114: Supplementary Discourses

View Online



-
1.
Barthes R. Is There Any Poetic Writing? In: Poetry In Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell; 2004.

 2.
Heidegger M. What are Poets For? In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

 3.
Guest B. Radical Poetics and Conservative Poetry. In: Forces of Imagination: Writing on Writing. Berkeley, Calif: Kelsey St. Press; 2003.

 4.
Perloff M. Can(n)on to the Right of Us, Can(n)on to the Left of Us: A Plea for Difference. In: The Lyric Theory Reader: A Critical Anthology. Baltimore: Johns Hopkins University Press; 2014.

 5.
Pound E. A Retrospect. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

 6.
Atwood M. Orientation: Who Do You Think You Are? In: Negotiating With the Dead: A Writer

on Writing. Cambridge: Cambridge University Press; 2002. p. 1–28.

7.

Brown C, Paterson D. Don't Ask Me What I Mean: Poets in Their Own Words. London: Picador; 2004.

8.

Freud S. A Note upon the Mystic Writing-Pad. In: The Archive. London: Whitechapel; 2006.

9.

Stein G. Poetry and Grammar. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

10.

Valery P. Poetry and Abstract Thought. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

11.

Genette G. Poetic Language, Poetics of Language. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

12.

Forrest-Thomson V. Continuity in Language. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

13.

Lodge D. Consciousness and the Novel. In: Consciousness & the Novel: Connected Essays. Cambridge, Mass: Harvard University Press; 2002.

14.

Auerbach E. The Brown Stocking. In: *Mimesis the Representation of Reality in Western Literature* [Internet]. Princeton, N.J.: Princeton University Press; 2003. p. 525–53. Available from: <http://hdl.handle.net/2027/heb.09353>

15.

Wood J. Chapter 6: A Brief History of Consciousness. In: *How Fiction Works*. London: Vintage; 2009. p. 107–27.

16.

Heaney S. Feeling into Words. In: *Preoccupations: Selected Prose, 1968-1978*. London: Faber; 1980.

17.

Leighton A. Chapter 6: Just a Word: On Woolf. In: *On Form: Poetry, Aestheticism, and the Legacy of a Word*. Oxford: Oxford University Press; 2007.

18.

Schwartz LS. *The Emergence of Memory - Conversations with W. G. Sebald*. SEVEN STORIES PRESS; 2010.

19.

Vendler H. Chapter 19: Mapping the Air: Adrienne Rich and Jorie Graham. In: *Soul Says: Recent Poetry*. Cambridge, Mass: Belknap; 1995.

20.

Bennett A, Royle N. Chapter 5: The Uncanny. In: *An Introduction to Literature, Criticism and Theory*. 4th ed. Harlow: Pearson Longman; 2009.

21.

Bennett A, Royle N. Chapter 5: The Uncanny. In: An Introduction to Literature, Criticism and Theory [Internet]. Harlow: Pearson Longman; 2009. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781315834252>

22.

Freud S. The Interpretation of Dreams. In: Literary Theory: An Anthology. 2nd ed. Oxford: Blackwell; 2004.

23.

Freud S. The Interpretation of Dreams. In: Literary Theory: An Anthology [Internet]. Third edition. Chichester, West Sussex: Wiley Blackwell; 2017. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781118718315>

24.

Lacan J. The Instance of the Letter in the Unconscious or Reason since Freud. In: Literary Theory: An Anthology. 2nd ed. Oxford: Blackwell; 2004.

25.

Pope R. Creativity: Theory, History, Practice. London: Routledge; 2005.

26.

Foucault M. The Historical a Priori and the Archive. In: The Archive. London: Whitechapel; 2006.

27.

Agamben G. The Archive and Testimony. In: The Archive. London: Whitechapel; 2006.

28.

Hiller S. Working Through Objects. In: The Archive. London: Whitechapel; 2006.

29.

Booker C. Introduction and Historical Notes. In: *The Seven Basic Plots*. London: Continuum; 2004. p. 1-13.

30.

Forster EM. The Plot. In: *Aspects of the Novel* [Internet]. [New ed.]. London: Penguin; 2005. Available from:
<https://www.gutenberg.org/cache/epub/70492/pg70492-images.html#chap05>

31.

Lodge D. Narrative Structure. In: *The Art of Fiction: Illustrated From Classic and Modern Texts*. London: Penguin; 1992. p. 215-8.

32.

Lodge D. Point of View. In: *The Art of Fiction: Illustrated From Classic and Modern Texts*. London: Penguin; 1992. p. 25-9.

33.

Lodge D. Telling in Different Voices. In: *The Art of Fiction: Illustrated From Classic and Modern Texts*. London: Penguin; 1992. p. 125-9.

34.

Wood J. Chapter 1: Narrating. In: *How Fiction Works*. London: Vintage; 2009. p. 5-31.

35.

Alvarez A. Finding a Voice. In: *The Writer's Voice*. London: Bloomsbury; 2006.

36.

Baxter C. Dysfunctional Narratives, or: 'Mistakes Were Made'. In: *Burning Down the House: Essays on Fiction*. 2nd expanded ed. Saint Paul, Minn: Graywolf; 2008.

37.

McQuillan M. *The Narrative Reader*. London: Routledge; 2000.

38.

Empson W. Seven Types of Ambiguity. In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

39.

Jakobson R. Linguistics and Poetics. In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

40.

Lakoff G, Johnson M. *Metaphors We Live By*. Chicago: University of Chicago Press; 1981.

41.

Doty M. *The Art of Description: World Into Word*. Minneapolis, Minn: Graywolf Press; 2010.

42.

Pound E. A Few Don'ts by an Imagiste. *Poetry* [Internet]. 1913;1(6):200-6. Available from: <https://www.jstor.org/stable/20569730>

43.

Rees-Jones D. Nothing That Is Not There and the Nothing That Is. In: *Contemporary Women's Poetry: Reading, Writing, Practice*. Basingstoke: Macmillan Press; 2000.

44.

Ricks C. The Pursuit of Metaphor. In: Allusion to the Poets. Oxford: Oxford University Press; 2008.

45.

Marinetti F. Technical Manifesto. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

46.

Marinetti F. The Founding and Manifesto of Futurism | UBU [Internet]. 1909. Available from: http://www.ubu.com/papers/marinetti_futurist-manifesto.html

47.

Fahlström Ö. Manifesto for Concrete Poetry | UBU [Internet]. Available from: <http://www.ubu.com/papers/fahlstrom01.html>

48.

Loy M. Aphorisms on Futurism. In: 100 artists' manifestos. London: Penguin; 2011.

49.

Loy M. Feminist Manifesto. In: 100 artists' manifestos. London: Penguin; 2011.

50.

Mayakovsky V. How Are Verses Made. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

51.

Césaire A. Poetry and Knowledge. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

52.

O'Hara F. Personism: A Manifesto. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004. p. 367-9.

53.

Metzger G. Auto-Destructive Art | UBU [Internet]. 1960. Available from: http://www.ubu.com/papers/metzger_auto-destructive.html

54.

Haraway D. A Cyborg Manifesto [Internet]. Available from: <http://faculty.georgetown.edu/irvinem/theory/Haraway-CyborgManifesto-1.pdf>

55.

Danchev A. 100 artists' manifestos. London: Penguin; 2011.

56.

Forster EM. Flat and Round Characters. In: Aspects of the Novel. [New ed.]. London: Penguin; 2005.

57.

Wood J. Character. In: How Fiction Works. London: Vintage; 2009.

58.

Miller A. How to Write Fiction: Creating Characters | The Guardian. Guardian [Internet]. 2011; Available from: <https://www.theguardian.com/books/2011/oct/16/how-to-write-fiction-andrew-miller>

59.

Lakoff G, Johnson M. Who Are We? In: *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*. New York: Basic Books; 1999. p. 3–4.

60.

Marinetti F. Technical Manifesto. In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

61.

Loy M. Aphorisms on Futurism. In: *100 artists' manifestos*. London: Penguin; 2011.

62.

Loy M. Feminist Manifesto. In: *100 artists' manifestos*. London: Penguin; 2011.

63.

Mayakovsky V. How Are Verses Made? In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

64.

Cesaire A. Poetry and Knowledge. In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

65.

O'Hara F. Personism: A Manifesto. In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

66.

Donaghy M. *The Shape of the Dance: Essays, Interviews and Digressions*. London: Picador; 2009.

67.

Glu

ck L. Against Sincerity. In: Proofs & Theories: Essays on Poetry. Manchester: Carcanet; 1999.

68.

Hollis M, Herbert WN. Strong Words: Modern Poets on Modern Poetry. Tarsset: Bloodaxe Books; 2000.

69.

Rich A. Poetry and Commitment: An Essay. New York: W.W. Norton & Co; 2007.

70.

Debord G. Theory of the Derive | Situationist International Online [Internet]. 1958. Available from: <https://www.cddc.vt.edu/sionline/si/theory.html>

71.

Robertson L. Office for Soft Architecture -- Spatial Synthetics: A Theory | Jacket [Internet]. 2001. Available from: <http://jacketmagazine.com/14/robertson-lisa.html>

72.

Kaye N. Site Specific Art. New York: Routledge; 2000.

73.

Kaye N. Introduction. In: Site Specific Art [Internet]. London: Routledge; 2000. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=166116>

74.

Dorn E. What I See in the Maximus Poems. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

75.

Bachelard G. The Poetics of Space. [New] ed. Boston, Mass: Beacon; 1994.

76.

Explore the History and Works of the Situationist International Online | CDDC [Internet]. Available from: <https://www.cddc.vt.edu/sionline/>

77.

Eco U. Possible Woods. In: Six Walks in the Fictional Woods. Cambridge, Mass: Harvard University Press; 1995.

78.

Rushdie S. Imaginary Homelands 'Errata' The Riddle of Midnight. In: Imaginary Homelands. London: Vintage; 2010.

79.

Welty E. Place in Fiction. In: On Writing. 2002 Modern Library ed. New York: Modern Library; 2002.

80.

Alvi M. The Least International Shop in the World. In: Contemporary Women's Poetry: Reading, Writing, Practice. Basingstoke: Macmillan Press; 2000.

81.

Bate J. The Place of Poetry. In: The Song of the Earth. London: Picador; 2001.

82.

Boland E. The Woman The Place The Poet. In: *Object Lessons: The Life of the Woman and the Poet in Our Time*. New York: W.W. Norton; 1995. p. 154–74.

83.

Buell L. Place. In: *Modern Criticism and Theory: A Reader*. 3rd ed. Harlow, England: Pearson Longman; 2008.

84.

Shapcott J. Confounding Geography. In: *Contemporary Women's Poetry: Reading, Writing, Practice*. Basingstoke: Macmillan Press; 2000.

85.

Gifford T. *Pastoral*. London: Routledge; 1999.

86.

Gifford T. *Pastoral* [Internet]. London: Routledge; 1999. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=165191>

87.

Said E. Jane Austen and Empire. In: *Literary Theory: An Anthology*. 2nd ed. Oxford: Blackwell; 2004.

88.

Said E. Jane Austin and Empire. In: *Literary Theory: An Anthology* [Internet]. Third edition. Chichester, West Sussex: Wiley Blackwell; 2017. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781118718315>

89.

Tsvetaeva M. Poets with History and Poets without History. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

90.

Walcott D. The Muse of History. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

91.

Adorno T. On Lyric Poetry and Society. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

92.

Alvi M. The Least International Shop in the World. In: Contemporary Women's Poetry: Reading, Writing, Practice. Basingstoke: Macmillan Press; 2000.

93.

Bate J. The Place of Poetry. In: The Song of the Earth. London: Picador; 2001.

94.

Buell L. Place. In: Modern Criticism and Theory: A Reader. 3rd ed. Harlow, England: Pearson Longman; 2008.

95.

Shapcott J. Confounding Geography. In: Contemporary Women's Poetry: Reading, Writing, Practice. Basingstoke: Macmillan Press; 2000.

96.

Ngai S. Stuplimity. In: Ugly Feelings. Cambridge, Mass: Harvard University Press; 2007.

97.

Ngai S. Stuplimity. In: *Ugly Feelings* [Internet]. Cambridge, Mass: Harvard University Press; 2007. Available from:
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780674041523>

98.

Hayles NK. *The Time of Digital Poetry: From Object to Event*. In: *New Media Poetics: Contexts, Technotexts, and Theories*. Cambridge, Mass: MIT Press; 2006.

99.

Baxter C. *Stillness*. In: *Burning Down the House: Essays on Fiction*. 2nd expanded ed. Saint Paul, Minn: Graywolf; 2008.

100.

Eco U. *Lingering in the Woods*. In: *Six Walks in the Fictional Woods*. Cambridge, Mass: Harvard University Press; 1995.

101.

Blanchot M. *Time and the Novel*. In: *Faux Pas*. Stanford, Calif: Stanford University Press; 2001.

102.

Hiolub M. *The Dimension of the Present Moment*. In: *The Dimension of the Present Moment: Essays*. London: Faber and Faber; 1990.

103.

Muldoon P. Chapter 1: *All Souls' Night—W.B. Yeats*. In: *The End of the Poem*. Oxford: Oxford University Press; 2000.

104.

Paulin T. *Writing to the Moment: Elizabeth Bishop*. In: *Writing to the Moment: Selected*

Critical Essays, 1980-1996. London: Faber and Faber; 1996.

105.

Tarkovsky A. Imprinted Time. In: *Sculpting in Time: Reflections on the Cinema*. Austin, [Tex.]: University of Texas Press; 1989. p. 57-69.

106.

Tarkovsky A. Time, Rhythm and Editing. In: *Sculpting in Time: Reflections on the Cinema*. Austin, [Tex.]: University of Texas Press; 1989. p. 113-24.

107.

Welty E. Some Notes on Time. In: *On Writing*. 2002 Modern Library ed. New York: Modern Library; 2002.

108.

Lawrence DH. Preface to the American Edition of *New Poems*. In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

109.

Richards IA. The Poetic Experience. In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

110.

Muldoon P. All Souls' Night—W.B. Yeats. In: *The End of the Poem*. Oxford: Oxford University Press; 2000.

111.

Ngai S. *Ugly feelings*. Cambridge, Mass: Harvard University Press; 2007.

112.

Ngai S. Ugly Feelings [Internet]. Cambridge, Mass: Harvard University Press; 2007.

Available from:

<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780674041523>

113.

Adorno T. On Lyric Poetry and Society. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

114.

Bernstein C. The Dollar Value of Poetry. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

115.

Hejinian L. The Rejection of Closure. In: The Language of Inquiry. Berkeley: University of California Press; 2000. p. 40-58.

116.

Hejinian L. The Rejection of Closure. In: The Language of Inquiry [Internet]. Berkeley, CA: University of California Press; 2000. p. 40-58. Available from:

<http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=275874>

117.

Richards IA. The Poetic Experience. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

118.

Ginsberg A. When the Mode of the Music Changes In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

119.

Perloff M. *Avant-Garde or Endgame?* In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

120.

Atwood M. Chapter 5: *Communion—Nobody to Nobody*. In: *Negotiating With the Dead: A Writer on Writing*. Cambridge: Cambridge University Press; 2002.

121.

Barthes R. Chapter 17: *The Death of the Author*. In: *Modern Criticism and Theory: A Reader*. 3rd ed. Harlow, England: Pearson Longman; 2008.

122.

Benjamin W. Chapter 4: *The Task of the Translator*. In: *Modern Criticism and Theory: A Reader*. 3rd ed. Harlow, England: Pearson Longman; 2008.

123.

Bryan S, Olsen W. *Planet on the Table: Poets on the Reading Life*. Vol. 4. Louisville, Ky: Sarabande Books; 2003.

124.

Cunningham V. Chapter 46: *Touching Reading*. In: *Modern Criticism and Theory: A Reader*. 3rd ed. Harlow, England: Pearson Longman; 2008.

125.

Eco U. *Mouse or Rat?: Translation as Negotiation*. London: Phoenix; 2004.

126.

Hirsch Jr ED. Chapter 14: *In Defence of the Author*. In: *Modern Criticism and Theory: A Reader*. 3rd ed. Harlow, England: Pearson Longman; 2008.

127.

Josipovici G. Thirty-three Variations on a Theme of Graham Greene. In: *Real Voices: On Reading*. Basingstoke: Macmillan; 1996.

128.

Smith Z. Chapter4: Re-reading Barthes and Nabokov. In: *Changing My Mind*: New York: Penguin; 2010.

129.

Stockwell P. Cognitive Deixis. In: *Cognitive Poetics*. London: Routledge; 2002. p. 41–57.

130.

Stckwell P. Cognitive Deixis. In: *Cognitive Poetics* [Internet]. London: Routledge; 2002. p. 41–57. Available from: <http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203995143>

131.

Lowell A. Poetry as a Spoken Art. In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

132.

Bowland E. The Woman Poet: Her Dilemma. In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

133.

Ginsberg A. When the Mode of the Music Changes. In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

134.

Bourriaud N. *Relational Aesthetics*. Dijon; 2002.

135.

Foster H. *An Archival Impulse*. In: *The Archive*. London: Whitechapel; 2006.

136.

Derrida J. *Archive Fever*. In: *The Archive*. London: Whitechapel; 2006.

137.

Broodthaers M. *Interview with Jurgen Harten and Katharina Schmidt*. In: *The Archive*. London: Whitechapel; 2006.

138.

Smith Z. *Their Eyes Were Watching God: What Does Soulful Mean?* In: *Changing My Mind: Occasional Essays*. New York: Penguin; 2010.

139.

Woolf V. *Chapter 5: A Room of One's Own*. In: *Modern Criticism and Theory: A Reader*. 3rd ed. Harlow, England: Pearson Longman; 2008.

140.

Bennett A, Royle N. 'Me', 'Queer', 'Racial Difference'. In: *An Introduction to Literature, Criticism and Theory*. 4th ed. Harlow: Pearson Longman; 2009.

141.

Bennett A, Royle N. 'Me', 'Queer', 'Racial Difference'. In: *An Introduction to Literature, Criticism and Theory* [Internet]. Harlow: Pearson Longman; 2009. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1734006>

142.

Boland E. The Woman Poet: Her Dilemma. In: *Object Lessons: The Life of the Woman and the Poet in Our Time*. New York: W.W. Norton; 1995. p. 239–54.

143.

Lorca FG. Play and the Theory of Duende. In: *In Search of Duende*. New York: New Directions; 2010. p. 48–62.

144.

Marks A. Writing About Writing.... In: *Contemporary Women's Poetry: Reading, Writing, Practice*. Basingstoke: Macmillan Press; 2000.

145.

Rivkin J, Ryan M. *Literary Theory: An Anthology*. 2nd ed. Oxford: Blackwell; 2004.

146.

Rivkin J, Ryan M. *Literary Theory: An Anthology* [Internet]. Third edition. Chichester, West Sussex: Wiley Blackwell; 2017. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4792586>

147.

Hughes L. The Negro Artist and the Racial Mountain. In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

148.

Cesaire A. Poetry and Knowledge. In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

149.

Baraka I. *Hunting Is Not Those Heads on the Wall*. In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

150.

Rich A. *Blood, Bread and Poetry*. In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

151.

Feaver V. *Body & Soul: The Power of Sharon Olds*. In: *Contemporary Women's Poetry: Reading, Writing, Practice*. Basingstoke: Macmillan Press; 2000.

152.

Mark A. *Writing About Writing*. In: *Contemporary Women's Poetry: Reading, Writing, Practice*. Basingstoke: Macmillan Press; 2000.

153.

Moten F. *In the Break: The Aesthetics of the Black Radical Tradition*. Minneapolis: University of Minnesota Press; 2003.

154.

Moten F. *In The Break: The Aesthetics Of The Black Radical Tradition* [Internet]. Minneapolis: University of Minnesota Press; 2003. Available from: <http://ebookcentral.proquest.com/lib/rhul/detail.action?docID=310622>

155.

Braidotti R. *Embodiment, Sexual Difference, and the Nomadic Subject*. *Hypatia*. 1993;8(1):1-13.

156.

Hughes L. *The Negro Artist and the Racial Mountain*. In: *Poetry in Theory: An Anthology, 1900-2000*. Malden, Mass: Blackwell Pub; 2004.

157.

Baraka A. Hunting Is Not Those Heads on the Wall. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

158.

Rich A. Blood, Bread and Poetry: The Location of the Poet. In: Poetry in Theory: An Anthology, 1900-2000. Malden, Mass: Blackwell Pub; 2004.

159.

Robertson L, Robertson L. Proverbs of a She Dandy | Buenos Tiempos International [Internet]. 2017. Available from: http://buenostiemposinternational.com/lisa-robertson_13-4-2017/

160.

Riley D. The Words of Selves: Identification, Solidarity, Irony. Stanford, Calif: Stanford University Press; 2000.

161.

Spahr J. Introduction to American Women Poets in the 21st Century: Where Lyric Meets Language. In: The Lyric Theory Reader: A Critical Anthology. Baltimore: Johns Hopkins University Press; 2014.

162.

Nelson R. Practice as Research in the Arts. Basingstoke: Palgrave Macmillan; 2013.

163.

Nelson R. Practice as Research in the Arts [Internet]. Basingstoke: Palgrave Macmillan; 2013. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1209462>

164.

Collis S. Reading Wordsworth in the Tar Sands | *The Goose*, Volume 13, Issue 12, article 37, 2015 [Internet]. Available from: <https://scholars.wlu.ca/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1059&context=thegoose>

165.

Rigby K. Earth, World, Text: On the (Im)possibility of Ecopoiesis. *New Literary History* [Internet]. 2004;35(3):427-42. Available from: <https://www.jstor.org/stable/20057847>

166.

Collis S. *Once In Blockadia*. Talon Books, Canada; 2016.

167.

Orwell G. *Politics and the English Language*. London: Penguin Books; 2013.

168.

Kundera M. *Testaments Betrayed: An Essay in Nine Parts*. New York: Harper Perennial; 2001.

169.

Saunders G. *The Braindead Megaphone: Essays*. 1st Riverhead trade pbk. ed. New York: Riverhead Books; 2007.

170.

Jelinek E. *Women as Lovers*. London: Serpent's Tail; 1994.

171.

James Baldwin, interviewed by Jordan Elgrabhy, *The Art of Fiction* No. 78 [Internet]. Available from:

<https://www.theparisreview.org/interviews/2994/james-baldwin-the-art-of-fiction-no-78-james-baldwin>

172.

Jaggi M. Barbara Kingsolver: A Life in Writing. *The Guardian* [Internet]. 2010; Available from: <https://www.theguardian.com/books/2010/jun/12/life-in-writing-barbara-kingsolver>

173.

Solomon D. Elfriede Jelinek, 'A Gloom of Her Own'. *The New York Times* [Internet]. 2004; Available from: https://www.nytimes.com/2004/11/21/magazine/a-gloom-of-her-own.html?_r=0

174.

Attridge D. *Poetic Rhythm: An Introduction*. Cambridge: Cambridge University Press; 1995.

175.

Bachelard G. *The Poetics of Space*. [New] ed. Boston, Mass: Beacon; 1994.

176.

Bachelard G. *On Poetic Imagination and Reverie*. Putnam, Conn: Spring Publications; 2014.

177.

Barfield O. *Poetic Diction: A Study in Meaning*. Fourth edition. Oxford, England: Barfield Press; 2010.

178.

Bal M. *Narratology: Introduction to the Theory of Narrative*. 2nd ed. Toronto: University of Toronto Press; 1985.

179.

Bartlett P. *Poems in Process*. New York: Oxford University Press; 1951.

180.

Bernstein C. *The Politics of Poetic Form: Poetry and Public Policy*. New York, NY: Roof; 1990.

181.

Borges JL, Burgin R. *Conversations With Jorge Luis Borges*. London: Souvenir Press; 1973.

182.

Brooks P. *Reading for the Plot: Design and Intention in Narrative*. Cambridge, Mass. London: Harvard University Press; 1992.

183.

Brotchie A, Gooding M. *A Book of Surrealist Games*. Boston: Shambhala Redstone Editions; 1995.

184.

Burroway J, Weinberg S. *Writing Fiction: A Guide to Narrative Craft*. 6th ed. New York: Longman; 2003.

185.

Brooke-Rose C. *A Grammar of Metaphor*. Secker & Warburg; 1958.

186.

Calvino I. *The Literature Machine: Essays*. London: Secker & Warburg; 1987.

187.

Casterton J. *Creative Writing: A Practical Guide*. 3rd ed. Houndmills, Basingstoke: Palgrave Macmillan; 2005.

188.

Cuddon JA. *A Dictionary of Literary Terms and Literary Theory*. 3rd ed. Oxford: Blackwell; 1991.

189.

Curran S. *Poetic Form and British Romanticism*. New York: Oxford University Press; 1986.

190.

Curran S. *Poetic Form and British Romanticism* [Internet]. New York: Oxford University Press; 1989. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4702200>

191.

Curtis T. *How Poets Work*. Bridgend, Wales: Seren; 1996.

192.

Davie D. *Purity of Diction in English Verse*. [Charleston]: Nabu; 2011.

193.

Davie D. *Articulate Energy: An Enquiry Into the Syntax of English Poetry*. London: Routledge & Kegan Paul; 1955.

194.

Da Vinci L. *The Notebooks of Leonardo Da Vinci*. Oxford: Oxford University Press; 1998.

195.

Deutsch B. *Poetry Handbook: A Dictionary of Terms*. 4th ed. New York: Harper Perennial; 2002.

196.

Eagleton T. *The English Novel: An Introduction*. Malden, MA: Blackwell; 2005.

197.

Eagleton T. *The English Novel: An Introduction* [Internet]. Malden, MA: Blackwell Pub; 2005. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1209429>

198.

Genette G. *Narrative Discourse*. Oxford: Blackwell; 1980.

199.

Ferguson MW, Salter MJ, Stallworthy J. *The Norton Anthology of Poetry*. 4th edition. New York: W.W. Norton; 1996.

200.

Fussell P. *Poetic Meter and Poetic Form*. Rev. ed. New York: Random House; 1979.

201.

Hartman CO. *Free Verse: An Essay on Prosody* [Internet]. Princeton, New Jersey: Princeton University Press; 1980. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1701036>

202.

Hartman CO. *Free Verse: An Essay on Prosody* [Internet]. Princeton: Princeton University Press; 1980. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1701036>

203.

Hawthorn J. *Studying the Novel*. 4th ed. London: Arnold; 2001.

204.

Heaney S, Hughes T. *The Rattle Bag*. London: Faber and Faber; 1982.

205.

Heaney S. *The Government of the Tongue*. London: Faber; 1988.

206.

Heidegger M. *Poetry, Language, Thought*. New York: Harper & Row; 1975.

207.

Hobsbaum P. *Metre, Rhythm and Verse Form*. London: Routledge; 1995.

208.

Hobsbaum P. *Metre, Rhythm, and Verse Form* [Internet]. London: Routledge; 1996. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=165939>

209.

Hollander J. *Rhyme's Reason: A Guide to English Verse*. New, enl. ed. New Haven: Yale University Press; 1989.

210.

Hollander J. Rhyme's Reason: A Guide to English Verse [Internet]. 2014. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3421476>

211.

Hollander J. The Figure of Echo: A Mode of Allusion in Milton and After. Berkeley: University of California Press; 1981.

212.

Hollander J. Vision and Resonance: Two Senses of Poetic Form. 2nd ed. New Haven: Yale University Press; 1985.

213.

Hoover P. Postmodern American Poetry: A Norton Anthology. New York: Norton; 1994.

214.

Jarrell R. Poetry and the Age. Expanded ed. Gainesville: University Press of Florida; 2001.

215.

Kinzie M. A Poet's Guide to Poetry. Chicago, Ill: University of Chicago Press; 1999.

216.

Kundera M. The Art of the Novel. London: Faber; 1990.

217.

Lakoff G, Johnson M. Metaphors We Live By. Chicago: University of Chicago Press; 1981.

218.

Leader Z. *On Modern British Fiction*. Oxford: Oxford University Press; 2002.

219.

Marks ER. *Taming the Chaos: English Poetic Diction Theory Since the Renaissance*. Detroit, MI: Wayne State University Press; 1998.

220.

May CE. *The New Short Story Theories*. Athens: Ohio University Press; 1994.

221.

Nabokov V. *Notes on Prosody and Abram Grannibal*. Vol. 72. Bollingen: Princeton University Press; 1964.

222.

Padgett R. *The Straight Line: Writings on Poetry and Poets*. Ann Arbor: University of Michigan Press; 2000.

223.

Pinsky R. *The Situation of Poetry: Contemporary Poetry and Its Traditions*. Princeton, N.J.: Princeton University Press; 1976.

224.

Preminger A, Brogan TVF. *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton, N.J.: Princeton University Press; 1993.

225.

Riley D. *Poets on Writing: Britain, 1970-1991*. Basingstoke: Macmillan Academic and Professional; 1992.

226.

Rilke RM. *Letters to a Young Poet*. Rev. ed. New York: Norton; 1954.

227.

Royle N. *The Uncanny*. Manchester: Manchester University Press; 2003.

228.

Said EW. *Beginnings: Intention and Method*. London: Granta; 2012.

229.

Shapcott J, Sweeney M. *Emergency Kit: Poems for Strange Times*. London: Faber; 2004.

230.

Shapiro KJ, Beum RL. *A Prosody Handbook*. New York: Harper & Row; 1965.

231.

Shipley JT. *The Origins of English Words*. Baltimore: The Johns Hopkins University Press; 1984.

232.

Rankine C, Spahr J. *American Women Poets in the 21st Century: Where Lyric Meets Language*. Middletown, Conn: Wesleyan University Press; 2002.

233.

Stein G. *How to Write*. New York: Dover; 1975.

234.

Stewart S. *Poetry and the Fate of the Senses*. Chicago: University of Chicago Press; 2002.

235.

Tuma K. *Anthology of Twentieth-Century British and Irish Poetry*. New York: Oxford University Press; 2001.