

English Literature 2B Writing and Text

Eng Lit 2B resources

View Online



Abbott, H. P. (2008). *The Cambridge introduction to narrative: Vol. Cambridge introductions to literature* (2nd ed). Cambridge University Press.

Acheson, J. (1991). *The British and Irish novel since 1960*. St. Martin's Press.

Adams, J. T. (n.d.). Discrepancies in the Time-Scheme of *The Good Soldier*. *English Literature in Transition, 1880-1920*, 34(2), 153-164.
http://ezproxy.lib.gla.ac.uk/login?url=http://muse.jhu.edu/journals/english_literature_in_transition/summary/v034/34.2.adams.html

Adams, R. (2001). *Sideshow U.S.A: freaks and the American cultural imagination*. University of Chicago Press.

Adrienne Rich. (1972). When We Dead Awaken: Writing as Re-Vision. *College English*, 34 (1), 18-30. <http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/375215>

Apostolou, P. (2001). *Seduction and death in Muriel Spark's fiction: Vol. Contributions to the study of world literature*. Greenwood Press.

Auerbach, E. & American Council of Learned Societies. (2003). *Mimesis: the representation of reality in Western literature* (50th anniversary ed) [Electronic resource]. Princeton University Press.
<http://ezproxy.lib.gla.ac.uk/login?url=http://hdl.handle.net/2027/heb.09353>

Badiou, A. (2008). *RHAPSODY FOR THE THEATRE: A SHORT PHILOSOPHICAL TREATISE*. *Theatre Survey*, 49(02). <https://doi.org/10.1017/S0040557408000124>

Bakhtin, M. M., Emerson, C., Holquist, M., & American Council of Learned Societies. (1981). *The dialogic imagination: four essays: Vol. University of Texas Press Slavic series* [Electronic resource]. University of Texas Press.
<http://ezproxy.lib.gla.ac.uk/login?url=http://hdl.handle.net/2027/heb.09354>

Bal, M., & Boheemen-Saaf, C. van. (2009). *Narratology: introduction to the theory of narrative* (3rd ed). University of Toronto Press.

Baldick, C. (1996). *Criticism and literary theory 1890 to the present: Vol. Longman literature in English series*. Longman.

Barish, J. A. (1970). *Ben Jonson and the language of prose comedy: Vol. Norton library*. W.W. Norton.

- Barish, Jonas. A. (1972). Feasting and Judging in Jonsonian Comedy. *Renaissance Drama*, 5. <http://ezproxy.lib.gla.ac.uk/login?url=http://search.proquest.com/docview/1308642249/AF3E9D8CF3A24FEAPQ/4?accountid=14540>
- Barthes, R., & Heath, S. (1977a). *Image Music Text: Vol. Fontana communications series*. Fontana Press. <https://eleanor.lib.gla.ac.uk/patroninfo~S6?/0/redirect=https://eleanor.lib.gla.ac.uk:443/search~S6?/rEnglish+Literature+2B%3A+Writing+and+the+Text/renglish+literature+2b+writing+and+the+text/1,1,1,E/1962~3090156&FF=renglish+literature+2b+writing+and+the+text&1,1,,0,0>
- Barthes, R., & Heath, S. (1977b). *Image music text: Vol. Fontana communications series*. Fontana Press.
- Barthes, R., Lavers, A., & Smith, C. (1977). *Writing degree zero*. Hill and Wang.
- Barthes, R., Miller, R., & Balzac, H. de. (1975). *S-Z*. Cape.
- Barton, A. (1984). *Ben Jonson, dramatist*. Cambridge University Press.
- Bauer, D. (1987). Language, Class, and Sexuality in Henry James's *In the Cage*. *New Orleans Review*, 14.3, 61–69.
- Belsey, C. (2002). *Critical practice: Vol. New accents (Routledge (Firm)) (2nd ed)*. Routledge.
- Bennett, A., & Royle, N. (2009). *An introduction to literature, criticism and theory (4th ed)*. Longman.
- Bennett, T. & Ebooks Corporation Limited. (2003). *Formalism and Marxism: Vol. New accents (Routledge (Firm)) ([2nd ed.]) [Electronic resource]*. Routledge. <http://www.GLA.ebib.com/patron/FullRecord.aspx?p=182658>
- Bernstein, S. (1999). *Alasdair Gray*. Bucknell University Press.
- Biles, J. I. (1987). *British novelists since 1900: Vol. Georgia State literary studies*. AMS Press.
- Böhnke, D. (2004). *Shades of Gray: science fiction, history and the problem of postmodernism in the work of Alasdair Gray: Vol. Leipzig explorations in literature and culture*. Galda + Wilch.
- Bonds, D. S. (n.d.). *The Seeing Eye and the Slothful Heart: The Narrator of Ford's The Good Soldier*. *English Literature in Transition, 1880-1920*, 25(1), 21–27. http://ezproxy.lib.gla.ac.uk/login?url=http://muse.jhu.edu/journals/english_literature_in_transition/summary/v025/25.1.bonds.html
- Booth, W. C. (1991). *The rhetoric of fiction: Vol. Penguin literary criticism (2nd ed)*. Penguin Books.
- Brecht, B., & Willett, J. (1978). *Brecht on theatre: the development of an aesthetic*. Hill and Wang.

Brooks, P. (1993). *Body work: objects of desire in modern narrative*. Harvard University Press.

Brooks, P. (2007). *Henry James goes to Paris*. Princeton University Press.

Buelens, G. (2006). Imagining Telegraphic Joy in the Canny Cage of Metaphor, Metonymy, and Performativity. *The Henry James Review*, 27(2), 126–139.
<https://doi.org/10.1353/hjr.2006.0010>

Chambers, L., & Jordan, E. (2006). *The theatre of Martin McDonagh: a world of savage stories*. Carysfort Press.

Charles H. Hinnant. (1977). Wit, Propriety, and Style in *The Way of the World*. *Studies in English Literature, 1500-1900*, 17(3), 373–386.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/450072>

Charlton, B. (1988). *An Alasdair Gray source book*. [s.n.].

Chatman, S. B. (1978). *Story and discourse: narrative structure in fiction and film*. Cornell University Press.

Cheney, P. (2004). *The Cambridge Companion to Christopher Marlowe: Vol. Cambridge Companions to Literature* [Electronic resource]. Cambridge University Press.
<http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.1017/CCOL0521820340>

Clarke, C. (1969). *River of dissolution: D. H. Lawrence & English Romanticism*. Routledge & K. Paul.

Clayton, J., & Rothstein, E. (1991). *Influence and intertextuality in literary history*. University of Wisconsin Press.

Cole, D. (1995). *Christopher Marlowe and the renaissance of tragedy: Vol. Contributions in drama and theatre studies*. Greenwood Pub. Group.

Congreve, W., & Gibbons, B. (1994). *The way of the world: Vol. The new mermaids* (2nd ed). A & C Black.

Crawford, R., & Nairn, T. (1991). *The arts of Alasdair Gray: Vol. Modern Scottish writers*. Edinburgh University Press.

Creed, W. G. (n.d.). *The Good Soldier: Knowing and Judging*. *English Literature in Transition, 1880-1920*, 23(4), 215–230.
http://ezproxy.lib.gla.ac.uk/login?url=http://muse.jhu.edu/journals/english_literature_in_transition/summary/v023/23.4.creed.html

Culler, J. D. (2001). *The pursuit of signs: semiotics, literature, deconstruction: Vol. Routledge classics*. Routledge.

Daniel Punday. (2002). Narrative Performance in the Contemporary Monster Story. *The Modern Language Review*, 97(4), 803–820.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/3738613>

- Debora K. Shuger. (1984). Hypocrites and Puppets in 'Bartholomew Fair'. *Modern Philology*, 82(1), 70-73. <http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/437675>
- DeCoste, D. M. (2007). "A Frank Expression of Personality"? Sentimentality, Silence and Early Modernist Aesthetics in 'The Good Soldier'. *Journal of Modern Literature*, 31(1), 101-123. <https://doi.org/10.2979/JML.2007.31.1.101>
- Deleuze, G., Guattari, F., Massumi, B., & Ebooks Corporation Limited. (2008). *A thousand plateaus: capitalism and schizophrenia* [Electronic resource]. Continuum. <http://www.GLA.ebib.com/patron/FullRecord.aspx?p=310185>
- Diamond-Nigh, L. (1995). Gray's Anatomy: When Words and Images Collide. *Review of Contemporary Fiction*, 15(2), 178-183. http://ezproxy.lib.gla.ac.uk/login?url=http://gateway.proquest.com/openurl?ctx_ver=Z39.88-2003&xri:pqil:res_ver=0.2&xri:lion&rft_id=xri:lion:ft:abell:R01532771:0
- Doggett, R. (2007). 'Those Were Troublesome Times in Ireland, I Understand': Ireland, the Limits of Knowledge, and Ford Madox Ford's *The Good Soldier*. *MFS Modern Fiction Studies*, 53(4), 697-721. <https://doi.org/10.1353/mfs.2008.0004>
- Doherty, G. (1996). The art of appropriation: the rhetoric of sexuality in D.H. Lawrence. *Style*, 30(2). <http://ezproxy.lib.gla.ac.uk/login?url=http://go.galegroup.com/ps/i.do?id=GALE%7CA19175944&v=2.1&u=glasuni&it=r&p=EALM&sw=w&asid=3c6523bffc596dcafd04e3589613bc3c>
- Doherty, G. (2011). Violent Immolations: Species Discourse, Sacrifice, and the Lure of Transcendence in D. H. Lawrence's *The Rainbow*. *MFS Modern Fiction Studies*, 57(1), 47-74. <https://doi.org/10.1353/mfs.2011.0035>
- Donald P. Kaczvinsky. (2001). 'Making up for Lost Time': Scotland, Stories, and the Self in Alasdair Gray's 'Poor Things'. *Contemporary Literature*, 42(4), 775-799. <http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/1209053>
- Donaldson, I. (1970). *The world upside down: comedy from Jonson to Fielding*. Clarendon Press.
- Donaldson, I. & Dawson Books. (2011). *Ben Jonson: a life* [Electronic resource]. Oxford University Press. <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.gla.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780191636783>
- Downie, J. A., & Parnell, J. T. (2000). *Constructing Christopher Marlowe*. Cambridge University Press.
- Duane, A. M. (2012). The Angel and the Freak: The Value of Childhood and Disability in Katherine Dunn's *Geek Love*. *Studies in American Fiction*, 39(1), 103-122. <https://doi.org/10.1353/saf.2012.0003>
- Eagleton, T. & Dawson Books. (2008). *Literary theory: an introduction* (Anniversary ed.,

2nd ed) [Electronic resource]. Blackwell Publishing.

<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.gla.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781118306291>

Elliott B. Gose, Jr. (1957). The Strange Irregular Rhythm: An Analysis of the Good Soldier. *PMLA*, 72(3), 494–509.

<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/460471>

Ellmann, M. (1994). *Psychoanalytic literary criticism: Vol. Longman critical readers*. Longman.

Emery-Peck, J. S. (n.d.). 'As She Called It': Henry James Makes Free with a Female Telegraphist. *The Henry James Review*, 31(3), 288–296.

http://ezproxy.lib.gla.ac.uk/login?url=http://muse.jhu.edu/journals/henry_james_review/v031/31.3.emery-peck.html

Eric Savoy. (1995). 'In the Cage' and the Queer Effects of Gay History. *NOVEL: A Forum on Fiction*, 28(3), 284–307.

<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/1345925>

Erickson, R. A. (1984). Lady Wishfort and the Will of the World. 45(5), 338–349.

<http://ezproxy.lib.gla.ac.uk/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=tfh&AN=10055730&site=ehost-live>

Fintan O'Toole and Martin McDonagh. (1998). Martin McDonagh. *BOMB*, 63, 62–68.

<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/40425561>

Ford, F. M., & Bradshaw, D. (2002). *The good soldier: Vol. Penguin classics*. Penguin Books.

Foucault, M., Marchetti, V., Salomoni, A., & Davidson, A. I. (2003). *Abnormal: lectures at the Collège de France 1974-1975*. Verso.

Freedman, J. (1998). *The Cambridge Companion to Henry James: Vol. Cambridge Companions to Literature* [Electronic resource]. Cambridge University Press.

<http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.1017/CCOL0521495849>

Friedenreich, K., Gill, R., & Kuriyama, C. B. (1988). 'A poet and a filthy play-maker': new essays on Christopher Marlowe: Vol. *AMS studies in the Renaissance*. AMS Press.

Gabler-Hover, J. (1992). The Ethics of Determinism in Henry James's 'In The Cage'. *The Henry James Review*, 13(3), 253–275. <https://doi.org/10.1353/hjr.2010.0359>

Galvan, J. (2001). Class Ghosting 'In the Cage'. *The Henry James Review*, 22(3), 297–306. <https://doi.org/10.1353/hjr.2001.0025>

Gardiner, M., & Maley, W. (2010a). *The Edinburgh companion to Muriel Spark: Vol. Edinburgh companions to Scottish literature*. Edinburgh University Press.

Gardiner, M., & Maley, W. (2010b). *The Edinburgh companion to Muriel Spark: Vol. Edinburgh companions to Scottish literature*. Edinburgh University Press.

Gardiner, M., & Maley, W. (2010c). *The Edinburgh companion to Muriel Spark: Vol. Edinburgh companions to Scottish literature*. Edinburgh University Press.

Garrard, G. & Dawson Books. (2011). *Ecocriticism: Vol. The new critical idiom* (2nd ed) [Electronic resource]. Routledge.
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.gla.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203806838>

Genette, G. (1980). *Narrative discourse: an essay in method*. Cornell University Press.

Gill, C. & Ebooks Corporation Limited. (2010). *Theatre and culture in early modern England, 1650-1737: from Leviathan to Licensing Act* [Electronic resource]. Ashgate.
<http://www.GLA.ebib.com/patron/FullRecord.aspx?p=605141>

Glass, R. (2008). *Alasdair Gray: a secretary's biography*. Bloomsbury.

Greenblatt, S. (2005). *Renaissance self-fashioning: from More to Shakespeare* ([New ed.]). University of Chicago Press.

Hardin, M. (2004). Fundamentally Freaky: Collapsing the Freak/Norm Binary in Geek Love. *Critique: Studies in Contemporary Fiction*, 45(4), 337–346.
<https://doi.org/10.3200/CRIT.45.4.337-346>

Harrison, W. M. (1995). *The Power of Work in the Novels of Alasdair Gray*.
http://literature.proquest.com.ezproxy.lib.gla.ac.uk/searchFulltext.do?id=R01533200&divLevel=0&area=abell&forward=critref_ft

Hawley, J. C. (1995). Bell, Book and Candle: Poor Things and the Exorcism of Victorian Sentiment. *Review of Contemporary Fiction*, 15(2).
http://ezproxy.lib.gla.ac.uk/login?url=http://literature.proquest.com/searchFulltext.do?id=R01533212&divLevel=0&area=abell&forward=critref_ft

Haynes, J. (1992). *The social relations of Jonson's theater*. Cambridge University Press.

Heininge, K. (2007). An invigorating romp through McDonagh. *Irish Literary Supplement*, 27 (1).
<http://ezproxy.lib.gla.ac.uk/login?url=http://go.galegroup.com/ps/i.do?id=GALE%7CA168662955&v=2.1&u=glasuni&it=r&p=EAIM&sw=w&asid=8ff0a16a2dec1d1b00ccc3b1e5cb186e>

Hobsbaum, P. (1981). *A reader's guide to D.H. Lawrence*. Thames and Hudson.

Hoffmann, K. A. (2004). 'Am I no better than a eunuch?' Narrating Masculinity and Empire in Ford Madox Ford's *The Good Soldier*. *Journal of Modern Literature*, 27(3), 30–46.
<https://doi.org/10.1353/jml.2004.0075>

Holland, N. N. (1959). *The first modern comedies: the significance of Etherege, Wycherley and Congreve* (Midland Book ed). Indiana University Press.

Holland, P. (1979). *The ornament of action: text and performance in Restoration comedy*. Cambridge University Press.

Homem, R. M. G. de C., & Lambert, M. de F. (2006). Writing and seeing: essays on word and image: Vol. Internationale Forschungen zur allgemeinen und vergleichenden Literaturwissenschaft. Rodopi.

Hosmer, R. E. (1993). Contemporary British women writers: texts and strategies. Macmillan.

Hutcheon, L. (1984). Narcissistic narrative: the metafictional paradox: Vol. University paperback. Methuen.

Ian Adam. (1973). Lawrence's Anti-Symbol: The Ending of 'The Rainbow'. The Journal of Narrative Technique, 3(2), 77-84.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/30225516>

Irving Ribner. (1955). Marlowe's Edward II and the Tudor History Play. ELH, 22(4), 243-253.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/2871887>

Isaacs, N. D. (n.d.). The Narrator of the Good Soldier. English Literature in Transition, 1880-1920, 6(1), 14-15.
http://ezproxy.lib.gla.ac.uk/login?url=http://muse.jhu.edu/journals/english_literature_in_transition/summary/v006/6.1.isaacs.html

Jack F. Stewart. (1980). Expressionism in 'The Rainbow'. NOVEL: A Forum on Fiction, 13(3), 296-315. <http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/1344862>

Joan Parks. (1999). History, Tragedy, and Truth in Christopher Marlowe's 'Edward II'. Studies in English Literature, 1500-1900, 39(2), 275-290.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/1556166>

John E. Loftis. (1996). Congreve's Way of the World and Popular Criminal Literature. Studies in English Literature, 1500-1900, 36(3), 561-578.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/450799>

Jones, L. W. (n.d.). The Quality of Sadness in Ford's The Good Soldier. English Literature in Transition, 1880-1920, 13(4), 296-302.
http://ezproxy.lib.gla.ac.uk/login?url=http://muse.jhu.edu/journals/english_literature_in_transition/summary/v013/13.4.jones.html

Jonson, B., & Hibbard, G. R. (2007a). Bartholomew Fair: Vol. New mermaids. A. & C. Black.

Jonson, B., & Hibbard, G. R. (2007b). Bartholomew Fair: Vol. New mermaids (2nd ed). A. & C. Black.

Joseph O'Connor. (1998). Questioning Our Self-Congratulations. Studies: An Irish Quarterly Review, 87(347), 245-251.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/30091915>

Judd, A. (2009). Ford Madox Ford. Faber and Faber.

Kalnins, M. (1986). D.H. Lawrence : centenary essays. Bristol Classical Press.

Katherine A. Sirluck. (1992). Marlowe's 'Edward II' and the Pleasure of Outrage. *Modern Language Studies*, 22(2), 15-24.

<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/3195014>

Kendall, R. (2003). *Christopher Marlowe and Richard Baines: journeys through the Elizabethan underground*. Fairleigh Dickinson University Press.

Kevin J. Gardner. (2002). Patrician Authority and Instability in 'The Way of the World'. *South Central Review*, 19(1), 53-75.

<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/3190039>

Kowalewski-Wallace, E. (1997). *Encyclopedia of feminist literary theory: Vol. Garland reference library of the humanities*. Garland.

Kristeva, J. (1987). *Tales of love*. Columbia University Press.

Kristeva, J., & Moi, T. (1986). *The Kristeva Reader*. Basil Blackwell.

<https://eleanor.lib.gla.ac.uk/patroninfo~S6?/0/redirect=https://eleanor.lib.gla.ac.uk:443/search~S6?/rEnglish+Literature+2B%3A+Writing+and+the+Text/renglish+literature+2b+writing+and+the+text/1,1,1,E/I962~2834391&FF=renglish+literature+2b+writing+and+the+text&1,1,,0,0>

Kristeva, J., & Roudiez, L. S. (1980). *Desire in language: a semiotic approach to literature and art*. Columbia University Press.

Kropf, C. R. (1992). *Reader entrapment in eighteenth-century literature: Vol. Georgia State literary studies*. AMS Press.

Lawrence, D. H., & Gibson, J. (1992). *The rainbow: Vol. Students' novels*. Nelson.

Leader, Z. (2002). *On modern British fiction*. Oxford University Press.

Leavis, F. R. (1994). *D.H. Lawrence: novelist: Vol. Penguin literary criticism*. Penguin Books in association with Chatto & Windus.

Lemon, L. T., & Reis, M. J. (1965). *Russian formalist criticism : four essays: Vol. A Bison book*. University of Nebraska Press.

Leonard, J. (n.d.). 'Loitering with intent': Muriel Spark's parabolic technique. *Studies in the Literary Imagination*, 18(1).

<http://ezproxy.lib.gla.ac.uk/login?url=http://search.proquest.com/docview/1303456166/484FCF0E8DC14D7EPQ/9?accountid=14540>

Literature and Psychology. (n.d.).

Lonergan, P. (2012). *The theatre and films of Martin McDonagh: Vol. Critical companions*. Methuen Drama.

Lyons, P. (1982). *Congreve: comedies : The old bachelor, The double-dealer, Love for love, The way of the world : a casebook: Vol. Casebook series*. Macmillan.

Lyons, P., O'Malley-Younger, A., & Dawson Books. (2009). *No country for old men: fresh*

perspectives on Irish literature: Vol. Reimagining Ireland [Electronic resource]. Peter Lang. <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.gla.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9783035300796>

Macherey, P. (2006). *A theory of literary production*: Vol. Routledge classics. Routledge.

MacShane, F. (1965). *The life and work of Ford Madox Ford*. Routledge & Kegan Paul.

Maley, W. (2008). *Muriel Spark for starters*. Capercaillie.

March, C. (2002). *Bella and the Beast (and a Few Dragons, Too)*: Alasdair Gray and the Social Resistance of the Grotesque. *Critique: Studies in Contemporary Fiction*, 43(4), 323–346. <https://doi.org/10.1080/00111610209602188>

Marcus, L. S. (1986). *The politics of mirth: Jonson, Herrick, Milton, Marvell, and the defense of old holiday pastimes*. University of Chicago Press.

Marlowe, C., & Gibbons, B. (2011). *Four plays*: Vol. New mermaids. Methuen Drama.

Matters of Care and Control: Surveillance, Omniscience, and Narrative Power in The Abbess of Crewe and Loitering with Intent. (2008). *MFS Modern Fiction Studies*, 54(3), 574–594. <https://doi.org/10.1353/mfs.0.1541>

McCarthy, P. A. (n.d.). *In Search of Lost Time: Chronology and Narration in The Good Soldier*. *English Literature in Transition, 1880-1920*, 40(2), 133–149. http://ezproxy.lib.gla.ac.uk/login?url=http://muse.jhu.edu/journals/english_literature_in_transition/summary/v040/40.2.mccarthy.html

McDonagh, M. (2003). *The pillowman*. Faber and Faber.

Menke, R. (2004). 'Framed and Wired': Teaching 'In the Cage' at the Intersection of Literature and Media. *The Henry James Review*, 25(1), 33–43. <https://doi.org/10.1353/hjr.2004.0008>

Meyer, E. (1990). 'The Nature of a Text': Ford and Conrad in Plato's Pharmacy. *MFS Modern Fiction Studies*, 36(4), 499–512. <https://doi.org/10.1353/mfs.0.0769>

Meyer, M. J. (1995). *Literature and the grotesque*: Vol. Rodopi perspectives on modern literature. Rodopi.

Miller, G. (2005). *Alasdair Gray: the fiction of communion*: Vol. Scottish cultural review of language and literature. Rodopi.

Millett, K. (2000). *Sexual politics*. University of Illinois Press.

Mizener, A. (1972). *The saddest story: a biography of Ford Madox Ford*. Bodley Head.

Moody, A. J. (1995). 'The Harmless Pleasure of Knowing': Privacy in the Telegraph Office and Henry James's 'In the Cage'. *The Henry James Review*, 16(1), 53–65. <https://doi.org/10.1353/hjr.1995.0007>

- Moores, P. (2002). Alasdair Gray: critical appreciations and a bibliography. British Library.
- N. Katherine Hayles. (1990). Postmodern Parataxis: Embodied Texts, Weightless Information. *American Literary History*, 2(3), 394–421.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/489947>
- Nicholas Grene. (2005). Ireland in Two Minds: Martin McDonagh and Conor McPherson. *The Yearbook of English Studies*, 35, 298–311.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/3509340>
- Nixon, N. (1999). The Reading Gaol of Henry James's *In The Cage*. *ELH*, 66(1), 179–201.
<https://doi.org/10.1353/elh.1999.0009>
- Orgel, S. (2000). Tobacco and Boys: How Queer Was Marlowe? *GLQ: A Journal of Lesbian and Gay Studies*, 6(4), 555–576.
http://ezproxy.lib.gla.ac.uk/login?url=http://muse.jhu.edu/journals/journal_of_lesbian_and_gay_studies/v006/6.4orgel.html
- O'Toole, F. (2006). A mind in Connemara. *The New Yorker*, 82(2).
<http://ezproxy.lib.gla.ac.uk/login?url=http://go.galegroup.com/ps/i.do?id=GALE%7CA143302011&v=2.1&u=glasuni&it=r&p=EAIM&sw=w&asid=a8ec5ff9f3a83ca66cc064b075df126>
- Paster, G. K. (1993). *The body embarrassed: drama and the disciplines of shame in early modern England*. Cornell University Press.
- Paul de Man. (1979). Autobiography as De-facement. *MLN*, 94(5), 919–930.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/2906560>
- Peters, J. S. (1987). 'Things govern'd by words': Late 17th-century comedy and the reformers. *English Studies*, 68(2), 142–153. <https://doi.org/10.1080/00138388708598501>
- Pilný, O. (2004). Martin McDonagh: Parody? Satire? Complacency? *Irish Studies Review*, 12(2), 225–232. <https://doi.org/10.1080/0967088042000228987>
- Pollard, T. (2001). Telegraphing the Sentence and the Story: Iconicity in *In the Cage* by Henry James. *European Journal of English Studies*, 5(1), 81–96.
<https://doi.org/10.1076/ejes.5.1.81.4786>
- Poor things: episodes from the early life of Archibald McCandless M.D. Scottish public health officer. (2002). Bloomsbury.
- Quinsey, K. M. (1996). *Broken boundaries: women & feminism in Restoration drama*. University Press of Kentucky.
- Rennison, N. (2005). *Contemporary British novelists*. Routledge.
- Restoration: studies in English literary culture, 1660-1700. (1977).
- Revista Canaria de Estudios Ingleses. (n.d.).
[http://publica.webs.ull.es/upload/REV%20RECEI/41%20-%202000/09%20\(Mario%20D%C3%ADaz%20Mart%C3%ADnez\).pdf](http://publica.webs.ull.es/upload/REV%20RECEI/41%20-%202000/09%20(Mario%20D%C3%ADaz%20Mart%C3%ADnez).pdf)
- Rhodes, N. (1980). *Elizabethan grotesque*. Routledge & Kegan Paul.

- Richard Braverman. (1985). Capital Relations and The Way of the World. *ELH*, 52(1), 133–158. <http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/2872831>
- Richard W. F. Kroll. (1986). Discourse and Power in the Way of the World. *ELH*, 53(4), 727–758. <http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/2873172>
- Richards, S. (2004). The Cambridge Companion to Twentieth-Century Irish Drama: Vol. Cambridge Companions to Literature [Electronic resource]. Cambridge University Press. <http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.1017/CCOL0521804000>
- Richards, S. (2007). 'To Me, Here Is More Like There'. *Irish Studies Review*, 15(1), 1–15. <https://doi.org/10.1080/09670880601117448>
- Richardson, B. (2002). Narrative dynamics: essays on plot, time, closure, and frames: Vol. Theory and interpretation of narrative series. Ohio State University Press.
- Riffaterre, M. (1983). Text production. Columbia University Press.
- Riggs, D. (2004). The world of Christopher Marlowe. Faber.
- Rougemont, D. de. (1956). Passion and society (Rev. and augm. ed). Faber and Faber.
- Rowe, J. C. (1998). The other Henry James: Vol. New Americanists. Duke University Press.
- Russell, R. R. & Dawson Books. (2007a). Martin McDonagh: a casebook: Vol. Casebooks on modern dramatists [Electronic resource]. Routledge. <http://www.dawsonera.com/guard/protected/dawson.jsp?name=University%20of%20Glasgow&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203935859>
- Russell, R. R. & Dawson Books. (2007b). Martin McDonagh: a casebook: Vol. Casebooks on modern dramatists [Electronic resource]. Routledge. <http://www.dawsonera.com/guard/protected/dawson.jsp?name=University%20of%20Glasgow&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203935859>
- Rutkoski, M. (2006). Breeching the Boy in Marlowe's Edward II. *SEL Studies in English Literature 1500-1900*, 46(2), 281–304. <https://doi.org/10.1353/sel.2006.0020>
- Saunders, M. (1996). Ford Madox Ford: a dual life. Oxford University Press.
- Showalter, E. (1986). The new feminist criticism: essays on women, literature and theory. Virago.
- Sierz, A. (2001). In-yer-face theatre: British drama today. Faber & Faber.
- Sillitoe, P. (2004). "Where is the court but here?" Undetermined Elite Space and Marlowe's. *Literature Compass*, 1(1), **-**. <https://doi.org/10.1111/j.1741-4113.2004.00065.x>
- Smith, D. L., Strier, R., & Bevington, D. M. (1995). The theatrical city: culture, theatre, and politics in London, 1576-1649. Cambridge University Press.
- Snider, A. (n.d.). Professing a Libertine in 'The Way of the World'. *Papers on Language and*

Literature, 25(4).

<http://ezproxy.lib.gla.ac.uk/login?url=http://search.proquest.com/docview/1300108803/28864BC6333C4689PQ/6?accountid=14540>

Spark, M. (1995). *Loitering with intent*. Penguin.

Stannard, M. (2009). *Muriel Spark: the biography*. Weidenfeld & Nicolson.

Stierstorfer, K. (2003). *Beyond postmodernism: reassessments in literature, theory, and culture*. W. de Gruyter.

Stirling, K. (2008). *Bella Caledonia: woman, nation, text: Vol. Scottish cultural review of language and literature*. Rodopi.

Studies in Scottish literature. (1963).

Stymeist, D. (2004). Status, Sodomy, and the Theater in Marlowe's *Edward II*. *SEL Studies in English Literature 1500-1900*, 44(2), 233-253. <https://doi.org/10.1353/sel.2004.0022>

Sullivan, N. (2013). Katherine Dunn's *Geek Love* and the Vicissitudes of Class. *Critique: Studies in Contemporary Fiction*, 54(4), 410-421. <https://doi.org/10.1080/00111619.2011.609193>

Sweeney, J. G. (1985). *Jonson and the psychology of public theater: 'To coin the spirit, spend the soul'*. Princeton University Press.

Tallack, D. & University of Nottingham. (1987). *Literary theory at work: three texts*. Barnes & Noble.

Tanskanen, S.-K., Wårvik, B., & Nordic Conference for English Studies. (1999). *Proceedings from the 7th Nordic Conference on English Studies: Vol. Anglicana Turkuensia*. University of Turku.

The Double Life in the Cage: The Queering of the Social in Henry James's Late Short Fiction. (2010). *The Henry James Review*, 31(2), 154-168. <https://doi.org/10.1353/hjr.0.0079>

The Intercepted Telegram Plot in Henry James's "In the Cage". (n.d.). <https://doi.org/10.1093/notesj/24.5.425>

Thomson, R. G. (1996). *Freakery: cultural spectacles of the extraordinary body*. New York University Press.

Thurn, David. H. (1990). Sovereignty, Disorder, and Fetishism in Marlowe's 'Edward II'. *Renaissance Drama*, 21. <http://ezproxy.lib.gla.ac.uk/login?url=http://search.proquest.com/docview/1308647074/8E5C21ADC4F74283PQ/8?accountid=14540>

Traub, V., Kaplan, M. L., & Callaghan, D. (1996). *Feminist readings of early modern culture: emerging subjects*. Cambridge University Press.

Tromly, F. B. & MyiLibrary. (1998). *Playing with desire: Christopher Marlowe and the art of*

tantalization [Electronic resource]. University of Toronto Press.
<http://lib.myilibrary.com?id=202860&entityid=https://idp.gla.ac.uk/shibboleth>

Université Stendhal-Grenoble 3. (1992). *Études écossaises*.

University of Glasgow. (1993). *The Glasgow review*.

Viviana Comensoli. (1993). Homophobia and the Regulation of Desire: A Psychoanalytic Reading of Marlowe's 'Edward II'. *Journal of the History of Sexuality*, 4(2), 175–200.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/3704287>

Wallace, G., & Stevenson, R. (1994). *The Scottish novel since the seventies: new visions, old dreams*. Edinburgh University Press.

Warren, V. (2004). American Tall Tale/Tail: Katherine Dunn's *Geek Love* and the Paradox of American Individualism. *Critique: Studies in Contemporary Fiction*, 45(4), 323–336.
<https://doi.org/10.3200/CRIT.45.4.323-336>

Weese, K. (2000). Normalizing Freakery: Katherine Dunn's *Geek Love* and the Female Grotesque. *Critique: Studies in Contemporary Fiction*, 41(4), 349–364.
<https://doi.org/10.1080/00111610009601597>

White, P. W. (1997a). *Marlowe, history, and sexuality: new critical essays on Christopher Marlowe*: Vol. AMS studies in the Renaissance. AMS Press.

White, P. W. (1997b). *Marlowe, history, and sexuality: new critical essays on Christopher Marlowe*: Vol. AMS studies in the Renaissance. AMS Press.

White, P. W. (1997c). *Marlowe, history, and sexuality: new critical essays on Christopher Marlowe*: Vol. AMS studies in the Renaissance. AMS Press.

William B. Kelly. (1998). Mapping Subjects in Marlowe's 'Edward II'. *South Atlantic Review*, 63(1), 1–19. <http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/3201388>

Williams, A. L., Novak, M. E., & Clark Library Seminar. (1971). *Congreve consider'd: papers read at a Clark Library Seminar, December 5, 1970*. William Andrews Clark Memorial Library.

Williams, R. (1973). *The country and the city*. Chatto & Windus.

Wilson, R. (1999). *Christopher Marlowe*: Vol. Longman critical readers. Longman.

Womack, P. (1986). *Ben Jonson*: Vol. Rereading literature. B. Blackwell.