

**RESEARCH ARTICLE****Modern Trends and Approaches in English Language and Literature- A Study**

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**Dr.Ravi Rani**

Assistant Professor, Dept of English, Dr.V.S. Krishna Government Degree College, Maddilapalem, Visakhapatnam.

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**Abstract:**

Modern literature is distinguished by not only portraying society from various view points by naturalism, realism, surrealism and various other artistic movements, and also by the impact of expounding (explain, interruption) the vision and scope of life. At the end of last century, there was a revolt against stagnation of Victorian Era and iconoclasm, became one of the leading motives of new trends in writings of yeats, Lawrence and Joyce. They explored the new regions of human experience and there was an intense sense of enquiry and skepticism. The empirical and investigative spirit of science penetrated regions of art and it influenced the perception of life. And another crucial factor is the change of relationship between men and women. Noted writers and dramatists like Shaw and Lawrence treated this issue as primary importance and questioned the roots of relationships in terms of religious framework.

**Keywords:** Modernism, Postmodernism, Realism, Naturalism, Surrealism, Deconstruction, Humanism, Formalistic Approach, Moralistic Approach, Sociological Approach, Psychological Approach, Art for Art's Sake.

**Introduction:**

English Language Teaching is a continuous process that needs many changes, and we are observing changes from time to time. There was a time when English started in Britain, and now, many changes have occurred in British English. American English is another variant that we normally follow. Recently, there was a discussion in the forum that gave an opinion on whether the originator of English, Britain, will also start following the present English, leaving the English language widely used not only in India but all over the world. Today, it works as a connecting language that can be used across all barriers. In this era of globalization, English is the best medium to communicate with people across the globe. The accents may be different, and the pronunciation may be different, but it definitely helps in conveying the feelings, emotions, and sentiments of one person to another. In this context today, English should be taught to learners so that they are able to interact in this language with a fair amount of fluency in speaking, reading, and writing.

The development of communication and mass media in the way of cheap books and various printed materials influence the intellectual outlook of people and brought out a subtle change. The impact of science in public life led to a depiction of various aesthetic qualities associated with of entertainment.

**RESEARCH ARTICLE**

The growing popularity of psychology especially after Freud contribution, became one of the popular source of literature as many ideas drawn from psychology are aesthetically embodied and interpreted literature. It also led to reassessment of past literature in terms of science.

Marxism as social and philosophical interpretation influenced literature not only shifting the focus from well-to-do and middle class, working class and drags of society but also in placing new interpretations on past literature. It also fused the gulf between art as a depiction of leisure class and a depiction of social reality with a thrust on exploitation and injustice.

The rise of new philosophies like existentialism created a new trend in literature (absurd) marked by conspicuous (striking, prominent, noticeable) emphasis and the lack of meaning in the life and despair of fulfillment led to requesting the social and cultural, philosophic values, which created such an absurd situation of existence.

Shaw is one of the few writers, who used the drama as a platform for discussions of social and political issues and bring to notice of public, art became an inevitable part of modern life, but it is no longer art of old times.

All the above mentioned trends and movements had a quantities impact on literature which redefined the meaning and direction of life by being used as a powerful medium of testing current values search for new one and development of a critical outlook of life.

**Literary Reviews:**

Vashanaiv (2024)Current Trends and Future Prospects in English Language Teaching (ELT). His research article explores the evolving landscape of English Language Teaching (ELT), focusing on current trends and future prospects influenced by technological advancements and pedagogical shifts. The objectives are to identify the prevalent methods in modern ELT and anticipate future innovations. A mixed-methods approach was employed, including a systematic literature review, surveys of ELT educators and students, and case studies of institutions implementing cutting-edge methodologies. Key findings indicate a significant integration of technology through blended learning and mobile-assisted learning, a strong emphasis on communicative and intercultural competence, and a move towards personalized learning facilitated by adaptive technologies. Future trends suggest the increasing role of artificial intelligence, virtual and augmented reality, and gasification in enhancing learning experiences. These developments promise to transform ELT by providing more interactive, engaging, and effective teaching and learning environments. The study underscores the need for ongoing professional development and reflective practice among educators to keep pace with these changes, ultimately aiming to better prepare students for effective communication in a globalized world.

Preeti (2019) New and Current Trends In English Language Teaching. In order to achieve this paradigm shift, teachers should also believe in reflective practice. Teachers should introspect and improve wherever necessary, keeping in mind the limitations of the institution, students, society, and other factors. If the teacher has the urge to improve, only then can he think of new methods, trends, and applications to be implemented in the teaching and learning of the English language.

**RESEARCH ARTICLE**

earlier, this was achieved through the blackboard, projectors /OHP, audio tapes, authentic and meaningful contextualized discourse, teacher-centered activities, and many more. Now, the new methods insist that the learner is at the center while the teacher is in the background. The teacher's role is that of a helper or a facilitator. The learner who is in the lead should show curiosity for creative thinking, be self-confident, and be enthusiastic about going ahead of the conventional ways of learning. English is used in India in official, professional, personal, and academic circles. India is a developing country trying to open its feathers in the sky of developed countries. Cultural hegemony and modernization have given rise to new emerging trends in the expansion of the English language. In addition to this, the use of the Internet and other electronic devices has opened the gates to accepting English as the language for changing scenarios. As the world is shrinking day by day and cultural barriers are breaking, I think there is a great need not only to learn English but also to accept new and emerging trends in English language learning and teaching.

R.Abilasha (2014) Trends in English Language Teaching: A Novel Perspective. There is nothing permanent except change' says Heraclites, the pre Aristotelian Greek philosopher. Change is the law of nature. A trend is a general tendency or direction toward change. With a number of educational options available before the present generation of learners, newer trends seem to have emerged in the field of education that have entirely changed the facet of the traditional system of education. Recent trends, methodologies, and developments portray the vital role of the education sector in general with its internalization of the education process, stress on quality above quantity, increase in the adoption of technologies, necessity for professional talent, etc. The theories and methods are constantly evolving in the field of ELT. This paper presents the famous trends in the ELT that have been used practically in recent times throughout the entire world, with specific references to the trends prevalent during the previous decades.

**POST-MODERNISM**

Some believe that what is not comprehensible to the speaker or the reader is post-modernism. Some people opine that post-modernism is a known one by its nature, but it slips away from their hands. It has characteristics like progress, plurality, regression, reality, difference, and disapproval, i.e., non-conformity and so on. Post-modernism originated in the construction of buildings in the USA in the 1950s. One of the telephone companies in America constructed a building quite contrary to traditional structuring methods, and this led to the emergence of pop art, hyperrealism, novel images, and new trends in modern painting aspects. Slowly, it has crept into literature, philosophy, art, and cultural criticism.

Post-modernism started as a counter-movement by opposing scientific modernism. In the modern scientific method, there is one aspect of construction, which is geometrical structuring, in which eliciting new practicable models is considered to be artistic. In contrast to these characteristics or aspects, post-modernists introduced mixed, disharmonious structures and new models. They spread over to other areas. They attributed their views to life's impermanence /decentralization in arts. The poet John Ashbory introduced all these elements in his poetry.

Modernists have given importance to scientific methods in perceiving truths. They have extreme examples - sometimes, in the name of science, they exploited the world. Some people

**RESEARCH ARTICLE**

impose their ideas on the scientific world. Post-modernists took this issue as a serious one and started their counterattack on it so that the scientific world would regulate itself with this attack. For example, some argued that Modern scientific methods proved that white people are superior in all aspects, whereas blacks are inferior beings. They showed false male chauvinistic arguments like "Woman is low, and man is superior" are scientific. Some of the state leaders utilized science for their political purposes to retain their power.

The idea "what the people told is the fact" is taken up and propagated by the post-modernists. The movement rose up against the past corruption of people in the name of science. Science itself has rectified its mistakes and is forging ahead. If a person's opinions are disproved in scientific observation, Science (modernism) rejects him even though the person is a great man.

Post modernism as a fashion attracted the youth and the educated class. If we apply scientific method to post modernism, it cannot withstand as a philosophy. It opposes the scientific methods. But temporarily it violates the general norms , even though it cannot sustain in the course of time.

Even though there is no order in post-modernism, their flash ideas are useful as warnings. The followers of the scientific method believe that their method is perfect and correct, but it is a wrong notion. Postmodernism opposes rational thinking. There is an increase in confusion due to the postmodernist attitude. The working class is unable to assess that there is no use of thinking contrary to scientific methods. Leftists in America were attracted to the thoughts and writings of Foucault and Derrida. However, they could not realize that thinking contrary to the scientific method would not help the proletariat in any way.

There is no exact definition for postmodernism, but it is a fashion to question all the existing values. It has no answer if we question it back. It believes that it is the one and only actual lifestyle. There is no external reality and truth, and truth is individual, according to postmodernism. What an individual feels is fact and real, and it is almost nearer to the concept of 'Self. There is fact and reality, and it is almost nearer to the concept of the Self. There is no difference between the scientific method (Science) and a story that is made of illusion and is unreal.

Postmodernism endangered not only the scientific method but also human rights. Postmodernists have their own way, and they always prove rational criticism using observations and scientific models. For example, in the matter of human rights in China, China opposed the world view of human rights and argued that "theirs is different from that of the others." It is one of the post-modernist views. UNO opines that human rights are equal anywhere in the world; there are no boundaries, such as geographical or political. After a scientific discussion on it, Muslim countries contended for the exceptions, and it is a kind of postmodernist religious view.

Market value is the prime reason for the wide spreading of post modernization in areas like art, sculpture, building constructions, painting and so on. These New threads attracted the people, so that new methods are adopted and introduced always.

**RESEARCH ARTICLE**

There is an argument that post-modernization is not in opposition to modernism in the blind. The post-modernists are not opposed to Freud and Einestien's research. By accepting modernization, postmodernism moves ahead without a stop or interval. Pop art, feminism, pluralism, counterculture, and deconstruction are associated with the post-modernist movement.

Your truth is yours,' and my truth is mine. Your greatness is yours, but mine is not less; I am second to none. We have our own greatness; postmoderns moved further with these as essential factors. They neglected and opposed general human rights, whereas scientific methods and measurement are intended for all. They forgot the fact that the scientific method rectifies its' mistakes regularly, and it values the general research proofs, not an individual's ideas. Earlier truth exists until another is perceived. There is no permanent truth, and nothing is permanent. When the scope of knowledge expands, the truth values also change. When we perceive new ones', the old ones recede into the past as history. The view that "Somebody uttered something in the past and it is sacred" is thoroughly opposed in the postmodern trend as it demands substantiation. So, development always moves forward infinitely without end. The concept that a religious book is sacred and final is only a faith but not of scientific base.

**FORMALISTIC APPROACH**

The most influential critical methods of our time is the formalistic approach. It has commanded the zeal of most of our leading critics has established its unofficial organ of journalism the Kenyon Review, the Sewanee review, accent, and Hudson Review is in fact the method one almost automatically thinks of when speaking of contemporary criticism.

There is some reason to trace the seeds of Coleridge's view that a literary place exists in its own way, with its own kind of life. His concept of organic unity- the whole being the harmonious involvement of all parts - surely calls for a critical approach that would attend to the efficiency of various elements as they work together to form unified, total meaning. In this respect, Poe's principle of the unified effect of a work of literature may be listed in the ancestry of the modern moment, although Poe seems to have had little direct influence upon contemporary critics.

T.S. Eliot is a major figure in the development of formalistic criticism. Under the influence of Pound and Hume, he announced the high place of art as art rather than an expression of social, religious, ethical, or political ideas and advocated the close study of the texts of the works themselves. His dictum, pronounced in "Tradition and the Individual Talent," that the poet escapes into the poem from emotions and personality, encouraged critics to move away from a biographical study into the security of the craft of the poem. He was, in short, concerned with formulating a kind of criticism that would be free of the pursuit of extrinsically historical, moral, psychological, and sociological interpretations and free to concentrate on the aesthetic quality of the work.

The second great thing in I.A. Richard and Ogden in "The meaning of meaning" offered a vocabulary for discussing and analyzing the kinds of meaning that occur in the response to verbal stimuli and laid the foundations of the semantic approach in literary criticism. His fundamental contribution was in his investigation of meaning, which led, on the one hand, into semantics, the science of signs and sign interpretation, and on the other into the scrupulous explications of poems

**RESEARCH ARTICLE**

as illustrated by the work, for example, of Emerson and Blackness. Besides the important contributions of Eliot and Richards, a factor in the development of formalistic criticism was the reaction to the Victorian and neo-humanist emphasis on the moral uses of literature, the academic interest in historical and literary tradition and the biography of the author, and the willingness of impressionists to make of each literary experience an odyssey of the critic's personality.

Probably no approach can boast so many brilliant practioners as the formalists - Emerson, Blackmur, Kenneth Burke, en warren are Rest known. These are many other who have contributed essays to periodicals with equal insight.

**MORALISTIC APPROACH**

The moralistic approach implies the application of certain moral standards to the values advocated by the author. The moralists say that literature should address itself to the problems of man and enable him to decipher the mysteries of reality. In this way, literature becomes incarnate; Plato stressed the moralistic, didactic role of art in society (for Horace, the function of art is unusual). Dr. Johnson, the neo-classical critic, condemned Shakespeare for not preaching the morals to his audience and for society adhering to the task of pleasure giving.

Mathew moral Arnold held that poetry is not mere "Aestheticism", but a quasi-religions force. He appreciated high-seriousness and truth in literature. D.H. Lawrence, in his critical essay "why the novel matters" denounced very vehemently platonic epistemological ideals as the only concern for the critics. He says that physical concrete realities are also important. It is not only the mind, but also the body that matters.

Wilbur Scott says in his introduction to the moralistic approach that neo-humanism, with its stalwarts like Babbit Paul Elmor and G.K. Elliott T.S. Eliot, sprouted against the school of Naturalism and Romanticism. Naturalism exhibited a debased view of men, denying them free will and responsibility. Romanticism supported the excessive cultivation of ego and sympathy with the comparatively.

**SOCIOLOGICAL APPROACH**

Sociological criticism studies the dialectical tension between the artist and the society. Taine pronounces that literature is the consequence of the moment, race, and the milieu. One should keep in mind that the artist and the society affect each other, and their interaction is reciprocal toward and Glynn, in their "Introduction to Sociology," defines Sociology as the scientific study of society, Groups, institutions, and organization, and the interrelationships among members of society. Sociology is the mother of all social sciences.

Ivory Tower's concept of art and. 'Icono-elastic' theory tells about society as the life, depth, and breadth of art. Art should represent "Social reality, which later sustains our interest as a social document.

Wellek and Warren talk of sociological criticism by subdividing it into 1) the sociology of the writer, 2) the social influence of literature, and 3) the social content of the works themselves.

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**RESEARCH ARTICLE**

Sociology of the writer, deals with the family tradition which shapes the mental make up of a writer. But all writers are not necessarily bound by family and tradition. For example: Tolstoy, Carlyle and Shelley's literary productions place the above a "limited milieu", they have universal appeal.

Sociological influence of literature, (Charles Dickens influenced the Victorian England and Rousseau with his popular notion of "Social contract" affected the societal thinking at large. The social content of the works themselves, literature is an expression of society. Ibsen, Chekhov, G.B. Shaw, and Galsworthy, with their "drama of ideas, projected the social, political, and religious atmosphere of their times.

Christopher Caldwell, in his *G.B. Shaw: A Study of Bourgeois 'Superman'*, says that the distinction between Karl Marx and Shaw is that Marx never meant to entertain the tired brains of the British Bourgeoisies whereas Shaw sugar-coated his arguments with "humor," which finally led to little action. Shaw only exposed the "Bourgeois brand of Socialism" as a practitioner of "individualism." He thought that, through intellect, one can rule the world. Pure contemplation is divorced from reality and is only an illusion. This, in brief, is Shaw's mistake.

J. W. Krutch in his essay "The Tragic Fallacy," says that the ancient, classical tragedies of Shakespeare and Sophocles are superior to the modern strategies of Ibsen, whereas Shakespearean tragedies are "Celebrations of human greatness," even at the movement of calamities the character can face it. But modern tragedies have become puny and insignificant, and small cultures tend to reveal the "little people" and "less mighty."

Krutch observes that the Ibsen play, "Ghosts," where the hero Swald Alving resembles no noble image of 'man. He says that "tragedy is essentially an expression not of despair, but the triumph over despair, and of confidence is the value of human life. Joyce, in his "Ulysses," says, "The end of art is the affirmation of the human spirit."

Marxist Criticism clubbed together with sociological criticism. George Lukacs, the Hungarian critic looks upon Balzac and Emily Zola respectively as "Catholic royalist" and "Leftwing reformers". He says aesthetic view point is saturated with social, moral, humanistic problems in Balzac and Zola. Bateson, in his "The Scholar Predict," divides the history of English poetry into six phases. (1) Anglo-French (2) Chaucerian (3) Renaissance (4) Augustan (5) Romantic (6) Modern schools - These schools correspond individually to the social systems like (1) Lawyers Feudalism (2) The local democracy of yeomanry (3) The centralized absolutism of the prince's servants (4) Oligarchy of the landed interests (5) The plutocracy of business and (6) Managerial State.

In communist countries like Russia, literature is conditioned by the State. It sometimes results in the writers taking political asylum in other countries. The intellectual exile refers to the writer's unwillingness to become a slave to the existing culture.

The quintessence of sociological criticism is best expressed in the words of Wilbur Scott in his "Five Approaches Literary Criticism" - "Art is not created in a vacuum, it is the work not simply

**RESEARCH ARTICLE**

of a person, but an author fixed in time and space, answering to a community of which he is important because articulate part. The sociological critic, therefore, is interested in understanding the social milieu and the extent to which and the manner in which the artist responds to it".

**PSYCHOLOGICAL APPROACH**

Psychology has provided the critic with a more precise language with which to discuss the creative process. It enables us to study the interior life of the writer and study his work with reference to it. The reality of a work of literature rests on the three factors

- (1) Author! psychology
- (2) Characters' psychology
- (3) Audiences' Psychology

Sigmund Freud's conception of literature is negative. He viewed art as a "substitute gratification" or, in other words, "fulfillment of libidinous desires," the process of draining negative emotions. Freud is precisely an empirical scientist. However, C. J. Jung, with his concept of "collective consciousness," acknowledged the element of drama and mystical thinking in literature. The psychological approach is not new because even Aristotle's "Catharsis" implies the purification of negative emotions. Aristotle viewed tragedy as a therapeutic process. Joyce's "Ulysses" and Lawrence's "Sons and Lovers" lend themselves to this approach. The notions of (Oedipus's complex and fixation are found in "Sons and Lovers." Earnest Jones viewed Shakespeare's 'Hamlet' in the world of psychoanalysis. In his essay "Hamlet and Oedipus," he says Hamlet delayed the killing of Claudius due to his seeing 'his own Self in his uncle.

The liberty concept of 'Stream of consciousness' which is fed by the literary output of Virginia Woolf rests strongly on the exploration of the "Sub-conscious". Kenneth Burke in his critical essay "The Poetic Process" says that the emotions are evoked only when an abstract and intellectual idea is concretised through concretualisation. It can be either drama, or novel, or story, or film. But the process is the same.

The nominalists deny the platonic idea of metaphysical universals. They held that only particulars exist. Burke says that there are all subjected to the need to individualistic ourselves Into adequate symbols, self expressions consists of two essential ingredients. One is "emotional form" and the other is "architectonics" (technical form). Real art synthesizes these two elements. Simon O'Lesser, in his essay "The Image of the Father," discusses Sherwood Anderson's short story. "I want to know why". Here, a young boy runs away from home and develops love and admiration for Jerry Tilford, a horse trainer. But when he comes to know that Jerry goes to "whose house," his ideas are shattered. He hates Jerry to the extent that he says, "I want to scream and rush into the room and kill him. I was so mad.... that I cried and my fingernails cut my hands".

Brooks and Warren, in their understanding of Fiction, assumed an overtly moralistic point of view. They said very often that both good and bad co-exist in us. That's why the boy loved Jerry very fondly earlier. Lesser says that Brooks and Warren failed to analyze the relationship between the boy and Jerry. He says the boy looks upon Jerry as a 'surrogate father. It is the negative concept of sex as guilt, badness' and sin that provoked him to hate Jerry after the sexual episode.



**RESEARCH ARTICLE****ART FOR ART'S SAKE**

The controversy of Art for Arts sake is art should committed to a philosophy/ a set of ideas or a medium to propagate the social and moral values is a long-standing one. The real purpose of art is to celebrate love of the beautiful is in itself is a value.

There are many advocates in view point like Victor (cussion in France, who was its chief exponent. Thou7 it is repeatedly argued that morality vitiates the power of art or imprisons the writer - write to liberty, freedom for expression and exposition of this perception of life.

In the decadent period of English literature around the last quarter of the last century, this acquired popularity in English was propagated by writers and critics like Oscar Wilde. Frequently, an objection is raised whether things considered far from the emotional sensibilities, which are regarded upseal/^in daily life, should be allowed to be depicted from the viewpoint that the purpose of art is to portray life.

It depends on the genius of writer to the extent he can express his impression without rousing the raw passions. Critics like Dryden reconcialyboth use by declaring that the purpose of art is to delight and instruct.

Arnold a leading critic of Victorian Era interpreted literature as an induction of moral values without being to open above it. According to him, art should be a parameter for the criticising life or as in terms the touchstone.

**CONCLUSION:**

The trend of 20th century is that, art is a product of particular culture, the values which underpin the production of art dictate^ its trends and dimensions and inturn, art should have a selection of certain values of life, which leads to better qualities of life and harmony, synthesis of life.

Art's sake is no longer an accepted trend for a reason that artistic and aesthetic values cannot be diverted from social values, and finally, the development of democracy changed the trend of critical thinking.

The argument was initiated because morality is equated with religion, with the propagation of faith and parochial value, which limits the almost infinite possibility of life to a religious frame of existence.

The decline of religion and the rise of secular humanist values also indicated that morality, as a norm for the smooth progress of society, need not be identified with religious thought, and as such, the argument art for art's sake loses its relevance as it counterpoises against traditional, moral values derived from religion.

The popularity of realism and naturalism in portraying various aspects of society with multiple perspectives increased their relevance "as the powerful medium for sensitizing public opinions on various lapses in society, which has nothing to do with religion."

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**RESEARCH ARTICLE**

Morality is a practical way of living with commitment, leading society to a better plane of existence has relevant-in terms of art, when both are wedded to achieve a better goal of social justice. In the history of literature several writers influenced public by their writings, which are not moral in religious sense.

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