

ATINER CONFERENCE PAPER SERIES No: LIT2012-0267

Athens Institute for Education and Research

ATINER



ATINER's Conference Paper Series

LIT2012-0267

**T.S Eliot's Mission of Salvation
through Myths**

He Jiangsheng

Professor of English Literature

Nanjing University of

Aeronautics and Astronautics

China

Athens Institute for Education and Research
8 Valaoritou Street, Kolonaki, 10671 Athens, Greece
Tel: + 30 210 3634210 Fax: + 30 210 3634209
Email: info@atiner.gr URL: www.atiner.gr
URL Conference Papers Series: www.atiner.gr/papers.htm

Printed in Athens, Greece by the Athens Institute for Education and Research.
All rights reserved. Reproduction is allowed for non-commercial purposes if the
source is fully acknowledged.

ISSN 2241-2891

19/09/2012

An Introduction to ATINER's Conference Paper Series

ATINER started to publish this conference papers series in 2012. It includes only the papers submitted for publication after they were presented at one of the conferences organized by our Institute every year. The papers published in the series have not been refereed and are published as they were submitted by the author. The series serves two purposes. First, we want to disseminate the information as fast as possible. Second, by doing so, the authors can receive comments useful to revise their papers before they are considered for publication in one of ATINER's books, following our standard procedures of a blind review.

Dr. Gregory T. Papanikos
President
Athens Institute for Education and Research

This paper should be cited as follows:

Jiangsheng, H. (2012) "**T.S Eliot's Mission of Salvation through Myths**"
Athens: ATINER'S Conference Paper Series, No: LIT2012-0267.

T.S Eliot's Mission of Salvation through Myths

He Jiangsheng
Professor of English Literature
Nanjing University of
Aeronautics and Astronautics
China

Abstract

As one of the great literary giants of the twentieth century, T.S. Eliot exercised a profound and enduring influence in the western literary world, with his unique talent in poetic works and literary criticisms. In the time when Eliot lived, the development of industrialization facilitated great material progress to the western world. However, it also led to some disastrous consequences. The conflicts between man and society, man and nature became serious. As a result, the western world fell into serious social crises. As a man of strong sense of social responsibility, T.S. Eliot showed great concern about man and society and as a writer of the modern age, attempted to save man and society from immorality and degradation with his writings.

The research deals with T.S. Eliot's vision of salvation in his major literary works through elaboration on the social conditions of the modern society, his return to religion and his effort to preserve tradition. The modern society of Eliot's time was marked by belief crisis, moral crisis and cultural crisis in which modern people were losing religious beliefs, norms and traditional values. To respond to and to deal with these crises, Eliot strongly maintained the European tradition in which traditional cultures, especially Greek and Christian myths to handle social crisis. In the thesis, Eliot used deliberately mythical method to stop modern man from going away too fast from the past, to keep modern society from going chaotic and to deter the artistic world from being too experimental and too modernistic. Ultimately, he wanted to accomplish his mission of salvation.

Key words: T.S. Eliot, myths, mythical method, salvation

Acknowledgment: Preparation and presentation of the paper was supported by the Project of the National Social Science Foundation of China (11BWW046).

Contact Information of Corresponding author:

Introduction

T. S. Eliot is one of the most important western poets and most influential western literary critics in the 20th century. His greatness lies not only in his launching of the revolution against romanticism of English poetry and pioneering in new poetic style, but also in his consciousness of inheriting western cultural traditions and conscience of taking responsibility for the society actively.

In the western society of the 20th century represented by England and America, industrial civilization brought huge material progress to people and also brought serious, even disastrous consequences. The conflicts between men and society, as well as men and nature, were becoming increasingly acute. There occurred various social crises. Belief crisis occurred due to the lack of life goal, and people could not find “ultimate concern” because of the loss of belief, and then indulged themselves too much in endless desires. And cultural crisis appeared due to modern people’s haste to be away from traditional values and traditional cultures. The direct consequence of the social crises is that the world became “the waste land”.

The paper studies T. S Eliot’s vision of salvation through Greek myths and Christian myths. The research attempts to demonstrate that myths can function as moral reminders to help people to live a healthy and decent life and to help keep good social order and establish good social institutions.

Social Crises in the West in the 20th Century

In the first half of the 20th century, the domination by science, the process of industrialization and the outbreak of the world wars caused too many social problems and too serious consequences to the western world. The conflicts between man and society, man and man, and man and the nature resulted in various social problems such as belief crisis, moral crisis and cultural crisis. As a result, the society became disorderly and the world became waste.

Belief Crisis

With the coming of the 20th century, people in the west valued the science more. They attached more importance to creating a great material civilization than bringing the new beliefs and values. With the rise of science, the fall of religion began. New inventions and discoveries in science were proving more and more of religious thoughts wrong . People, especially young ones, were dramatically less likely to go to church -- or to participate in any form of organized religion -- than their parents and grandparents. Some even became anti-religion. Without the commonly accepted faith, the society was threatened by a nihilistic situation where people’s lives were not particularly constrained by considerations of morality or particularly guided by any faith-related sense

of purpose. So it was with considerable justice that Nietzsche proclaimed to Western man that "God is dead!" (Kurtz, 1983:131) To say, "God is dead" is to affirm that secularism has triumphed, that theism has vanished from the consciousness of man through the development of modern thought. (Hoover, 1994: 83)

Moral crisis

At the turn of the 20th century, the ideas of evolution, collective sentiments and the increase in the number of publications of every kind--books, pamphlets, journals and public lectures, etc. helped general readers to think about a lot of practical things. Especially after the First World War people were more suspicious about what have been established and were very much critical about what they had. In them, religious faith ceased to play an important role. People tended to lose their moral guidance. Their social conscience seemed to be in a state of hesitation, wavering, and uncertainty. There were nothing to guarantee stability in morals; the ideas of good and evil, of justice and injustice, of what is lawful and what is forbidden, became more arbitrary. Young people, especially students with literary or artistic pretensions would have been particularly likely to react against moral codes seen as reflecting conventional middle-class morality. It was a period when the idea of self-conscious identification as an artistic avant-garde was at its height--as epitomized by the New York Armory art show of 1913. Bohemian lifestyles and Dionysian actions helped to dramatize one's membership in a chosen artistic elite. (Erenburg, 1981: 253)

Cultural Crisis

Cultural crisis refers to the problems of spiritual emptiness and belief loss that existed after the First World War in the western world. The war made Europe a devastated and decadent world with spiritual disorder and despair. All kinds of social contradictions became more acute. People felt disappointed and even despaired about their cultural values.

With the advance of scientific humanism, much of orthodoxy was in retreat from its earlier theology. For example, the developing behavioral sciences provided naturalistic causal explanations for alleged mystical experiences. God had once provided the foundation of a "Christian-moral" defining and uniting approach to life as a shared cultural set of beliefs that had defined a social and cultural outlook within which people had lived their lives. Now comparative studies by linguists, philologists, and anthropologists demonstrated that the alleged uniqueness of biblical claims for divine revelation were unsupported and that the literal interpretation of the Bible falters when submitted to careful criticism. As a result, there appeared the trend of anti-tradition in the European culture. Melvin Rader wrote in his *No Compromise: The Conflict between Two*

Worlds “We who now live in the midst of Western civilization are in the declining period of our own culture. The signs of this decline are patent: spread of Socialism, decay of religion, degeneration of philosophy to the level of the classroom, sensationalism and eclecticism in the arts, domination of society by money and techniques,This decline is inexorable.” (1939: 308)

Use of the Mythical Method

The 20th century witnessed the unprecedented advance and progress that had great influence on man’s behavior and thinking, either in natural science or in human science. The revival of myths and the rise of mythical creation in the modern artistic world were the results of the new developments in the humanities in the 20th century. When people wanted to sense the complexities of things in life, myths would remind them of the feelings that they seem to have lost: confidence, courage, the sense of divine and love of nature.

Eliot believes that myth can better and more accurately reflect the modern reality and help people see the essence of the modern society more clearly. Moreover, he also hopes to find some idealistic solutions to the social problems in reality in an indirect and symbolic way. To save the world, he developed his own mythic method, most frequently quarried from Eliot’s criticism. As for how this new method came about, he suggests at one point in his essay *Ulysses, Order, and Myth*, that is the happy result of modern scientific disciplines, “Psychology... ethnology and *The Golden Bough* have concurred to make possible what was impossible only a few years ago” (cited in Miles, 1999:16). The mythic method, Eliot tells us with some relish, is a “way of controlling, of ordering, of giving shape and significance to the immense of panorama of futility; a way of making the modern world possible for art.”(Cruden, 1996:194) More significantly, he wrote that the mythic method involves “manipulating a continuous parallel between contemporaneity and antiquity.” (Brooker, 1994:194)

His idea reflected in his explanation of the mythic method is quite clear. He thought that the modern world had resulted in the degeneration of art for the readiness and hastiness of modern men to break away from tradition, conventionality and order, both socially and artistically, and made it impossible for art to exist because of the barrenness and futility it had produced. To make the modern world possible for art and to render order and to enforce a continuity between the past and the present, he favored the mythic method.

The mythic method, Eliot also believed, is something that modern artists need to rise above the “ordinary man”, who stands for all that the artist must not, and whose experience is “chaotic, irregular and fragmentary” (cited in Birch, 1989:61). The artist, to him “is more primitive, as well as more civilized than his contemporaries, his experience is deeper than the civilization, and he only uses the phenomena of civilization in expressing it.” (Levenson, 1984:195)

Moreover, the mythic method, he thought, is something artistically more suggestive and more effective in depicting the degeneration of the modern world. He believed that it was ineffective and even naïve of romantic poets to appeal to their emotion and to be straightforward in revealing the evil aspects of modern society. It would be more direct to use mythical tales and allusions to reach the collective consciousness of the modern man as a whole and the depth of each individual. It can bring out the comparison between past and present, so that modern man could see that the present is a continuation of the past, thus giving his poem a past and rendering it artistic forcefulness and eternity.

Myths in the Waste Land

T. S. Eliot uses different myths in his poems to evoke the collective unconsciousness of the western readers or the readers who have the knowledge of the western culture.

The Holy Grail: Myth of Quest

Quest has been a subject of romance throughout history, starting from the early Greek Hellenic time through the medieval times to the modern age. Quest, according to Canadian critic Northrop Fry, belongs to the literary category of romance that makes one of the four of theory of mythos. Fry, greatly influenced by Frazer and Freud, insisted on examining literary structures in the literary tradition, of which mythology is the center. Taking mythical tales as archetypes of literature, he recognized the similarities between literary genres and the natural cycle and found the theory of four mythos, namely, the mythos of spring: comedy; the mythos of summer: romance; the mythos of autumn: tragedy; the mythos of winter: irony and satire.

Romance, to Fry, is “nearest of all literary forms to the wish-fulfillment dream, and for that reason it has socially a curiously paradoxical role. In every age the ruling social or intellectual class tends to project its ideas in some form of romance, where the virtuous heroes and beautiful heroines represent the ideals and the villains the threats to their ascendancy.”(Fry, 1973:186) The essential element of plot in romance is adventure, naturally meaning a sequential and processional form with a sequence of minor adventures leading up to a major or climacteric adventure, usually announced from the beginning and then to the completion. This major adventure in a romance is called the quest.

The legend of the Fisher King and the Holy Grail that has been developed as a part of the Arthurian legends is the most famous in the medieval literature. In *The Waste Land*, the underlying plot is based on the myth of Fisher King who has been wounded in his genital and his lack of potency makes his kingdom a waste land. Little is left for him to do but fish in the river near his castle

Corbenic. Only by finding the Holy Grail can the country regain fertility. This Grail, according to a medieval legend, is a sacred and miraculous vessel used by Jesus at the Last Supper, and then given by him to Joseph of Arimathea, who took it to England in 64 A.D. So knights travel from many lands on the journey of Quest in order to heal the Fisher King. After great difficulties, they succeed in finding the Grail and finally the King is rescued. The kingdom becomes a fertile land again. The Quest of Holy Grail literally means the search for the lost vessel and is symbolically understood as the search for truth and authorities, as well as redemptions of spirits. Eliot wrote these lines in Section Five of *The Waste Land*.

*In this decayed hole among the mountains
In the faint moonlight, the grass is singing
Over the tumbled graves, about the chapel
There is the empty chapel, only the wind's home
It has no windows, and the door swings,
Dry bones can harm no one*

(Eliot, 1936:68)

The above lines suggest a Chapel Perilous scene, with the empty chapel having no windows and with doors swinging. The chapel lies over the tumbled graves in the decayed hole among mountain. The questing knight, seeking shelter from the storm, enters the deserted chapel, where he pauses before going on to Grail Castle itself where that Holy Grail is supposed to be put.

Adonis and Attis: Myth of Resurrection

Adonis and Attis are Greek gods, representing the yearly decay and revival of life, especially of vegetable life as the personification of gods who annually died and rose again from the dead.

Adonis, a god of Asiatic origin, was taken into the Greek mythology. Adonis is the son of Myrrha and her father, Cinyras. Myrrha, the daughter of Cinyras, fell desperately in love with her own father. Tormented by her sense of shame and guilt, the poor girl was on the point of suicide, but she was rescued just in time by her faithful nurse, who eventually wrenched the secret from her. Although the old woman was horrified by what she learned, she prepared to help her satisfy the girl's passion rather to see her die. It was arranged that the daughter should go to the bed of her father without his knowing her identity, and their incestuous relations continued for some time until Cinyras in dismay found out with whom he had been sleeping. In terror Myrrha fled from the wrath of her father. As he pursued her, she prayed for deliverance and was changed into a myrrh tree which continually drips with tears. Myrrha had become pregnant by her father and from the tree was born a beautiful son named Adonis, who grew up to be a most handsome youth and keen hunter. At the sight of Adonis, Aphrodite fell desperately in love. One day while hunting in the forest, Adonis was attacked by a wild boar and died.

At his loss Aphrodite was so sorrowful. She sprinkled fragrant nectar on his blood which, at the touch of the drops, began to swell just like a hour's time a flower sprang from the blood, red as the thick skin of the fruit of the pomegranate that hides the seeds within.

Attis, like Adonis, is another resurrection god. According to the Greek mythology, Attis was the youth loved by Phrygian goddess Cybele, the Great mother. Attis was also god of vegetation, and in his self-mutilation, death, and resurrection he represents the fruits of the earth, which die in winter only to rise again in the spring.

The myths of Adonis and Attis are of Frazer's main concern in his monumental work *The Golden Bough* to which Eliot acknowledged his indebtedness for the construction of his *The Waste Land*. In his book, Frazer dealt with the death and the rising of gods of Adonis, Attis, Osiris, with special efforts made on the description of rituals and ceremonies by the ancients or even modern men in some areas to worship these gods which resemble the yearly decay and revival of vegetable life. He tried to show that the resurrection has been a major mythical motif lying in the collective unconsciousness of all men throughout different ages, from primitives to modern men. Here we find the image of resurrection in the opening lines of *The Waste Land*.

*April is the cruelest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.*

(Eliot, 1936:53)

Few lines from the bottom of Section One, the theme of resurrection is revealed.

*Stetson
You who were with me in the ships at Mylae!
That corpse you planted last year in your
Garden,
Has it begun to sprout?*

(Eliot, 1936:55)

The corpse in the third line above was planted in the garden in order to grow. Here we find the direct association of Eliot's idea of gods of vegetation and the theme of resurrection in the lines "Lilacs out of the dead land, mixing" and "The corpse you planted last year in your garden".

Jesus Christ: Myth of Resurrection

According to the myth of Christianity, Jesus, after His crucifixion, was buried in the tomb of Joseph of Arimathea in a nearby garden. Early in the morning of the first day of the week, the Christian Easter Sunday, Mary Magdalene and some companions entered the tomb to anoint the body. One or more angels are

described as telling women that Christ had risen. In the following lines, we recognize Christ who had risen from the grave.

*Who is the third who walks always beside you?
When I count, there are only you and I together
But when I look ahead up the white road
There is always another walking beside you
Gliding wrapt in a brown mantle, hooded
I do not know whether a man or a woman
But who is that on the other side of you?*

(Eliot, 1936:67)

The person in a brown mantle and hooded is supposed to be no other than Christ who has just risen in the East and appears to two of the disciples on the road to Emmaus. But they fail to recognize him as he is just walking beside them.

Myths in His Plays

Eliot's later three plays are constructed mainly on Greek myths, with *Alcestis* in *The Cocktail Party*, *Ion* in *The Confidential Clerk*, and *Oedipus at Colonus* in *The Elder Statesman*. The three plays, written in free rhythms, show certain analogies with classical Greek tragedy both in form and in content. His re-interpretation of Greek myths in modern terms is a successful attempt to construct certain parallels between the past and the present.

Alcestis: Myth of Separation and Reunion in The Cocktail Party

The Cocktail Party begins about a marriage. Edward and Lavinia are the central characters in its design. One day, Lavinia finds that her husband, Edward had an illicit relationship with Miss Celia and suddenly leaves her home. Edward, after losing his wife, feels that he can not bear her leaving. Lavinia, after an absence from home, returns. Then the couple goes for treatment to a psychiatrist, Reilly, who finds out the cause of their incompatibility. Both are sentimentalists, with the husband being an egoist hardly capable of loving at all, with the wife, sharp-tongued and socially ambitious, being extremely unlovable. But they are admirably suited to each other as the husband needs to be loved and the wife needs someone to love. Each has a root of virtue: Edward's knowledge of his own mediocrity; Lavinia's habit of taking responsibility for others. If Edward will accept being loved he may become loving, and if Lavinia will try to love she becomes lovable. As a result, the couple become reconciled and begins to live a stable life.

Here the central situation is taken from the *Alcestis*. *Alcestis*, daughter of *Pelias*, was to be married under the condition that her husband should first have to yoke a lion and a boar to a chariot. With the help from *Apollo*, her husband,

Admetus, king of Pherae, succeeded in this task. At the wedding Admetus forgot to sacrifice to Artemis, the goddess of hunt and fertility and found the bedroom full of serpents---an omen of impending death. Again Apollo tried to help by making Fates drunk and extracted from them an opportunity for Admetus to escape death if he could get someone to die for him. Alcestis, presumably because of her devotion to her excellent husband, died in place of her husband. Heracles, then a guest at their wedding wrestled with Death for Alcestis and won her back.

What interests Eliot in the myth of Alcestis in *The Cocktail Party* is that similar theme is implied in the two: the return of a dead wife. Alcestis, a dead wife in the Greek myth, who died for her husband, is restored by the intervention of the semidivine Heracles; Lavinia, a runaway wife, is brought back to her husband, as if from the dead. In their cases, marriages that had ended have to begin again. They all have a renewed life. In talking about Alcestis in *The Cocktail Party*, Eliot said "I have a question in my mind that what kind of life Alcestis will have with her husband after her return from the hell: I mean all would have been changed after their separation." (Yu,1986:125)

Ion: Myth of Abandonment, Adoption and Search for Identity in The Confidential Clerk

In the tragedy *Ion* written by Euripides, Ion was the son of Apollo and Creusa. Creusa gave birth to Ion in a cave on the Acropolis, but she did not want to rear the child, and immediately after the child was born, abandoned it among the rocks in a basket, thinking that Apollo would know how to look after it. The baby was taken to Delphi by Hermes and put in the care of the temple priestess. Later Creusa married Xuthus who was told by the oracle to adopt as his son the first child he saw when entering the temple. This turned out to be the son of Creusa who came to recognize him as her own.

This distant fountainhead finds its direct resonance in Colby, the central, personable and intelligent character in *The Confidential Clerk*. Colby in a sense was abandoned by his mother, Mrs. Guzzard, who chose long ago to be her son's aunt, not his mother, pretending that her own child was her dead sister's illegitimate baby. She thought it would give him a better start in life to be under the patronage of that sister's wealthy lover, Sir Claude, to whom he was the new confidential clerk, than to be the orphan son of a poor organist. When Colby was claimed by Sir Claude as the only true father he could ever have was a father who died before he was born, a father whom he might discover by report and within himself. He, unlike Sir Claude who gave up his passion of pottery and followed his father's career of a financier, took his interest in music as something in his being, not as a hobby or relaxation, but something he really liked doing. Then he was granted his wish and told the truth that his father was an unsuccessful organist, husband of the woman he has always know as Aunt Sarah.

The similar pattern Ion in the Greek mythology and Colby in *The Confidential Clerk* undergo is abandonment, adoption, search for origin and reunion. Ion, abandoned by his mother Creusa, was adopted by a temple priestess and recognized through an oracle by his mother. Colby, abandoned also by his mother and adopted by Claude, sought his fatherhood and his own personality through some dramatic incidents. Eliot takes advantage of the classical myth of Ion to show that modern man represented by that confidential clerk Colby has been abandoned and reduced to a state of being rootless, helpless and hopeless by the advancement of science and technology in the modern age. In order to adapt oneself to the existing world and to find a true meaning of existence, one has to search his/her identification.

Oedipus at Colonus: Myth of Patricide and Marrying one's Mother in The Elder Statesman

The central figure of the play is Lord Claverton, an "eminent man". He has had a stroke and retired from political life, where he had an honorable and successful career, with a reputation for probity and ability. He has never quite reached the top, but still he is, by the world's standards, a distinguished man, an elder statesman. Like most men of affairs who have been compelled to give up their former activities, he realizes the hollowness of his past eminence and can't endure the prospect of a life devoid of these activities. For him, life now is a mere waiting for death.

Fredy Culverwell arrives from the Latin American Republic of San Marco, in the form of Senor Gomez, a friend of Lord Claverton's Oxford days. Culverwell possessed Claverton's damaging secret: when, years ago, the two university students were driving at night with two girls, Claverton ran over a man and did not stop because he feared the possible scandal. Culverwell also accuses Claverton of having been the cause of his ruin in England by teaching him expensive tastes which he, as a poor student, lacked the means to gratify. Claverton also forced him to resort to theft and finally to forgery which had led to a prison sentence and flight from England.

Maisie Batterson appears to haunt Claverton in the form of Mrs. Carghill. She, a star of the music halls a generation ago, is a prosperous widow with whom Claverton during his Oxford off-days had been in love and who now retains only sentimental memories and all of his letters, both the originals and photostatic copies. Twice have these ghosts brought home to him his essential emptiness.

Oedipus was the hero of one of the best-known legends in Greek literature. He, because of his answering of a riddle, unintentionally killed his father and married his mother Jocasta, for which he blinded himself and had a vagabond life. According to the version *Oedipus at Colonus* written by Sophocles, he was a king of thebes, who spent many years there while his children grew to manhood. During this period he quarreled violently with Etheodes and Polynices because they served him a meal on Laius' royal plate which he

considered cursed. He also accused Polynices of having driven him out of Thebes. He died at Colonus, leaving his blessing upon Aattica, the land that had given his last refuge.

Oedipus, after his patricide and his marriage with his mother, suffered a conscience-stricken life, wandering away to search for redemption of his sin. Claverton, bearing sins in life, set out to search for the true meaning of his existence. Eliot hopes that only by his discovering of his true self will Claverton be able to achieve love. He realizes at last the real nature of his past mistakes: his whole career has been a fraud, a pretence and escape from himself, he never loved anyone. Now that he understands himself, he can love and find peace.

Conclusion

The paper elaborates on T.S. Eliot's idea of salvation through Greek and Christian myths. Eliot believed that the crises appeared in the west because people there valued too much of science and rationality. As a result, people were de-mythified. Myth can help solve some of the problems for myth, symbolic as it is, can reflect the reality. Myth is like poetry that can also approach the truth. Myths when used to give some solutions function as "a way of controlling, of ordering, of giving shape and significance to the immense of panorama of futility; a way of making the modern world possible for art." (Crunden, 1996:194)

The paper argues that Eliot's vision of salvation runs like a thread all through Eliot's literary works and critical theories. Eliot's mythical method in writing involves manipulating a continuous parallel between contemporaneity and antiquity. The myths such as the Holy Grail, Adonis and Attis, the Resurrection of Christ, Alcestis, Ion, Oedipus at Colonus in his writings can be a moral reminder to the modern men to stay healthy and decent, to help keep social ideal order and to better establish the good social institutions.

Bibliographical references

- Birch, D. (1989). *Language, Literature, and Critical Practice: Ways of Analyzing Text*. London: Routledge.
- Brooker, J. S. (1994). *Mastery and Escape: T. S. Eliot and the Dialectic of Modernism*. Amherst, MA: University of Massachusetts Press.
- Crunden, R.M.(1996). *A Brief History of American Culture*. Armonk, NY: North Castle Books.
- Eliot, T.S. (1936). *Collected Poems, 1909-1962*. New York: Harcourt, Brace & World.
- Erenberg, Lewis A. (1981). *Steppin' Out: New York Nightlife and the Transformation of American Cultgure, 1890-1930*. Westport, Conn.: Greenwood Press.
- Fry, N. (1973). *Anatomy of Criticism*. Princeton University Press.
- Hoover, A.J.(1994). *Friedrich Nietzsche: His Life and Thought*. West, CT: Praeger.
- Kurtz, P. (1983). *In Defense of Secular Humanism*. Amherst, NY: Prometheus Books.

- Levenson, M. H.(1984). *A Genealogy of Modernism*. Cambridge University Press.
- Miles, G.. (1999). *Classical Mythology in English Literature: A Critical Anthology*. London: Routledge.
- Rader, M. (1939). *No Compromise: The Conflict between Two Worlds*. New York: Macmillan.
- Yu, S. D. (1986). *Writer's at Work*. Tai Bei Books Press Limited Company.