

# W. S. Merwin's Poetic Journey: A Chigoan Critical View

**Khalid Qais Abd<sup>a</sup>**, <sup>a</sup>Department of English College of Education for Humanities University of Anbar, Iraq, Email: [ed.khalid.qais@uoanbar.edu.iq](mailto:ed.khalid.qais@uoanbar.edu.iq)

The recent critical effort has indicated that William Stanley Merwin known as W. S. Merwin (1927-2019), the American poet and translator is characterized by its variety of themes and implications that are fundamentally concerned with the postmodern era with all its worries and bewilderments. He intends to write poems in a way that is different from those wielded by his contemporaries. He often resorts to the classical and traditional ways of writing poetry for many reasons and justifications. In the eyes of literary critics, Merwin is somehow difficult to be categorized to which literary school or movement does he adhere to or advocate. Thus, the present paper aims at examining Merwin's selected notable poems from the critical perspective of the Chicago school of criticism as attempt to give a critically succinct categorization that suits Merwin's poetic achievement. Merwin is a pioneer in initiating a new era in the American poetry concurring between the revelation of his own personality and Eliot's tenet of impersonality and adhering to no literary movement.

**Key words:** *Merwin, neo-Aristotelians, Chicago critics, American poetry.*

## Rationale

The contemporary poetry emerged with figures not a literary movement like the romantic or Victorian to which all the poets, or at least the pioneers, adhere to and writes about its issues in their works. It is controversial to trace the poet's adherence or belongingness because each poet has his own unique experience especially those who have been awarded with international poetry prizes like Merwin. In one of his interviews with an audience, he states "I am not tempted to subscribe to any movement. They never seem quite real. ... if something wasn't original, it wasn't worth anything" (Merwin3). Hence, the essential reasons for choosing Merwin's selected poems to be examined in accordance with the principles of the Chicago school of criticism are: "the postmodern reader is constantly aware that there is not one truth, one way of reading, but that multiple possibilities coexist within the text"



(Morrison 2008). Moreover, the emergence of this philosophical school is, historically, a contemporary to the poet's lifetime, so it addresses the current issues of that time. Also, it provides the more reliable tools that helps explicate these poems intrinsically to categorize Merwin as a contemporary figure whose poetic creativity is unique among his contemporaries. Since the critics of the Chicago school or the neo-Aristotelians, though it is a debatable naming for them, call for the traditional or classical approaches of literary criticism to be wielded to study the postmodern poetry, the Aristotelian approach is considered basic to their critical inquiry (Pritchard 281). They are not after theorizing new critical trend through which they study the contemporary poetry, they use the former classical critical approaches in a logical way so as to address the issues treated in the contemporary poetry which differs totally from all previous ages. Merwin's interest in the past and traditions is apparently concluded in (Bowers 255):

Merwin's distinctiveness is more apparent than ever, now that he is being joined in the bright air by a great many others. Desperate to find a way beyond the limitations of self and enchantments of their own voices, a new generation of poets is engaged in an old confrontation. Having discovered that traditional form may provide a necessary distance – at least a slight movement off the dead - center of the ego – poets born into postmodernism are today experiencing the classic approach avoidance syndrome as they search for a way to move beyond an exhausted age.

This critical appraisal indicates that Merwin and other contemporary poets resort to the classical approaches so as to escape from the reality of the postmodern era which is full of perplexity and bewilderment. They consider the classical trends of writing poetry are the base for them to be creative in tackling the issues of the contemporary age. For them, the creativity is essentially based on traditional forms devoted for the poet's own demand. Thus, Merwin is difficult to be categorized. His poetry plunges in a variety of implications. He employs the traditional ways for contemporary intentions. The importance of the present study lies in that there is a prodigious area of coincidence between the salient theme and technique of Merwin's poetry and the principles of the Chicago school of literary criticism as they accrue to be used to study Merwin as a contemporary poet. This paper is devoted to review the critical principles of the Chicago school and wield them to critically examine selected notable poems from the various stages of Merwin's poetic journey in order to reach a reasonable categorization of his poetic experience from one side, and to find what possible major themes and issues does he treat from the other.

### **The Chicago School of Criticism and the Critical Inquiry**

In the early twentieth century, a group of literary scholars at the University of Chicago, led by Ronald Crane who develop a new trend of literary criticism in which they are less interested

in the historical studies of literature insofar as they are longing for establishing literary thought based on logical and succinct basis that enables the reader to give adequate reading and pass a logical judgment on literature in general and on poetry in particular. A remarkable review of the major tenet of this literary school is:

The basis of the view is the recognition that any critic says on a literary subject, general or particular, is determined only by direct experience with literary works; it is conditioned no less importantly by the tacit assumptions concerning the nature of literature and the most appropriate method of studying it which are brought to the immediate task: the critic will say different things about a given poem, for example, or at least mean different things, according to she or he conceives of poetry as a species of artistic making or as a mental faculty or as a special kind of knowledge; and the results will likewise differ widely according to the critic's reasoning about it rests primarily on literal definitions and distinctions within the subject matter or primarily on analogies between it and other things; and so on through a good many other possible variations in principle and method. (Preminger & Brogan, 184).

According to this view, the main task of the Chicago critics is to apply varied critical procedures to a work of literature in order to be understood and critically appreciated. The critical principles, according to them, are neither doctrinal absolutes nor historically necessitated shibboleths; what concerns is that they are reliable instruments of inquiry and analysis ( Pritchard, 281-2).

In fact, the critical approach of Aristotle is intrinsic for the Chicago critics. They believe that no any given critical approach or method of analysis is supposed to be absolute. They do not intend to establish new approach, but to re-examine the former approaches and employ them to serve the purpose of the current critics to interpret the contemporary literary works as written in a culturally and socially different era. "Instead of being bound by tradition, their employment of previous standards as means for inquiry frees them to improve on convention or find better whenever they can. They are truly Aristotelian in their distinction between means and ends in regarding as an end the illumination of the object under analysis. ... They welcome new approaches to literature with the same interest they feel in those of old" (Ibid, 282).

The function of this unique school is to adopt the classical critical approaches for postmodern demands. The Chicago critics adhere to pluralism. They assert that literary criticism is not a unified discipline and it is not mandatory for all critics to adopt one comprehensive critical inquiry, so they have the right to choose the more appropriate among the many basic methods (qtd in Wimsatt 56).

(Nagarajan, 25-6) sums up the pluralistic trends of the Chicagoans in the following points.

- 1 – The applicability of any critical theory is dependent upon and determined by its terms, ways of reasoning, philosophical suppositions and commitments.
- 2 – The critical 'language' determines completely the kinds of questions that can be raised and answered. The language of bio-criticism would be out of place when one talks of symbols and archetypes.
- 3 – It follows, from above, that even a critical term is valid only within the compass of the system in which it occurs.

These points, then, indicate that the Chicago critics adopt a widely generalized theory that suits the analysis and the study of the postmodern literature taking into consideration the milieu and circumstances in which it is written.

The recent critical studies about this school refer that " ... they hold that the method of poetics, with its stress on plot, applies only to the former, which for Aristotle, was poetry par excellence, its art being most distinct from other arts using words such as rhetoric and dialectic (Sraglic, 163). The reason behind choosing the rules of this school to study Merwin is that:

They have had little or nothing to say about the main issues raised by what they call the "dialectical" rather than "literal," criticism of our time – the relations which poetry bears religion, morals, philosophy, psychology, science, and language. In short, they turn their backs on the whole modern critical effort to scrutinize the relation of poetry to the rest of life. They wish to construct a definition of poetry which will be strictly self-contained – that is to say, circular (Wimsatt, 73).

### **The Development of Merwin's Poetic Creativity**

W S Merwin, who had died last year, produced a very rich and wealthy poetic legacy in addition to a collection of translations. He won many prizes like, Bollingen Prize, two Pulitzer Prizes, the Aiken Taylor Award for Modern American Poetry, the Ruth Lilly Poetry Prize, the PEN Translation Prize, and the 1994 Tanning Prize from the Academy of American Poets for outstanding and proven mastery in poetry, and the 2003 Harold Morton London Translation Award (Kimmelman 316). Once more, Merwin occupies a special status among his contemporaries in that he is regarded "the representative poet of his time, having gone through a process that is not only common to many of his contemporaries, but a microcosm of the history of modern verse" (Malkoff 208). His poetic journey spread about over decades and covered a variety of themes and implications in a unique poetic thought and philosophy. He writes about the dialectic of the status of Man in this transient universe, divinities, the collapse of the modern civilization, emotions like loneliness and pain in

addition to the fundamental aspect of the human existence (Davidovska 76-7). The intrinsic philosophy of Merwin has been tackled in a series of recent critical studies which will be reconsidered here in order to grasp his intention and take them as a base for judging him from the Chicago school of criticism. Dellert asserts that human life is a journey and man's endeavor to find the meaning of his existence is not supposed to be an ideal one because he does not live in an ideal world. Dellert states "Merwin also believes that life is a journey, though we are seeking an understanding of our place in this world and not some ideal. In addition, this journey is an attempt to peel back the veil placed in front of us by our perceptions and see the true possibilities and meanings that lie behind it"(44).

Moreover, in his study entitled "W. S. Merwin and the Postmodern American Poetry", Bowers states in an era of technological certainty, Merwin's vision is the perfect deity of a time of unbelief. Merwin delves the darkness looking for the chaotic order, the formless form and the silent word (255).

Christhilf mentions that Merwin asserts that his poetry is devoted, generally, to prove how the contemporary man's vision should be in order to understand the quiddity of his existence and avoid the sense of detachment and unbelief. He (Merwin) considers the sin of Man's existence lies in separating himself from the whole surrounding in which he lives. Thus, man intends to wield the elements of this unified world from its unity and employ them for his own use even when he knows that this will lead to his destruction (49). On that critical appraisal, Libby appreciates Merwin as a poet of humanity and culture:

Merwin still went on with the very human business of poetry, with its ineluctable affirmation of human voice and vision . . . . He also focused his own attention on non-human consciousness, trying to purify that attention of ordinary human responses, to make of his poetic line a cool and objective probe into the unknowable (49).

In one of his interviews, Merwin remarks that the ideas of his poems are not difficult to relate, the difficulty lies in the feeling to come to terms with these ideas. They seem allusive and difficult because of the experience of the contemporary age scarcely fits the reader to assimilate these sophisticated terms. So they look inaccessible until the reader gets familiar with. ( Folsom, 58).

### **Leviathan": A Contemporary Voice in Old English Form**

Merwin's poem entitled "Leviathan" is one of the notable works. It was first published in 1956 in his volume *Green with Beasts*. Which was Merwin's third published volume of poetry. This poem, though it appeared earlier in his poetic journey, it indicates Merwin's poetic craft in form and content. It is written in the form of Anglo-Saxon verse. In this poem,

he wields an exemplar allusion through which he tackles a variety of contemporary themes and implications. Generally, Leviathan as an allusion is "is a vast or immensely powerful force or thing, especially a massive organization, state bureaucracy etc. it has its origins in a much older myth in which God overcomes a terrible sea monster representing chaos" (Manser 283). The poem's title, as being thematically based on this allusion, occupies an impressive association to the reader. It helps create the whole atmosphere of the poem as consisting of two major characters: the whale and the sea. The title, then, is employed to reflect the sea monster as menacing the life of the modern man. So it symbolizes the aggressiveness of the contemporary society that becomes hostile and chaotic. He accomplishes the image by rendering the sea as a horrible pace of fear and decay:

This is the black sea-brute bulling through wave-wrack,  
Ancient as ocean's shifting hills, who in sea-toils  
Travelling, who furrowing the salt acres  
Heavily, his wake hoary behind him,  
Shoulders spouting, the fist of his forehead  
Over wastes gray-green crashing, among horses unbroken  
From bellowing fields, past bone-wreck of vessels,  
Tide-ruin, wash of lost bodies bobbing  
No longer sought for, and islands of ice gleaming, (CP99)

The sea is represented as a chaotic place full of horror and worry. It is rendered as giver rather than a taker. Perkins remarks that in this poem the diction and rhythm are appreciated in their suitability to Leviathan as an expressive symbol. Merwin's artistry has a succinct relation to his themes which are as changeable as the intense threatening emotions reflected in his poems (579). The poem opens with the imagery of the whale, Leviathan, swimming at the sea. As depicting the whale as a tremendous sea creature, "Merwin gives a description of size that establishes danger to humans." (Hix 26) The sea represents the contemporary society which, due to the decline of the moral and spiritual values, no longer becomes a place for peace and renewal. The whale is referred to as "He is that curling serpent that in ocean is,/ Sea-fright he is, and the shadow under the earth." (CP 99) which, alongside to the sea, symbolizes the man who strives to become stronger his surrounding so as to survive in a world full of agony and bewilderment. Hence, nature, for Merwin, is not a source of inspiration and spontaneity as the romantics adhere to, but in an immanent destructive force against the contemporary man spiritually and physically. In this respect, Perkins adds "Leviathan evokes our feelings of terror and helplessness before the world's natural treachery and violence." (579) In the poem, the whale symbolizes the contemporary man. Both are living in the dark and unstable surroundings. The whale is in the sea which is dark and precarious. The man, then, is surrounded by milieu in which the moral and spiritual values

decline and he feels the sense of detachment as an expected reaction against this reality. The darkness is the outcome of man's isolation from this surrounding.

### **The Drunk in the Furnace: The Domain of the postmodern Man**

Being appreciated as the poet of allusiveness and the deep unknown, Merwin wields associative poetic images so as to convey more comprehensive contemporary themes. This point, apparently, distinguishes the transition in his style generally and in his poem entitled "The Drunk in the Furnace" in particular. This title poem first appeared in 1960. Moreover, "it represents the apex of Merwin's early approach, and an important piece to transition him from a mode of narrative lyricism to one more spare, more mythological and more universal" (Bloom 21).

Having tackled such themes as detachment and the bitter reality of aberration in the American society during the mid-twentieth century, the poem is considered a unique one written by Merwin to reveal the true reality of the postmodern man via the image of the 'drunk':

For a good decade The furnace stood in the naked gully, fireless  
And vacant as any hat. Then when it was No more to them than a hulking black fossil  
To erode with the rest of the junk-hill By the poisonous creek,  
and rapidly to be added To their ignorance,  
(CP 191)

As the quoted lines show, the poet harmonizes between the poetic diction and the image of the drunk in order to reveal the feeling of the drunk, and the contemporary man in general, from within. In the opening couple of lines, " For a good decade/ The furnace stood in the naked gully, fireless", the poet brings out the pivotal role of the setting and how it integrates the poem thematically alongside with the image of the drunk as embodying the man and the quiddity of his existence. Merwin similes the furnace as a vacant hat. Bloom, then, comments on the significance of this simile as

A mildly absurd statement on the face of [the poem], but an absurdity that makes intuitive sense inasmuch as a hat, without a head, is vacant. The comparison of emptiness to a piece of clothing unworn is a typical image for Merwin, and one made more significant with advent of the drunk, and the reader's understanding that a hat found near a decrepit furnace would be something the drunk would wear (Bloom 21).

In the last stanza, the message is communicated through the image of the furnace which, according to Merwin, symbolizes man's surrounding. His choice of the image of the deserted and fireless furnace is so keen as it occupies a multi-faceted level of meanings. It provides the reader with an opportunity to interpret the poem from different perspectives: social,

psychological and religious. It reflects a noticeable development in his style if compared with his former works. Concerning the Chicago critics as advocating the Aristotelian criticism of poetry, they assert to put all types of poems resulted from human activity or are considered as a consequence of human actions rather than being based on a given doctrine or thesis. Intrinsically, it is supposed to be based on the poet's rendering of the character or voice in the poem, his use of the elaboration of thought, his handling of diction and imagery and point of view of his presentation (Svaglic 160). Accordingly, Merwin does not base this poem on certain doctrine or thesis or even a trend insofar he harnesses the common poetic diction and the associative images of the drunk and the furnace to convey its major themes. Merwin's creativity lies in his craft of handling his thought and point of view in the poem that treats the American individual at the apogee of his many crises.

### **The Lice**

The Lice triggers some peculiarities in Merwin's poetic journey since it was written in a controversial era in his life. That era, then, witnessed the continuation of Vietnam War (1954-1975), the strife over the civil rights in the United States and the Arab-Israeli war of (1967). They all had their impact on Merwin as he states in one of his interviews in (1984):

... but also with regard to America, the alien past and the alien present. And certainly, most of The Lice was written at a time when I really felt there was no point in writing anything at all. ... A lot of The Lice was written in a couple of years. I don't feel much more optimistic about the historic aspect of our experience that I did then, but people have been saying ... but the feeling of distress and anger and grief that is there in The Lice is there really through all of the poems (Merwin 94-5).

The Lice is the most brilliant volume in which Merwin tackles a variety of themes and issues. Its poems express the quality of the moral life at that decade i.e. 1960s in somber feelings. It is also regarded as Merwin's most important and widely imitated work (Gross 102). In this subheading, selected notable poems from The Lice are going to be explicated from a Chicagoan viewpoint.

In his poem entitled "The River of Bees", Merwin opens it as a dream poem, but when speculating the rest of the poem, one could realize that Merwin is truthfully recalling the reality. It also tackle the concept of time; the present and the future at once. Like many other poem in The Lice, the 'I', as Marjorie Perloff writes, in Merwin's work was no longer a persona but had become the poet himself, struggling with despair and reality .... " (Qtd. In Bloom 69) The poet employs the romantic image and renders the character of the blind man as located close to the poet's house:



In a dream I returned to the river of bees  
Five orange trees by the bridge and  
Beside two mills my house  
Into whose courtyard a blindman followed  
The goats and stood singing  
Of what was older (CP 285)

This stanza shows the fecundity in Merwin's style as he coincides among many elements to treat a variety of themes to enable the reader to contemplate and deduce them. This stanza is composed of Wordsworth's romantic spontaneity and Coleridge's imagination, recollecting the poet's drear reality and convey such comprehensive issues like despondence towards the future and the menace faced by the human species as Merwin emphasized in his interview in 1984 with David L. Elliot:

Merwin: But the feeling of distress and anger and grief that is there in *The Lice* is there really through all of the poems. I don't know of any way of shrugging it off. ... and the cause of anger is, I suppose, the feeling of destruction, watching the destruction of things that I care passionately about. If we're so stupid that we choose to destroy each other and ourselves, that's bad enough; but if we destroy the whole life on the planet! And I'm not talking about something that is happening as we are sitting here talking about it — the destruction of the seas, the destruction of species after species, the destruction of the forests (Merwin 95).

Having peopled the character of the blind man in this romantic landscape, Merwin truthfully refers to his personal experience as he got through the chaotic era of 1960s characterized by wars and conflicts, predicting a bleak and wretched future. Alongside, the poet refers to the hasty passage of time as a sort of menace of the human life when he furthers "soon it will be fifteen years" to drag the reader's attention about the merciless passing of time which omens the end of life and the decline of the human species. It is, according to Merwin, one of the harsh faces of destruction. In the next stanza, Merwin adds:

I took my eyes  
A long way to the calendars  
Room after room asking how shall I live  
One of the ends is made of streets  
One man processions carry through it  
Empty bottles their  
Image of hope  
It was offered to me by name (CP 285)



The quoted lines represent the climax of the poem. The poet conveys the main idea that is, like the old man, he is looking for a pilot and checking the calendars to find an outlet from the chaotic life because all what he can recognize is the bleakness of the future as a result of the destruction of the environment and the truculent passing of time leading to nothingness. For the contemporary man, generally, the current moment has a little consideration or value so the poet regards the future as the outcome of the current moment as the rest of the poem reveals:

Once once and once  
In the same city I was born  
Asking what shall I say  
He will have fallen into his mouth  
Men think they are better than grass  
I return to his voice rising like a forkful of hay  
He was old he is not real nothing is real  
Nor the noise of death drawing water  
We are the echo of the future

The tone of these lines appears more pessimistic and full of frustration. The poet intends to synthesize between the tone and the echo of the memory of the death of the blind man. Moreover, "The Asians Dying" is one of the brilliant poems in *The Lice* in which Merwin tackles the disastrous impact of the Vietnam War on people both physically and spiritually by wielding an impressive surreal images. It receives a wide reading and has been appreciated as an anti-war poem (Bloom 83). The poet reveals the impact of the war on people and nature as represented by the 'forests':

When the forests have been destroyed their darkness remains  
The ash the great walker follows the possessors  
Forever  
Nothing they will come to is real  
Nor for long (CP 301)

Apparently, the most well-employed poetic device that distinguishes Merwin's poetry is his use of imagery, the surreal is included, to engage the themes about the human life and existence. In these quoted lines, "the great walker" refers to the American military forces during the war. The poem's tone appears bleak and aggressive so as to uncover the harsh and atrocious impact of the war. In the same stanza, the soldiers are viewed "Like ducks in the time of the ducks/ The ghosts of the villages trail in the sky" (CP 301) to say that they are suffering spiritually as they are moving towards an utmost that is not real nor any sense of riddance could be realized. A complementary deadly image has been rendered in the next

stanza to depict how the war destroyed the lives of the people who are the essence of the existence and "the color of everything" (CP 301). The poem is ended with a dark image that reflects the savagery of war as leading to doom and violence:

The possessors move everywhere under Death their star  
Like columns of smoke they advance into the shadows  
Like thin flames with no light  
They with no past  
And fire their only future (CP 302)

As the poem images the harsh impact of the Vietnam war on people both physically and spiritually, Merwin wants to say warn that wars have nothing but everlasting devastation that menaces generations and a mass demolition of nature and environment on the far future.

### **Conclusion**

Merwin's status as a prominent American figure can be traced to many factors and peculiarities. The abundance of themes and issues he tackles during his poetic journey and the diversity of style and the poetic devices he wields to treat the themes which are themselves diverse. All these factors put Merwin at the forefront of the arena of the contemporary poetry who is not easy to categorize him or manifest his adherence to which literary movement or trend.

The Chicago School of Criticism has been the most appropriate school concerning the critical convergence and comprehensibility in the study of the contemporary American poetry on one hand and the reliability of its principles of the critical analysis that leads to poem analysis succinctly so as to authenticate the craft of interpretation and grasp the poet's intention.

As the Chicago School has been reviewed concentrating on its general principles to be employed in studying Merwin's selected poems from different periods of his long and prolific poetic journey, it has been concluded that W S Merwin is considered the landmark of the contemporary American poetry since, according to the Chicagoans, his interest in the past and the old in enhancing his poetic experience. His uniqueness lies in his belief not to adhere to any literary movement but through developing the poet's penetrating vision inspired by his experience in life and his interest in the heritage of the past which are both pivotal to Merwin in treating handling the issues and themes of his age. So, Merwin is truthfully creative in inaugurating a new phase in the American poetry concurring between the revelation of his own personality and Eliot's tenet of impersonality and adhering to no literary school or movement.



## REFERENCES

- Bloom, H. (2004). *W. S. merwin: Comprehensive research and study guide*. Philadelphia: Chelsea Publishers.
- Bowers, N. (1990). "W. S. Merwin and postmodern American poetry." *Swanee Review* 98.
- Christhilf, M. (1986). *W. S. Merwin the mythmaker*. Columbia: University of Missouri Press.
- Davidovska, L. (1985). In the name of speculation: Aspects of W. S. Merwin's Poetry." Thesis. University of Montana. Print.
- Dellert, C. H. (1999). "W. S. Merwin: A poetic cosmology in exploration. Retrospective Theses and Dissertations. 14438. <https://lib.dr.iastate.edu/rtd/14438>
- Gross, H. (1970). "The writing on the void: The poetry of W. S. Merwin." *The Iowa Review* 1.3: 92-106. Web. Available at: <http://ir.uiowa.edu/iowareview/vol1/iss3/29>
- Hix, H. L (1997). *Understanding W. S. Merwin*. South Carolina: University of South Carolina Press.
- Kimmelman, B. ed. (2005). *The facts on file companion to 20<sup>th</sup> century American poetry*. New York: Facts on File.
- Libby, A. (1982). "W. S. Merwin's planet: Alien voices." *Criticism*. Vol. 24, no.1. Winter.
- Malkoff, Karl (1973). *Crowell's handbook of contemporary American poetry*. Thomas Y. Crowell, Co.
- Manser, Martin H. (2009). *The facts on file dictionary of allusions*. New York: Infobase Publishing.
- McClatchy, J. D. ed. (2013). *W. S. merwin collected poems of 1952, 1993*. New York: The Library of America.
- Merwin, W. S. (2015). "A conversation with W. S. Merwin. *Conversations with W S Merwin* edited by Michael wutz and hal crimmel, Mississippi: University Press of Mississippi.
- Merwin, W. S. (1988). "An interview with W. S. Merwin." by David L. Elliot, *Contemporary Literature*, no.1, Spring 1988.
- Merwin, W. S. (1982). Ed folsom; and Cary Nelson. "Fact Has Two Faces: An Interview with W.S. Merwin." *The Iowa Review* 13.1,1982: 30-66. Web.



- Morrison, V. M. (2008). "The labyrinth as metaphor of postmodern American poetics." Diss. The University of Georgia. Print.
- Nagarajan, M. S. (1976). "New bearings in American literary criticism: The theory and practice of the Chicago school. Diss. St. Joseph's College, Tiruchirapalli. Print.
- Perkins, D. (1987.). *A history of modern poetry: Modernism and after*. Massachusetts: Harvard University Press.
- Preminger, A. and Terry, V. F. B. (1993). *The new princeton encyclopedia of poetry and poetics*. Princeton: Princeton University Press.
- Pritchard, J. P. (1970). *Criticism in America*. New Delhi: Khalyani Publishers. Print.
- Svalgic, M. J. (1953). "The Chicago critics: Yes and Perhaps." *Poetry*, Vol.82, no.3, Jun.
- Wimsatt, W. K. (1953). "The Chicago critics." *Comparative Literature*, Vol.5, no.1. 111-113.