

## Reimagining Sahu's *Sita*: A Postmodern Exploration through Bhaktin's Lens

---

*Laveena Bhagchandani and Prashant Shrivastava*

The human race is often perceived as a race of difference, a race of profound heterogeneity where no two humans would be entirely the same. We see diverseness in various forms - cultural, religious, biological etc. The reflection of the similar humane feature is found in literature. It shows the multiplicity of voices, perspectives and ideologies springing up from cultural diversity and individual differences. The seeds of humanity are sown in difference. The difference is what makes human beings humane. Since we have multivocality in the lives of human beings, coloured by variation in action, we observe that there is no linearity in narratives. Narratives have the power to shape and construct human understanding, but at the same time, narratives vary according to circumstances, social institutions, religious establishments, political organizations, etc.

Myths are symbolic narratives that shape the perceptual framework of a society. Myths establish gender roles and identities, they explain the human world through stories and tales, they play a crucial role in conveying morals and values, and they build social structures. Since the start of human civilization, myths have been the foundation of cultural identity, influencing the beliefs, values, and societal norms with their classic stories and deep symbolism. The mythical narratives and stories in India nurture the cultural fabric with deep hues. Because of the oral nature of myths, we see that the myths have multiple perspectives, narrators, and points of view. Ramayana and Mahabharata are two great epics in Indian Mythology. Although there has been an accepted version of both texts which naturally runs parallel with the mindset of the privileged set, we

see that there are multiple sub-texts and retellings which challenge the one grand narrative.

One such narrative or we might say a sub-text is *Sita* by Nandini Sahu. Sahu's *Sita* is "penned as a poetic memoir of the heroine of the epic, Sita, told in the first-person narrative" (Sahu v). Sahu's *Sita* is a decentred character, who is challenging and breaking the grand-narratives. She is also a multi-layered Postmodern character who gets a contextual relevance and worth, every time the cultural understanding changes. Another fact that makes *Sita*, a prominent Postmodern character is the presence of multiple retellings and various versions of Ramayana.

Sahu's *Sita* is skilled and adept at breaking and remaking the grand narratives. Sahu makes an effort to make *Sita* a classic character, she wants to eternalise her by emphasizing on "Forgetting and forgiving, the two eternal qualities of any human being" (Sahu v). She says that contemporary readers are forgetting who *Sita* is and what her message is to humanity. She is forgotten but every generation that forgets *Sita* finds a new applicability and inspiration in her intricately complex character.

Thus, the paper will deal with Nandini Sahu's *Sita* as a Postmodern work, reflecting the theories of Bakhtin. It would analyze how:

*Sita* is a Dialogic character, who has the potential to challenge monologic discourses by having a firm foundation within herself through inner dialogues

- *Sita* reflects Heteroglossia and Polyphony by incorporating many elements like multiple forms, narrative voices and intertextual voices
- *Sita* is Chronotopic, as it underlines the significance of time-place intersection in the moulding of *Sita* (text and character)
- *Sita* breaks the grand narratives, shows fragmentation and is intertextual leading to her Unfinalizability
- *Sita*, by reflecting Bakhtin's theory, transfigures into a Postmodern text and character

Every culture is an unfinalized and evolved structure, in which every unit plays a significant role in making meaning. Along with its arbitrary aspects, certain conventions provide a foundational framework for it. It has multiple entangled units, which interact to give a shape for interpretation and understanding. It includes language, religion, art, customs, laws, etc. and these elements shape and reshape the cultural mosaic.

Myth is one such doxical unit. Myth is a preserver of cultural values, and at the same time, it is a discourse. The metaphysical quality of myth makes it all the more valued in Indian culture, and therefore, it has an impact on the physical realm. In the acculturation of people, their exposure to myth defines their understanding. It also decides the cultural literacy of people and provides a context for contemporary rituals. Myths are the archetypes that form the collective unconscious and collective memory of a group. For Joseph Campbell, “Myths are stories of our search through the ages for truth, for meaning, for significance” and he says that we “all need to tell our story and to understand our story” (Campbell 17).

In the Indian context, myths are living units. The Gods and Goddesses are actively worshipped and their actions are imitated and imbibed. Myths are an intrinsic part of vocabulary and language, and as we can understand, they shape the experiences of people. In metaphors, addresses, accusations, appreciation, lessons etc., myths are conscientiously involved.

One example of a dialectical myth is the story of Sita. She is the mythical daughter of King Janaka and she is the dutiful wife of Rama, king of Ayodhya. Sita is seen ideally when we analyze her in context. But she doesn't lose her feminine essence, even when read as an independent unit placing her in different contexts. Sita is in the questions, and she is in the answers. She is referred to and revered. Nandini Sahu's *Sita* is “a poetic memoir of the heroine of the epic Sita, told in the first-person narrative (Sahu 11).

*Sita* is an apt example of the conceptual framework postulated by Bakhtin. M. M. Bakhtin is a Russian philosopher, critic and scholar. He was intensively engaged with the works of Fyodor Dostoevsky. Bakhtin believed that no text or utterance goes in isolation; rather everything that flows in as a thought, idea or text is always in a dialogue. Dialogue is essential for humanity's existence and there's dialogue happening all the time. If there was a possibility of human survival in isolation, there would have been no Adam and Eve and there would have been no dialogue. The Bible also emphasizes the importance of dialogue as it says "In the beginning was the Word, and the Word was with God, and the Word was God" (New International Version 2011).

Because Bakhtin had expertise in diverse fields ranging from philosophy to scholarship, he approached theory from a humane perspective and the application of his theoretical concepts on myths proves to be appropriate as myths are intrinsically dialogic. He is critical of the monologic tradition of western philosophy which tries to define and describe and eventually becomes reductionist in approach. He believes, "such approaches deny freedom, responsibility, and creativity - in short, they leave no place for everything that constitutes what he called the "living core" of personality" (Morson 208).

The inception of myths is based on orality and it adds a dialogic quality to it. Roland Barthes defines myth as "a type of speech" and it "is a system of communication, that it is a message" (Barthes 107). The symbolic or deeper significance that permeates myths is, because it works through "second order semiological system" and Barthes eventually names myth as a 'metalanguage' (Barthes 113-114).

Myths were usually performed in communistic settings, either in the form of poetry or play, where people participated by being vocal about their reactions and opinions. The interactions also involved a system of feedback and questioning. Moreover, myths were used as a tool for teaching principles of morality and ethical doctrines, we see that dialogicity in myths is natural, because teaching cannot be a monologic or a unidirectional process. "Orality takes you beyond those limiting

textual expressions into more powerful ways and means of communication - where teachers see their students remember and practice more..." (Madinger and Ponraj 6).

The idea of Dialogue, without two speakers or an assumed listener, is explained by Bakhtin in *Problems of Dostoevsky's Poetics*. According to Bakhtin, who explains this concept with concern to Dostoevsky, says that no speech can be a monologue. Every speech since a human being comes into consciousness is dialogic. Bakhtin says, "All else is the means; dialogue is the end. A single voice ends nothing and resolves nothing. Two voices is the minimum for life, the minimum for existence" (Bakhtin 252). While postulating Dialogism, Bakhtin gave weight to speech. The speech is a cultural phenomenon and individuals participate in speech or language to be a part of a culture or society, which makes speech a composite of social linguistics and cultural studies. Therefore, Dialogism emphasizes the inherently social nature of language and meaning. Language "is brought into existence by the women and men who make their culture in society" (Shevtsova 750). Unlike Saussure's *langue* and *parole*, (where *langue* is a system of speech laws and *parole* is individual speech), Bakhtin's language "is a creative-communicative action... which is shared by speakers who, together, act in and upon society" (Shevtsova 751).

Sita affirms her natural character by constantly reconstructing her part beyond the stereotypical conventions. She meditates on her identity and agency when she says:

I am entwined by many a women of substance:  
Anasuya, Sage Atri's wife; and then, my  
concord with the legendary Gargi, Maitreyi,  
Katyayani, Arundhati, Lopamudra, Ahalya (Sahu 5).

Sahu understands that her role model Sita, the one who has been sung by various poets across centuries, has not been rightly interpreted and constructed. She constantly mentions how Kalidasa, Valmiki, Bhavbhutti etc. had failed to interpret Sita. For Sahu, she is the embodiment of

forgiveness and strength, she has agency and she is certainly not subordinated to Rama. She is more contemporary than any modern woman, as ‘Sitaness’ is seen in many empowered women. *Sita* is dialogic as its intent lies in rejecting the traditional pitiful image of Sita, as Sahu says:

Today, Kalidasa’s *Raghuvansha* and  
 Bhavabhuti’s *Uttara Ramayana* on Sita’s life aren’t prolific  
 for me. Through poetry, I celebrate womanhood;  
 the living and the loving spirit of Sita in  
 me asserts herself in my heroic verse, through my  
 story of kinship, affection, loyalty, sacrifice and the social codes  
 (Sahu 4).

Dialogism shows an effort on the part of the reader too, who does not blindly accept the interpretation of the text, but rather questions it, interprets and reinterprets it. The text in a dialogue with all the texts written before and after it, as Tzvetan Todorov says, “... we shall not stop, then, with this search for meaning, we shall pursue it through a discussion about truth; not only “what did he say?” but also “is he right?”” (Todorov 162)?

Another example of Sita using her agency is her consistent questioning of the injustices she has to go through. Her repeated questioning makes the text dialogic, as she is expecting answers. Interrogating was crucial to understand the mechanism of her ecosystem and though women are taught to accept and be submissive, we see that Sita asks questions. She wisely questions the ritual of selecting a groom for a woman who is herself accomplished and adept, by the test of strength called ‘*Swayamvar*’. She feels strength cannot be a benchmark for companionship, when she says:

...Shouldn’t love  
 be the agent to map the interplay of the future, text and context  
 of a complete connubial? Does strength qualify one to win a  
 woman’s heart (Sahu 11)?

The dialogic nature of a character results in its multiplicity. "It is this independent, interdependent battle and play of different dialogue that gives every text a variety of meanings, interpretations, levels and layers of interested subtext" (Hoy 781). A character shows unfinalizability by being multilayered and incomprehensible. In the preface, Sahu says, "Sita (A Poem) presents my assertion and assessment of Sita that reconnoitres multiple traits of her life and personality" (Sahu 16) and Sita herself says, "I have seen many lives in one life." (Sahu 24)

Sita had multiple names, one another fact that shows she could not be confined to an age, space or a person. The poet shows the multiplicity of her character in the following lines:

Call her what you may – Sita, Janaki,  
Vaidehi, Ramaa – she is Woman.  
She is every woman, the propagated, interpolated role model  
(Sahu 1).

Both characters portrayed by Nandini Sahu and Chitra Banerjee Divakaruni provide different versions of the same character that brings out different facets of Sita. The stereotype of Sita has been broken by Nandini Sahu and she portrays her as a strong, independent woman on the path to discovering herself. Sahu's story revolves around Sita's transformation and triumph; Sita is not merely a passive victim to be rescued by her husband Rama, but a strong-willed character fighting for her liberation. However, in *The Forest of Enchantments* by Chitra Banerjee Divakaruni, Sita is portrayed as a very realistic character who goes through a great deal of emotional struggle and hardship. Divakaruni has endowed Sita with a profound psychological portrayal which depicts her turmoil and transformation as a woman, thus making her character more convincing and emotionally appealing. While Sahu creates an assertive and new generation of feminism Sita, Divakaruni presents an authentic and realistic Sita who resembles all the complexities of a woman and her struggles and decisions.

In Amish Tripathi's portrayal in *Sita: Warrior of Mithila* Sita is depicted as a leader and a warrior, the narrative describing her character stresses

her strength and intelligence. Tripathi's Sita is much more assertive than the character created by Tulsidas: she is also a brave warrior who will not hesitate to draw her sword to defend her people. As for Sahu's Sita, the female protagonist gets empowered through her voice and involvement in intellectual activities while in Tripathi's production, Sita gets empowered through her fighting skills and by leading the Vanaras, thereby coming up with a more energetic and active depiction of the character.

Bakhtin proposes the concept of Unfinalizability, where he considers a text and a character 'unfinalizable' when there is resistance to complete interpretation and closure. A text and a character are in the process of constant evolution and to have a specific interpretation given to it is to go against the natural growth and the possibility of infinite interpretation. Bakhtin explain the concept:

Nothing conclusive has yet taken place in the world, the ultimate word of the world and about the world has not yet been spoken, the world is open and free, everything is still in the future and will always be in the future (Bakhtin 166).

Sita is so revered in the Indian mythological system because she is sung and interpreted in multiple languages and cultures. The cultural tangent of Mithila reveres Sita more than Rama and various folktales touch upon different aspects of her life. A. K. Ramanujan in his essay, *Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation*, speaks about so many Ramayanas present in different languages when he says:

The number of Ramayanas and the range of their influence in South and Southeast Asia over the past twenty-five hundred years or more are astonishing. Just a list of languages in which the Rama story is found makes one gasp: Annamese, Balinese, Bengali, Cambodian, Chinese, Gujarati, Javanese, Kannada, Kashmiri, Khotanese, Laotian, Malaysian, Marathi, Oriya, Prakrit, Sanskrit, Santali, Sinhalese, Tamil. Telugu, Thai, Tibetan-to say nothing of Western languages (Ramanujan 133).

Sita is unfinalizable, as she finds relevance in contemporary issues. Sita is so diversely interpreted that she has become an essential part of any Indian culture which is itself unfinalized. Sita is readerly as well as writerly, in the sense that it gets uniquely and subjectively moulded with every read. An important feature of a character who is unfinalized is that it is difficult to get a hold of their rationale in the actions they perform. Sita says:

Oh men and women, oh trees, rocks, rivers, clouds,  
the sky, the sun, the moon, the stars and the comets!

I am ageless, timeless, beneficent and compassionate (Sahu 25).

Another notable concept of Bakhtin that is evident in 'Sita' is the chronotope. Bakhtin describes chronotope as, "the name chronotope (literally, "time space") to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature." (Bakhtin 84). Chronotope is a mathematical term and is fused with the Theory of Relativity by Einstein. Bakhtin designates chronotope as a special quality of time where, "Time, as it were, thickens, takes on flesh, becomes artistically visible, likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axis and fusion of indicators characterizes the artistic chronotope" (Bakhtin 84). The understanding of this special time and place infusion helps in deeper narrative analyses and it also helps us to be conscious of the framework and the intersection where character developed in a specific way. Sahu has intricately weaved the time and space, to provide contemporary relevance. There is an intertwining of mythical and present-day time when Sahu says:

She is the erstwhile woman Prime Minister  
of India, and the woman President; the  
multi-tasking working mother and the  
homemaker; the gang-raped girl  
in the Delhi bus at night, and the  
battered baby girl in the AIIMS trauma center (Sahu 5-6).

Sita defines herself as a medium through which good conquers evil. Though she is said to be a woman whose feminine essence can be seen in every woman, her, "...heartrending history momentarily links the Rama-Ravana / stories." (Sahu 97)

Sita is performative when there is an extremity of evil and there is a good that is supposed to overpower the prevalent evil through Sita. Sita is also the one, who empowers the proactive preservation of the ecosystem. Sahu claims that:

Sita, who was humanizing herself in the  
art of loneliness, solitude, and love of  
the flora and fauna, of ecology pure (Sahu 30).

Sita spent most of her life in nature and when she was abandoned or kidnapped by humans, she sought safety in it. She was born out of nature, and she chose to leave her physical body through nature. Even in exile with Rama when she was abducted by Ravana or when she was abandoned by Rama again, she was being taken off by nature. Her children Lava-Kusha were taken born and brought up in nature's care before they proceeded to the palace of Rama. From her view, nature was the one that nurtured her, and therefore she says:

Ecology was my home now, free from the  
wistful four walls of the stately mansions and palaces.  
The daughter of Mother Earth, I was ultimately in her lap  
(Sahu 93).

Sita is a character adopted from the Indian epic called Mahabharata, where we see multiple voices and narratives. Even though the form chosen by Sahu is a memoir, we see the similar feature of multiple voices through the interior monologues of Sita. Sita questions various characters and through the monologue, we decipher the reflection of their voices in her dialogues. Also, because the form is a memoir in the form of a monologue, we see Sita herself has various voices. Sometimes, she is a kind and forgiving woman and sometimes a woman who is seeking justice for herself and others who go through similar tests in

life. Sometimes she is a dutiful wife and a doting mother, but at other times she is a warrior and protector.

The concept of multiple voices or Heteroglossia was a concept devised by Bakhtin in *The Dialogic Imagination: Four Essays* by M.M. Bakhtin. Heteroglossia is multiplicity in “points of view on the world, forms for conceptualizing the world in words, specific world views, each characterized by its objects, meanings and values.” Heteroglossia and Polyphony are related concepts, but there is a slight difference: While heteroglossia denotes the presence of multiple linguistic forms, polyphony refers to the coexistence of various perspectives, voices, or interpretations within a literary work or discourse. The poem is written in the form of poetic memoir, but it also includes dialogues, references to history, cantos and interior monologues. The culture is poetically absorbed in the poem to make it textually heteroglossic.

A polyphonic text opens a lot of space for the character, reader and author for engagement. It appreciates “an open discussion of unresolvable questions” and infuses a richness in the text (Emerson 5). The polyphonic text also “call into question authoritative discourse” and it also allows characters to speak in their own voices (Cuddon and Habib 344). It focuses only on the verbal and the “eloquence and ambiguities” created by words (Emerson 7).

Any utterance that takes place is a product of the convergence of time and place. These utterances might align or vary from the mainstream voice, but in any case, they are not insignificant. Especially when we analyze multiplicity in the voices around Sita, we understand that in her story words have a lot of significance.

The word Rama's father, Dashratha gave to Kaikeyi, influenced Sita's course of life. The words ‘washer man’ spoke to Rama ruined Sita's momentarily gained, blissful life. The cruellest voice in the poem comes from Ravana, who says:

Haughty woman! I give you twelve months  
time to accept and marry me. Else my cook  
will slaughter you and prepare my meal (Sahu 37).

We realize that there were multiple words which were used with multiple emotions and perspectives and therefore we see Sita could not have a life according to the word (promise) given to her by Rama, as her husband. Whenever there is a multiplicity in voices, there is a subversion of power. The subversion of power leads to another concept of Bakhtin, i.e. Carnival. Carnival is an amazing, emancipated concept, which leads to the subversion of hierarchies. In Carnival, “there is a weakening of its one-sided rhetorical seriousness, its rationality, its singular meaning, its dogmatism” (Bakhtin 107). Bakhtin explains it as, “the place for working out, in a concretely sensuous, half-real and half-play-acted form, a new mode of interrelationship between individuals, counterposed to the all-powerful socio-hierarchical relationships of noncarnival life” (Bakhtin 123).

The breaking of hierarchy, eccentricity, laughter, excess, and inappropriateness are qualities of Carnival. The discourse flows freely, without any constraints from authoritative hierarchies. “Carnival brings together, unifies, weds, and combines the sacred with the profane, the lofty with the low, the great with the insignificant, the wise with the stupid” (Bakhtin 123). Theories of Bakhtin helps folklorists to understand the semantic nature of folklore.

Every folklore tells Sita’s tale which a different angle. Sahu has mentioned multiple texts in poem itself to explicitly explain the decentring of one *Ramayana*. She talks about: ‘*Muni Valmiki*’ *Ramayana*, ‘Bhavabhuti’s *Uttararamacharita*, *Kundamala*, *Dashavatarcharita*, *Ananda Ramayana*, *Adhyatma Ramayana*, etc. A similar incident of Rama doubting Sita because she drew a portrait of Ravana because her step sister insisted her to do so, is mentioned in various folktales like *Kashmiri Ramayana*, *Gujrati Ramayana*, *Thai Ramayana*, *Bengali Ramayana*, etc. (Sahu 114-115). Interestingly, Sahu’s Sita is not limited to Indian folklore tradition, she is Greek myths, contemporary women, women from Shakespeare’s play, etc., as we can exemplify through the following lines:

Nightingale, Lucy Grey, Helen of Troy, Cleopatra,  
Atlanta, Cordelia, Desdemona, Penelope, Sylvia Plath,  
Athena, Kunti, Draupadi, Gandhari, Shakuntala,  
Radha, Meerabai, Kalpana Chawla, Kiran Bedi,  
Indira, Nirbhaya, Damini, Lata ,Nandini, Rebati or Anandi.  
I live numerous lives, in women, bold and beautiful (Sahu 117).

## **Conclusion**

Sahu's Sita can be seen as a Postmodern gendered figure and text that Postmodernist effectively disrupts the metanarratives. Drawing on Bakhtin's theory Sahu's Sita may be conceptualized as dialogic, heteroglossic, chronotopic, and unfinalized to counter the monological discourses. Through the use of multiple voices, intertextuality, and a profound engagement of historical and geographical locations Sahu rewrites Sita, thus bringing her to the contemporary world. Sita challenges the stereotypic, frequently misogynistic representations and offers a complex, far from monochromic picture that is consonant with Postmodernist plurality and indeterminacy. Therefore, Sahu's Sita initiates not only a rewriting of a mythic character but also a constant development of a text that will remain thought-provoking for a society and a culture, as are the human perceptions and representations, dynamic and multifaceted.

The postmodern literature has found Mikhail Bakhtin's discussion on language, culture, and society pertinent to its study because of his ideas on dialogue, heteroglossia, and socio-culture. Heteroglossia: the idea that even a single work has multiple discourses or media accessible within it, has a particular relevance to contemporary literature that aims to provide the voice of different subjects and rejects the monologic approach. As a linguistic anthropologist, his understanding towards dialogic understanding of language is exemplary, meaning that language is a social product of interactions, and stretched postmodern authors towards recognizing the fluidity and interconnection of meaning. Furthermore, the carnivalistic element that Bakhtin dwells upon – riot

and parody of the authorities – resonates with the postmodernist’s desire to deconstruct borders and disturb stabilities. This theoretical framework disbursts writers to discuss and investigate issues of identity, power relations, and multiculturalism, which is more nuanced compared to previous theoretical approaches. For this reason, Bakhtin’s notions remain the conceptual cornerstone upon which theory and interpretation can remain grounded while also offering a method for generating new literature that addresses the complexity and specificity of Postmodern existence.

## Works Cited

- Bakhtin, M. M. *The Dialogic Imagination: Four Essays*. Edited by Michael Holquist, U of Texas P, 1982.
- Bakhtin, Mikhail. *Problems of Dostoevsky’s Poetics*. Edited by Caryl Emerson, vol. 8, U of Minnesota P, 1999.
- Barthes, Roland. *Mythologies*. Edited by Annette Lavers, Hill and Wang, 1972.
- Campbell, Joseph, and Bill Moyers. *The Power of Myth*. RHUS, 1991.
- “English.” *StudySmarter UK*, [www.studysmarter.co.uk/explanations/english/sociolinguistics/heteroglossia/#:~:text=While%20heteroglossia%20denotes%20the%20presence,as%20a%20manifestation%20of%20heteroglossia](http://www.studysmarter.co.uk/explanations/english/sociolinguistics/heteroglossia/#:~:text=While%20heteroglossia%20denotes%20the%20presence,as%20a%20manifestation%20of%20heteroglossia). Accessed 18 June 2024.
- Habib, M. A. R., and J. A. Cuddon. *A Dictionary of Literary Terms and Literary Theory*. A John Wiley & Sons, Ltd., Publication, 2015.
- Hoy, Mikita. “Bakhtin and popular culture.” *New Literary History*, vol. 23, no. 3, 1992, p. 765, <https://doi.org/10.2307/469229>.
- “John 1:1 - the Beginning.” *Bible Hub*, [biblehub.com/john/1-1.htm](http://biblehub.com/john/1-1.htm). Accessed 18 June 2024.
- Madinger, Dr. Charles B., and Bishop Daniel Ponraj. *The Way to Your Heart Is NOT through My Stomach: Orality as Contextualized Communication*, 2019.
- Morson, Gary Saul. “Bakhtin and the Present Moment.” *The American Scholar*, vol. 60, 1991.
- “Polyphony and the Carnavalesque: Introducing the Terms.” *All the Same The Words Don’t Go Away*, pp. 3–41, <https://doi.org/10.2307/j.ctt21h4wh9.5>.

Ramanujan, A.K., and Vinay Dharwadker. "Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation." *Collected Essays of A.K. Ramanujan (OIP): Edited by Vinay Dharwadker*, Oxford, 2004.

Sahu, Nandini. *Sita*. 1st ed., The Poetry Society of India, 2015.

Shevtsova, Maria. "Dialogism in the novel and Bakhtin's theory of culture." *New Literary History*, vol. 23, no. 3, 1992, p. 747, <https://doi.org/10.2307/469228>.

Todorov, Tzvetan. *Literature and Its Theorists*. Routledge, 1988.