

## Title: The Role of Representation in Literature through the works of Painting and Photography

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### Abstract

This paper investigates the role of representation in an assortment of writings to more readily comprehend the force that they have as a social power. However, throughout history, the use of representation in literature has changed, and the following paper tries to show works of represent in distinctive texts of fictions, it studies also in more significantly some theories relating the works of representation in literature. It gives further thought to the changing idea of photography in a postmodern life where a genuine unique is never made because of the multiplication of mobile phone cameras, computerized photo sharing, and photography-explicit person to person communication sites. In an inexorably outwardly educated world, photography is a typical focal point through which people decide to see and experience their general surroundings, and the multiplication and simplicity of photography is molding the manner in which society utilizes and gets portrayals. At last, the paper researches picture and photography from scholarly and verifiable focal points and demonstrates, if not simply the estimation of representation, the significance of representation for society.

**Keywords:** representation, photography, visual rhetoric, portrait.

العنوان: دور التمثيل في الأدب من خلال أعمال الرسم والتصوير

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### المخلص

تبحث هذه الورقة دور التمثيل في مجموعة متنوعة من الكتابات لفهم تأثيره الاجتماعي بشكل أفضل. فعلى مر التاريخ، تغير استخدام التمثيل في الأدب، وتسعى هذه الورقة إلى إظهار أعمال تمثيلية في نصوص روائية مختلفة، كما تتناول بمزيد من التفصيل بعض النظريات المتعلقة بالتمثيل في الأدب. وتلقي الورقة الضوء على المفهوم المتغير للتصوير الفوتوغرافي في عصر ما بعد الحداثة، حيث بات من النادر تحقيق صورة فريدة حقيقية بسبب انتشار كاميرات الهواتف المحمولة، ومشاركة الصور عبر الإنترنت، ومواقع التواصل الاجتماعي التي تُعنى بالتصوير. في عالم يتجه نحو التعليم المرئي بشكلٍ متزايد، تُعدّ الصورة الفوتوغرافية وسيلةً أساسيةً يختار الناس من خلالها رؤية محيطهم وتجربته، وقد ساهم انتشارها وسهولة استخدامها في تشكيل طريقة استخدام المجتمع للصور وتلقيها. في الختام، تبحث هذه الورقة في الصورة الفوتوغرافية من منظورٍ أكاديمي وتاريخي، وتبيّن، إن لم يكن قيمة الصورة فحسب، فأهميتها للمجتمع.

**الكلمات المفتاحية:** الصورة، التصوير الفوتوغرافي، البلاغة البصرية، البورتريه

### Introduction

Plato tends to the issue that society is a representation of nature when he presents the idea of mimesis in the Republic. For Plato, workmanship is only a representation of nature rather than a characteristic creation; moreover, it is a portrayal that ought not be trusted. In Book X, Plato, talking through Socrates,

utilizes the case of a bed to disclose to the character of Glaucon that a bed is a representation of the Ideal bed made by the begetter, God. God made a solitary genuine bed—the main genuine bed—and each bed that an expert or joiner makes is essentially a blemished portrayal of that bed.(Justine,2,2015)

A bed, consequently, is expelled once from its actual, total, and perfect structure as it exists in the psyche of God, the clear domain of information and structures. The bed is expelled again from reality when the painter paints the bed. Similarly as Magritte's funnel isn't a channel—it is a painting of a channel—the painter's bed isn't a bed yet is a portrayal of a bed. The painter is a representer, “someone who deals with things which are, in fact, two generations away from reality” (Republic 66).

Dramatists and writers are likewise representers; a composed depiction of a bed is not any more a bed than a canvas of a bed.(Justine,3,2015)

As time advances, various scholars,philosophers , and critics research a wide range of works of representations. Though Plato esteemed representation as per their closeness to truth, later rationalists, scholars, and critics investigate different parts of representation, for example, its capacity to pass on excellence and make an encounter for the watcher. Plato’s ‘Allegory of the Cave’ can fill in as a beginning stage for understanding the connection among representation and truth since it raise doubt about the exactness of representation and discernment

Yet other theories must be examined carefully before one can investigate the connection among representation and excellence or the job of representation in making true encounters. Roland Barthes' Camera Lucida (1980) and Susan Sontag's On Photography (1977) give two such hypothetical ways to deal with photography, the previous talking about how oneself is influenced by photography and the last proposing that society has come to grasp romanticized pictures and representations over the real world. The methods of reasoning of Friedrich Nietzsche (1873) in regards to the inclination of people to comprehend respected dreams as obvious further tends to the topic of the connection among portrayal and truth. A significant literary critic, Walter Benjamin (1936), examines validity, quality, and the first in a period of the mechanical proliferation of workmanship. Moreover, Fredric Jameson (1982) gives a postmodern description of nostalgic workmanship, talking about how entertaining satires of mainstream pictures can lose their go along with and get negligible. These critics give an extra structure to understanding the manners by which society comprehends and uses—or misuses—representation.

Different scholars have noticed, regardless of whether intentionally or subliminally, the regularly disturbed connection among society and its desires for how representations should work, and the theme of representation initially develops as painting and drawings. The Picture of Dorian Gray (1890) by Oscar Wilde addresses non-photographic portrayal with the nominal image of Dorian

Gray. Dorian's image ends up being a more precise representation of his spirit than he is, so Dorian's appearance and the truth of his internal identity are brought into strife. "The Real Thing" (1892) by Henry James in like manner manages non-photographic portrayal. In the short story, the storyteller endeavors to draw Major and Mrs. Monarch, a courteous fellow and honorable woman who has run into some bad luck, as outlined for books, yet the storyteller just prevails with regards to speaking to them precisely as they are rather than how the characters are.

Pictures and drawings, nonetheless, are not by any means the only types of representation that exist in literature. Photographic representation in probably the most punctual structure, daguerreotype, is utilized in *The House of the Seven Gables* (1851) by Nathaniel Hawthorne both to show the dissimilarity between the internal character and external appearance of Judge Pyncheon and to archive the occasion of his possible demise. *Jude the Obscure* (1895) by Thomas Hardy tends to the requirement for real pictures and the peril of romanticizing others through the bombed connection between the title character, Jude, and his genuine romance, Sue. In *All the King's Men* (1946) by Robert Penn Warren, arranged photos are utilized to strengthen a specific picture of Willie Talos, and *White Noise* (1985) by Don DeLillo utilizes the picture of the Most Photographed Barn in America to address the developing truth of a shopper's awareness. A basic assessment of these writings shows that social orders in various occasions and places use representation for an assortment of closures including truth-telling, depicting excellence, and making and catching encounters. As the innovation used to make representations changes, society's relationship with representation changes in structure as well as in work.

### **Objective of the study**

The main objectives in this paper are:

1. understand the significant role of representation in literature via the work of photography and portrait.
2. Have a good idea of how representations influence the life of people literary, culturally and socially.
3. Investigate the historical background of photography and drawing in literature.

### **Representation as Truth**

Nathaniel Hawthorne's *The House of the Seven Gables* gives a fascinating contradiction to Wilde's *The Picture of Dorian Gray*. While Dorian is reviled by a painted representation that realizes too well his own character, the daguerreotypes of Hawthorne's characters uncover their actual characters. Despite the fact that Barthes and Sontag contend that mechanical generations, for example, photos essentially convey just truth of presence and not reality of significance, Holgrave, Hawthorne's daguerreotypist, figures out how to wrest from his work a similar truth of inward being that Basil Hallward does in his

artwork of Dorian. In Hawthorne's fiction, the innovative representation made by the daguerreotype doesn't impede reality however approves it.

The primary problem of Hawthorne's novel includes the battle for the responsibility for House of the Seven Gables. Hepzibah, a more seasoned lady who lives in and has guarantee to the house, takes in her cousin Phoebe and, later, Hepzibah's sibling Clifford, after he has been delivered from prison. Their battle is against Judge Pyncheon, a man who seems kind and well disposed, yet who experiences a similar evil of soul as does Dorian. The significance of parentage all through the novel—Phoebe's way of life as a Pyncheon, Holgrave's situation as a Maule, against whom the Pyncheons have battled for a considerable length of time over land—resounds in the individual of Judge Pyncheon and his job as a portrayal of his precursor, Colonel Pyncheon. Hepzibah takes note of the similitude between the two, affirming that: 'never did a man show stronger proof of the lineage attributed to him, than Judge Pyncheon, at this crisis, by his unmistakable resemblance to the picture [of Colonel Pyncheon] in the inner room'(Hawthorne, 232).

The similitudes between Judge Pyncheon and Colonel Pyncheon exist in body as well as in soul. The storyteller takes note of that Colonel Pyncheon "had been covetous of riches; the Judge, as well, with all the demonstration of liberal use, was supposed to be as stingy as though his issue were iron. 'The ancestor had clothed himself in a grim assumption of kindness . . . . His descendant . . . had etherealized this rude benevolence into that broad benignity of smile'(Hawthorne, 122).

The representation of Judge Pyncheon uncovers more truth than does the Judge's real appearance. While the Judge seems fair to the overall people of the town, he shrouds a mystery that he, in his childhood, encircled Clifford for a homicide that Clifford didn't submit (Hawthorne, 310). Alan Trachtenberg, educator of English and a specialist in the field of American Studies, declares that the residents of the town are: 'eager to trust the facades projected in images of men holding public trust'(Hawthorne,469). so they confided despite Judge Pyncheon, accepting his appearance on the grounds that there was nothing else for them to accept. Right off the bat in the novel, be that as it may, Holgrave shows a smaller than usual of the Judge to Phoebe, and this scaled down: 'actually brings out the secret character with a truth that no painter would ever venture upon, even could he detect it" (Hawthorne,91). Phoebe incorrectly identifies the Colonel as subject of the miniature, recognizing the Colonel from his portrait in the house. Trachtenberg further notes that "photographers offered their goods as a social good, a guide to virtue . . . . For was not character readily discernible in the face? And did not the daguerreotype provide the republic with its most fool-proof means of discerning character?" (Hawthorne, 469). The question that emerges, then, is how to

reconcile the difference in Judge Pyncheon's face and in the representation of his face created by Holgrave's miniature.

### Photograph

In fact we have to understand that photography, while it is one explicit type of representation, created from prior types of portrayal that incorporate drawing and painting. These early types of representation start to burden portrayal and truth together, as did scholars like Plato, however later critics like Roland Barthes and Susan Sontag challenge and stretch this relationship. All through Barthes' and Sontag's works, a post-truth perspective on photographic representation is thought of, however their investigations of early photographic types of representation and their contemplations of pre-photographic types of portrayal are important in a conversation of the theme of representation.

In spite of the fact that there are critics who investigate photography from a carefully visual point of view, breaking down the structure, lighting, shading, and other visual components of photos, it bodes well to consider the perspectives on two literary critics who look at the photo, yet who utilize a methodology that is more dynamic and hypothetical than severe visual scholars with the goal that these hypotheses can be applied to different kinds of representation. These two critics, Susan Sontag and Roland Barthes, are contemporaneous; Sontag distributed her work *On Photography*, an assortment of papers distributed independently from 1973 to 1977, while Barthes' *Camera Lucida* was written in 1980 and translated into English in 1981. Crafted by Sontag and Barthes collaborate with one another, both verifiably and unequivocally.

More significantly, Roland Barthes principally studies about the procedure of representation photography from the viewpoints of a subject and of a watcher. This is imperative to the investigation of representation in writing since pictures, similar to photos, rely upon a group of three—the artist, the artist's motivation, and the observer—to make the importance of the work. Barthes, not an artist himself, doesn't examine the relationship of the artist to the work of art, yet his investigation of the subject of picture photos and the speculator of portrait-photos can be summed up to incorporate the subjects and viewer of non-photographic representation.

Barthes presents an intricate situation while considering the representation photo: a portrait photo of Barthes himself' is the advent of [himself] as other' (Barthes,12), which implies that, as indicated by social build hypothesis, the portrait-photo is a path by which the individual—Barthes, for this situation—can come to awareness. The painted picture, as well, can permit one to view the picture of self as other and subsequently come to cognizance. An issue that Barthes relates to the portrait photo's representation of oneself is that it is, as



indicated by Barthes' own involvement with the least, incorrect. Barthes examines the assortment of selves and characters that join in the picture photo: 'I think I am, the one I want others to think I am, the one the photographer thinks I am, and the one he makes use of to exhibit his art'(Barthes,13). For Barthes, this is alarming: the portrait photography ought to be the one type of portrayal that consummately catches the quintessence of self since it is a visual copy of the real world. Rather, he stresses that the portrait photo just catches him mirroring himself, leaving him to 'suffer from a sensation of inauthenticity'(Barthes 13).

While Barthes takes a gander at the impact of photography on the speculator regarding liveliness, the stadium, and the punctum, Susan Sontag, in her book *On Photography*, thinks about the idea of the photo itself. She contends that the photo stresses what is lovely over that which is valid, composing that the: 'camera's ability to transform reality into something beautiful derives from its relative weakness as a means of conveying truth'(Sontag 112). For Sontag, the issue of photography—or, in any event, the issue the world has made of photography—isn't with how exact the portrayal is yet with how excellent the picture is. This is strikingly not the same as the assessments of Plato and Benjamin, who lament the loss of realness in a portrayal. Barthes concurs with Sontag somewhat; he contends that photography can: 'lie as to the meaning of the thing . . . [but] never as to its existence'(Barthes 87). For Barthes, reality of presence is sufficient, however Sontag vigorously investigates the photo's inability to pass on the truth of significance—and even its inability to pass on the exactness of presence.

Some part of Sontag's examination of the photo, along these lines, is that of the connection among magnificence and representation. Despite the fact that her investigation of the photo doesn't expressly concentrate on representation photography, she takes note of that: 'so successful has been the camera's role in beautifying the world that photographs, rather than the world, have become the standard of the beautiful'(Sontag, 85). As per Sontag's hypothesis, the world appears not to mind if all it sees are shadows on the mass of a cavern as long as the shadows are photogenic. Similarly, individuals favor photogenic, glorified pictures of themselves over pictures that reflect how they regularly look: 'Many people are anxious when they're about to be photographed . . . because they fear the camera's disapproval. People want the idealized image: a photograph of themselves looking their best'(Sontag, 85). However, she tells about the desire for an idealized picture in portrait photography: 'feel rebuked when the camera doesn't return an image of themselves as more attractive than they really are'' (Sontag, 85).

Because of innovative reproducibility, doubtlessly society is advancing toward a future where the philosophy and the quality, regardless of whether excellent or not, are critical to the photo; the recollections and wistfulness evoked by photos



move to the bleeding edge when truth and magnificence fall away. One can see this in Barthes' reaction to the image of his mom he esteemed so beyond a reasonable doubt: 'I cannot reproduce the Winter Garden Photograph. It exists only for me. For you, it would be nothing but an indifferent picture, one of the thousand manifestations of the 'ordinary' (Barthes,73).

In *The House of the Seven Gables*, daguerreotypes are utilized to impart the truth of present occasions, yet photos additionally permit people to bring the past into the present, to recollect, by taking a gander at a static picture, how life used to be. Photos, nonetheless, can likewise urge people to misremember and romanticize the past. In Thomas Hardy's *Jude the Obscure*, Jude battles to comprehend the connection between his glorified variant of the present and reality of the real world. His grandiose dreams are reliably squashed under the brutal foot of the real world, regardless of whether as a spouse who leaves him, schools that reject him, or a sweetheart who will not marry him. As to his relationship with his sweetheart Sue, be that as it may, his glorification of Sue's different pictures, insignificant portrayals of Sue herself, drives him to discover unshakeable magnificence in the first. Jude admires essentially blemished propagations of Sue, and, despite the fact that Jude superimposes this inauthentic perfect over Sue, Jude and Sue make genuineness in adoration, making their division even more remarkable.

Jude's profound respect of Sue's representation makes an undesirable perfect that Sue can't in any way, shape or form exemplify. His first prologue to Sue isn't to Sue herself; rather, he learns of her reality first through a photo: 'One day . . . [he] had observed between the brass candlesticks on [his aunt's] mantelpiece the photograph of a pretty girlish face, in a broad hat with radiating folds under the brim like the rays of a halo' (Hardy, 54). Therefore Jude considers her to be a blessed messenger, a being that legitimately has a place on the shelf, the focal point of the home. He first notification the representation of Sue after his romanticized any expectations of a future with his significant other Arabella have been squashed. Arabella leaves for Australia, deserting a picture of Jude that he had given her as a blessing on their big day. Arabella's neglectful activity demolishes whatever affection Jude had felt for Arabella: 'The utter death of every tender sentiment in his wife, as brought home to him by this mute and undersigned evidence of her sale of his portrait and gift, was the conclusive little stroke required to demolish all sentiment in him' (Hardy,51).

In the period of computerized photography, it is ever simpler to take pictures and ever harder to recall that photos speak to a static past that moves further away as time passes. Computerized photos don't become stained or worn, and, regardless of whether they are in the long run printed, an endured, sun-blurred, or in any case harmed photo can essentially be printed once more. No doubt the current age



is an age of the multiplication of photography, where everybody has photos of everything. In Don DeLillo's *White Noise*, an ironical account enumerating a rural family's reaction to an airborne poisonous occasion, the impacts of a postmodern, consumeristic culture are at the cutting edge. The relatives, similar to the others around them, expend photos, pictures, and representations immediately at the end of the day get themselves without reality of excellence, truth, or implying that photographic portrayal once vowed to pass on.

Jack Gladney, the father, step-father, and Hitler Studies researcher, is gotten between sentimentality for the past and the industrialism of the present, and this battle shows itself in his relationship to photos. One night, he and his better half, Babbette, flip through old family photograph collections for quite a long time, thinking about nostalgically an admired past that they can't, per Jameson, ever reobtain. They glance through pictures of: 'children wincing in the sun, women in sun hats, men shading their eyes from the glare as if the past possessed some quality of light we no longer experience, a Sunday dazzle that caused people in their churchgoing clothes to tighten their faces and stand at an angle to the future, somewhat averted it seemed . . . skeptical of something in the nature of the box camera' (DeLillo,30). One can interpret the "quality of light [they] no longer experience (DeLillo,30).

### **Past and Present Throughout Photography**

Despite the fact that there is a peril of glorifying the past, as Jude the Obscure uncovers, the progression of time is unavoidable, and people regularly take photos with the goal that they can recollect the past as it seemed to be. The past can't be completely caught in a photo, in any case, and time doesn't stop just on the grounds that a solitary snapshot of time has been disconnected and surrounded inside the bounds of a photo. Outside of the casing, time keeps on passing, and the hues that were so splendid and distinctive in a photo become blurred, helping one that one's recollections to remember the past are goals that can't be reobtained. While Hardy's tale centers around Jude's bombed endeavors to accomplish a perfect, Robert Penn Warren's *All the King's Men* cautions against the admiration of the past. The epic subtleties Willie Talos' political crusade for lead representative from the viewpoint of Jack Burden, who interlaces over a wide span of time stories, making a feeling that the past is significant to the present in any case out of reach. Blurring hues are compared against static pictures of the past, uncovering the inescapable entry of time and the deficiency of photos to catch the most significant part of current life: movement.

All through Warren's story, blurring colors show the unavoidable section of time and address mankind's powerlessness to stop time. A few things in the novel are portrayed as once-white, blurred, or endured, and these descriptors demonstrate that the past isn't detached from the present. Rather, these once-splendid items

have breathed easy are as yet being utilized in the present. For instance, the window ornaments in Old Man Talos' home are: 'time white but now yellowish lace curtains" (Warren 36). The curtains have yellowed because of the "slow swell of Time which had fed into [the] room" (Warren 37).

Then again, photos go about as a commemoration to the past, a route for humankind to stick to the past in a period of inescapable change. Photos are proposed to catch life all things considered at the end of the day uncover the contrasts between the perfect past and the genuine present. The image of Willie that hangs in the medication store serves to promote Willie and to fill in as a portrayal of him when he is absent. All things considered, the photo is incorrect and "don't do [Willie] no credit" (Warren 10), demonstrating that it is a flawed portrayal of him. In spite of this blemished portrayal, the populace despite everything perceives Willie when he drops by, however the genuine individual is advantaged over the representation, in contrast to Feuerbach's declaration.

However, photographs don't just influence how one comprehends the connection between the past and the present, yet they additionally influence how people in the future will consider the present. The arranged photos at Old Man Talos' home uncover both the error of photography as a methods for catching the present and the recurrence with which photos are utilized to depict reality to descendants. The photo of Willie outside of Old Man Talos' home is organized to make a mistaken picture of a man with man's closest companion for crusading purposes.

### **Portrait in Literature**

While thinking about the historical backdrop of the theme of representations in writing, it is significant in the first place drawn or painted photography since they go before the appearance of the photo. Pictures bear the cost of the author the capacity to make a picture that appears to be significant as a matter of course. Barthes, alluding to photos, writers that: ' photography, in order to surprise, photographs the notable; but soon, by a familiar reversal, it decrees notable whatever it photographs'(Barthes,34). Since the facts demonstrate that most pictures were held for the well off people who could commission them, representations follow this equivalent formative example as photos. The picture at first served to catch the pith of honorability or of the rich class, yet today, specialists make representations that impart in the watcher—and, by expansion, the peruser—a feeling of respectability and marvel, regardless of whether such a sense existed previously or not. Despite the fact that a picture can instill its subject with significance, a representation does not have the conviction that its subject existed in exactly that structure previously. Pictures don't give proof of presence, best case scenario, they give the proof that a subject appears to exist.

The representations that show up in Oscar Wilde's *The Picture of Dorian Gray* and Henry James' "The Real Thing" present the contention between romanticized magnificence and truth of character. In Wilde's tale, the painted portrayal of Dorian Gray uncovers a greater amount of his character than does his physical body, and portrayal, hence, is lauded over Dorian's misleading appearance, proclaiming that the image is more prominent than the man. In James' short story, then again, the Monarchs are, truth be told, honorability, however, it is their very respectability that keeps them from being spoken to. They are excessively consistent with themselves, which thwarts their capacity to speak to characters in different occasions and places. While Wilde's fiction acclaims the representation as a methods by which truth can be uncovered, James' story presents that representation must not be excessively genuine or excessively consistent with the real world on the off chance that it is to produce intrigue and invigorate the creative mind.

### Conclusion

From Plato to Magritte to DeLillo, the job of representation has been ever-evolving. Plato's feelings of dread that representation would expel one further and further from reality appear to be justified, however this ought to be dreaded just if the fact of the matter is a definitive end. Through its utilization in writing, representations have effectively portrayed reality of outer real factors, yet they have additionally roused the creative mind, uncovered inward real factors, and energized investment in network encounters. However, photography isn't just an approach to archive the past, however can likewise be an approach to encounter the present and furnish even a novice picture taker with another perspective on living on the planet. Therefore representation may have its shortcomings when passing on reality, however the fact of the matter isn't the main finish of portrayal—nor is the end just excellence, just genuineness, just innovation, or just experience.

At its commencement, photography was worried about truth-telling. It checked the presence of individuals, spots, and things. It indicated the world as it might have been, and not as painters wanted it to be. All things being equal, the historical backdrop of representation, and, explicitly, the historical backdrop of the theme of representation in iterarure, shows a previous that is grieved and a future that is dubious. While photography was commended for its capacity to come clean, photography before long went to catching what was delightful, at that point to figuring out what was lovely, lastly to dismissing both the valid and the wonderful for something more questionable.

Once again and more significantly, maybe photography, in some sense, concedes understanding, and maybe each photo implies something else to every individual who takes it, regardless of whether the picture spoke to in the photo is the

equivalent. Maybe we give more consideration to things when we photo them, and maybe the experience matters—not really the experience or liveliness of taking a gander at the photo, as Barthes states, yet in the demonstration of snapping a picture. Maybe photography is an impersonation of work, however maybe it is fundamental work—work to comprehend oneself, the other, and the setting wherein the two make significance of the world. Maybe we have expelled ourselves from the worry of expels from truth, a fourth expel from truth that permits us to speak to new implications through the demonstration of representation.

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