

Liminality and Interstitiality in Neil Gaiman's works

Deevanshu Goyal and Ujjwal Singla

Indian Institute of Technology, Delhi



Abstract — Every piece of fantasy literature is incomplete without the backbone of a fantastical world which has its own set of rules and principles to establish the credibility of the world and its characters and the adventures, as spawned by the protagonist in that world. Such fantastical world narratives might either be worlds in an alternative space and time (the land of Narnia in C.S. Lewis' *The Chronicles of Narnia*) or creations of the author's imagination (Middle Earth in Tolkien's *LOTR*). However, there is another sub-genre of the Fantasy as explored in Neil Gaiman's works, wherein the protagonist has to cross over a physical threshold (or a meta-physical/mental one); the Liminal Passage, to enter the fantasy world. This world exists in the background, invisible to the visible and real world yet, it is asserted how the reality wouldn't function properly without the structure of this invisible fantasy world. In this term paper, I will be discussing about the literary significance of these liminalities and fantastical worlds, within the framework of Todorov's theory. Further, I will discuss how these fantastical structures have been used by Gaiman to reflect real-life social issues, thus transcending the normal definition of a fantasy by deluging into the reality. The marginalisation of the protagonists in Neil Gaiman's works such as *Shadow* in *American Gods* or *Richard* in *Neverwhere* as *Outsiders*, serves to emphasize upon the need to look more closely at the fringes.

Keywords — *Fantastic; Liminal; Shadow; Fringes; Hesitation; Uncertainty; Transition; Marginality.*

I. INTRODUCTION

A. ESTABLISHING THE "FANTASTIC": AN INTRODUCTION

"The fantastic occupies the duration of this uncertainty. Once we choose one answer or the other, we leave the fantastic for a neighboring gene, the uncanny [e.g. in Poe's "Murders in the Rue Morgue"] or the marvelous [e.g. in a fairy tale]. The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event."

Tzvetan Todorov

In his book *The Fantastic : A Structural Approach to a Literary Genre*, Tzvetan Todorov, an eminent French and Bulgarian literary theorist and cultural critic, attempted to define what he called "The Fantastic", which did not encapsulate the entire library of fantasy works but a smaller canon of literary works contained in that category. According to Todorov, the Fantastic is a very specific idea, existing between two other literary genres: the Uncanny and the Marvelous.

The Uncanny is a term originating from the German *das unheimlich*, which is referred to as simply "the uncanny" in

English. The uncanny is experienced upon encountering something that is at once both strange and familiar. It is characterized by a character's response - often fear - towards something seemingly inexplicable, or impossible. It describes events where "the laws of reality remain intact and permit an explanation of the phenomenon described". Todorov cites Edgar Allan Poe's "Murders in the Rue Morgue" to explain the concept of the Uncanny.

The Marvelous, by contrast, is the more traditional view of fantasy, which describes events where "new laws of nature need to be entertained to account for the phenomena". Examples of the Marvelous include ghost stories or those stories where magic is the only possible explanation for events, such as fairy tales. Todorov argues that the marvelous doesn't require a response from a character, only that the fantastic event occurred.

The Fantastic is defined as the moment of hesitation and uncertainty between belief and disbelief of the supernatural. It is a very fragile literary form, whose suspension between the two makes the literature fantastic. The term "Fantastic" originates from the Latin "phantasticus", derived from Greek "phantastikos" which means 'able to imagine', which is further derived from Greek "phantazein" which means

'able to make apparent'. Todorov argued that "'I nearly reached the point of believing': that is the formula which sums up the spirit of the fantastic. Either total faith or total incredulity would lead us beyond the fantastic: it is the hesitation which sustains its life."

Many critics point out the structural weakness in Todorov's Fantastic Theory, stating that his treatise fails to cover any literary works beyond those by Edgar Allan Poe and further obfuscates the meaning of 'Fantasy Literature'. However, that is beyond the scope of this paper and not being examined here. Instead, I would like to examine the meaning of the term "Liminality" in the light of Todorov's Fantastic theory and how it has been used by Gaiman to create his characters and worlds.

B. THRESHOLDS AND LIMINALITY: IN LIMBO

The Latin word *limen*, stands in the threshold of a doorway. So, derived from the word *limen*, the term, *liminality*, refers to a "threshold period". In the world of Fantasy, this is a period or place of transformation and transition, a betwixt and between, no-longer but not-yet. This is an important element in Fantasy Literature, which makes use of the limin or a character's liminality and manifests itself as literal or metaphorical thresholds where the protagonists are supposed to either cross through or turn back, thus representing an inner struggle or internal decision.

Anthropologist Arnold Van Gennep states three phases in the process of crossing over the threshold - separation; transition and incorporation. It is the second stage, transition, wherein liminality becomes possible since the person in transit is hovering in the middle of the two worlds; one that he/she hasn't been separated from completely and the other that he/she hasn't connected to yet, thus rendering a state of limbo to his/her psyche (as well as the reader's psyche).

This state of limbo might be represented by an internal conflict of decisions/beliefs at the cusp of struggle or might be literalized by an actual transit between two worlds through liminal passages set in the fantastic world. It is essential to understand that liminality in Fantastic Literature operates and manifests in several ways; on the level of themes, characters and plot as well as structurally, as a semantic/narrative/epistemological process, in the domain of narrative and fantasy world building and genre constitution.

Thus, the concept of Liminality can be easily understood and connected to Todorov's concept of hesitation and

uncertainty. Liminality appears to describe those states of affairs that are encountered by the human protagonists of the literary Fantastic when faced by an 'unheard-of' event, a possibly supernatural or un-common occurrence - an incident which could either be regarded as being uncanny or dismissed off as being marvelous. Thus, Liminality is the dislocation experienced through the incident; the threshold upon which, in a shocking way, apparitions and metamorphoses take place.

Essentially, to Todorov, the Uncanny is the supernatural explained and the Marvelous is the supernatural accepted as supernatural. Only in the hesitation between deciding which of those two applies can the fantastic be found and this hesitation is what constitutes the Liminality and Interstitiality as experienced by the human protagonists (and the readers alike). And this is where the Fantastic is born - within the Liminality experienced when swinging between the Uncanny and the Marvelous.

II. THE MASTER STORYTELLER: NEIL GAIMAN

"The reason why story is so important to us is because it's actually this thing that we have been using since the dawn of humanity to become more than just one person...Stories are ways that we communicate important things, but...stories maybe really are genuinely symbiotic organisms that we live with, that allow human beings to advance."

Neil Gaiman

Neil Gaiman needs no introduction. As the author of works such as *Coraline*, *Stardust*, *American Gods*, *Neverwhere* and the *Sandman* series of graphic novels, he is quite firmly situated in the fantasy genre. Born and raised as an English, he has won numerous awards, including the Hugo, Nebula, and the Bram Stoker awards, as well as the Newbery and Carnegie medals. He is the first author to win both the Newbery and the Carnegie medals for the same work, *The Graveyard Book* (2008).

A master storyteller himself, Gaiman has had several literary influences throughout his life, starting from fantasy writers such as C.S.Lewis, J.R.R.Tolkien, G.K.Chesterton to peers and colleagues such as Terry Pratchett and Alan Moore, who shaped his views about writing and became 'the last straw' in crumbling his resistance to tell the stories he wanted to tell people through his comics and novels. The theme of storytelling and storytellers is a pervasive one which is featured regularly in his works.

"Things need not have happened to be true. Tales and dreams are the shadow-truths that will endure when mere facts are dust and ashes, and forgot."

Neil Gaiman, Sandman

Another major theme which pervades his works is the concept of "doors/pathways" and transitions - a means to bridge the growing gap existing between people and societies and communities by removing the divide between the belief and disbelief, illusions and reality. Consequently, his works do not merely conform to the molds of a fantasy fiction genre - rather, challenges to transcend these boundaries, not only between genres, but also between fantasy and reality.

Gaiman's works could be termed as an example of an interstitial art - a form of art "that flourishes in the borderlands between different disciplines, mediums and cultures." It exists in the movement in between spaces - in between genres, in between disciplines, and thus, ignoring boundaries to draw from multiple sources to realize a work that brings the unexpected together. It is capable of creating new meaning and engaging the reader with the issues of the novel, thus blurring the line between fiction and reality.

I will be discussing two works of Neil Gaiman - *Neverwhere* and *American Gods* - wherein I will discuss the creation of a fantastic Liminality by Gaiman through the characters and the fantasy world as such, and the consequent implications of it on the narrative. Also, I will be talking about the interstitiality of these texts as they tend to blur the boundary between fantasy and reality, and literalise the Liminalities as real-world social issues, thus bringing about long-lasting, even permanent effects on both literature and society.

III. LIVING BELOW AND BETWEEN: NEVERWHERE

"He had gone beyond the world of metaphor and simile into the place of things that are, and it was changing him."

Neil Gaiman, *Neverwhere*

Neverwhere was initially released in 1996 as a companion book to the television series of the eponymous name which was also written by Neil Gaiman himself. Both the book and the TV series differed slightly, allowing the book version to expand on certain aspects of the television version. The description on the back of the 1996 HarperCollins paperback edition of this novel tells the story of Richard Mayhew, a man "with a good heart" who "is propelled into a world he never dreamed existed."

Neverwhere tells the story of Richard Mayhew, a young man living in London who encounters an alternate world called London Below that is hidden beneath and within the city itself. A girl named Door is instrumental in introducing Richard to this strange world; he first meets her when she is running from her would-be assassins, Mr. Croup and Mr. Vandemar, and he later learns that she possesses the skill of "locating doors, both obvious and otherwise." The centrality of Door to the novel emphasizes upon the importance of movement in between places throughout the novel, thus establishing the interstitiality and liminality of the characters and the novel as a whole.

Interstitiality is more than just the existence or even moving in between spaces, people or ideas - it brings together the spaces it connects, thus creating new meaning based on the interchange of ideas between the spaces. This juxtaposition of ideas and the "falling through the cracks" of people establishes this innate interstitiality, which not allows the seeping of geography and structure, and magic and secretiveness between London Above and London Below; but also allows Gaiman to introduce the hesitation and uncertainty in the text, thus introducing the Fantastical narrative and engaging the readers in the interstitial spaces as well.

At the very beginning of this novel, we meet Richard in Scotland, prior to his move to London. Gaiman begins by establishing Richard as an outsider, a person in transition, thus effectively foreshadowing the narrative that will be followed by Richard through his journey in London - in a state of transition and transformation. Thus, Gaiman centers our attention on Richard and introduces the concepts of alienation, invisibility and homelessness. Victor Turner describes a rite of transition through three phases; separation, margin (or limen) and aggregation. In Gaiman's prologue, Richard is in the first phase of transition; separation.

"Inside the pub, Richard's friends continued to celebrate his forthcoming departure with an enthusiasm that, to Richard, was beginning to border on the sinister." (*Neverwhere*)

Richard's passing into the state of liminality is completed when he moves to London and his life gets entangled with the adventures of a Door. Richard's life in London is like any other 'normal' lifestyle, thus maintaining an illusion of 'normalcy' and 'reality' to the readers. However, despite the normalcy, he still maintains the traits of a liminal figure. "If ever, he[Richard] decided, they made

disorganization an Olympic sport, he could be disorganized for Britain.” (Neverwhere) In Spite of a satisfactory job, a beautiful fiancée and a fulfilling life, Richard continues in the fringes of the society. Richard is still separated from those around him, lingering on the edge of the liminal phase.

Gaiman has contrasted Richard's character with that of Door, who represents the London Below and possesses the ability of to create doors in a solid wall, or some other object, and open it, facilitating her escape. Her parents are named Portico and portia, both derivatives of the French word 'porte' which means 'door'. Gaiman has cleverly used the rules of his fantasy world to literalise the Liminal doorway through the character of Door. She becomes the character through which Richard enters into London Below; and hence, liminality. His interactions with Door act as the threshold he must cross, the point of inflection where he must make the decision to move into the phase of marginality, thus fully becoming an invisible figure in London Above.

Richard's movement into London Below is characterized by the introduction of hesitation and uncertainty in the text, which depicts how Todorov's conceptualizations of the fantastic are helpful in establishing hesitation and ambiguity as key elements in interstitial and liminal fantasy. It helps to create spaces within the text in which the readers can become an active part of the text by shaping the text and giving it more power to interact with other texts and even real-world issues. After Richard rescues Door and helps her find the marquis, he slips out of the world he knows and becomes invisible to it - he ceases to exist as his office is cleared out and his colleagues, including Jessica, forget about him. The language of the text perfectly captures Richard's growing confusion and hesitation and the uncertainty of his in-between existence.

“As a child, Richard had had nightmares in which he simply wasn't there, in which, no matter how much noise he made, no matter what he did, nobody ever noticed him at all. He began to feel like that now, as people pushed in front of him, he was buffeted by the crowd, pushed this way and that by commuters getting off, by others getting on.” (Neverwhere)

Richard is still alive, but he no longer belongs to the world he used to; he exists in between worlds, thus making the nature of his existence uncertain. He can no longer participate in the London Above he knew, but his memories and his desire to return to his former life prevent him from fully being a member of London Below, either. Richard is

slowly turned into a socially-defined invisible figure, and since seeing such a liminal figure would be a paradox, Gaiman literally makes his liminal figure invisible through the use of fantasy. Gaiman's description of Richard's transition into liminality accentuates the ideal positioning of the fantasy genre for discussing topics such as homelessness and invisibility.

Reading *Neverwhere* through the lens of interstitiality offers a wider perspective on the themes of alienation, invisibility and homelessness being explored throughout the novel. Here, I would like to talk about Plato's parable of the cave in *The Republic*. Plato writes, “But anyone with any sense...will remember that the eyes may be unsighted in two ways, and will recognize that the same thing applies to the mind.” In Plato's parable, he begins with his subject as a prisoner in the darkness with shadows as his only reality. When released and gradually exposed to the light, he experiences pain and is blinded at first. But eventually, he recognizes the truth that his previous reality consisted of mere shadows. The released prisoner is thus a liminal figure, crossing a boundary and rising to a higher form of enlightenment from an ignorant one.

Plato's prisoner is reminiscent of Jessica, Gary and every other person known to Richard in London Above, who are satisfied with their view of the reality, i.e., the shadows and have not been exposed to the light yet. When exposed to the 'other side', they refute in denial and move on, just as Jessica refutes the existence of homelessness as a social problem and the figure of the Door's body at her feet is of no worth to her. Never having been a liminal figure herself, she is incapable of recognizing the figure's pain and is discomforted by Richard's acknowledgement of the figure. She just says, “They all have homes, really.” Gary, a friend of Richard's in London Above, says. “I've passed the people who fall through the cracks, Richard: they sleep in shop doorways all down the Strand. They don't go to a special London. They freeze to death in the winter.”

Gaiman populates London Below with all these people and places which fell through the cracks of London Above and hence, creates an invisible society which represents the fringes of society who are ignored and oppressed by the upper sections of the society. Richard, who opposes Jessica's definition of a pollutant with regard to an injured Door, tries to help her and permanently casts himself into the liminal phase. In this process, he becomes the prisoner who is exposed to light after living in darkness all his life: his transition into liminality is marked by pain and

uncertainty while his existence in the previous world, London Above, is wiped out; an accurate representation of the society's reaction to a person who transits into the fringes as a homeless and alienated member of the society, allowing the reader the contrasting views of the invisible man and those who refuse to see.

IV. LIVING IN THE SHADOWS: AMERICAN GODS

"I believe in a personal God who cares about me and worries and oversees everything I do. I believe in an impersonal god who set the universe in motion and went off to hang with her girlfriends and doesn't even know that I'm alive. I believe in an empty and godless universe of causal chaos, background noise, and sheer blind luck."

Gaiman, American Gods

Neil Gaiman's *American Gods* (2001) is a highly-acclaimed, Hugo and Nebula award winning novel, which is renowned for its rich intertextual references to poetry, prose and popular culture and draws heavily from an assortment of old myths, tales, stories and legends presented in a new context. Drawing from his childhood influences and his love for myths, Gaiman has included characters such as the Norse Gods Odin and Loki and other mythical figures from African, Egyptian, Slavic and Indian cultures.

American Gods follows the character of Shadow, a taciturn convict who was released from prison early when his wife, Laura dies in a car accident, leaving him alone in the world. Aggrieved, he takes up the job as a bodyguard for a mysterious conman, Mr. Wednesday, who is later revealed to be an incarnation of Odin the All-Father. The novel follows a road trip narrative as both Shadow and Mr. Wednesday travel throughout America as Wednesday goes about recruiting American manifestations of the Old Gods of ancient mythologies to participate in an epic battle against the new American Gods.

Gaiman begins *American Gods* in a way similar to *Neverwhere*: in the sense that he begins by establishing the protagonist, Shadow as an outsider, a liminal figure, similar to Richard. Shadow Moon is shown to be serving time in prison at the beginning of the novel, which immediately registers him amongst the disenfranchised community of prisoners. ("Shadow had done three years in prison." (*American Gods*)) Gaiman further discusses about Shadow's prison sentence to direct the reader's attention to him and introduce the concepts of alienation and invisibility that continue to resurface throughout the remainder of the novel, in context of Shadow and other characters as well.

Gaiman creates an air of gloom and misfortune around Shadow's pending release from the prison. Initially, Shadow expressed a feeling of relief about his time in prison. He believed that this was the lowest he could ever go and now that he had hit rock bottom, there was only one way to go - up. However, in spite of being the most disenfranchised population on the planet, he realized that there are still places further down in the prison that he could fall to.

"...he [Shadow] decided, then prison was, at best, only a temporary reprieve from life, for two reasons. First, life creeps back into prison. There are always places to go further down. Life goes on. And second, if you just hang in there, someday they're going to have to let you go." (*American Gods*)

Shadow's analysis is reflected in various real-life fringe communities wherein, just like in prison communities, various elements of the society reorganize themselves, offering new rungs to sink thus, continuously redefining the bottom and offering a place further down to which to fall i. To further cut off Shadow's lingering links to a normal life and push him into a complete state of separation and marginality, we realize that Shadow is being released early from prison on account of the death of his wife and his best friend in a car accident. The only remaining connection he has been able to maintain with the society while in prison and his only hope of ever returning to a state of normalcy from liminality, is severed by her death.

His loss is exacerbated by the fact that he learns about the extramarital affair between his wife, Laura and his best friend, Robbie Burton, at her funeral. In the end, Shadow loses his home, his job, his family and his friends. "People don't hire ex-cons. You folks make them uncomfortable." (*American Gods*) To ensure that he can never properly return to the society, Gaiman removes all of the things and the people that could possibly act to return Shadow to society, thus truly establishing him as a liminal figure. His position is further accentuated by the choice of his name - Shadow - a reference to the fringes where Shadow will have to spend the rest of his life. Names hold a special place in Fantasy literature and as Gaiman said in an interview, "There's a magic to names, after all. I knew his name was descriptive."

In contrast to *Neverwhere*, where only Richard Mayhew showed the traits of a liminal figure, we come across several major characters apart from Shadow, who show the traits of a liminal figure. Shadow's dead wife, Laura Moon, who is later resurrected through leprechaun magic and continues to

appear in several instances throughout the novel, is shown to be hanging between the world of the living and the world of the dead. She is shown to be walking around and yet, she is dead; the ultimate liminal figure, an archetype of the Dracula or the Vampire. In the narratives of *Fantastic* as a literary genre, the character of vampire removes the biological and cultural border between death and life. "He is neither dead or alive; but living in death. He is an abnormality; the androgyne in the phantom world;..." (Summers)

Further, we come across Mr. Wednesday, Lowkey Lyesmith, Mr. Anansi and other characters comprising the whole pantheon of the Old Gods from ancient mythologies, being forced to take on human shapes in order to get by in society; exhibiting invisibility and liminality in their own sense. Gaiman explains that these Gods and mythological creatures existed and come into being because people believed in them. Immigrants to the United States over the centuries brought along with them their faiths and beliefs and totems and talismans; and these gave birth to these spirits and gods. However, with the growth of America's cultural obsession with media, celebrity, technology and drugs, among other things, people's faith and beliefs waned and so did the powers of these mythological beings. Ironically, these Gods are now struggling to hold on to their existence to prevent from being faded away.

"We have, let us face it and admit it, little influence. We prey on them, and we take from them, and we get by; we strip and we whore and we drink too much; we pump gas and we steal and we cheat and we exist in the cracks at the edges of the society. Old Gods, here in this new land without gods." (American Gods)

Once revered and praised, these Gods have now been marginalized in the same way that Shadow has as a prisoner. They have been forced to live an American life, impure and adulterated lifestyle as compared to the pure lifestyle they led earlier. All American versions of gods are old, working odd jobs: Odin is a grifter, Queen of Sheba is a prostitute in Las Vegas, Loki is in jail, Czernobog is a former knocker, Mr. Ibis and Mr. Jacquel are morticians. All of them are American versions of themselves, that do not feel like entirely belonging in America and which cannot return to their homelands. Mr. Wednesday even compares these now marginal figures to other recognizable marginal characters; prostitutes, alcoholics, the poor, the swindlers.

Immediately after being released from the prison, Shadow takes up the job as the bodyguard for Mr.

Wednesday and is thrown into the chaos represented by the conflicts between the Old Gods and the New Gods. Throughout the novel, Shadow struggles with his belief and his faith - introducing a sense of hesitation and uncertainty into the text. In Plato's parable, the shadows on the wall represent the reality to the prisoner, as the shadows are all they know. In order to gain enlightenment, they must come out and into the light. The Shadow is sometimes given the light, and sometimes shoved into darkness and left upon his devices to figure out the truth. However, as his name suggests, it is the shadows that represent the truth, ironically.

While Shadow accompanies Wednesday to the meeting of the Old Gods, the meeting actually occurs inside Wednesday's mind, for he understands the multi-faceted nature of truth, and which Shadow gets a glimpse of through the many forms of Anansi as seen in the shadows on the wall.

"...Mr. Nancy, an old black man with a pencil mustache, in his check sports jacket and his lemon-yellow gloves...at the same time, in the same place, he[Shadow] saw a jeweled spider as high as a horse...and simultaneously he was looking at an extraordinarily tall man with teak-colored skin and three sets of arm..." (American Gods) Shadow is overwhelmed by the multitude of images that bombard him during the meeting and is unable to comprehend what he sees; similar to what Plato's prisoner experiences when exposed to the light.

Shadow, even though he encounters the truth as he saw it in Wednesday's mind, is unable to picture it together since he has only ever seen a singular truth, similar to the prisoners only seeing the two-dimensional shadows on a wall. However, he does realise that the shadows around him offer the truth, as the light does for Plato's prisoner. Shadows continue appearing throughout *American Gods*, reiterating the importance and the truth held within their folds, the truth and the belief Shadow longs to find. The concept of truth wrapped in shadows and light out of the cave is repeatedly referenced through the recurring dreams Shadow has; wherein he comes face-to-face with a half-man and half-buffalo creature who tells him that he must believe everything to survive what is to come and points to the light coming in through the narrow opening in the cave; a signal that the truth can only be found outside the cave, in the light just as in Plato's parable of the cave.

V. LIGHT AT THE END OF THE TUNNEL: CONCLUSION

"Fairy tales are more than true: not because they tell us that dragons exist, but because they tell us that dragons can be beaten."

Neil Gaiman, Coraline

The genre of Fantasy and the Fantastic serves not only to entice our wildest imaginations and bring them alive in the pages of the books; but rather stands as an ideal genre to explore our social issues by teaching the real with the help of the unreal. Within fantasy, the author is privileged enough to manipulate his fantastic world so as to give the liminal figure a voice without compromising the integrity of the narrative.

I have discussed how Neil Gaiman established the Fantastic Liminality in his works, *Neverwhere* and *American Gods* and made use of the fantasy genre to recreate the rules of reality and offer a unique perspective to the readers into issues such as alienation, invisibility and homelessness. While on one hand, Gaiman makes the liminally invisible figure of Richard literally invisible to bring out the viewpoint of an alienated person in the sewers of London; on the other hand, he also sends Shadow into an underground cave with the forgotten and the buffalo-man to seek truth and enlightenment.

Simply put, because reality cannot fulfil our deepest needs, fantasy must exist.

REFERENCES

- [1] [Courtney Linn Firman, "Fantasy Making the Invisible Visible : Liminality in Neil Gaiman's *Neverwhere* and *American Gods*", 2010.
- [2] Jennifer Miller, "Living Below and Between : Interstitiality and Neil Gaiman's *Neverwhere*", 2012.
- [3] Clemens Ruthner, "Fantastic Liminality : A Theory Sketch".
- [4] Irina Rata, "The Role of Intertextuality in Neil Gaiman's *American Gods*", 2015.
- [5] Sandor Klaposik, "Liminality in Fantastic Fiction : A Poststructuralist Approach", 2011.
- [6] Tzvetan Todorov, "The Fantastic : A Structural Approach to a Literary Genre", 1973.