

Unit: 21: Shakespeare and Literary Polysystem

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Language is not independent but integral to culture. By introducing new ideas and worldviews into a language from other languages, translation critically influences cultures. As translation implies rewriting for a target-language audience, every translation engages with new languages, new cultures, new readers, and new points of view. More than a mere "window opened on another world," translation functions as a channel to influence cultures even to the point of subverting it (Andre Lefevere 1992:2). Translations are resisted if their transformative potential is feared.

Through translated literature, the culture of the translated literature also influences local cultures. Translation of Shakespeare's works into other languages has been significant, and so, many native cultures are significantly influenced by Shakespeare. Whether Shakespeare in English is also influenced by his worldwide adaptations because of the globalization of local cultures, as they talk back to the centre is also a relevant question.

This unit comprises of the following: Literary Polysystem, Translated Literature and Literary Polysystem, Shakespeare as Translated Literature, Impact of Shakespeare Translations on Literary Systems, and Impact of Shakespeare on World Literature.

Literary Polysystem

Polysystem is an interconnected collection of the stratified elements which constitute it. It changes as its constituting elements interact with one another. Such a view of literature can account for the evolution of literary systems. This view which began around the 1920s with Russian Formalism became a prominent viewpoint by around the 1970s. It is still being improved and debated.

Polysystem Theory is a descriptive approach to translation theory. It helps one to examine how foreign texts have shaped the literary repertoire of a particular literary system. Translations play a fundamental role in a nation's literary and cultural history. For example, most of Indian regional languages and works of literature are not conscious of the role of Sanskrit literature in shaping their literary cultures. Similarly, English literature has also played a major role in shaping the literary cultures of several languages and cultures across the world. As Shakespeare is one of the important authors in English literature, his translations into local and regional languages have played a significant role in the development of regional languages and works of literature. This is especially so in the case of the languages and nations which were under the British imperial power.

According to Polysystem Theory, literature is a part of the social, cultural, literary and historical framework. It sees literary works not in isolation but as part of a system. The literary system A influences the literary system B, when literary works from A get translated and reach B. This makes native works of literature and translated works of literature constantly struggle for survival and domination within a literary system.

A translated text is more than a reproduction of another text or a text-type. It has creative and innovative roles and is an integral part of the target language culture (Snell-Hornby, 1988, p. 24). However, people tend to overlook their position and function within a literary system. A translated

Shakespeare text not only influences native works of literature but also gets influenced by native literary polysystem, and gets back to talk to the original literary system.

As Even-Zohar observes, a polysystem is a “network or relations that can be hypothesised for a certain set of assumed observables (Literary System, p. 27). It is the constant tension generated by the opposition between the canon represented by the modals entrenched in the centre on the one hand, and the non-canonised, but new and innovative models emerging at the periphery on the other which “guarantees the evolution of the system, which is only means of its preservation” (Relationship, pp. 17-18; Polysystem Theory, p. 21; Literary System, 1990, p. 14). Translated literature normally appears at the periphery of a literary system. However, it may come to a more central position in situations when literature is:

1. in the process of being established and is young and not yet crystallized;
2. 'peripheral' within a large group, or is weak, or both; and
3. at a turning point, undergoes a crisis, or has literary vacuum (1978: 193-194).

Even Zohar considers only the conditions under which translated texts become important in the development of the literary system of a language which is defined by linguistic nationalism. There are inherent problems with this approach. Merely based on the number of translations into a particular language one cannot say that that literature is weak, or it is on the throes of change. The theory has also methodological uncertainties. It does not define the literary activities that constitute literature or the different types of relationships involved in this. Although this theory can explain the works of literature of nations on the throes of transition, it may not be able to account for the translations into established and strong works of literature like French or English.

Translated Literature and literary polysystem

Every literary system has both 'original' texts as well as 'translated' texts. Within every literary polysystem, there are different works of literature, genres, translated works and original works which constantly compete for the central position. Any of these can come to the centre or go to the periphery. Translated works of literature can help a literary system to develop and become “serviceable as a literary language” through the introduction of new styles, new models and new techniques. Translated literature is both integral and the most active part in any literary system. The translation of Shakespeare into languages and cultures across the world is an excellent example of polysystem theory.

It is interesting to look at what happens to a literary system when translated works occupy its primary position. If it happens, it would play a major role in the literary history of that country by shaping the polysystem through literary innovations. As these literary innovations become part of its literary heritage, any distinction between 'original' and 'translated' writings become practically impossible. The position of translated literature within a literary system influences not only the socio-literary status of that translation but also the very practice of translation and culture.

As we have seen, Even-Zohar thinks that translated literature can occupy the central position of a literary system in three circumstances. If it occupies the central position, translated literature influences native literature and culture either temporarily or forever because what a literary system import is what it lacks. This gap-filling could result in the cultural domination of smaller literary systems by bigger ones because translation helps languages and cultures to cross borders and influence even other systems which it does not directly influence. When native literary works do not satisfy public expectations, translated literature tends to fill that vacuum and assume the central position.

There are cases when translated literature occupies the peripheral position. In such situations, it will have no major influence on the central system which is native literature. Then, the translated literature at the margins will attempt to conform itself to the norms of the native literary system. This peripheral position is the "normal" for a translated literature. (Even-Zohar 1978:196)

There exists a close relationship between the context, strategies, methods and ideas adopted in translating Shakespeare into foreign languages. This can be analysed from the perspective of the polysystem theory. The different genres and methods used in translating Shakespeare contribute towards the goal of getting closer to the ideal text which is the original text itself.

Shakespeare as translated Literature

Shakespeare adapts themes and discourses by localising universal themes like love, ambition, greed, jealousy, fear, revenge etc. and transforms. This has inspired writers of all ages and languages across cultures and time. When introduced into a language and culture through translation, Shakespeare provides local writers with forms and themes to adapt and experiment with. Susan Bassnett notes how the eighteenth and nineteenth-century Germany found Shakespeare when he was introduced there:

The Germans did not discover in Shakespeare an archetypal Englishman; they discovered instead of a revolutionary writer, whose works were an opportunity to break the stranglehold of French classical theatre and provide German writers with a new model of tragedy. Significantly, a large number of Shakespeare's plays were translated into German, Italian, Polish, Hungarian, Czech and other languages although the European Peoples were engaged in a struggle to assert their national identity in the late eighteenth and early nineteenth centuries. (Bassnett-McGuire 3)

Shakespeare translations provided many languages across the world with models for literary language and helped them to develop a secular literary language. This was so in the eighteenth and early nineteenth centuries Russian (Friedberg 17). In the case of Quebecois translation of canonical literature into it was to "dedialectize Quebecois and prove that it is a language in its own right" (Brisset 116).

In many other languages, Shakespeare translations have been used to fill the gaps in the existing literary system. When political regimes change, translations facilitate the production of politically acceptable literary texts. The promotion of classics in translation especially of Shakespeare, during the Nazi regime is an example. The Nazis exempted Shakespeare although they excluded most foreign dramatists. Similarly, Soviet Russia also considered a translation of classics important because it considered the proletariat "as the sole heir to all that is best in the Treasury world literature" (Zhdanov 22).

The phenomenal increase in the number of translations from Russian into Malayalam with the active support of Kerala's Communist government in power in the State in the 1950s and 60s significantly influenced the trajectory of Malayalam literature. Earlier, the translations from the English language had redefined the literary culture of Kerala in the eighteenth and nineteenth century. Before that, it was the translation of Sanskrit literature which influenced Malayalam and contributed to the gradual formation of the separate identity as distinct from Tamil.

The study of Shakespeare in translation extends the study of canonical texts in translation. Shakespeare translators have two issues: first, as Shakespeare is treated as a canonical text he is to be translated faithfully. Second, his stage performances are more flexible and receptive to change. On a stage, an actor enjoys certain freedom and a Shakespeare performer enjoys greater freedom, unlike his translator

who is expected to be faithful. Translation, being a definite activity unlike acting which gets repeated, is repeatedly accessed, retrieved, and scrutinised several times.

In most languages, Shakespeare was introduced first through a third language. A classic case is the Arab translation of Shakespeare which were made from the French translation by Jean-François Ducis (1733-1816), which themselves were adaptations of Le Tourneur's French translations of Shakespeare. It was only much later that Shakespeare was translated directly from English.

The culture of the intermediary language also defines a literature's approach to Shakespeare. A curious case is the use of dagger to kill Desdemona in the Arab translations. The French found it too crude and barbaric to use a pillow to smother a woman and preferred giving her a sudden death. The Arabs thought it as more manly and valiant to use a dagger.

In the early phase, many languages translated Shakespeare from his abridged versions. The Chinese, Japanese, and Korean translations of Shakespeare were made from the Lambs' *Tales from Shakespeare* first (1809). In India also the early translations of Shakespeare came from Lamb. These indirect translations had a huge influence on local literary cultures. The Indians who were introduced to the Lambs' and the Bowdler's Shakespeare through the educational system, transmitted sanitized versions of Shakespeare. They did not look into the complexities of Shakespeare's language and other textual issues.

Later, when source texts were used, Shakespeare discourses and scholarship became more credible. Faithful translations can be produced only when the target literature becomes mature. While theatre and cinema move from foreignization to localisation, it seems to be the other way in print. Translation, as St. Jerome, the translator of the Latin Bible has put it, is a movement towards the original. Shakespeare translations should help one to move towards the original in the end.

Impact of Shakespeare translations on literary systems

Most of the major languages in the world have had great Shakespeare translations. He appeared in China with Lin Shu's (1852-1924) adaptation of the Lambs' *Tales from Shakespeare* as *Ying-guo shi-ren Yinbian yanyu* (*Wit of an English Poet*) in 1904. Lin who did not know English relied on the interpretation of Wei Yi, his collaborator and translated *Hamlet* as "The Ghost's Command," *Macbeth* as "The Ghost's Enchantment," *The Twelfth Night* as "Marriage Stratagem", *Romeo and Juliet* as "Committing the Crime of Passion," appealing to his local readers' cultural context and concerns and marketed Shakespeare's plays as "stories of gods and spirits." The first Shakespeare play to appear as such in Chinese was Tian Han's (1898-1968) *Hamlet* (1922) which helped the Chinese to read and "grasp the aesthetic charm of the playwright".

The Chinese used fiction, prose and verse to translate Shakespeare. Cao Weifeng (1911-1963) who translated Shakespeare's verse translated it as verse. Liang Shiqiu (1903-1987) of Taiwan translated the complete works of Shakespeare in prose and he was convinced that since Chinese has no blank verse. He treated Shakespeare as text as the script to be acted and not as poetry to be recited. This was quite opposite to the translation of the Yale-educated poet and translator Sun Dayu (1905-1997) who translated Shakespeare into the verse that matched Blank Verse. Zhu Sheng Hao (1912-1944) translated Shakespeare's plays into Chinese with a nationalist cause when China was under Japanese occupation. He used free translation unlike Bian Zhilin (1910-200) who adopted literal translation and rendered verse as verse. Fang Ping (1921-2008), who translated Shakespeare poetically, preserved Shakespeare's prose, rhymed couplets and rhymed verse turned his blank verse into unrhymed verse.

When China's Foreign Language Teaching and Research Press brought out the translation of the complete works of Shakespeare in 2016, its editor Prof. Gu Zhengkun said: "Just as the Chinese *erhu* instrument cannot make the sound of a piano, it's impossible to reproduce completely the beauty of the English language through a Chinese translation. What I want to achieve is beauty unique to the Chinese language" (Jing, 2016). The Chinese scholars often compare Shakespeare and Tang Xianzu (1550-1616), a playwright who lived during the Ming Dynasty (1368-1644), although he wrote only four plays.

In Japanese Shakespeare appeared rather late. Shoyo Tsubouchi's (1859-1935) free translation of *Julius Caesar* (1884) used traditional Japanese *yoruri* style, using the seven-five syllable metre of Tanka, Haiku, Kabuki and Noh. This approach encouraged local Kabuki artists, who were not familiar with European realist drama, to stage *The Merchant of Venice* in Kabuki in 1885. It was only later when the New Drama movement (*shingeki*) used more realistic theatre to present Shakespeare. The *shingeki* presentations by Tsubouchi influenced Akira Kurosawa and Yukio Ninagawa in adapting Shakespeare later. The realist presentation of real Shakespeare helped the Japanese return to Noh theatre later. Yushi Odashima's colloquial style translation is an outcome of mature Japanese translation. Kunioyoshi Munakata's presentation of *King Lear* as Noh text is also a response of mature local literature. It shows a reunion between Lear and Cordelia's ghost, which as a personification of Buddhist mercy, invites Lear to the next world, and presents a Buddhist view of life.

In French, using the intermediary translations of Pierre Le Tourneur (1736-88) and Pierre de la Place (1707-93), Jean-François Ducis (1733-1816) who didn't know English produced plays like *Hamlet* (1769), *Romeo and Juliet* (1772), *King Lear* (1783), *Macbeth* (1784), and *Othello* (1792). Their popularity made Ducis's versions become the source of several European and Arab translations of Shakespeare. The way he interpreted Shakespeare became the standard in many Arab and European countries. His *Hamlet*, for example, became the source for the first *Hamlets* in Italian (1772), Spanish (1772), Dutch (1777), Swedish (1787) and Russian (1808) (Heylen 29).

In Indian languages, Shakespeare translations were consciously used to introduce realist drama and improve local languages and works of literature. For example, Oommen Philipose's translated *The Comedy of Errors* as *Aalmaarattam* (1866) to improve Malayalam literature and to familiarize Malayalam to realist drama. It inspired Malayalam to develop genres like fiction, drama and translation. *Almarattam* was even called "a novel". The appearance of the first Malayalam translation of the Sanskrit work *Shakuntalam* appeared only after this.

Impact of World Literature on Shakespeare

The number of allusions other literary works make about the works of an author or a work can be a measure of its impact. These can be seen as titles, imitations and as a reflection of themes, characters and motifs. The titles, themes, characters and motifs of most works of Shakespeare have influenced works of literature across the world. Thousands of literary works across the world have derived their titles from Shakespeare. Some of the famous titles of English literary works which have taken their titles and their authors are: *As You Like It: Under the Greenwood Tree* (Thomas Hardy); *Hamlet: I Am Hamlet* (a play by Steven Berkoff), *Mortal Coils* (Aldous Huxley), *Rosencrantz and Guildenstern Are Dead* (Tom Stoppard), *The Gods Themselves* (Isaac Asimov), *The Mousetrap* (Agatha Christie), *The Name of Action* by Graham Greene), *To be or not to be* (Ryan North), *Sein Oder Nicht Sein* (Hans Christian Andersen); *Julius Caesar: Taken at the Flood* (Agatha Christie), *The Dogs of War* (Frederick Forsyth); *King John: Twice-Told Tales* (Charles Dickens Nathaniel Hawthorne); *King Lear: A Father's Curse and Other Stories* (Honoré de Balzac), *Words of Love* (Pearl S. Buck); *Macbeth: By the Pricking of My thumbs* (Agatha Christie), *Four Tales*

Told by an Idiot (Ted Hughes), *Something Wicked This Way Comes* (Ray Bradbury), *The Moon Is Down* (John Steinbeck), *The Sound and the Fury* (William Faulkner); *Richard II: Sixes and Sevens* (O. Henry); *Richard III: The Winter of Our Discontent* (John Steinbeck); *Romeo and Juliet: What's in a Name?* (G. Palmquist); *The Tempest: Brave New World* (Aldous Huxley); *Timon of Athens: Pale Fire* (Vladimir Nabokov); *Twelfth Night: Cakes and Ale* (W. Somerset Maugham), *Sad Cypress* (Agatha Christie); and *The Sonnets: Remembrance of Things Past* (Marcel Proust), *The Darling Buds of May* (H. E. Bates).

Many characters are also influenced by Shakespeare. Herman Melville's portrayal of Captain Ahab as "a grand, ungodly, god-like man ... above the common" possessed with over-reaching obsession, in pursuit of the great white whale in the classic *Moby-Dick* draws also on Shakespearean motifs in found in *Macbeth* and *King Lear*. Like Macbeth and Lear who subvert the natural order of things, Ahab takes on Nature in his determination to kill his prey in a tragic and hubristic quest.

Patricia Highsmith's *The Talented Mr Ripley* is a psychopathic version of *Macbeth*, who wants what belongs to others. Like Macbeth who murders Duncan and wades in the blood to secure his position, Ripley who kills Dickie Greenleaf, hoping to replace him kills many more. Jane Smiley's *A Thousand Acres*, set on a thousand-acre farm owned by a father who subjects his three daughters to a 'love test', explores the incestual family secrets and is narrated by the eldest daughter Ginny. Iris Murdoch's *The Black Prince* is about the unpredictable and obsessive nature of love, built around the relationship of two writers. One of them, Julia, even cross-dresses up as pensive Hamlet.

Aldous Huxley's dystopian *Brave New World* explores ideas about the power of art and human nature, through his portrayal of John the Savage, a Caliban-like outcast despised for his appearance. It directly refers to *The Tempest*, and even takes its title from it. Amanda Craig's *Love in Idleness* which abounds in confusion, heartache and final resolution is a modern version of *A Midsummer Night's Dream* set in Tuscany. Somerset Maugham's novel about literary snobbery, *Cakes and Ale* is woven around the portrayal of "loose woman" Rosie Driffield who reminds the reader of hedonistic Sir Toby Belch in *The Twelfth Night* who asks, "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?". Frederick Forsyth's *The Dogs of War* is novel about mercenaries fighting in an African republic and explores violence and treachery in the world of power. As in *Julius Caesar*, ruthless men operate consistently but mercilessly by their code, which outsiders might find difficult to understand. Josephine Tey's *The Daughter of Time* (1951) is a bed-ridden detective Alan Grant's sympathetic reading of into the life of Richard III. It rereads Shakespeare's vilifying portrayal Richard as a villainous child murderer and argues that Shakespeare was trying to please his Tudor queen, Elizabeth I.

In English, he gets reverberated in English plays. he seems to have considerably influenced his successors like John Fletcher, Francis Beaumont, Philip Massinger, John Ford, Thomas Middleton (*A Mad World, My Masters, The Revenger's Tragedy*), Thomas Oatway who used *Romeo and Juliet* in his *The History and Fall of Caius Marius* (1679), Nicholas Rowe's *The Tragedy of Jane Shore* (1714) "written in Imitation of Shakespeare's style". A few of the closet dramas by English poets like Shelley's *Cenci*, Byron's *Manfred*, Keats's *King Stephen*, Tennyson's *Queen Mary*, Browning's *Luria*, and Swinburne's *Mary Queen of Scots* Trilogy reflect Shakespeare. WS Gilbert and Gilbert Sullivan's *Rosencrantz and Guildenstern* (1874) also alludes to Shakespeare in both the title and content. The title became more significant in Tom Stoppard's play *Rosencrantz and Guildenstern are Dead* (1966). Barbara Garson's *MacBird!* (1965), Edward Bond's *Lear* (1972), John Osborne's *A Place Calling Itself Rome* (1973), Beckett's *Endgame* (1958) in which Hamm shares the characteristics of Hamlet, Lear and Prospero are other examples.

Shakespeare is quoted by characters in literary works across the world. For example, TS Eliot's Prufrock says 'I am not Prince Hamlet', Seamus Heaney uses Mc Morris's "What ish my nation?", Proust compares his Baron de Charles to Lear, and Saul Bellow's *Seize the Day* (1956) quotes from the *Sonnets*. Playwrights in other languages have also used Shakespeare's themes, motifs, and characters. Russian stories like 'A Lear of the Steppes' (Ivan Turgenev, 1870) and 'Lady Macbeth of Mtsenks' (Nikolai Lesko, 1865), and operas like *A Village Romeo and Juliet* (Frederik Delius, 1900) are a few examples. Shakespeare is heard in many speeches, debates. In many Parliaments across the world—from the US to India Shakespeare is used to from foreign policy to economic policy. To be or not to be that is the question.

Appendix:

Some other titles influenced by Shakespeare are given below in the alphabetical order:

A Church By Daylight (Leslie Allen Paul), *A Killing Frost* (John Marsden), *A Painted Devil* (Rachel Billington), *Act of Darkness* (Francis King), *All My Sins Remembered* (Joe Haldeman), *All That Glitters* (Frances Parkinson Keyes), *All That Lives Must Die* (Eric S. Nylund), *An Ever Fixed Mark* (Jessie Olson), *Anon, Sir, Anon* (Rachel Heffington), *As Dreams are Made on* (David Pace), *Bid Time Return* (Richard Matheson), *Brave New World* (Aldous Huxley), *Cakes and Ale* (Somerset Maughams), *Call Me But Love* (Tracy Rowan), *Can Such Things Be?* (Ambrose Bierce), *Chimes at Midnight* (Seanan McGuire), *Cold Comfort Farm* (Stella Gibbons), *Come to Dust* (Greg Matthews), *Cry Havoc* (Clive Egleton; Nelson D. Lankford), *Dagger of the Mind* (Bob Shaw; Kenneth Fearing), *Dead Men's Fingers* (Tyler Brentmore), *Death of Kings* (Bernard Cornwell), *Ding Dong Bell* (Sean Michael), *Double, Double* (Ellery Queen), *Et Tu, Babe* (Mark Leyner), *Exit Pursued by a Badger* (Nick Asbury), *Exit Pursued by a Bear* (Gaylord Brewer; E.K. Johnston), *Exit, Pursued by a Bee* (Geoff Nelder), *Eye of Newt* (Denise Dietz), *Flights of Angels* (Ellen Gilchrist), *Fools of Fortune* (William Trevor), *Foul Is Fair* (Hannah Capin), *Full Circle* (Peter Straub; Danielle Steel), *Full Fathom Five* (Kate Humphrey), *Gentle People* (Irwin Shaw), *Golden Lads and Girls* (Angela Lambert), *Good Men and True* (Eugene Manlove Rhodes), *Ill Met by Moonlight* (Mercedes Lackey), *In Cold Blood* (Truman Capote), *In Russet Mantle Clad* (George Morley), *Infants of the Spring* (Anthony Powell), *Infinite Jest* (David Foster Wallace), *It Was the Nightingale* (Ford Madox Ford), *Kings of Infinite Space* (Nigel Balchin), *Kiss Me Kate* (Cole Porter), *Let It Come Down* (Paul Bowles), *Light Thickens* (Ngaio Marsh), *Look to the Lady* (Margery Allingham), *Love in Idleness* (Amanda Craig), *Men Were Deceivers Ever* (Patricia Veryan), *Mercy of a Rude Stream* (Henry Roth), *My Kingdom for a Horse* (Ana Maria Machado; Alix Berenzy (ed.)), *New Heaven, New Earth* (Joyce Carol Oates), *Not So Deep As a Well* (Dorothy Parker), *Not the Glory* (Pierre Boullé), *Nothing Like the Sun* (Anthony Burgess), *Nothing Natural* (Jenny Diski), *O, How the Wheel Becomes it!* (Anthony Powell), *Our Little Life* (Andrew Boyd, Jessie Sime, Kathleen O'Brien), *Out, Damned Spot* (Dan Dillard), *Perfumes of Arabia* (Sara Wood), *Picture of Nobody* (Philip Owens), *Puppetry in Canada: an Art to Enchant* (Kenneth B. McKay), *Ripeness Is All* (Eric Linklater), *Rosemary for Remembrance* (Felicity Pulman), *Salad Days* (Francoise Sagan; Shinobu Inokuma), *Seven Ages* (Eva Figes), *Shylock's Daughter* (Erica Jong), *Smile and Be a Villain* (Niall Toibin), *Some Must Watch* (Ethel Lina White), *Something Rotten* (Jasper Fforde), *Strange Bedfellows* (Andrew Soutar), *Such Stuff As Screams Are Made Of* (Robert Bloch), *Summer's Lease* (John Mortimer), *Sweets to the Sweet* (Josh Lanyon), *Tempest-Tost* (Robertson Davies), *The Case of the Gilded Lily* (Erle Stanley Gardner), *The Coast of Bohemia* (Edith Pargeter), *The Dogs of War* (Sheila Keenan; Frederick Forsyth), *The Dreams Our Stuff Is Made of* (Thomas M. Disch), *The Fault in Our Stars* (John Green), *The Glimpses of the Moon* (Edith Wharton), *The Ides of March* (Thornton Wilder), *The Insane Root* (Rosa, Praed), *The Lunatic, the Lover, and*

the Poet (Myrlin A. Hermes), *The Marriage of True Minds* (Stephen Evans), *The Merchant of Venice Beach* (Celia Bonaduce), *The Quality of Mercy* (Faye Kellerman), *The Seeds of Time* (John Wyndham), *The Shadow of a Dream* (Peter A. Coclanis), *The Sound and the Fury* (William Faulkner), *The Stars Are Fire* (Anita Shreve), *The Taming of the Screw* (Dave Barry), *The Turning of the Tide* (Liz Shakespeare), *The Undiscovered Country* (Samantha Gillison), *The Way to Dusty Death* (Alistair MacLean), *The Winds of Heaven* (Monica Dickens), *This Demi-Paradise* (Margaret Halsey), *This Happy Breed* (Noël Coward), *This Mortal Coil* (Cynthia Asquith), *This Rough Magic* (Mary Stewart, Mercedes Lackey), *This Sceptred Isle* (Christopher Lee), *This Thing of Darkness: A Sociology of the Enemy* (James Alfred Aho), *This Thing of Darkness: Elder's Amazon Notebooks* (Norman Elder), *Time Out of Joint* (Philip K. Dick), *To Love That Well* (Grace Goldin), *To the Manor Born* (Peter Spence), *To Thine Own Self Be True* (Judy Clemens), *Toil & Trouble* (Tess Sharpe (ed.); Hannah Johnson, CS. Chatterly), *What Dreams May Come* (Richard Matheson), *Where Late the Sweet Birds Sang* (Kate Wilhelm), *Where the Bee Sucks* (Robert Peters), *Wyrd Sisters* (Terry Pratchett), *Yesternight* (Cat Winters)