



Department of English – Graduate Division
Literary Studies
Area 7 Reading List
The Novel

Students are expected to select and read representative criticism, literary history, and critical theory—enough to provide a grounding in the movements, periods, techniques, critical perspectives, and theoretical issues that are important in relation to the texts on the reading list.

1. MIGUEL DE CERVANTES, *Don Quixote* (1605).
2. APHRA BEHN, *Oroonoko* (1688).
3. DANIEL DEFOE, *Moll Flanders* (1722).
4. SAMUEL RICHARDSON, *Clarissa* (1748, may be read in Sherburn's abridgement).
5. TOBIAS SMOLLETT, *Roderick Ransom* (1748).
6. HENRY FIELDING, *Tom Jones* (1749).
7. LAURENCE STERNE, *Tristram Shandy* (1759-67).
8. HORACE WALPOLE, *The Castle of Otranto* (1764).
9. OLIVER GOLDSMITH, *The Vicar of Wakefield* (1766).
10. JOHANN WOLFGANG VON GOETHE, *The Sorrows of Young Werther* (1774).
11. FANNY BURNEY, *Evelina* (1778).
12. WILLIAM GODWIN, *Caleb Williams* (1794).
13. ANN RADCLIFFE, *The Mysteries of Udolpho* (1794).
14. MATTHEW LEWIS, *The Monk* (1795).
15. CHARLES BROCKDEN BROWN, *Wieland* (1798).
16. MARIA EDGEWORTH, *Castle Rackrent* (1800).
17. JANE AUSTIN, *Pride and Prejudice* (1813).
18. _____, *Emma* (1816).
19. _____, *Persuasion* (1818).
20. WALTER SCOTT, *Waverly* (1814).
21. MARY SHELLEY, *Frankenstein* (1818).

22. JAMES FENIMORE COOPER, *The Prairie* (1827).
23. CHARLES DICKENS, *Pickwick Papers* (1836-37).
24. _____, *Bleak House* (1852).
25. _____, *Great Expectations* (1860-61).
26. EDGAR ALLEN POE, *The Narrative of Arthur Gordon Pym* (1838).
27. CHARLOTTE BRONTE, *Jane Eyre* (1847).
28. _____, *Villette* (1853).
29. EMILY BRONTE, *Wuthering Heights* (1847).
30. WILLIAM MAKEPEACE THACKERAY, *Vanity Fair* (1848).
31. ELIZABETH GASKELL, *Mary Barton* (1848).
32. NATHANIEL HAWTHORNE, *The Scarlet Letter* (1850).
33. _____, *The House of Seven Gables* (1851).
34. HERMAN MELVILLE, *Moby-Dick* (1851).
35. _____, *The Confidence Man* (1857).
36. HARRIET BEECHER STOWE, *Uncle Tom's Cabin* (1852).
37. ANTHONY TROLLOPE, *Barchester Towers* (1857).
38. GUSTAVE FLAUBERT, *Madame Bovary* (1857).
39. GEORGE ELIOT, *Adam Bede* (1859).
40. _____, *Middlemarch* (1871-72).
41. _____, *Daniel Deronda* (1874-76).
42. LOUISA MAY ALCOTT, *Little Women* (1868-69).
43. WILKIE COLLINS, *The Moonstone* (1848).
44. ELIZABETH STUART PHELPS, *The Silent Partner* (1871).
45. LEO TOLSTOY, *Anna Karenina* (1873).
46. GEORGE MEREDITH, *The Egoist* (1879).
47. HENRY JAMES, *The Portrait of a Lady* (1881).
48. _____, *The Bostonians* (1886).
49. _____, *The Ambassadors* (1903).
50. MARK TWAIN, *Huckleberry Finn* (1884).
51. _____, *Pudd'nhead Wilson* (1894).
52. WILLIAM DEAN HOWELLS, *A Hazard of New Fortunes* (1890).

53. THOMAS HARDY, *Tess of the D'Urbervilles* (1891).
54. _____, *Jude the Obscure* (1895).
55. STEPHEN CRANE, *The Red Badge of Courage* (1895).
56. SARAH ORNE JEWETT, *The Country of the Pointed Firs* (1896).
57. KATE CHOPIN, *The Awakening* (1899).
58. CHARLOTTE PERKINS GILMAN, *The Yellow Wallpaper* (1899).
59. FRANK NORRIS, *McTeague* (1899).
60. THEODORE DREISER, *Sister Carrie* (1900).
61. JOSEPH CONRAD, *Heart of Darkness* (1902).
62. _____, *Nostromo* (1904).
63. _____, *Victory* (1915).
64. SAMUEL BUTLER, *The Way of All Flesh* (1903).
65. EDITH WHARTON, *The House of Mirth* (1905).
66. _____, *The Age of Innocence* (1920).
67. JOHN GALSWORTHY, *The Man of Property* (1906).
68. GERTRUDE STEIN, "Melanctha" (1909), *Ida* (1941).
69. JAMES WELDON JOHNSON, *The Autobiography of an Ex-Colored Man* (1912).
70. D.H. LAWRENCE, *Sons and Lovers* (1913).
71. _____, *Women in Love* (1920).
72. MARCEL PROUST, *Swann's Way* (1913).
73. JAMES JOYCE, *Dubliners* (1914).
74. _____, *A Portrait of the Artist as a Young Man* (1916).
75. _____, *Ulysses* (1922).
76. FORD MADDOX FORD, *The Good Soldier* (1915).
77. FRANZ KAFKA, "The Metamorphosis" (1915).
78. WILLA CATHER, *My Antonia* (1918).
79. SHERWOOD ANDERSON, *Winesburg, Ohio* (1919).
80. JEAN TOOMER, *Cane* (1923).
81. E.M. FORSTER, *A Passage to India* (1924).
82. ERNEST HEMINGWAY, *In Our Time* (1925).
83. _____, *The Sun Also Rises* (1926).

84. F. SCOTT FITZGERALD, *The Great Gatsby* (1925).
85. _____, *Tender Is the Night* (1934).
86. VIRGINIA WOOLF, *Mrs. Dalloway* (1925).
87. _____, *To the Lighthouse* (1927).
88. _____, *Between the Acts* (1941).
89. ALDOUS HUXLEY, *Point Counter Point* (1928).
90. WILLIAM FAULKNER, *The Sound and the Fury* (1929).
91. _____, *Light in August* (1932).
92. _____, *Absalom, Absalom!* (1936).
93. HENRY ROTH, *Call It Sleep* (1934).
94. EVELYN WAUGH, *A Handful of Dust* (1934).
95. DJUNA BARNES, *Nightwood* (1936).
96. JOHN DOS PASSOS, *The Big Money* (1936).
97. ZORA NEALE HURSTON, *Their Eyes Were Watching God* (1937).
98. SAMUEL BECKETT, *Murphy* (1938).
99. NATHANIEL WEST, *The Day of the Locust* (1939).
100. CHRISTINA STEAD, *The Man who loved Children* (1940).
101. RICHARD WRIGHT, *Native Son* (1940).
102. ROBERT PENN WARREN, *All the King's Men* (1946).
103. NORMAN MAILER, *The Naked and the Dead* (1948).
104. FLANNERY O'CONNOR, *Wise Blood* (1952).
105. RALPH ELLISON, *Invisible Man* (1952).
106. VLADIMIR NABOKOV, *Lolita* (1955).
107. _____, *Pale Fire* (1962).
108. PAULE MARSHALL, *Brown Girl, Brownstones* (1959).
109. JOHN BARTH, *The Sot-Weed Factor* (1960).
110. DORIS LESSING, *The Golden Notebook* (1962).
111. SAUL BELLOW, *Herzog* (1964).
112. THOMAS PYNCHON, *The Crying of Lot 49* (1966).
113. JEAN RHYS, *Wide Sargasso Sea* (1966).
114. GABRIEL GARCIA MARQUEZ, *A Hundred Years of Solitude* (1970).

115. MARGARET DRABBLE, *The Realms of Gold* (1975).
116. MAXINE HONG KINGSTON, *The Woman Warrior* (1976).
117. ALICE WALKER, *Meridian* (1976).
118. LESLIE MARMON SILKO, *Ceremony* (1977).
119. TONI MORRISON, *Song of Solomon* (1977).
120. IRIS MURDOCH, *The Sea, The Sea* (1978).
121. MARGARET ATWOOD, *Life Before Man* (1979).
122. V.S. NAIPAUL, *A Bend in the River* (1979).
123. PHILIP ROTH, *The Ghost Writer* (1979).
124. JOHN UPDIKE, *Rabbit Is Rich* (1981).
125. ROBERT STONE, *A Flag for Sunrise* (1982).

History and Theory of the Novel (1745-1900)

126. IOAN WILLIAMS (ed.), *Novel and Romance 1700-1800: A Documentary Record* (1970).
127. EIGNER and WORTH (eds.), *Victorian Criticism of the Novel* (1934).

History and Theory of the Novel (1900-1966)

128. HENRY JAMES, "The Art of Fiction" (1884); *The Art of the Novel* (1934).
129. VIRGINIA WOOLF, "Mr. Bennet and Mrs. Brown" (1924); "Modern Fiction" (1925); *A Room of One's Own* (1929).
130. E.M. FORSTER, *Aspects of the Novel* (1927).
131. JOSEPH FRANK, "Spatial Form in Modern Literature" (1945); MARK SCHORER, "Technique as Discovery" (1947); LIONEL TRILLING, "Manners, Morals and the Novel" (1948); DORATHY VAN GHENT, "On *Great Expectations*" (1953).
132. F.R. LEAVIS, *The Great Tradition: George Eliot, Henry James, Joseph Conrad* (1948).
133. ERIC AUERBACH, *Mimesis: The Representation of Reality in Western Literature* (1953).
134. RICHARD CHASE, *The American Novel and Its Tradition* (1957).
135. NORTHROP FRYE, *Anatomy of Criticism* (1957).

136. IAN WATT, *The Rise of the Novel* (1957).
137. WAYNE BOOTH, *The Rhetoric of Fiction* (1961).
138. SCHOLLES and KELLOGG, *The Nature of Narrative* (1966).

History and Theory of the Novel (1966-1987)

139. ROLAND BARTHES, *S/Z* (1970).
140. TZVETAN TODOROV, *The Politics of Prose* (1971).
141. GILBERT and GUBAR, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (1979).
142. ERIC J. SUNDQUIST, *Home As Found: Authority and Genealogy in Nineteenth-Century American Literature* (1979).
143. M.M. BAKHTIN, from *Problems of Dostoevsky's Poetics*—"The Hero, and the Position of the Author with Regard to the Hero in Dostoevsky's Art"; "Epic and Novel" and "Discourse in the Novel," in *The Dialogic Imagination*, ed. Michael Holquist; "The Problem of Speech Genres," in *Speech Genres and Other Late Essays*, trans. Vern McGee.
144. FREDRIC JAMESON, *The Political Unconscious: Narrative as a Socially Symbolic Act* (1981).
145. ALASTAIR FOWLER, *Kinds of Literature: An Introduction to the Theory of Genre and Modes* (1982).
146. PETER BROOKS, *Reading for the Plot: Design and Intention in Narrative* (1984).
147. WALLACE MARTIN, *Recent Theories of Narrative* (1986).