

SURVEY OF ANGLOPHONE LITERATURES (FOCUS AMERICA)

WRITING AMERICA –

AMERICAN LITERATURE FROM THE COLONIAL ERA TO POSTMODERNISM

University of Graz, summer term 2021

Lecturer: Univ.-Prof. Dr. Stefan L. Brandt

Course description: The course is conceptualized as an introductory lecture series to American literature from the Early Republic to the Postmodern Era. Hector de Crèvecoeur's famous question "What then is the American, this new man?" (asked in his *Letters from an American Farmer* from 1782) has since led to a number of literary discourses either manifesting or challenging the idea of 'American Exceptionalism.' Among others, we will discuss texts by Susanna Rowson, Charles Brockden Brown, James Fenimore Cooper, Ralph Waldo Emerson, Edgar Allan Poe, Walt Whitman, Mark Twain, Charlotte Perkins Gilman, Stephen Crane, Ernest Hemingway, Saul Bellow, John Barth, and Jonathan Safran Foer.

SELECTED BIBLIOGRAPHY

A. PRIMARY TEXTS

The following two anthologies are often used as text books at U.S. American universities:

1) Nina Baym, general editor. *The Norton Anthology of American Literature*. Seventh Edition, Vols. A,B,C,D,E. New York: Norton, 2007. <http://www.wwnorton.com/college/english/naal7/> This anthology offers comprehensive introductions especially to 'canonized' texts and authors.

2) Paul Lauter, general editor. *The Heath Anthology of American Literature*. Sixth Edition, Vols. A,B,C,D,E. New York: Wadsworth Publishing/Cengage Learning, 2009/2010. <http://www.cengage.com/search/market.do?N=16> This anthology offers a selection of influential texts, including 'ethnic' and recently rediscovered writings.

You may also consult the following general collections of key texts:

Anthology of American Literature. Ed. by George McMichael, et al.: Upper Saddle River, N.J.: Prentice Hall, 2000.

The Harper American Literature. Ed. by Donald McQuade et al. 2nd ed. New York: Harper, 1994.

HISTORICAL OUTLINE OF IMPORTANT LITERARY TEXTS

I. Early Encounters (15th and 16th Centuries)

Christopher Columbus, "The First Voyage" (1492) (written by Bartolomé de Las Casas); "The Second Voyage" (1493) (written by Michele de Cuneo); "The Third Voyage: The Terrestrial Paradise" (1498).
Álvar Núñez Cabeza de Vaca, *La Relación* (1542).

II. Early American, Colonial & Puritan Literature (1620s - 1760s)

Anne Bradstreet, *The Tenth Muse, lately Sprung up in America, or, Several Poems Compiled with Great Variety of Wit and Learning* (1678).
William Bradford, *Of Plymouth Plantation* (written 1630 - 1646).
Ebenezer Cooke, *The Sot-Weed Factor* (1708).
John Cotton, "God's Promise to His Plantation" (1630); *The Bloody Tenent of Persecution, for Cause of Conscience, Discussed* (1644).
Jonathan Edwards, *Resolutions* (1822/23); *A Faithful Narrative of the Surprising Work of God in the Conversion of Many Hundred Souls in Northampton* (1737), "Sinners in the Hands of an Angry God" (1741).
John Eliot, *Primer or Catechism in the Massachusetts Indian Language* (1654).
Cotton Mather, *Wonders of the Invisible World* (1693); *The Biblia Americana* (1693-1728); *Magnalia Christi Americana* (1702).
Samson Occom, *Short Narrative of My Life* (1768).
Mary Rowlandson, *A Narrative of the Captivity and Restauration [sic] of Mrs. Mary Rowlandson* (1682).
Captain John Smith, *The Generall Historie of Virginia, New England, and the Summer Isles* (1624).
Michael Wigglesworth, "The Day of Doom" (1662).
Roger Williams, *A Key into the Language of America* (1643).
John Winthrop, "A Modell [sic] of Christian Charity" (1630).

III. Revolutionary Writings, Romanticism, Gothic Fiction (1770s - 1820s)

Henry Brackenridge, *Modern Chivalry* (1792-1815).
Joel Barlow, *The Vision of Columbus* (1787).
Charles Brockden Brown, *Wieland, or, The Transformation* (1798); *Edgar Huntly, or, Memoirs of a Sleepwalker* (1799); *Arthur Mervyn, or Memoirs of the Year 1793* (1799/1800).
William Hill Brown, *The Power of Sympathy* (1789).
James Fenimore Cooper, *The Spy, A Tale of the Neutral Ground* (1821); *The Pioneers* (1823); *The Last of the Mohicans* (1826); *The Prairie* (1827); *The Pathfinder* (1840); *The Deerslayer* (1841).
Jean Hector St. John de Crèvecoeur, *Letters from an American Farmer* (1782).
Timothy Dwight, *The Conquest of Canaan* (1785).

Olaudah Equiano, *Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African* (1789).

Hannah Foster, *The Coquette* (1797).

Benjamin Franklin, *The Autobiography* (1793, written between 1771-1790).

Philip Freneau, "A Political Litany" (1775); "To Sir Toby" (1784); "The Indian Burying Ground" (1787).

Washington Irving, "The Legend of Sleepy Hollow" (1819); "Rip Van Winkle" (1819); "The Adventures of the German Student" (1824).

Thomas Jefferson, *Declaration of Independence* (1776).

Isaac Mitchell, *The Asylum* (1804).

Mordecai Noah, *She Would be a Soldier* (1819); *The Grecian Captive, or the Fall of Athens* (1822).

Thomas Paine, *Common Sense* (1775); *The Age of Reason* (1794).

Susanna Rowson, *Charlotte Temple, A Tale of Truth* (1791/94); *Slaves in Algiers, or, A Struggle for Freedom* (1794).

Tabitha Tenney, *Female Quixotism* (1801).

Royall Tyler, *The Contrast* (1787); *The Algerine Captive* (1797).

Phillis Wheatley, "On Being Brought from Africa to America" (1773); "To His Excellency General Washington" (1776).

IV. Dark Romanticism, Transcendentalism, and Sentimental Fiction (1820-1865)

William Apess, *A Son of the Forest* (1829); "An Indian's Looking-Glass for the White Man" (1833).

Lydia Maria Child, *Hobomok* (1824).

William Wells Brown, *Clotel, or The President's Daughter* (1853).

Susanna Maria Cummins, *The Lamplighter* (1854).

Emily Dickinson, *Poems* (written between 1861 and 1865).

Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave* (1845).

Ralph Waldo Emerson, "Nature" (1836); "The American Scholar" (1837); "The Over-Soul" (1841); "Self-Reliance" (1841).

Nathaniel Hawthorne, "My Kinsman, Major Molineaux" (1832); "Young Goodman Brown" (1835); "The Minister's Black Veil" (1836); "The Birthmark" (1843); "Rappaccini's Daughter" (1844); *The Scarlet Letter* (1850); "Ethan Brand" (1850); *The House of the Seven Gables* (1851); *The Blithedale Romance* (1852); *The Marble Faun* (1860).

Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861).

Henry W. Longfellow, "A Psalm of Life" (1838); *Evangeline* (1847); *Song of Hiawatha* (1856); "Paul Revere's Ride" (1861).

Herman Melville, *Typee* (1846); *Mardi* (1849); *Moby-Dick, or, The Whale* (1851); "Bartleby, the Scrivener" (1853); "Benito Cereno" (1855); *Billy Budd* (1891).

Francis Parkman, *The Oregon Trail: Sketches of Prairie and Rocky-Mountain Life* (1849).

Edgar Allan Poe, *Tamerlane and Other Poems* (1827); "Ligeia" (1838); *Narrative of Arthur Gordon Pym* (1838); "The Fall of the House of Usher" (1839); "The Man of the Crowd" (1840); "A Descent into the Maelström" (1841); "The Murders in the Rue Morgue" (1841); "The Tell-Tale Heart" (1843); "The Black Cat" (1843); "The Raven" (1845); "The Philosophy of Composition" (1846) .

John Rollin Ridge (Yellow Bird, Cherokee), *Life and Adventures of Joaquin Murieta* (1854).

E.D.E.N. Southworth, *The Hidden Hand* (1859).

Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852).

Henry David Thoreau, *A Week on the Concord and Merrimack Rivers* (1849); "Resistance to Civil Government" (1849); *Walden, or Life in the Woods* (1854).
Susan Warner, *The Wide, Wide World* (1850).
Walt Whitman, *Leaves of Grass* (especially "Song of Myself") (1855/1892); "America" (1892).
Harriet E.A. Wilson, *Our Nig* (1859).

V. Realism and Naturalism (1865-1920s)

Henry Adams, *The Education of Henry Adams* (1918).
Louisa Maria Alcott, *Little Women* (1869).
Mary Antin, *The Promised Land* (1912).
Edward Bellamy, *Looking Backward, 2000-1887* (1888).
Ambrose Bierce, *Tales of Soldiers and Civilians* (1891); *Can Such Things Be?* (1893); *The Devil's Dictionary* (1911).
Abraham Cahan, *Yekl. A Tale of the New York Ghetto* (1896); *The Rise of David Levinsky* (1917).
Willa Cather, *O Pioneers!* (1913).
Charles W. Chesnutt, *The Conjure Woman* (1899); *The House Behind the Cedars* (1900); *The Marrow of Tradition* (1901).
Kate Chopin, *Bayou Folk* (1894); *A Night in Acadie* (1897); *The Awakening* (1899).
Samuel Langhorne Clemens [Mark Twain], "The Celebrated Jumping Frog of Calaveras County" (1865); *The Innocents Abroad* (1869); *Roughing It* (1872); *The Gilded Age: A Tale of Today* (1873); *The Adventures of Tom Sawyer* (1876); *Life on the Mississippi* (1883); *Adventures of Huckleberry Finn* (1884); *A Connecticut Yankee in King Arthur's Court* (1889); *Puddn'head Wilson* (1894).
Stephen Crane, *Maggie, A Girl on the Streets* (1893); *The Red Badge of Courage* (1895), "A Man Said to the Universe" (1895); "The Bride Comes to Yellow Sky" (1898); *The Monster* (1898); "The Open Boat" (1898).
Rebecca Harding Davis, "Life in the Iron Hills" (1861).
De Forest, William, *Miss Ravenel's Conversion From Secession to Loyalty* (1867); "The Great American Novel" (1868).
Theodore Dreiser, *Sister Carrie* (1900); *The Titan* (1914), *An American Tragedy* (1925).
W.E.B. Du Bois, *The Souls of Black Folk* (1903).
Laurence Dunbar, *The Sport of the Gods* (1902).
Harold Frederic, *The Damnation of Theron Ware* (1896).
Mary Wilkins Freeman, "A Village Sinner" (1891).
Hamlin Garland, *Prairie Folks* (1892); *Rose of Dutcher's Cooly* (1895).
Zane Grey, *The Riders of the Purple Sage* (1912).
Bret Harte, "The Luck of Roaring Camp" (1868); "The Outcasts of Poker Flat" (1869).
Pauline Hopkins, *Contending Forces* (1900).
William Dean Howells, *A Modern Instance* (1882); *The Rise of Silas Lapham* (1885); *Criticism and Fiction* (1891); *A Traveler from Altruria* (1894).
Henry James, *The American* (1877); *The Portrait of a Lady* (1881); *Daisy Miller* (1882); "The Real Thing" (1892); *The Bostonians* (1886); "The Figure in the Carpet" (1896); *What Maisie Knew* (1897); "The Turn of the Screw" (1898); *The Ambassadors* (1903); "The Beast in the Jungle" (1903); *The Golden Bowl* (1904).
Sarah Orne Jewett, *A Country Doctor* (1884); "A White Heron" (1886); *The Country of the Pointed Firs* (1896).

James Weldon Johnson, *The Autobiography of an Ex-Colored Man* (1912).
 Grace King, "The Crippled Hope" (1893).
 Emma Lazarus, "The New Colossus" (1883).
 Jack London, *The Abysmal Brute* (1913); *The Iron Heel* (1908); *The Sea-Wolf* (1904); *The Call of the Wild* (1903); *White Fang* (1906); *Martin Eden* (1909); "To Build A Fire" (1908).
 Frank Norris, "Zola as Romantic Writer" (1896); *Moran of the Lady Letty* (1898); *Mc Teague, a Story of San Francisco* (1899); *A Man's Woman* (1900); "A Plea for Romantic Fiction" (1901); *The Octopus* (1901); *Vandover and the Brute* (1914 [1895]).
 Charlotte Perkins Gilman, "The Yellow Wallpaper" (1892); *Women and Economics: A Study of the Economic Relation Between Men and Women as a Factor in Social Evolution* (1898); *Herland* (1915).
 Upton Sinclair, *The Jungle* (1906).
 Mark Twain → see Samuel Langhorne Clemens.
 Edith Wharton, *The House of Mirth* (1905); *The Age of Innocence* (1920).
 Owen Wister, *The Virginian* (1901).
 Anzia Yezierska, "Children of Loneliness" (1923); *Bread Givers* (1925)

VI. From Modernism to the Eve of Postmodernism (1890s - 1940s)

Sherwood Anderson, *Winesburg, Ohio* (1919).
 James Baldwin, *Go Tell it on the Mountain* (1953); *Notes of a Native Son* (1955); *Giovanni's Room* (1956); "Going to Meet the Man" (1965).
 Djuna Barnes, "Smoke" (1917); *Nightwood* (1937).
 Pearl S. Buck, *The Good Earth* (1931); *China Sky* (1941).
 Hart Crane, *The Bridge* (1930).
 E.E. Cummings, "in just -" (1920); "since feeling is first" (1951).
 H.D. [Hilda Doolittle], *HERmione* (1981 [1927]).
 John Dos Passos, *Manhattan Transfer* (1925); *U.S.A Trilogy* (1930 - 1936).
 T.S. Eliot, *Poems* (1920), "The Waste Land" (1922).
 William Faulkner, *The Sound and the Fury* (1929); "A Rose for Emily" (1930); *Light in August* (1932); *Absalom, Absalom!* (1936); "Barn Burning" (1939).
 F. Scott Fitzgerald, *The Beautiful and Damned* (1922); "Tales of the Jazz Age" (1922) *The Great Gatsby* (1925), *Tender is the Night* (1934); *The Last Tycoon* (1941).
 Robert Frost, Poems written 1913-1963.
 Susan Glaspell, *Trifles* (1916); *Allison's House* (1931).
 Radclyffe Hall, *The Well of Loneliness* (1928).
 Ernest Hemingway, "The Killers" (1927); *Death in the Afternoon* (1932); *In Our Time* (1925); *The Old Man and the Sea* (1952); "The Short, Happy Life of Francis Macomber" (1936); "The Snows of Kilimanjaro" (1936); *The Sun Also Rises* (1926); "Hills Like White Elephants" (1927); *A Farewell to Arms* (1929); *For Whom the Bell Tolls* (1940); *A Moveable Feast* (1964); *Garden of Eden* (1986, written between 1946 and 1961).
 Langston Hughes, *The Ways of White Folks* (1934); *The Collected Poems of Langston Hughes* (1994).
 Zora Neale Hurston, *Their Eyes Were Watching God* (1937).
 Nella Larsen, *Quicksand* (1928); *Passing* (1929).
 Sinclair Lewis, *Main Street* (1921); *Babbitt* (1922); *Elmer Gantry* (1927).
 Alain Locke, *The New Negro* (1925).
 Robert Lowell, *Collected Poems* (2003).

Arthur Miller, *All My Sons* (1947); *Death of a Salesman* (1949); *The Crucible* (1953); *A View from the Bridge* (1955/56).

Henry Miller, *Tropic of Cancer* (1934 France; 1961 US); *Black Spring* (1939 France; 1962 US); *Tropic of Capricorn* (1939 France; 1962 US).

Clifford Odets, *Waiting for Lefty* (1922).

Eugene O'Neill, *The Emperor Jones* (1920); *The Hairy Ape* (1922); *Mourning Becomes Electra* (1931); *Long Day's Journey Into Night* (1941).

Ezra Pound, *Poems* (1918-1921); *Cantos* (1917-69).

Theodore Roethke, "My Papa's Waltz" (1942).

Gertrude Stein, *Tender Buttons* (1914); *The Making of Americans* (1966 [1911]); *The Autobiography of Alice B. Toklas* (1933).

John Steinbeck, *Tortilla Flat* (1935); *Of Mice and Men* (1937); *The Grapes of Wrath* (1939); *East of Eden* (1952).

Wallace Stevens, *Collected Poems* (1954).

Jean Toomer, *Cane* (1923).

Carl Van Vechten, *Nigger Heaven* (1926).

Thornton Wilder, *The Bridge of San Luis Rey* (1927); *Our Town* (1938).

Tennessee Williams, *The Glass Menagerie* (1944); *A Streetcar Named Desire* (1948); *Cat on a Hot Tin Roof* (1955); *Sweet Bird of Youth* (1959).

William Carlos Williams, *Collected Poems: Volume 1, 1909-1939* (1988); *Collected Poems: Volume 2, 1939-1962* (1989).

Richard Wright, *Uncle Tom's Children* (1938); *Native Son* (1940), *American Hunger* (1977).

VII. Postmodernism and Neo-Realism (1950s - Today)

Kathy Acker, *Empire of the Senseless* (1988).

Edward Albee, *The Zoo Story* (1958); *The Sandbox* (1959); *Who's Afraid of Virginia Woolf* (1962); *The Goat, or, Who Is Sylvia?* (2002).

Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (1993).

Paula Gunn Allen, *The Woman Who Owned The Shadows* (1983).

Maya Angelou, *I Know Why the Caged Bird Sings* (1969).

Paul Auster, *The New York Trilogy* (1985/86); *In the Country of Last Things* (1987); *Moon Palace* (1989).

Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (1987).

Amiri Baraka, *Dutchman* (1964); *The System of Dante's Hell* (1965); *A Black Mass* (1966); *Tales of the Out & Gone* (2006).

John Barth, *The Sot-Weed Factor* (1960); *Lost in the Funhouse* (1969); *Chimera* (1972).

Saul Bellow, "Looking For Mr. Green" (1951); *The Adventures of Augie March* (1953); *Henderson the Rain King* (1959); *Herzog* (1964); *Humboldt's Gift* (1975).

Ray Bradbury, *Fahrenheit 451* (1953).

Richard Brautigan, *Trout Fishing in America* (1967).

Rita Mae Brown, *Rubyfruit Jungle* (1973).

Charles Bukowski, *Poems* (written between 1960 - 2001); *Post Office* (1972); *Women* (1978); *Pulp* (1994).

William S. Burroughs, *Junkie* (1953); *Naked Lunch* (1959).

Truman Capote, *Breakfast at Tiffany's* (1958); *In Cold Blood* (1966).

Ana Castillo, *So Far From God* (1993).

Frank Chin, *The Year of the Dragon* (1974); *Donald Duk* (1991).

Sandra Cisneros, *The House on Mango Street* (1993).

Robert Coover, "The Babysitter" (1969).
Don DeLillo, *White Noise* (1985); *Libra* (1988); *Mao II* (1992); *Underworld* (1998);
Junot Díaz, *The Brief Wondrous Life of Oscar Woo* (2007).
Bret Easton Ellis, *Less than Zero* (1985); *American Psycho* (1991).
Ralph Ellison, *Invisible Man* (1952).
Louise Erdrich, *Love Medicine* (1984).
Jeffrey Eugenides, *Middlesex* (2002).
Leslie Feinberg, *Stonebutch Blues* (1993).
Jonathan S. Foer, *Everything Is Illuminated* (2002); *Extremely Loud and Incredibly Close* (2005).
Jonathan Franzen, *The Corrections* (2001); *Freedom* (2010).
Cristina García, *Monkey Hunting* (2003).
William Gass, "In the Heart of the Heart of the Country" (1968).
Allen Ginsberg, "Howl" (1956); *The Fall of America: Poems of These States* (1973).
Nikki Giovanni, *Collected Poems* (2003).
Marilyn Hacker, *Presentation Piece* (1974); *Love, Death, and the Changing of the Seasons* (1986); *Going Back to the River* (1990).
Mohsin Hamid, *The Reluctant Fundamentalist* (2007).
Lorraine Hansberry, *A Raisin in the Sun* (1959).
Joy Harjo, *How We Became Human New and Selected Poems: 1975 – 2001* (2004).
John Hawkes, *The Cannibal* (1949); *The Lime Twig* (1961).
Joseph Heller, *Catch-22* (1961).
John Clellon Holmes; *Go* (1952); *The Philosophy of the Beat Generation* (1958).
John Irving, *The World According to Garp* (1978).
Brenda Jarrar, *A Map of Home* (2008).
Gish Jen, "In the American Society" (1991).
LeRoi Jones → see Amiri Baraka.
Jack Kerouac, *On the Road* (1957); *The Dharma Bums* (1958); *Mexico City Blues* (1959).
Stephen King, *Pet Semetary* (1984); *Misery* (1987).
Maxine Hong Kingston, *The Woman Warrior: Memories of a Childhood Among Ghosts* (1976).
Tony Kushner, *Angels in America* (1993).
David Leavitt, *The Lost Language of the Cranes* (1986).
Harper Lee, *To Kill A Mockingbird* (1961).
Ursula K. Le Guinn, *The Left Hand of Darkness* (1969); *The Dispossessed* (1974).
Denise Levertov, *The Stream & the Sapphire* (1997).
Norman Mailer, "The White Negro: Superficial Reflections on the Hipster" (1957); *Armies of the Night* (1968); *The Executioner's Song* (1979).
Armistead Maupin, *Tales of the City* (1979-2010); *Michael Tolliver Lives* (2007).
Bernard Malamud, *The Assistant* (1957); *The Magic Barrel, and Other Stories* (1958).
Cormac McCarthy, *No Country for Old Men* (2005); *The Road* (2006).
Carson McCullers, *The Heart Is A Lonely Hunter* (1940); "The Jockey" (1941).
Jay McInerney, *Bright Lights, Big City* (1984).
Navarre Scott Momaday, *House Made of Dawn* (1968); *The Way to Rainy Mountain* (1969).
Paul Monette, *Becoming a Man: Half a Life Story* (1992).
Toni Morrison, *The Bluest Eye* (1970); "Recitatif" (1983); *Beloved* (1987); *Playing in the Dark: Whiteness and the Literary Imagination* (1992); *Jazz* (1992); *Paradise* (1997); *A Mercy* (2008).
Barati Mukherjee, *Jasmine* (1989).
Vladimir Nabokov, *Lolita* (1955/ 1958).
Marsha Norman, *'Night, Mother* (1983).

Joyce C. Oates, "Where Are You Going, Where Have You Been?" (1966); "How I Contemplated the World" (1969); *them* (1969); *Black Water* (1992); *What I Lived For* (1994); *Blonde* (2000).

Flannery O'Connor, *Wise Blood* (1952); "A Good Man Is Hard to Find" (1955); *The Violent Bear It Away* (1960).

Dale Peck, *Martin and John* (1993).

Sylvia Plath, *The Colossus and Other Poems* (1960); *The Bell Jar* (1963); *Ariel* (1965).

Thomas Pynchon, "Entropy" (1960); *V* (1963); *The Crying of Lot 49* (1966); *Gravity's Rainbow* (1973); *Vineland* (1990); *Mason & Dixon* (1997).

Ayn Rand, *The Fountainhead* (1943); *Atlas Shrugged* (1957).

Adrienne Rich, *Diving Into the Wreck* (1973).

Philip Roth, *Portnoy's Complaint* (1969); *I Married a Communist* (1998); *The Human Stain* (2000).

Matt Ruff, *Fool on the Hill* (1988).

J.D. Salinger, *The Catcher in the Rye* (1951); *Nine Stories* (1953); *Franny and Zooey* (1961).

Sapphire [Romana Lofton], *Push* (1996).

Leslie Marmon Silko, *Ceremony* (1977); *Almanac of the Dead* (1991).

Jane Smiley, *A Thousand Acres* (1991).

Gary Snyder *Myths & Texts* (1960).

Amy Tan, *The Joy Luck Club* (1989).

John Kennedy Toole, *A Confederacy of Dunces* (1980 [1963]).

John Updike, *The Rabbit Novels* (1960 – 1990).

Kurt Vonnegut, *Cat's Cradle* (1963); *Slaughterhouse Five, or, The Children's Crusade* (1969); *Breakfast of Champions* (1973).

Gore Vidal, *The City and the Pillar* (1946); *Myra Breckinridge* (1968); *Kalki* (1978).

Alice Walker, *The Color Purple* (1982).

David Foster Wallace, *Infinite Jest* (1996); "Death Is Not the End" (1999); "Brief Interviews With Hideous Men" (1999).

Wendy Wasserstein, *The Heidi Chronicles* (1990).

Malcolm X, *The Autobiography of Malcolm X* [with Alex Haley] (1965).

Karen Tei Yamashita, *Tropic of Orange* (1997).

B. SECONDARY TEXTS

Reference Works, Encyclopedias, and Glossaries

Abrams, M.H. *A Glossary of Literary Terms*. 7th ed. New York, Philadelphia, et al.: Harcourt Brace, 1999.

Aderman, Ralph M., ed. *Critical Essays on Washington Irving*. Boston: G.K. Hall, 1990.

Ahnebrink, Lars. *The Beginnings of Naturalism in American Fiction*. Cambridge, MA: Harvard University Press, 1961.

Allen, Gay Wilson. *The Solitary Singer: A Critical Biography of Walt Whitman*. New York: Macmillan, 1985.

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- Alsen, Eberhard. *A Reader's Guide to J.D. Salinger*. Westport, Conn.: Greenwood Press, 2002.
- Andrews, William L., ed. *Oxford Companion to African American Literature*. New York: Oxford University Press, 1997.
- Arac, Jonathan. *Huckleberry Finn as Idol and Target: The Functions of Criticism in Our Time*. Madison: University of Wisconsin Press, 1997.
- Ash, Jennifer, ed. *The Cambridge Companion to American Poetry Since 1945*. New York: Cambridge University Press, 2013.
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- Axelrod, Alan. *Charles Brockden Brown: An American Tale*. Austin: University of Texas Press, 1983.
- Baker, Carlos. *Ernest Hemingway: A Life Story*. New York: Scribner, 1969.
- Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. 2nd ed. Oxford: Oxford University Press, 2001.
- Banta, Martha. *Failure and Success in America: A Literary Debate*. Princeton: Princeton University Press, 1978.
- Bauer, Dale M. and Philip Gould, eds. *The Cambridge Companion to Nineteenth-Century American Women's Writing*. Cambridge; New York: Cambridge University Press, 2001.
- Baym, Nina. *Women Writers of the American West*. Urbana, Chicago: University of Illinois Press, 2011.
- Bell, Bernard W. *Bearing Witness to African American Literature: Validating and Valorizing its Authority, Authenticity, and Agency*. Detroit: Wayne State University Press, 2012.
- Bell, Michael Davitt. *The Development of American Romance: The Sacrifice of Relation*. Chicago: University of Chicago Press, 1980.
- . *The Problem of American Realism: Studies in the Cultural History of a Literary Idea*. Chicago: Chicago University Press, 1997.
- Bell, Millicent. *New Essays on Hawthorne's Major Tales*. Cambridge and New York: Cambridge University Press, 1993.
- Benaderte, Jane, ed. *American Realism*. New York: Putnam, 1972.
- Bennett, Paula, ed. *Nineteenth-Century American Women Poets: An Anthology*. Oxford and Malden: Blackwell, 1998.
- Bercovitch, Sacvan. *The American Jeremiad*. Madison: The University of Wisconsin Press, 1978.
- . *The Rites of Assent: Transformations in the Symbolic Construction of America*. New York and London: Routledge, 1993.
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