

READING AMERICA

U.S. LITERATURE FROM THE REVOLUTION TO POSTMODERNISM

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Room and time: Room HS 06.02 · Fri, 11:45-13:15
Course number: V 512.241
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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 American, Colonial & Puritan Literature (1630-1773)

Anne Bradstreet, *Several Poems Compiled with Great Variety of Wit and Learning* (1678).

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).
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).

II. Revolutionary Writings, Romanticism, Gothic Fiction (1773-1820)

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).
Jean 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).
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).
Susanna Rowson, *Charlotte Temple, A Tale of Truth* (1791/94); *Slaves in Algiers, or, A Struggle for Freedom* (1794).
Captain John Smith, *The Generall Historie of Virginia, New England, and the Summer Isles* (1624).
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).

III. 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).

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).

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, "The American Scholar" (1837); "Nature" (1836); "Self-Reliance" (1841).

Nathaniel Hawthorne, "My Kinsman, Major Molineaux" (1832); "Young Goodman Brown" (1835); "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).

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

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); *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); "The Murders in the Rue Morgue" (1841); "The Tell-Tale Heart" (1843); "The Black Cat" (1843); "The Raven" (1845).

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); *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).

IV. Realism and Naturalism (1865-1925)

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).

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); *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 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).
 Charlotte Perkins Gilman, "The Yellow Wallpaper" (1892); *Herland* (1915).
 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 Bostonians* (1886); "The Figure in the Carpet" (1896); *What Maisie Knew* (1897); "The Turn of the Screw" (1898); *The Ambassadors* (1903); *The Golden Bowl* (1904).
 Grace King, "The Crippled Hope" (1893).
 Sarah Orne Jewett, *A Country Doctor* (1884); "A White Heron" (1886); *The Country of the Pointed Firs* (1896).
 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]).
 Robert Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886).
 Mark Twain → see Samuel Langhorne Clemens.
 Edith Wharton, *The House of Mirth* (1905); *The Age of Innocence* (1920).
 Anzia Yezierska, *Bread Givers* (1925).

V. From Modernism to the Eve of Postmodernism (1910-1952)

Sherwood Anderson, *Winesburg, Ohio* (1919).
 H.D. [Hilda Doolittle], *HERmione* (1981 [1927]).
 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 Great Gatsby* (1925).
 Langston Hughes, *Selected Poems* (1958).
 Ernest Hemingway, *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).
 Nella Larsen, *Quicksand* (1928); *Passing* (1929).

Eugene O'Neill, *The Hairy Ape* (1922).
John Dos Passos, *Manhattan Transfer* (1925).
Ezra Pound, *Poems* (1918-1921).
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).

VI. 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).
 Malcom X, *The Autobiography of Malcom X* [with Alex Haley] (1965).
 Karen Tei Yamashita, *Tropic of Orange* (1997).

B. SECONDARY TEXTS

Reference Works, Encyclopedias, and Glossaries

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- 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.
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 Harvard University Press, 1961.
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 Macmillan, 1985.
- . *The New Walt Whitman Handbook*. New York: New York University Press, 1975.
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 Oxford University Press, 1997.
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 Madison: University of Wisconsin Press, 1997.
- Asselineau, Roger. *The Transcendentalist Constant in American Literature*. New York: New
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 University Press, 2001.
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 University Press, 1978.

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- . *The Problem of American Realism: Studies in the Cultural History of a Literary Idea*. Chicago: Chicago University Press, 1997.
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- Benaderte, Jane, ed. *American Realism*. New York: Putnam, 1972.
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- . *The Rites of Assent: Transformations in the Symbolic Construction of America*. New York and London: Routledge, 1993.
- . *Ideology and Classic American Literature*. Cambridge and New York: Cambridge University Press, 1986.
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- Budick, Emily. *Engendering Romance: Women Writers and the Hawthorne Tradition, 1850-1990*. New Haven: Yale University Press, 1994.
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- . *Ralph Waldo Emerson: A Collection of Critical Essays*. Englewood Cliffs: Prentice-Hall, 1993.
- . *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Cambridge, MA: Belknap Press of Harvard University Press, 1995.

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