

LIST B – 50 titles

Narrative Theory (*includes 15 Critical texts on Modernism*)

1. Georg Lukács, *Theory of the Novel* (1920)
2. Gertrude Stein, *Plays* (1922)
3. T. S. Eliot [on the “mythic method”], “Ulysses, Order, and Myth” (1923, *The Dial*)
4. T. S. Eliot, “The Metaphysical Poets”
5. Virginia Woolf, “Mr. Bennett and Mrs. Brown” (1924)
6. Gertrude Stein, “Composition as Explanation” (1926)
7. E. M. Forster, *Aspects of the Novel* (1927)
8. Valentin Vološinov, *Marxism and the Philosophy of Language* (1929; English trans. 1973)
9. Edouard Dujardin, “Le Monologue intérieur” (1931), trans. Anthony Suter, Libris, 1991
10. Gertrude Stein, “Poetry as Grammar” (1935)
11. Brecht, *Brecht on Theater: The Development of an Aesthetic* (John Willett trans., 1964) / “Alienation Effect in Chinese Acting” (1936)
12. Walter Benjamin, “The Storyteller: Reflections on the Works of Nikolai Leskov” *Illuminations* (1936)
13. Erich Auerbach, “Figura” (1938) *Mimesis: The Representation of Reality in Western Literature* (1946, trans. 1953)
14. Walter Benjamin, “Theses on the Philosophy of History” (1940) *Illuminations*
15. Gertrude Stein, “What Are Master-Pieces, and Why Are There So Few of Them?” (1940)
16. Bertolt Brecht, *A Short Organum for the Theatre* (1949)
17. Frantz Fanon, *Black Skin, White Masks* (1952)
18. Erich Auerbach, “The Brown Stocking” *Mimesis: The Representation of Reality in Western Literature* (1946, trans. 1953)

19. Erich Auerbach, "Odysseus' Scar" *Mimesis: The Representation of Reality in Western Literature* (1946, trans. 1953)
20. Roman Jakobson, "Metaphor and Metonymy" (1956)
21. Theodor Adorno *Notes to Literature Vol I* (1958): "The Essay as Form"
22. Theodor Adorno, "The Position of the Narrator in the Contemporary Novel"
23. Roland Barthes, "The Death of the Author" (1967) *Image, Music, Text*
24. Frank Kermode, *The Sense of an Ending: Studies in the Theory of Fiction* (1967), Oxford UP, 2000: I: "The End" and IV: "The Modern Apocalypse"
25. J. Hillis Miller, *Reading Narrative*: CH 13: "Indirect Discourses and Irony": CH 2: "Narrative Lines," CH 8: "Multiplications of the Line," U Oklahoma P, 1998
26. Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations: Essays and Reflections* (1955), ed by Hannah Arendt, trans by Harry Zohn (English edition, Harcourt, Brace and World, 1968)
27. Mikhail Bakhtin, *The Dialogic Imagination*: "Discourse in the Novel" (1975), ed by Michael Holquist, trans by Caryl Emerson and Michael Holquist, U of Texas P (1981)
28. Roland Barthes, *S/Z* (1975)
29. Paul Fussell, *The Great War and Modern Memory* (1975)
30. Dorrit Cohn. *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction* (1978)
31. Houston A. Baker, *Modernism and the Harlem Renaissance* (1979)
32. Paul de Man, "Literary History and Literary Modernity" *Daedalus*, Vol. 99, No. 2, Theory in Humanistic Studies (Spring, 1970)
33. Jacques Derrida, "The Law of Genre" (trans. Avital Ronell, *Critical Inquiry*, Vol 7, No 1 *On Narrative*, Autumn, 1980)
34. Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (CH 1: "On Interpretation" AND CH 5: "Romance and Reification" {selections on *Lord Jim*}) (1981)
35. D. A. Miller, *Narrative and Its Discontents: Problems of Closure in the Traditional Novel* (1981)
36. Ann Banfield, *Unspeakable Sentences* (1982)
37. Franco Moretti, *Signs Taken for Wonders*, "Long Goodbye" (1983)

38. Paul Ricœur, *Time and Narrative Vol 1*, U Chicago P, 1984: PART I: CH 1 “The Aporias of the Experience of Time - Book II of Augustine’s *Confessions*; CH 2 “Emplotment: A Reading of Aristotle’s *Poetics*”; CH 3 “Time and Narrative: Threelfold *Mimesis*”

39. Paul Ricoeur, *Time and Narrative Vol 2: Chapter 4: The Configuration of Time in Fictional Narrative* [Mrs. Dalloway, eBook, UCI access]

40. Eve Sedgwick, *Epistemology of the Closet* (1990): CH 1: “Epistemology of the Closet”; CH 4: “The Beast in the Closet: *James and the Writing of Homosexual Panic*”

41. Judith Butler, *Bodies that Matter: On the Discursive Limits of *Sex** (Routledge, 1993): CH 5: “Dangerous Crossing”: Willa Cather’s Masculine Names”; CH 6: “Passing, Queering: Nella Larsen’s Psychoanalytic Challenge”

42. Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (1993)

43. Edward Said, *Culture and Imperialism* (1993): Chapter One: OVERLAPPING TERRITORIES, INTERTWINED HISTORIES: (III) “Two Visions in Heart of Darkness”; Chapter Two CONSOLIDATED VISION: (I) “Narrative and Social Space” and (VIII) “A Note on Modernism” (Vintage Books Edition, 1994)

44. Michael North, *Reading 1922* (1999)

45. Jed Esty, *A Shrinking Island: Modernism and National Culture in England* CH Two: Insular Rites: “Island Stories and Modernist Ends in *Between the Acts*” (Princeton UP, 2004)

46. Thomas Pavel, “The Novel in search of Itself: An Historical Morphology” *Franco Moretti, ed., The Novel, Vol 1: History, Geography, Culture; Vol 2: Forms and Themes* (2006)

47. Ann Banfield, “*Mrs. Dalloway*”; *Franco Moretti, ed., The Novel, Vol 1: History, Geography, Culture; Vol 2: Forms and Themes* (2006)

48. Seamus Deane, “*Finnegans Wake*” *Franco Moretti, ed., The Novel, Vol 1: History, Geography, Culture; Vol 2: Forms and Themes* (2006)

49. Margot Norris, Norris, Margot. “Secrets, Narratology, and Implicature: A Virgin Reading of ‘Calypso.’” *Bloomsday 100: Essays on Ulysses*. Ed. Morris Beja and Anne Fogarty. UP Florida, 2009.

50. Margot Norris, *Virgin and Veteran Readings of Ulysses*. Palgrave Macmillan, 2011.

