

Morrison (1)

HISTORY/LITERARY HISTORY

1808	Importation of slaves banned in US
1816	Austen, <i>Northanger Abbey</i> , 1st ed.
1818	Shelley, <i>Frankenstein</i> , 1st ed.
1845	Douglas's <i>Narrative</i> , 1st ed.
1850	Fugitive Slave Act (US)
1859	Last recorded US slave-ship arrival
1863	Emancipation Proclamation
1898	James, <i>In the Cage</i> , 1st ed.
1927	Woolf, <i>To the Lighthouse</i>
1931	Chloe Anthony Wofford born in Ohio
1954	<i>Brown v. Board of Education</i>
1964	Civil Rights Act (US)
1968	Martin Luther King, Jr. assassinated
1970	Morrison, <i>The Bluest Eye</i> (first novel)
1987	Morrison, <i>Beloved</i>
1991	Break-up of the USSR
1993	Morrison wins the Nobel Prize
2019	Morrison d.

ENGLISH MAJOR PERIOD REQUIREMENTS

- a. Medieval
- b. Renaissance (Sixteenth- and Seventeenth-Century)
- c. Restoration / Eighteenth-Century
- d. Nineteenth-Century
- e. Twentieth-Century and after

OUR LITERARY-HISTORICAL PERIODS

the long eighteenth century 1660?-1830?
 Romanticism 1790?-1837?
 US antebellum era 1800?-1861
 Victorian period (Great Britain only?) 1837-1901
 modernism 1890?-1945?
 post-'45 1945?-?

PRINCIPLES FOR LITERARY HISTORY

- 6.1 Fiction's relationship to time, and hence to history, is mediated through the three layers of narrative.
- 6.2 Fiction participates in the construction of history—with its own conventions.
 - 6.2.1 Whether and how fictions can be said to tell historical truths is a matter for investigation into every component, and every convention, of each fiction.
 - 6.2.2 Fictions transform historical source texts according to implicit interpretations.
- 6.3 Narrative fiction has a distinctive history of its own, part of the history of literature, of the arts, or of culture.
 - 6.3.1 The history of artistic forms and styles is part (not all) of this history.
 - 6.3.2 Literary history is in the shadow of social and political history.
 - 6.3.2.1 The late nineteenth and early twentieth century set the terms of these problems for us, because the idea of art's *autonomy* became a central preoccupation of writers and artists seeking to make a mark.
- 6.4 In literary studies, the central historiographical concept is that of the *period*: debates about the relations between literature and history are shaped by period designations, and periods are major subjects of interpretation.
- 6.5 The historical horizons of any text include the time of composition, the time of setting, and all the times of circulation and reception.
- 6.6 Within and across periods, literary history compares texts, tracing affinities and divergences. Such comparisons are where arguments begin, not where they end.
 - 6.6.1 Resemblances between texts may be explained as arising from *influence* of the earlier on the later (conscious or not), or from *homology* (shared causes), or by *coincidence*; evidence for these explanations can be both internal to texts and external to them.
 - 6.6.2 Divergences from texts may also be evidence of influence, homology, or coincidence: affiliation can result in differentiation, not only resemblance. Thus, all comparison must be comparison with a context.