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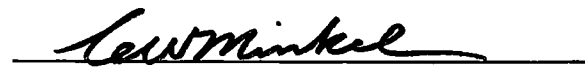

Jinx Stapleton Watson, Major Professor

We have read this thesis
and recommend its acceptance





Accepted for the Council


Associate Vice Chancellor and
Dean of The Graduate School

**THE BOOKS-AND-READING CONVENTION
IN PEN/FAULKNER AWARD-WINNING NOVELS**

A Thesis
Presented for the
Master of Science
Degree
University of Tennessee, Knoxville

Bonnie Boulton Hanks
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DEDICATION

This thesis is dedicated to my mother-in-law and friend

Dorothy Teeple Hanks

Retired Librarian, National Library of Medicine

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ABSTRACT

This study sought to determine if late twentieth century novelists continue the use of the books-and-reading convention developed in the nineteenth century. The PEN/Faulkner Award novels published between 1981 and 1998 provided the selection for study. A grounded theory of qualitative analysis of the sixteen existing PEN/Faulkner Award novels revealed seventeen categories of the books-and-reading convention. All sixteen novels use at least one instance of the convention. Ten novels use more than half of the categories. The frequent use of books and reading to define characters, further plot, and point up theme attests to its continued use in the twentieth century in the PEN/Faulkner Award novels.

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CHAPTER I

INTRODUCTION

Let us give the masses all credit for their gift of reading, but before we glorify ourselves over the march of intelligence, let us pause first to look into their books (The Byways 1858, 202-203)

Background

In 1604, Miguel De Cervantes published *The Adventures of Don Quixote*. With this novel, Cervantes set down the pattern for the books-and-reading convention. As a convention, authors commonly present fictional characters as readers and use books and reading as part of the plot or the theme. A literary convention such as the books-and-reading convention, is an accepted element in technique where any device, style, or subject becomes a recognized means of literary expression (Holm 1986, 110).

The theme of *The Adventures of Don Quixote* constitutes the power of books over a man's life. As such, Don Quixote reads too many chivalric novels causing him to go mad.

The reader must know then, that this gentleman, in the times when he had nothing to do – as was the case for most of the year – gave himself up to the reading of books of knight errantry, which he loved and enjoyed so much that he almost entirely forgot his hunting, and even the care of his estate. So odd and foolish, indeed, did he grow on this subject that he sold many acres of cornland to buy these books of chivalry to read, and in this way brought home every one he could get.

In short, he so buried himself in his books that he spent the nights reading from twilight till daybreak and the days from dawn till dark,

and so from little sleep and much reading, his brain dried up and he lost his wits (Cervantes 1950, 31-2)

By making the power of books over a man's life the theme of his work, Cervantes would have to know that his audience was familiar with the books he referred to and the idolatry of them that Don Quixote experienced. Louise Rosenblatt (1969) addresses occurrences such as references to books in literature in her article, "Towards A Transactional Theory of Reading." Rosenblatt suggests that the reading of cues is a function of the reader as well as of the text. The text leads the reader to order segments of his past experience, but it is equally necessary to say that the reader is dependent on past experience for the sense of possible modes of order that he brings to the text. The meaning of a sign in the text is conditioned not only by its verbal context, but also by the context provided by the reader's past experience (Rosenblatt 1969, 42-3). Any writer makes assumptions about the knowledge of his readers. Expressions of assumed or presupposed knowledge occur whenever an author treats some element as a 'given,' that is, when he does not choose to describe or explain the element in any detail. An author assumes that the reader already has some knowledge of the objects or events he refers to in his work (Hutchins 1978, 176). Therefore, Cervantes had to assume his audience had knowledge of books and an understanding of the power they had over Don Quixote.

The Adventures of Don Quixote sets the pattern for the books-and-reading convention further developed in the nineteenth century (Tseng 1985, 7). It is

important to note that Cervantes produced this work at a time when the sudden availability of printed matter enhanced the spread of culture. The books-and-reading convention became a common during the nineteenth century, a time when literacy grew and the reading public expanded. It was a side-by-side phenomenon, the more the audience read, the more authors referred to books in their fiction (Tseng 1985, 4-9)

Problem Statement

This study explores whether the books-and-reading convention occurs in American fiction published late in the twentieth century. A 1985 dissertation by Sen-Yee Tseng titled *Bibliolatry: Books and Reading as a Convention in Selected Victorian Novels*, explores the development and use of the books-and-reading convention in Victorian fiction. Tseng concludes his study by suggesting that the books-and-reading convention continues into the twentieth century. He offers as examples *A Portrait of the Artist as a Young Man* and *1984*. In *A Portrait of the Artist as a Young Man*, Stephan Dedalus pours over a translation of *The Count of Monte Cristo*. In *1984*, Winston Smith secretly reads *The Theory and Practice of Oligarchical Collectivism* to try to understand his past. Tseng describes reading in the twentieth century as an indispensable thoroughfare of communication in an ever-expanding world, thus generating the continued use of the books-and-reading convention (Tseng 1985, 329-330). The examples Tseng provides of

twentieth century works of fiction using the books-and-reading convention, however, are works published in the first half of the century (*A Portrait of the Artist as a Young Man* was published in 1916 and 1984 in 1949) He makes no mention of works published in the second half of the century This leads one to wonder whether the convention enjoys continued use in the later part of the twentieth century Sven Birkerts, in his book, *American Energies: Essays on Fiction*, suggests that writers born after 1950 have been subjected to an array of forces, or influences, that did not exist in the culture previously Subtle and deeply pervasive video emanations taken in by the "susceptible psyches" of these writers have shaped them no less decisively than books and bedtime stories shaped the readers and listeners of earlier generations He argues that writers reared in a media culture will evolve a perceptual organization, or sensibility, different from that of their predecessors and they will manifest a different picture of the world in their work (Birkerts 1992, 151-3)

Books and Reading in the Twentieth Century

Certainly, many opinions exist as to the place of books and reading in the lives of people today within a growing culture of electronic media Allan Bloom, in *The Closing of the American Mind*, laments that students have lost the practice of and taste for reading They do not have the expectation of delight or improvement from reading (Bloom 1987, 62) Birkerts claims that time becomes

fractured, layered, and accelerated when reading moves from print to screen and reading cannot survive in that climate (Birkerts 1999, 109) Octavio Paz furthers the discussion in *The Other Voice: Essays on Modern Poetry* when he states

Reading is the opposite of dissipation, it is a mental and moral practice of concentration which leads us to unknown worlds
To read is to discover unsuspected paths that lead to our own selves It is recognition In the era of advertising and instantaneous communication, how many people are able to read this way? Very few But the continuity of our civilization lies with them (Paz 1991, 88)

Peter V Deekle, of the Madeleine Clark Wallace Library at Wheaton College, considers the place of books and reading and the popularity of reading in American culture in an article titled "Books, Reading, and Undergraduate Education" (Deekle 1995) He concludes that an increasing proportion of adults "find reading in breadth and depth to be beyond their capacities for tolerance, much less enlightenment and satisfaction" (Deekle 1995, 269) Countering this, Kaestle, Damon-Moore, Stedman, Tinsley, and Trollinger (1991) in *Literacy in the United States: Readers and Reading Since 1880*, report that the portion of the current public that reads books remains roughly constant (Kaestle 1991, 165) Further, from a long-range perspective, Kaestle et al recognize an expansion of literacy skills in America during the twentieth century The expansion, they argue, has actually been the norm since the invention of writing Higher literacy rates result from higher literacy rates For example, as more people become literate, the amount of fiction circulating increases (Kaestle 1992, 28-9) Kaestle et al also report that pollsters and the book industry, interested in knowing how

much the American public read books, collected abundant data on book reading from the 1930's to the 1980's. The proportion of respondents who say they read books regularly remains constant at about 20-25 % of the population. During the 1960's and 1970's, when asked whether respondents read books regularly, the trend was generally upward – from a range of 47-75 % in the 1960's to 56-84 percent in the 1970's. In addition, the percentage of households purchasing a book in the previous year increased to 60 % by 1972 and remains in the 50 % range in surveys from 1978 to 1983 (Kaestle 1991, 189-190).

If we fear that electronic communications might displace, interrupt, or dissipate reading print on paper, we might consider what happened to stylish handwriting during the sixteenth century -- after Gutenberg's invention of the printing press. Instead of *replacing* stylish handwriting, the printed word actually flourished. Alberto Manguel, in *A History of Reading*, points out that the sixteenth century became the age of the printed word as well as the century of the great manuals of handwriting. Often a technological development promotes rather than eliminates that which it might replace (Manguel 1996, 135). As for reading in the electronic age, Birkerts (1999) suggests in *Readings* that we may be just starting to appreciate the potency that reading possesses. It is an interesting speculation, he says, that the cultural threats to reading may paradoxically reveal to us its deeper saving powers (Birkerts 1999, 109).

It seems then, that the place of reading in the late twentieth century, though widely discussed, remains elusive. Although discussed frequently in

general, there is little discussion of its place in adult fiction. An active discussion of the place of books and reading in contemporary children's literature (Burris, 1978, Bushner, 1996, D'Angleo, 1982, Elsholz, 1987, Parker, 1979, and Storey, 1986) is noted, and I will explore it further in the literature review. Since Tseng states that the books-and-reading convention exists concurrently with a large reading public, then its existence in works of fiction, published in the later part of the twentieth century in America, might lead to observations about that reading public. That is, in modern America, can we read of such a connection and see books as valued and reading as widespread? Would a look into fiction published late in the twentieth century reveal reading, as Tseng suggests, as an indispensable thoroughfare of communication in our ever-expanding world?

Purpose Statement

The purpose of this study is to look for evidence of the books-and-reading convention in late twentieth century fiction published in America. Tseng discovered a prominence of the books-and-reading convention in Victorian novels written during a time of an expanding reading population. If an examination of late-twentieth-century fiction reveals the common use of the books-and-reading convention, this might reflect values similar to those seen in the nineteenth century, a time that enjoyed a large reading population, one that valued books and reading.

Fiction and Society

*Camerado, this is no book,
Who touches this, touches a man*
- - Walt Whitman *Leaves of Grass*, 1860

Reading fiction for clues about a society's customs and values, such as the value society places on books and reading, is not a new avenue for discovery. Anthropologists frequently use the literature of a people as a source of clues in studying the nature of a culture. Even the words and the form of the ideas presented throw light upon the ideas, customs, and beliefs extant in a group. Since an author usually writes for readers having membership in his own society, then presumably that literature will reflect what they have in common (Inglis 1938, 526). The writer's fictional world can evoke cultural situations that contain signs of all types, whether explicitly described by the writer or implied between the lines (Poyatos 1988, 10).

Literary theorists suggest that narratives are not simply a creative expression thought up by individual authors. Northrup Frye (1957) holds that literature contains elements of various modes, genres, symbols, and myths that authors assimilate into their works without being explicitly aware of the process (Frye 1957, 341-54). Author Mary Lee Settle furthers this discussion in a statement about herself and other fiction writers: "We are listeners to the voices of our time, and within our faulty capabilities we do not lie" (Settle 1984, 112).

Scope

This study is limited to American fiction published late in the twentieth century. I had to decide, though, which books of the hundreds of thousands published each year in the United States to consider. For his study, Tseng (1985) chose novels that specifically used the books-and-reading convention. Examples include *The Mill on the Floss*, *Jude the Obscure*, *Diana of the Crossways*, and *The Professor*. Rather than begin by identifying novels using the books-and-reading convention, in order to narrow the pool, I chose to apply a selection tool common to librarians: that of using fiction award winners.

Selection Tools

John M. Budd (1991) reports in "Best Sellers and Pulitzer Prize Winners: Core or Not?" that by selecting books receiving literary prizes, librarians add quality to collections. Since prize committees base their judgments on the merits of the work, inclusion of these works provides a quality-related measure for collection development (Budd 1991, 10-13). A library serves as a place where citizens can educate themselves. Librarians should actively promote books considered "good, worthwhile, and important" especially now when chain bookstores focus so relentlessly on blockbuster items (Hermenze 1981, 2192). "Where are people going to find items that are not big money makers except in

the public library?" (Ibid) S L Baker (1984) reports in "Does the Use of a Demand-Oriented Selection Policy Reduce Overall Collection Quality? A Review of the Evidence," that quality book selection helps the library accomplish its educational mission in three ways. First, the library provides works of permanent value, thus introducing patrons to the delights of "good" literature. Second, the library provides superior and diverse materials for all types of people in its basic role as keeper and distributor of knowledge in a pluralistic society. Third, the library preserves knowledge for the future. The library as keeper and distributor of knowledge should choose not to collect and preserve ephemeral materials that may be obsolete and valueless in a few years. This seems especially important for fiction where the public might not appreciate the work of serious novelists at the time of publication (Baker 1984, 31-2)

Award winners represent a common selection tool for fiction. Karen Marshall, the English Subject Specialist at the University of Virginia, says that she automatically purchases fiction award winners for the fiction collection at Alderman Library.

I use juried awards like the PEN/Faulkner to assist me in collection building. I feel confident that the selection criteria of the various panels of writers/judges who evaluate the literary output of the year will be of a high standard and just what we are looking for in our collections. The other reason I automatically acquire the nominees for these awards, as well as the winners, is that the media focuses attention on them, our customers hear about them, and naturally expect to find them in the Library. I am also apt to select other titles by the authors who are being nominated or who have won the awards, on the basis of the merit associated with their nominated work (Marshall 1999, n p)

Readers' advisors, likewise, use awards as a selection tool, as well as a way to keep up with their field "Awards are important in genre fiction because they stimulate demand and may also indicate the best work in a genre Smaller collections may even limit genre fiction selection to those that win a national award" (Robinson n d , n p)

Award winning fiction, then, represents lasting work of high quality, judged by writer's peers Accomplished authors craft their work with a knowledge of the society in which they live, and their work is considered creative rather than formulaic, as might be true of some best-selling authors Selected and judged as the best of its kind, it presumably represents "good" or "serious fiction" with lasting value Literary awards also bring readers to books "Prizes draw attention to books in a uniquely effective way This is not the publisher crying his wares, but an independent jury acclaiming the merits of a work done by one of their peers Prizes make readers " (Goff 1991, 153)

A book that wins a prize wins readers Awards given to books make people more ready to read those books, for the winning of a literary prize is a piece of news which helps lift that volume above the common level and catches the attention of a whole new public Thus, the selling power of a book is instantly increased when it becomes a prize winner This distinction prolongs its sale and often stays by it into old age Prizes help to sell "old" books as well as "new," and keep the books of yesterday still in demand today (Richter 1946, v)

This makes awards important to librarians desiring to provide selected high quality literature for their patrons -- and to promote reading

Fiction Awards

Fiction awards abound. Awards honor first-time authors (Hemingway Award), children's fiction (Newbery Award), short stories (O'Henry Award), and some honor genres, such as science fiction (The Hugo Award). Awards exist to honor writers and promote books and reading but each award has a slightly different focus. For example:

The National Book Award (NBA) aims to enhance public awareness of exceptional books written by fellow Americans, and to increase the popularity of reading in general (National Endowment for the Arts, 1999). The NBA organizers see their function essentially as drawing national attention and customers to books. They crave a better and wider coverage. Their recent decision to make the winners known, Academy Awards-style, on the night of the award is a deliberate attempt to create more news value and openly aspire to the commercial heft of Britain's Booker or France's Goncourt prizes (What are the National Book Awards?, 1987, 9). Robert Bly, who won the 1968 NBA for poetry, quoted in *The Daily Progress*, says, "I think there's been a rapid falling off of cultural standards, and the book awards are more and more important. They give attention to the fact there is such a thing as excellence" (Italie 1999, D5). Publishers and booksellers wanting an award that would be exclusively for books voted on by writers and critics established the NBA sponsored by the nonprofit National Book Foundation, in 1950. The NBA still does not have the fame or commercial influence of the Nobel or the Pulitzer

but among writers it is highly respected mostly because of who picks the winners, that is, the writer's peers (Italie 1999, D5)

The Orange Prize for Fiction claims to be the United Kingdom's largest annual literary prize for a single novel. It rewards an anonymously endowed cash prize equivalent to more than forty-seven thousand dollars and a bronze figurine by Grizel Niven (Gee 1999, n p). The Orange Prize aims to celebrate novels of excellence, originality, and accessibility, and promote women writers to a wide range of readers. Its founders point out that prizes effectively promote the arts. Prizes let people know what's out there, what is available for them to buy or borrow. Literary prizes set a seal of approval on a particular book. Prizes promote individual books and give writers marketing muscle they might not otherwise have (About the Orange Prize n d, n p).

The Booker Prize, established in 1969, annually awards the best full-length novel written in English by a citizen of the UK, the Commonwealth, the Republic of Ireland, Pakistan, or South Africa. The prize comes with a monetary award equivalent to thirty thousand dollars. The prize spurs, on average, a fivefold increase in sales (The Literary Almanac 1997, 263).

One American award founded in 1980 honors the novelist William Faulkner who used his Nobel Prize funds to create an award for young writers. Called the PEN/Faulkner Award, this annual juried prize for fiction is affiliated with PEN (Poets, Playwrights, Editors, Essayists, and Novelists), an international writer's organization (PEN/Faulkner 1999, n p). This national prize honors the

best-published work of fiction by an American citizen in a calendar year. The prize of \$15,000 makes it the largest prize amount for fiction in the United States (Delaney 2000, n p). Author Mary Lee Settle helped launch the award at the University of Virginia in Charlottesville. The offices now reside in the Folger Shakespeare Library in Washington D C , where Settle says a national award ought to be, "away from the commercial publishing pressure of New York" (Settle 1984, 113). The directors of the PEN/Faulkner Foundation choose the judges annually (PEN/Faulkner Award for Fiction Submission n d , n p). Financial support for the PEN/Faulkner Award comes from grants, contributions, special events, and benefit readings. As Settle suggested earlier, it is important that publishers do not support, nor do they have influence in the judging, making this award based on pure literary quality rather than sales and marketing (PEN/Faulkner 1999, n p). The judges, who are fiction writers themselves, read more than 250 novels and short story collections submitted by publishers, agents, or authors. Anyone may submit books to the PEN/Faulkner Foundation for consideration and there are no submission fees or application forms (PEN/Faulkner Award for Fiction Submission n d , n p).

Summary

Considering the books-and-reading convention in contemporary novels offers an opportunity to examine the literary device in use today, as well as to

consider the importance of books and reading to contemporary society. It also offers an opportunity for a close look into award-winning novels. This study of books and reading in contemporary award-winning novels offers insight for librarians desiring to deepen their understanding of award-winning novels and their use in selection. It also offers an examination of the place of books and reading in the world in which they live and work.

The PEN/Faulkner Award focuses on American fiction selected by writers solely for its literary merit. The current (1981 to 1999) collection of PEN/Faulkner award-winning novels comprise the set examined. To date, nineteen award-winning titles exist spanning from 1981 to 1999. Three of the titles represent collections of short stories. I excluded the short story collections and focused on the remaining sixteen novels because the novel, as noted by Barnett (1939), "offers a looser form and a wider mass of detail and documentation. Also, there is more of the element of autobiography in the novel than in poetry, the drama, or the short story" (Barnett 1939, 10-11). The novel becomes a "transcript of actual life" due to the autobiographical nature (Ibid). Sixteen PEN/Faulkner award-winning books create a small but defined sample of American novels to examine -- to read and look for the books-and-reading convention. A close examination of their text may serve as one window of how American novels published in the last two decades of the twentieth century reveal a reading culture.

Research Questions

- 1 Do the sixteen PEN/Faulkner award-winning novels published between 1981 to 1999 use the books-and-reading convention?
- 2 If it is used, how? What is the role of books and reading in the lives of the fictional characters in the PEN/Faulkner award-winning novels?
- 3 Does its use or non-use suggest anything meaningful about the modern American reading public and its regard for books and reading?

CHAPTER II

REVIEW OF THE LITERATURE

In order to appreciate the literary convention of books and reading I first explore the concept of reading fiction for clues to a society's values. Then, I consider how references to books and reading in fiction offer evidence of their importance and use to a society. I look at ways in which adult fiction, children's fiction, advertising, and art offer clues to aspects of literacy in society. I include children's fiction, advertising, and art because these studies offer insight into the study of books and reading in adult fiction. Many more studies of books and reading in children's fiction exist than do those for adult fiction. They serve as examples and models for considering books and reading in fiction. Therefore, the literature review considers the following four aspects:

- 1 Literature as a Reflection of Society
- 2 Books and Reading in Adult Fiction
- 3 Books and Reading in Children's Fiction
- 4 Books and Reading in Advertising and Art

Literature as a Reflection of Society

Writers and critics discuss fiction, especially the novel, as a reflection of society. Literary critic, Lionel Trilling suggests that novels "deliver the news"

(Gillespie 1997, 32) Novels tell us "about the look and feel of things, how things are done and what things are worth and what they cost and what the odds are"

(Ibid) Trilling says that novels "record our daily business of living, loving, working, and dying" (Ibid) Saul Bellow sees the novel as "an indispensable source of illumination of the present, of reflective power" (Myers 1995, 130)

Writers such as John Updike, Flannery O'Connor, and Walker Percy suggest that through plot, dialogue, and character, the novel provides a way to think about the conditions of American life (Ibid)

In "An Objective Approach to the Relationship between Fiction and Society," Ruth A Inglis (1938) attempts to compare social change with changes in fiction She considers two points of view: the "reflection theory," which holds that literature *reflects* society, and the "control theory," which holds that literature *shapes* society (Inglis 1938, 526) The hypothesis of Inglis' study states that both might be partially correct For example, a particular essay or novel may reflect one aspect of society while suggesting a change in another sphere In other words, literature sometimes reflects and sometimes controls society Inglis' methodology compares social change with changes in fiction Inglis reports that stories do not consistently reflect actual conditions in American life, but they do mirror certain typical American attitudes and ideals In other words, she finds a clearer reflection of American pattern of values than she did of the actual facts of American life She finds no indication of any operation of the social control theory and no fictional changes preceded actual changes (Inglis 1938, 532)

In *Literature as Exploration*, Louise Rosenblatt (1938) claims that the substance of literature embodies everything that man has thought or felt or created. The novelist, she says, displays an intricate web of human relationships with their hidden patterns of motive and emotion. The writer of stories catches some significant moment, some mood, or some clarifying class of will in the life of an individual or a group. Rosenblatt quotes Henry James who says, "all life, all feeling, all observation, all vision" – these are the province of literature (Rosenblatt 1938, 5-6). Rosenblatt further discusses the value of teaching history with literature and offers *The Grapes of Wrath* as an impressive history of the Depression. She suggests that literary materials contribute powerfully to a student's image of the world, himself, and the human condition and the persuasiveness of art reinforces implied moral attitudes and unvoiced systems of social values (Rosenblatt 1938, 8). She also points out that the process of social change, the influence of technological conditions upon the social and intellectual life of a society, and the factors that lead men in one age to be obsessed by aspirations very different from those of another age can be seen in any survey of the history of literature (Rosenblatt 1938, 19). The artist tells us much about man himself, artistic form reveals many subtle human feelings and behaviors (Rosenblatt 1938, 168).

In *The Gutenberg Elegies: The Fate of Reading in an Electronic Age*, Birkerts (1994) writes that our entire collective subjective history – the soul of our societal body – is encoded in print. He refers to the soft data, the expressions

that tell us who we are and who we have been, that represent the record of individuals living in different epochs – that are, in effect, the cumulative speculations of the species (Birkerts 1994, 20) Birkerts' claims that once fiction emerged from its childhood and puberty in the oral storytelling tradition, it pledged itself to representation, to realism In its glory days in the nineteenth century, the novel served mainly as a lens to focus upon the intricate social choreography of a stratified society In our century, he says, the novel remains outwardly realistic in its depictions of milieu – of family as well as larger social networks, and psychological in its presentations of character (Birkerts 1994, 204) Further, in *American Energies: Essays on Fiction*, Birkerts (1992), suggests that we consider the deeper function of reading, the way that the reading of serious books teaches one constantly about the world The reader cross-references everything from dates and places to speech patterns to social mores (Birkerts 1992, 89)

Michael Winship (1993) reports in *Literary Publishing in America, 1790-1850*, on recent research into "The History of the Book," taken up by an international group of scholars from a variety of backgrounds and academic disciplines (Winship 1993, 91) Instead of seeing a literary work completely independent of its author and the contexts of its production and reproduction, these scholars insist that any meaning and value in a work of literature is socially constructed, determined by the historical facts of its creation and reception (Winship 1993, 92) Basic to the history of the book is an understanding that

literature is a human institution, part of the matrix of social and cultural forces from which it emerges, rather than a pure or abstract idea independent of history. No publication, literary or otherwise, is created in isolation, instead it is the collaborative effort of many people – authors, editors, composers, printers, papermakers, publishers, and readers, among others—and represents the state of technology and economic organization of its time. It both acts on and is acted upon by the social world and cultural environment of these historical collaborators and forces (Winship 1993, 95-6)

In "Literary Anthropology: Toward A New Interdisciplinary Area," Fernando Poyatos (1988) suggests the term "literary anthropology" to describe the anthropologically oriented use of the *narrative literatures* of different cultures. He describes such narratives as rich sources of documentation for analysis of people's ideas and behaviors. Early epics to contemporary novels, systematically studied, offer invaluable sources for the documentation of sensible systems (in which he includes books) and intelligible systems (in which he includes thoughts and beliefs as well as literature and society). He offers Charles Dickens' *Pickwick Papers* as an example filled with detailed descriptions of nineteenth century people's behavior and their environment. He points out roles of nonverbal repertoires in John Steinbeck's *Grapes of Wrath* that allow the reader to reconstruct the sensible world that was so important in the writer's mind. He argues that a narrative made up of many kinds of signs forms the writer's fictional world based on his real life. On a deep level, words may evoke

whole cultural situations, which contain a multitude of signs of all types (Poyatos 1988,4-10)

In "Literature in Society," Leo Lowenthal (1961) describes the traditional area of sociological research in literature, which evaluates literature as secondary source material for historical analysis. The specific treatment a creative writer gives to nature or love, or gestures or moods, for example, all become genuine sources for study of the spheres of individual life. For times that have passed, literature often becomes the only available source of information about private modes and mores. Only a small number of studies exist and a thorough content analysis of literature should result in a number of valuable hypotheses on the continuing significance of ideas and values (Lowenthal 1961,141-159)

Milton C. Albrecht (1956) asks the question, "Does Literature Reflect Common Values?" He acknowledges three general assumptions about the relationship between literature and society

- 1 Literature reflects society and culture,
- 2 Literature serves as a means of social control,
- 3 Literature influences attitudes and behavior of people

Albrecht's research represents the reflection theory, specifically, that literature reflects common contemporary cultural values. Albrecht limited the study to the American family and to short stories in large circulation magazines. Albrecht's hypothesis states that short stories will express essentially the same basic values

and ideals that a typical American family might hold. In reading the stories, Albrecht notes direct or positive approval of values and goals in authors' statements, in descriptions of characters' thought and behavior, and in the plot resolution. He records values and summarizes the plot, the main conflict, and makes a selection of statements representing the values strongly supported. He compares the values with an existing list of ideas or values of the typical American family. Albrecht reports that short stories in wide-circulation magazines reflect cultural norms and values of American families (Albrecht 1956, 722-729).

Using fiction as a source for clues to the values and beliefs in a society offers insight for a number of disciplines. The next two sections explore looking into fiction specifically for clues and references to books and reading.

Books and Reading in Adult Fiction

Bibliolatry: Books and Reading as a Convention in Selected Victorian Novels (Tseng 1985) investigates how the books-and-reading convention arose and developed. Tseng examines specific instances in which the reading of books by fictional characters offers special importance for the characters, their authors, and their audiences. The study demonstrates several aspects of this convention, including

- How books and reading are of thematic importance to particular novels,

- How books and reading help move plots and serve as defining elements for character,
 - How the reading of a specific book helps to determine a character's course of life,
 - How certain books serve as talismans for certain characters,
 - How novelists use books and reading as indicators of motives and meanings
- (Tseng 1985, 4)

Tseng selects novels that contain instances and episodes representing stages in the development of the books-and-reading convention, as well as demonstrates the frequency of use by its authors. The novels chosen include incidents where

- Shared reading of specific books binds characters together,
- Characters apply their reading of books to life,
- Occurrences of the social phenomenon of using books and reading as a means of rising from a lower social class to a higher one (Tseng 1985, 16)

Tseng notes characters that share an idolatry of books and a trust in the usefulness of reading. Tseng also shows that referring to books and reading provides an effective means of activating or bringing forth elements of a novel such as plot, characterization, theme, and meaning (Tseng 1985, 322-323)

Tseng finds the use of books and reading in characterization a common device in Victorian novels. It serves as a powerful signal to the reader, that is, whenever a character takes up a book, one perceives that it is important to observe what and

how the character reads. The books found in a library of a character also reveal clues to the nature of that character. Further, the discussion of a book suggests thematic implications (Tseng 1985, 324).

References to books and reading exhibit characteristics as divergent and as different as the individual novels and their characters, nevertheless, some patterns emerge in the novels examined. Books assume different roles: either prized for their contents or looked upon simply as objects. Quoting from a book indicates its importance and intrinsic value. Books considered as objects usually remain untitled or unnamed. Some books help, some books hurt, and some books suffer condemnation (Tseng 1985, 325). As for readers, he analyzes them as either superficial or serious. Some characters read to pass the time, most read for more serious reasons (Tseng 1985, 326).

Tseng discovers that as a narrative convention, books and reading can create and further relationships between characters. Novelists use books and reading to establish and seal some relationships or to impede and close off communication in others. Characters' shared interest in books and reading create many important connections in the novels studied (Tseng 1985, 326).

According to Tseng, the use of books and reading as metaphors for various abstractions and thought processes represents the most significant feature of the books-and-reading convention as it appeared in the nineteenth century. Though not a Victorian invention, metaphorical books and reading -- or the analogy of books to life, where the author uses "to read" to mean, "to

understand" -- was not new to Victorian novels, only the *frequency* of such metaphors was new (Tseng 1985, 329)

In an article titled, "'What Think You of Books?' Reading in *Pride and Prejudice*," Katherine Newey (1995-6) explores how discussions of books and reading represent an important way in which Jane Austen's characters and her readers identify, categorize, and assess character. Newey suggests that reading books and reading character are intimately connected in all of Austen's novels but it represents a crucial element in *Pride and Prejudice* which declares itself to be about reading and judgement of character. Reading represents a particularly important way of enriching relationships to female characters. Using reading, Jane Austen expresses a highly literate view of her world (Newey 1995-1996, 81-94)

An article titled, "The Image of the Book in *Wuthering Heights*," Robert C McKibben (1960) suggests that books appearing in a novel may operate in different ways to call forth fundamentally opposed attitudes. The article describes various uses of the image of the book such as uniting lovers or creating bonds between characters. The book further represents a civilizing force, offers a refuge, and becomes an excuse for weakness. Finally, the library at Bronte's Thrushcross Grange contains books out of which comes "a world of eternal summer where the individual is reconciled to himself and to reality" (McKibben 1960, 160-168). The author states that this represents Emily Bronte's conception of the effectiveness of the book and its rightful use (Ibid)

In an article titled, "The Heroine as Reader in the Nineteenth Century Novel Emma Bovary and Maggie Tulliver," Carla L. Peterson (1980) describes the situation in the middle of the nineteenth century in England, when life was undergoing rapid changes due to industrialization. Women freed from domestic slavery, but denied a meaningful education, turned to novels to fill the intellectual and emotional void in their lives. The author suggests that it is no accident that so many female protagonists in nineteenth-century novels are readers, giving examples of Jane Eyre, Emma Bovary, Maggie Tulliver, Isabel Archer, and Effi Briest. Peterson describes this as "simply an accurate reflection of social reality" (Peterson 1980, 168-9).

Ralph-Rainer Wuthenow (1989), in "Reading Characters – Books Appearing in Works of Fiction," describes the phenomenon of characters' discussions in novels that include contemporary authors and their works. The literature of a period becomes highlighted and critiqued in the conversations of fictional characters, and this, he says, mirrors real literary discussions taking place at the time. Wuthenow notes a lack of investigation into the purely fictional publication of the book in works of fiction. Wuthenow further suggests that books that appear in books are more than a collection of quotes, rather they represent confirmation and means of engagement -- even seduction and threat for the characters. Books act as secret characters in the background of the action, they act as characters without real human existence, yet living and effective (Wuthenow 1989, 152-162).

Books and Reading in Children's Fiction

In "Biblio-Power Promoting Reading and Writing With Books," Karen D'Angelo (1982) identifies Newbery and Caldecott Medal books which possess what she terms, "biblio-power," or the invisible influence of books found in books. Her study, meant for educators of young children -- especially those of reluctant readers, remains important to my study because it uses award-winning fiction as its sample and it looks for images of books in each work of fiction. She looks into these books for characters routinely engaged in and committed to reading and writing. In her study, she analyzes Caldecott (1938-1982) and Newbery (1922-1982) Medal books for reading and writing as a main theme or a related aspect of plot or characterization. She chose award-winning books because they represent titles best known by teachers and librarians offering a high visibility with a special popularity. D'Angelo reports that two Caldecott and sixteen Newbery Medal books depict reading and writing as valuable and important activities for survival, enjoyment, and gaining and sharing of knowledge (D'Angelo 1982, 347-352).

"Reading as an Activity and Theme in Children's Books" (Parker 1979), looks into trade books published for preschool and elementary grades for major themes of the act of reading. Parker asks if these books for children include the act of reading as an event or activity in children's lives and if reading presents as a valued part of life. Selections for the study include books where the main

theme relates to reading, where characters read, where reading relates to development of the main theme, and where reading is incidental. Selected books came from several sources including her knowledge of the field, a library search, references from students and colleagues, and from publishers. The selected books include characters that show how reading makes life more manageable and satisfying. The author suggests that, as children identify with these characters and draw increased understanding from the themes of these books, they may internalize the positive values and become more willing to select reading as a pastime (Parker 1979, 74, 85). Although this study, as the one before, takes a different approach than mine, that of using reading incidents in books as role models for young children, it confirms the value of considering books and reading in books.

Dee C. Storey (1986) in "Reading Role Models: Fictional Readers in Children's Books," describes how fictional characters represent models for readers and help foster a positive attitude toward books. Again, though a different focus from my study, it describes the essential task of looking into books for images of books and reading. The study cites books that include characters who encounter reading situations common to everyday childhood. Additionally, such characters, while busy, still make time to read for enjoyment. Some role models present indirectly, as in a satire called *The Problem with Lucifer*, where the parents of the character worry that he does not watch enough television because he reads too much. Other books include themes of reading promotion,

motivations for reading, and frustrated readers The author states that providing role models of readers of all sorts could combat the lure of television and after-school activities that compete for reading time Book characters seen in the act of reading without being didactic offer a natural source of motivation for reading (Storey 1986, 140-148)

"A Look at How Books, Reading, or Writing are Portrayed in Children's Literature Published from 1990 through 1995" (Bushner 1996), examines 122 juvenile books to determine how contemporary authors and illustrators portray books, reading, and writing To determine a measure of quality literature, Bushner selects books from *The Horn Book Guide to Children's and Young Adult Books* and develops categories as they become apparent in reading the selected books The following major categories became apparent in Bushner's reading

- Emergent literacy and/or bedtime reading
- Reading aloud
- Children or peers who teach one another to read
- Self-taught readers
- Learning to read
- Characters who previously experienced difficulty reading
- Published literature mentioned within the texts in the study
- Reading and writing portrayed in school
- Vocabulary as the goal of reading
- Focus on components of reading and writing

- History of writing or alphabets the printing press and books
- Juvenile literature written in the form of letters journals, or diaries
authorship
- Libraries or bookstores, including the use of censorship (Bushner
1996, 2-21)

In "A Content Analysis of Reading Incidents in Selected Award-Winning Children's Books," Carol F. Elsholz (1987) identifies reading incidents in the twenty-seven books awarded the Sequoyah Children's Book Award from 1959 through 1985. She seeks to

- 1 Describe each story character who reads by species, sex, age, and ethnic background,
 - 2 Identify the type of material read by each character,
 - 3 Identify the type of literature of the material read by the character,
 - 4 Determine what type of reading event takes place during the reading incident
- (Elsholz 1987, 5)

The selection of Sequoyah award-winning books creates a set of books chosen by qualified children's voters as the best book of a particular year. The researcher argues that their literary quality and popularity with children makes them a good sample for her study. She analyzes reading incidents in each book according to four major topics containing thirty-six categories. The major topics include

- 1 Story Character's Traits,

- 2 Reading Material,
- 3 Type of Literature,
- 4 Type of Reading Event

The study reveals a substantial number of characters involved in reading incidents. Reading incidents occur in every book except one, and reading incidents occur in various topical themes. Further, the materials read by characters vary greatly, the contexts for reading incidents almost always portray them as meaningful and important to the characters, and some characters reflect the authors' biases about reading (Elsholz, 1987).

A dissertation titled "The Portrayal of Readers in Selected Elementary Reading Textbooks and Trade Books and An Exploration of Student Inferred Identification with These Story Characters" (Burris, 1978), examines selected reading textbooks and trade books for the portrayal of readers and reading incidents. It also explores the effect that the portrayal of reading incidents may have on a student's identification with a story character (Burris 1979, 1). Only the first part of the study is of interest here. Some of the important questions she seeks to answer include

- 1 How are characters that read and reading activity portrayed?
- 2 How often do reading incidents appear in textbooks and trade books?
- 3 What are the sociological characteristics of the readers?
- 4 Which types of literature portray reading incidents? (Burris 1978, 4)

Reading incidents appear in an average of 18% of the primary level textbooks. The upper-level textbooks portray reading incidents in an average of 21% of the selections. The sociological characteristics of the characters portrayed as readers most often represent white males. Realistic fiction most often includes reading incidents at the primary grade level. Non-fiction, folk literature, fanciful fiction, and poetry most often include reading incidents at the upper grade levels (Burris 1978, 115-8)

Books and Reading in Advertising and Art

Works of art such as painting also feature books and reading as theme. An article titled, "Books and Reading as a Theme of Painting" (Villonlechner 1984), features works of art depicting readers. The article describes and chronicles paintings held in museums throughout the world that feature the theme of books and reading, demonstrating the consideration of the books-and-reading convention in works of art other than fiction (Villonlechner 1984, 37)

Advertising also employs books and reading as a theme. To see how books fit into the picture of mainstream America, Megan Benton (1995) undertook an analysis of advertisements appearing in popular, general-readership magazines. Her article titled, "Sizzle and Smoke Iconography of Books and Reading in Modern American Advertising," reports that the presence of books in advertising, although subtle, is always deliberate. She notes three

general themes. First, books signal qualities or characteristics of the kind of person to whom the advertised product should appeal. Second, she finds books portrayed as a tool, a useful and sometimes necessary means to a desirable end. Third, books represent pleasure and knowledge valued for its own sake (Benton 1995, 77-78). Benton also notes less frequent depiction of books in the 1990's compared to the 1950's, and less frequent depiction in the 1950's compared to the 1920's. When depicted, many of the same reasons apply, notably books in people's homes identify sensitive, intelligent people, and those books represent an easily recognized emblem of education (Benton 1995, 85-86).

Summary

My literature review illuminates an ongoing conversation concerning books and reading appearing in works of fiction. Using fiction as a source for clues of values and beliefs in society proves useful to a variety of disciplines. I found research concerning books and reading in contemporary fiction notably missing from the literature. Lowenthal notes scant research in qualitative and quantitative contents on a comparative scale of popular works (Lowenthal 1961, 157). Wuthenow's echoes the lack of investigation into fiction about books (Wuthenow 1989, 160).

Inglis' research suggests that fiction provides a clear representation of American values (Inglis 1938, 531) Peterson emphasizes this with reflections on heroines as readers in nineteenth-century fiction, where she indicates this phenomenon clearly reflects social reality (Peterson 1980, 169) A number of studies researching references to books and reading in adult fiction published during the nineteenth century exist as well as numerous studies in children's fiction of the twentieth century Also of interest here is Benton's research into the portrayal of books in advertising, and her observations that the portrayal of books diminished in the 1990's compared to the 1950's, which was diminished compared to the 1920's (Benton 1995, 86) Two research projects (D'Angelo, 1982, Elsholz, 1987) explore books and reading in children's fiction through award-winning fiction due to its high literary quality and popularity

The gap discovered here concerns looking for the books-and-reading convention in works of fiction published in the later half of the twentieth century I will contribute to the discourse on books and reading appearing in fiction by examining the books-and-reading convention in award-winning novels produced late in the twentieth century, specifically in the PEN/Faulkner Award winners In considering Tseng's suggestion that the convention continues into the twentieth century, I will explore references to the books-and-reading convention in the PEN/Faulkner award-winning novels published between 1981 and 1999 An examination of fiction created in the twentieth century presents an opportunity to

consider both the fiction and the society of our time, and consider the reflection of readers and reading in these novels

CHAPTER III

METHODOLOGY

I use a grounded theory of qualitative analysis for my methodology

Qualitative research involves being open to what the text has to say and slowly evolving a coherent framework rather than imposing form from the start

Grounded theory stimulates the discovery of theory from data. The use of the grounded theory approach enables researchers to develop their own theories relating to the substantive area which they are studying and encourages them to use their creative intelligence to the full in doing so (Turner 1981, 225)

Grounded theory promotes the development of theories and explanations that conform closely to the situations observed. Complex rather than oversimplified theories often develop. The quality of the final research depends on the quality of understanding that the researcher develops during the course of the investigation (Turner 1981, 227)

Procedure

To begin my investigation, I engaged in a multi-step reading process. I read each novel once for pleasure and general impression. During a second reading, I underlined passages of references to books and reading while taking notes in the margins. After the initial readings, I began considering possible

categories based on the different types of references to books and reading I transcribed from the novels, all passages that referenced books, reading, titles, or authors. A close, third reading based on the transcribed notes and potential category lists allowed me to begin producing categories based on the texts themselves. In developing categories, I kept in mind a few specific categories found by Tseng as a preliminary framework. Miles (1979) suggests that a rough-working frame near the beginning of fieldwork lessens the likelihood of producing "bulky, irrelevant, meaningless" sets of observations. He suggests developing a preliminary framework early then revising repeatedly over the life of the project (Miles 1979, 591). Therefore, the following categories discovered by Tseng became my preliminary framework.

- The reading of books by literary protagonists has special importance for these characters
- Books and reading bring forth the elements of a novel: plot, characterization, theme, and meaning,
- The reading of a specific book helps to determine a character's course in life,
- Shared reading of specific books binds characters together,
- Books and reading change relationships between the characters. That is, where it creates and furthers relationships, establishes and seals relationships, or impedes and closes off relationships (Tseng 1985)

I derived a technique for handling data from an article by Barry A. Turner (1981) in which he addresses the cognitive problems of qualitative data analysis.

He suggests that the qualitative researcher should have at least two distinct sets of notes or files for data analysis. The first conventional set permits recording and storage of field data in any appropriate way that makes it readily retrievable. The second set of research records affords manipulation and analysis of the data collected in order to develop a theoretical understanding. Through the second set of records, the researcher develops a gradually changing, abstract representation of the social world in a form which can be re-arranged to allow new aspects of its properties to become evident (Turner 1981, 230). Based on work by Glaser and Strauss (1968), Turner devised nine stages to handle qualitative data, which I present in Appendix A.

Based on Turner's suggestions, as categories emerged I developed labels. As an example, I noted in *World's End*, by T. Coraghessan Boyle, several references to books as metaphors. For example, "As far as I'm concerned, the book is closed" (Boyle 1987, 83) and "But the book is never closed" (Boyle 1987, 83). Creating a category called, "Metaphorical Books" I tagged the notes from the text with that label. After the development of categories with evidence of examples from the texts, I formulated definitions for each category. With the accumulation of categories, examples, and definitions, I then began to look for links, patterns, and relationships among the examples pulled from the texts. From there, I attempted to construct meaning (Rosenblatt 1938) and make sense of the modern books and reading convention. In order to document patterns and observations, I present the data throughout the analysis. In the presentation of

the evidence, I use four novels to explicate fully the books-and-reading convention in the first category of literary elements of the novel, and then I discuss examples of all categories throughout all the titles

Strengths and Limitations

As a method, qualitative analysis offers a way to penetrate textual dimensions inaccessible by quantitative techniques. A qualitative study produces classifications and descriptions that conform closely to the texts investigated (Kracauer 1952-53, 638-40). Further, qualitative data lends itself to serendipitous findings and new theoretical integration; they help researchers go beyond initial preconceptions and frameworks (Miles 1984, 15). Such research explores the whole of the content in search of important categories and offers the opportunity to come inadvertently across categories that might not have been previously considered (Kracauer 1952-53, 638).

Qualitative analysis requires researchers to make interpretations and meaning from the text and, as such, is inevitably subjective. Yet, the content of the text contains intimations and implications that depend upon response to evolve its properties (Kracauer 1952-53, 641-2). Many elements of symbolism, meaning, and understanding require an individual's perceptions and subjective apprehensions (Berg 1998, 11). Rather than a limitation, subjectivity becomes indispensable for analysis of material that might vanish if subjected to a

quantitative treatment (Kracauer 1952-53, 642) All the same, considering the large volume of field notes, lack of a road map, and leaps of faith required by the researcher, the procedure requires patience in tracking through seeming disorder to discover interpretation and meaning

Scope

Nineteen books published from 1981 to 1999 represent the complete body of PEN/Faulkner winners (Appendix B) Of the nineteen titles, I limited my research to the sixteen novels, eliminating the short story collections

The sample created of modern award-winning novels represents a typology Reading *all* relevant texts represents the ideal in qualitative research (Pauly 1991, 12) Nevertheless, reading all award-winning novels between 1950 and 1999 would appear unwieldy for the scope of this thesis To solve sampling dilemmas, qualitative researchers focus on symbolically significant events to clear a space in which to tell their story (Pauly 1991, 12) In my research, the PEN/Faulkner award-winners represent a type As a type, it condenses and describes one type of novel published late in the twentieth century a category of literary award winners

Summary

To search for answers to the research questions stated above, to be open to new and emerging patterns, and to attempt to continue the discourse discovered in the literature review, I read and analyzed each of the sixteen PEN/Faulkner Award novels using a grounded theory of qualitative analysis. From my readings of the sixteen novels, I identified and noted patterns and trends of the modern books and reading convention. I noted conditions, made connections and comparisons, and attempted to construct meaning (Rosenblatt, 1938) from the possible contemporary uses of the convention in each of the sixteen PEN/Faulkner Award novels.

CHAPTER IV

ANALYSIS AND FINDINGS

The PEN/Faulkner award-winning novels reveal seven major categories (with subsets included seventeen total categories) of the books-and-reading convention. All sixteen titles employ at least one category of the books-and-reading convention. The analysis section begins with category definitions followed by an endeavor to construct meaning (Rosenblatt 1938) of the use of the books-and-reading convention present in each novel. Copious examples of the books-and-reading convention appear in the novels, therefore, I present only a selection to demonstrate the convention. I begin with a discussion of the use of books and reading in all literary elements of the novel followed by a discussion of the remaining categories. Four titles demonstrate the use of the convention in all literary elements of the novel: character, plot, and theme. They include *The Chaneyville Incident*, *Mao II*, *Operation Shylock*, and *The Hours*. These four novels subsequently employ a high use of all categories making them best suited for demonstrating the use of the convention. An additional six novels use a minimum of one-half of all categories, they include *How German Is It?*, *Postcards*, *World's End*, *Snow Falling On Cedars*, *Independence Day*, and *The Bear Comes Home*. At least one instance of the books-and-reading convention occurs in every novel. Throughout my analysis, readers may note my particular interpretation and construction of meaning (Rosenblatt 1938) of the use of the

books-and-reading convention Appendix C presents the novels giving the title, author, date of publication, and the books-and-reading categories appearing in each novel Presenting the novels in tables enables the reader to reference which categories occur in which novels and offers an overview of the novels studied

Categories Discovered

The following categories emerged in reading the sixteen PEN/Faulkner award-winning novels The major categories appear italicized

- *Books-and-reading as literary elements of the novel*
 - Character
 - Plot
 - Theme
- *Style devices*
 - Metaphorical books and reading
 - Cliches using books and reading
 - Literary allusions
 - References to literary titles and authors whether real or fictional
- *Books as objects*
 - Ordinary objects
 - Precious objects

- Objects signifying wealth or culture
- Talisman
- *Where books show a character how to live, better himself, or gain knowledge*
- *Reading books as a luxurious, pleasurable, healing, or comforting activity*
- *Reading aloud*
- *Books and reading change relationships.*
 - Where they create and further or seal relationships
 - Where they impede or close off relationships

The categories present unequally. The first two major categories *literary elements of the novel* and *style devices* serve as functional categories, the rest serve as mechanisms to help convey the first two. For example, if a character uses books and reading to close himself off from friends or society, that event serves as an important use of books and reading convention -- important and singular enough to create its own category where books and reading close off relationships. The use of the convention in this manner, however, also serves to define character, further plot, or point up theme. In that way, many categories intertwine. They become both distinct and overlapping. In discovering the different uses of books and reading, I considered each one carefully before deciding its ultimate category. If an author uses books to create a romance, then that instance went into the *relationships furthered* category and the discussion notes that this use also furthers plot. In that way, as categories present in

varying degrees and combinations I reveal their significant and individual characteristics in the analysis section. As such then, all categories following *literary elements of the novel* and *style devices* essentially hang on those first two. I shaded the first two major categories and subsets in Appendix D to point up this difference. The uses of the convention, then, weave in and out, enriching the story, its characters, complications, resolutions, and setting.

In creating categories, only one novel using an instance of books and reading was enough to merit a category, if it demonstrates an important use. The category of a book appearing as a talisman to a character appears in only three novels, the least number of novels using a category. A book as a talisman represents a powerful use of the books-and-reading convention. It also enjoys a history, as Tseng discovered its use in Victorian novels (Tseng 1985, 4). When a book appears as a talisman, it becomes an important aspect of the fictional work, often directing the causality -- or the plot, and affecting the character profoundly. Hence, it is presented as a single category even though it is not used widely across all titles.

Category Definitions

The definitions of categories precede the analysis of novels which presents and explicates the data.

- Books-and-reading as literary elements of the novel character, plot, and theme

Character

Characters represent the people in a novel. Readers assess characters based on what they do or say. Evidence in the text establishes what the reader knows about characters and how characters relate to society reflects their presentation. Authors include details not just for their own sake but as a way to define character (Peck 1984, 105). The actions of a character define their nature. Writers show characters by means of actions and speeches so that character, incident, and outcome seem interwoven (Lukens 1995, 43). Authors may define characters with the books-and-reading convention by putting books in their hands and by characters' discussions and thoughts about books. For example, sometimes authors reference specific titles and sometimes books appear untitled as props. What characters say or think about books, individually or in general, gives the reader insight into their nature. The books-and-reading convention provides a way of showing a character in action, seeing if the character chooses to read or think about books and what books he chooses reveals enormous detail about that character. Tseng found that Victorian novelists commonly use books and reading in characterization. He suggests reasons for its popularity with novelists.

It serves as a powerful signal to the reader, whenever a character takes up a book, we know that it is important to observe what and how the character reads. The books in a character's library are a telling sign of that character's nature (Tseng 1985, 324).

The fact that a character uses a book as a prop tells the reader something about that character as well. For example, a character moving boxes of books into a new apartment tells the reader something entirely different about a character than if he moves boxes of cooking utensils into the new apartment. We can presume the books represent items for use and that he or she must read and care about books. We can presume the character chooses to spend his time reading or that those books are important to him in some way. Alberto Manguel states that "the association of books with their characters is unlike any other between objects and their users" (Manguel 1996, 214). Books, he says, confer a far more complex symbolism than that of a simple utensil. "The mere possession of a book implies social standing and a certain intellectual richness" (Ibid).

Plot

Rebecca Lukens defines plot as the sequence of events showing characters in action. Plot evolves from the element of possibility, of possible action and reaction that confronts characters (Lukens 1995, 63). The sequence of events represents the *story* and the causality represents the *plot*. The plot of a novel provides a fuller description of the work, it takes into account the nature and complications of the characters (Peck 1984, 110-111). If an author uses the books-and-reading convention in the plot, books and reading may appear as part of the causality. To differentiate between story and plot, and demonstrate the use of books and reading as part of the plot, a simple example follows. "Don Quixote went mad," represents a story. "Don Quixote went mad because he

read too many books" represents a plot. Further, it represents a plot using the books-and-reading convention.

Theme

Theme constitutes the large idea or concept of a work -- the idea that holds the story together (Lukens 1995, 93). Peck suggests that to grasp the theme of a work, we have to stand back from the text and see what sort of general experience or subject links all the details together. Many texts have the same basic theme and Peck says that all texts deal with common or familiar themes (Peck 1984, 141). Stories with strong themes awaken the reader to awareness of new meaning. Stories answer "What happened next?" with chronology. They answer "Why did it happen," with conflict resolution. They answer "What does it all mean?" with theme. Theme provides discovery and understanding of significant, unifying truths. Long after the reader forgets the details of the plot, theme remains. An example of using the books-and-reading convention to point up theme is "the power of books over a man's life in *The Adventures of Don Quixote*."

- Style devices: Metaphorical books or reading, Cliches using books and reading, Literary allusions, and References to literary titles and authors whether real or fictional.

Metaphorical Books or Reading

A metaphor is figure of speech describing one thing in terms of another, or identifying one thing with another. Metaphors add and enrich meaning and make ideas vivid. By describing an idea in concrete terms, it comes to life. Metaphors allow writers to establish connections between different areas of experience (Peck 1984, 139-140), making its use in the books-and-reading convention significant. When an author uses books or reading as a metaphor to create rich and meaningful connections, he assumes these elements represent an important yet recognizable aspect of society. Tseng finds the use of books and reading as metaphors a significant feature of the books-and-reading convention as it appears in the nineteenth century. The analogy of books to life and using "to read" to mean "to understand" or "to interpret," he explains, was not a Victorian invention but its frequency of use was new (Tseng 1985, 328-9).

Cliches using books and reading

Cliches are trite phrases, hackneyed expressions, or overly familiar and commonplace expressions. When the books-and-reading convention appears as a cliché, it includes commonplace expressions with books or reading in them. An example from *World's End* includes, "As far as I'm concerned, the book is closed" (Boyle 1987, 83), suggesting there is nothing more to say or add to the situation at hand. Closing the "book" closes the discussion. Just as in using books and reading in metaphor, or any other category, the author must assume familiarity with books and reading to include these clichés. Further, because a cliché is an

overly familiar expression, its existence suggests that books and reading are thoroughly familiar and commonplace in society

References to literary titles and authors (Appendices E and F)

Tseng (1985) suggests that the books-and-reading convention allows novelists to refer to both real and imaginary books. He reports that real books, works known or potentially knowable by readers, predominate in Victorian fiction. George Meredith, author of *The Ordeal of Richard Feverel*, *Diana of the Crossways*, and others proved to be exceptional and experimental at the time by using imaginary books extensively and giving them central importance. Other novelists, according to Tseng, refer to real books and expect the reader to respond to them with associations customarily attached to such well-known works. The real books represented in Victorian fiction were often popular classics such as Jonathan Swift's *Gulliver's Travels*. References to less popular books are slightly more difficult to grasp even for well-informed readers but their inclusion remains significant none-the-less (Tseng 1985, 327-8). Tseng also points out that the appearance of a book in a novel suggests the bibliomania shared by most of the characters (Tseng 1985, 280). In addition to references to titles of fictional or real books, many authors include references to other authors, which also suggests a knowledge or preoccupation with books and reading. The sheer number of titles and authors referenced (344) in the sixteen PEN/Faulkner Award novels (Appendix E) testifies to the frequent use of referencing titles and

authors as an aspect of the books-and-reading convention in the twentieth century

Literary allusions

As a reference within a text to another work, an allusion enhances or complicates a text by drawing a parallel with another area of life or literature. By referencing literature or literary events, the writer modifies the reader's sense of the immediate events described in the text. Although not always easy to spot, if allusions are missed, the story will not necessarily change, but when recognized they add dimension and complexity (Peck 1984, 129). For example, in *World's End*, to reveal the promiscuous behavior of Joanna Van Wart, who has an affair with an Indian and becomes pregnant by him, Boyle alludes to Lady Chatterly: "Lady Chatterly? She was a nun compared to Joanna Van Wart" (Boyle 1988, 358). A reader familiar with the character, Lady Constance Chatterly, a woman married to a wealthy man who finds love and sexual fulfillment with her husband's gamekeeper and becomes pregnant by him, will bring depth and increased meaning to the reference. A reader unfamiliar with the nuances of the work will probably grasp the general meaning. Here, a literary allusion differs from a simple named reference to a work or an author, it refers to an unnamed or unexplained reference to a literary event.

- Books as objects

Sometimes authors present lists of objects. Books appear in a list of ordinary items as in the following example from *How German Is It?* "The young man looked around the room, noting Ulrich's few visible possessions: Hermes typewriter, a ream of paper, a small pile of books, underwear drying on the back of a chair" (Abish 1980, 50). Books also appear in groups of precious things. For example, in *Operation Shylock*, George describes his father, "weeping about everything he had lost to the Jews: his house, his practice, his patients, his books, his art, his garden" (Roth 1994, 120). Other times, authors present books as a sign of wealth or culture and quite often that presentation presents in the form of a list of objects that include books. For example, in *Billy Bathgate*, where Billy reads a newspaper account of damage done to an apartment building by thieves who "cut up paintings, nipped down tapestries, smashed pottery, defaced books" (Doctorow 1989, 284). Occasionally authors present a book as a talisman to certain characters. When a book becomes a talisman to a character, it produces extraordinary effects for that character, has special meaning, or mystical powers.

- Where books show a character how to live, better himself, or gain knowledge

Here I include instances where characters take their clues for life or lifelong learning from the books they read, where they purposely read for information, to learn, or to improve themselves. Some characters use a book as

quick reference for information Bear provides a simple example in *The Bear Comes Home* when he desires to know more about modal thrusts while playing his saxophone He thinks, "He might have to crack the books on enharmonic modulation as a way of expanding what he knew about alternative scalar arcs (Zabor 1997, 263) Other characters read deeply to improve their lot in life as John Washington's mother does in *The Chaneyville Incident* when she pours over books to learn what she needs to know as secretary to the Judge (Bradley 1980, 129)

- Reading books as a luxurious, pleasurable, healing, or comforting activity

Characters indulge themselves in many ways in these novels I note instances where characters find special comfort or pleasure in activities that include reading a book For example in *Seaview* when Melinda "said she would stay and read, would order some lunch at the pool, would spend the day relaxing" (Olson 1982, 26) Often these instances couple reading with other restorative or comforting scenes or objects For example in *Independence Day* Frank listens from the window and thinks, "I can hear the beach voices again, the slap of a book being closed, a feathery laugh while the tide fondly chides" (Ford 1995, 155)

- Reading Aloud

When characters read aloud, they share what they read in special ways with each other. When and what characters read aloud, and in what manner, offers insight to the convention. The Tseng study finds many important connections initiated and strengthened by characters' shared interest in books and reading (Tseng 1985, 326). When a character reads aloud, it becomes important to note the type of reading material and how it brings special significance to the characters involved. Instances of reading aloud offers insight into characters and theme but also provides insight into the times and climate in which they live.

- Books and reading change relationships

Books and reading can create and further or seal relationships. Sometimes books bind pairs of lovers and sometimes they secure friendships. In *Independence Day*, books serve to bind father and son as Frank offers Emerson's *Self-Reliance* to his son as a bridge in communication (Ford 1995, 16). Novelists use books and reading, as well, to impede or close off relationships. "Since reading a book can be an entirely personal business, novelists can also show the separation of characters through books and reading" (Tseng 1985, 327). Tseng reports that a character might pick up a book to read to avoid conversation or a character might emanate a feeling of coldness by reading in silence. Characters avoid conflicts and use books and reading as an excuse to hide from matters of feelings and problems (Tseng 1985, 327).

Operation Shylock provides an excellent example where an army officer devours "two and three books a day -- to remove himself every minute that he possibly could from the madness of his life" (Roth 1993, 169)

Analysis of Novels

In the next section, I provide examples and explications of the books-and-reading convention in the literary elements of the novel: character, plot, and theme from the four novels (*The Chaneysville Incident*, *Mao II*, *Operation Shylock*, and *The Hours*) that employ all three elements. I present examples and explications of instances that demonstrate the use of the convention in the remaining categories by using examples from the remaining titles.

- Books and reading as literary elements of the novel: character, plot, and theme

In *The Chaneysville Incident* by David Bradley (1981), John Washington, a history professor, returns home to care for and then bury his father's friend and his own friend and mentor. In the process, he confronts his personal past and family history. John discovers secrets of his father's mysterious death and reveals the history of racism and slavery that affected his family and people. *The Chaneysville Incident* employs fully the books-and-reading convention, making it ideal for explication of the use of the convention. The Chaneysville incident in

the title refers to thirteen runaway slaves traveling north via the Underground Railroad in 1840. Books and reading influenced the black experience in America, which constitutes the theme of this novel. Subsequently books and reading define the character of many participants taking part in that history. Bradley characterizes John as a boy with a voracious appetite for reading and books. He says he "would rise with the dawn and come creeping down to the kitchen to sit at the table reading some book that I had probably read five or six times before" (Bradley 1981, 16). John re-reads books because, he explains, "I had read everything in the house at least once, including my mother's Missionary Society magazines and Sears, Roebuck catalog" (Bradley 1981, 139). Re-reading became the only option to feed his hunger. That he cannot move on to another activity reinforces the importance of reading in his life. That he loves to read so much that he re-reads, gives the reader knowledge about his character. The boy grows into the man in the novel with thoughtful, patient characteristics, hungry for what the written word can offer to him.

At the age of thirteen, while sick at home, John says he "finished reading *Huckleberry Finn* for the ninth time. I went wandering in a vague search of new reading material. It came to me to go to the attic and get one of Moses Washington's books" (Bradley 1981, 139). By going to the attic to get one of his father's books, Bradley uses the books-and-reading convention to further the plot. Here, books represent the causality of the next event in the story. If John did not need more reading material, if he were not such a reader, he would not

venture into Moses' study In Moses Washington's book-lined study, John inadvertently discovers clues to the mystery of his father's death and of his family Additionally, in his father's study, John gains insight into Moses' character although he has been dead three years

I could hardly have been prepared for what he had done, which was to set seven foot high shelves into the spaces between the joists and the rafters Every one of those shelves was burdened with books The number of those books was unfathomable, but whatever it was, it was large I had never realized that Moses Washington had loved books as much as I did it was a side of him that it had never occurred to me existed Knowing about it made me feel easier about my own passion And, like mine, his had been a passion for using books, not just for owning them, every one of those books had been read, and reread The colors of their bindings were faded and any stamping on the spines had long since been worn away (Bradley 1981, 142)

The description of his father's study significantly increases the reader's knowledge and understanding of both of these characters John and his father Moses Bradley painstakingly describes the seven-foot high shelves burdened with books Books read and re-read so many times the colors on the bindings and stamping on the spines were faded been worn away Bradley uses this scene to help John understand his own passion for reading which gives the reader understanding as well

John and his brother Bill exhibit different personalities Bradley uses books-and-reading to contrast their personalities John says Bill saw his father's attic as "nothing but a mess of papers and books For him the matter ended there and for me it had too, although it shouldn't have – that 'mess' of things to

read should have put in my mind Paradise " (Bradley 1981, 139) He compares their reading interests, as well, lending insight into their characters As boys, "we would be playing, or reading – I devouring a book while Bill gobbled up a comic which portrayed the latest adventure of Sergeant Rock and Easy Company--" (Bradley 1981, 157) John "devours" a book while Bill reads comics Bill, entertained by "Sergeant Rock and the Easy Company" becomes a character perhaps less thoughtful and serious than John

Brobdingnag, a slave born on Hammond Washington's Louisiana plantation in 1805, came by his name from Jonathan Swift's *Gulliver's Travels* His owner, Hammond Washington, an admirer of Swift, names him accordingly Officially a field hand, Brobdingnag spends a lot of time in the house, being in good favor with Hammond Washington Unfortunately, Brobdingnag has a curiosity to see the book that held his name

At the age of twelve he was discovered in Hammond Washington's study with a copy of *Gulliver's Travels*. Hammond Washington had pointed it out to him one day, to show him where his name had come from, and he went back in alone to look at it He couldn't read, of course, but it didn't matter, he was discovered, and he was punished he was only given three stripes I don't know what effect the flogging had on him, but it certainly wasn't the desired one Three years later he was found drawing in the dust the letters C and K [he was] heavily flogged and branded with the letters (Bradley 1981, 329)

The punishment only heightens his curiosity and desire to read and write The power of books creates an attraction too large for Brobdingnag to resist He cannot or will not suppress his desire

Brobdingnag manages to learn the rudiments of reading and writing, forges a pass, and runs away. On his own, he continues learning to read. His desire stems from wanting to read records and documents concerning his family history (he was also part Cherokee). He studies at the Philadelphia Negro Library improving his reading and writing and in 1833 begins writing his personal history.

he loved writing, and he loved his own style, which is understandable, when you've been flogged for trying to read your own name. It's probably quite a thrill to not only read books but quote from them in your own hand, even if nobody else is going to read it. (Bradley 1981, 338)

Brobdingnag's, a.k.a. CK's, desire to know more of his own history coupled with the punishment for looking at books and writing letters in the dirt, creates a picture of an irrepressible character for whom books hold a powerful draw.

CK improves his reading and eventually reads books by Jonathan Swift, Sir Walter Scott, Charles Dickens, Wordsworth, and Shelley. He also writes an anonymous publication called *Sketches of the Higher Classes of Colored Society in Philadelphia*. His own book subsequently helps further the overall plot. Many years later, Moses Washington, who "had a passion for books" and "read everything he could get his hands on," at the age of fifteen discovers *Sketches*. His father finds him reading it, takes it away from him, and burns it. This arouses Moses' curiosity. He obtains another copy of the book and spends weeks reading and re-reading it trying to figure what could cause his father's objections. He decides it must have something to do with the author. When he learns (from

his grandmother) that the author was CK, he obtains CK's journals and notebooks from her, uses the notes and maps contained in them, and sets up his whiskey business. In summary, we have seen Bradley's use of books and reading in characterization, plot, and theme.

Mao II by Don DeLillo (1991) uses books and reading in all literary elements of the novel as well. DeLillo debates whether terrorists replace novelists as shapers of the world's narrative. Bill Gray, the protagonist, writes novels and, as in other books with a novelist as protagonist, *Mao II* frequently uses the books-and-reading convention, and in almost every category.

Bill's assistant, Scott, obsessively occupies himself with Bill's writing and books. Scott loves books and in the opening pages of the novel, the reader sees him in a bookstore through an encomium to books:

he walked among the bookstore shelves. he felt a fine excitement, hefting a new book, fitting hand over sleek spine, seeing lines of type jitter past his thumb as he let the pages fall. He knew there were books he wanted to read and others he absolutely had to own, the ones that gesture in special ways, that have a rareness or daring, a charge of heat that strains the air around them. he examined books stacked on tables and set in clusters near the cash terminals. He saw stacks on the floor five feet high, arranged in artful fanning patterns. there were books standing on pedestals and bunched in little gothic snuggeries. Bookstores made him slightly sick at times. He looked at the gleaming best-sellers. there were books on step terraces and Lucite wall-shelves, books in pyramids and theme displays. He went downstairs to the paperbacks, where he stared at the covers of mass-market books, running his fingertips erotically over the raised lettering. Covers were lacquered and gilded. Books lay cradled in nine-unit counterpacks like experimental babies. He could hear them shrieking *Buy me*. There were posters for book weeks and book fairs. People stepping over books scattered on the floor. He went to the section on modern classics and found Bill Gray's two lean novels in their latest trade edition, a matched pair banded in austere umbers and rusts (DeLillo 1991, 19-20).

Here DeLillo shows in exquisite detail, the "fine excitement" Scott experiences in the presence of books. He shows us his obsessive nature when he admits that bookstores make him "slightly sick at times." Scott does not just walk in a bookstore and see book displays, rather, he handles them, watching the "lines of type jitter past his thumb," and runs his fingertips "erotically over the raised lettering." He doesn't just desire to own them, they shriek to him "buy me" and they gesture in special ways with a "rareness or daring, a charge of heat that strains the air around them." Beyond Scott's obsessive nature, however, this passage paints a familiar and enticing picture to readers and lovers of books, a scene with books stacked on tables, books stacked on the floor five feet high, books arranged in artful fans, books scattered on the floor, and books "cradled in nine-unit counterpacks like experimental babies."

As a novelist, books naturally define Bill, especially his own third novel he has been writing for twenty years. Scott explains that Bill does not go anywhere "except to hide from the book he's doing" (DeLillo 1991, 24). Moreover, Bill admits "the language of my books has shaped me as a man" (DeLillo 1991, 48). His own book takes on a frightening life and character, more frightening than the books gesturing to Scott in the bookstore. He realizes that "this book was his hated adversary. Locked together in the forbidden room, had him in a chokehold" (DeLillo 1991, 55).

I keep seeing my book wandering through the halls. There the thing is, creeping feebly, if you can imagine a naked humped creature with filed-down genitals, only worse, because its head bulges at the top and there's a gargoylish tongue jutting at a corner of the mouth and truly terrible feet

It tries to cling to me, to touch and fasten A cretin, a distort Water-bloated, slobbering, incontinent I'm speaking slowly to get it right It's my book after all, so I'm responsible for getting it right (DeLillo 1991, 92)

Later, unable to sleep, his book takes on life again "His book, smelling faintly of baby drool, was just outside the door He heard it moan solemnly, the same grave sound that welled in his gut" (DeLillo 1991, 136) It continues to live, for Bill, in a restaurant

Bill thought he saw his book across the room, obese and lye-splashed, the face an acid spatter, zipped up and decolored, with broken teeth glinting out of the pulp It was so true and real it briefly cleared his muzziness (DeLillo 1991, 210)

Bill's book haunts him because he cannot finish his He cannot hide from it when it turns into a monstrous living creature trying to cling to him "to touch and fasten " The sound the book makes outside his door echoes the sound welling in his gut He cannot escape it As he tells Brita about it, he says he feels responsible for describing it to her exactly, for getting it right By saying that he describes the real problem -- he has been trying to get the book right for twenty years He has become so belabored in getting it right that he has gone a bit mad and the book terrorizes and stalks him

Bill's unfinished book furthers much of the plot in *Mao II* It gives Scott reason to work for Bill Moreover, the unfinished book keeps Bill from making public appearances, which in turn makes him a sought-after celebrity For this reason, his editor, Charlie, wants him to read for the benefit of another writer held

hostage in Beirut. As Charlie explains, "I want one missing writer to read the work of another. I want the famous novelist to address the suffering of the unknown poet" (DeLillo 1991, 99). Later, Bill becomes injured in a hit-and-run accident and he uses books to gain information in an unusual way. In a restaurant in Cyprus, seated near a group of veterinarians, Bill explains to them that he is a writer and a passage in his book requires specialized medical knowledge and he needs information (DeLillo 1991, 205). Through their conversation about a supposed fictional character, Bill learns what his injury entails and what he should do about it.

The debate about novelists and terrorists constitutes the theme of *Mao II* and Bill explains his view:

For some time now I've had the feeling that novelists and terrorists are playing a zero-sum game. What terrorists gain, novelists lose. The degree to which they influence mass consciousness is the extent of our decline as shapers of sensibility and thought. The danger they represent equals our own failure to be dangerous (DeLillo 1991, 157).

In an interview, DeLillo states that narrative used to be the stronghold of novelists. He says that novelists once had an effect on our human consciousness but now that is the province of terrorists. He says that today the men who shape and influence human consciousness are the terrorists (Moore 1991, 7). One critic sees the intersection of writers and terrorists, as seen in *Mao II*, as a way to consider writers. "Look for a writer and you will find a terrorist. And a hostage" (Kerr 1991, 7). This certainly brings new meaning to the scene of the book terrorizing Bill and keeping him captive. As a thematic element, writers and

books offer a significant way of considering the hostage problems seen in the world after the 1960's and the place of writers in our society

Operation Shylock by Philip Roth (Roth 1993) also takes place in a worldwide setting, and uses books and reading in all literary elements of the novel Roth applies the difficulty of telling fiction from fact as the theme

According to one critic, *Operation Shylock* uses a background of "contemporary scenes and questions such as the evolution of Israel and Zionism, the grievances of displaced Palestinians, and the lacerating choices that must be made between group solidarity and individual freedom" (Gray 1993, 69) Within these scenes and questions, *Operation Shylock* engages in issues of fact, fiction, and history

Books define the life and character of the protagonist, author Philip Roth The plot unfolds early when Roth receives a telephone call from a friend in Israel who informs him that someone in Israel is posing as Roth Roth's response to details of interviews given to the press by the imposter indicates much about Roth's character He says, "maybe that was how he thought somebody who had published sixteen books would talk the fact is that if I talked like that I might not have had to write sixteen books" (Roth 1993, 41) Further, when Roth meets the imposter face to face he tells him, "if there had been seven thousand of us left in the world, only one of us, you see, would have written my books" (Roth 1993, 80) In a similar fashion, books help define Supposnik, a dealer in old and rare books He says

it is who I am Someone who has collected books in four languages for three decades now and who has read all his life the greatest of all

English writers Who I am Mr Roth, is an antiquarian bookseller a
retiring bibliophile This is who I am (Roth 1993, 274-6)

It seems evident to Supposnik that his life with books clearly describes his character. He feels he can speak frankly to Roth because they both understand how a life with books characterizes a man.

The plot begins with the imposter in Israel. Books further the plot again when Roth travels to Israel to interview Aharon Appelfield for *The New York Times Book Review* concerning the American publication of his newly translated novel, *The Immortal Bartfuss* (Roth 1993, 18). Books further the plot again when a soldier picks up Roth on a road outside of Israel. The soldier tells Roth, "this is quite a coincidence. I just today, this afternoon, finished one of your books" (Roth 1993, 168). Roth obtains a ride from the young lieutenant "who that very afternoon had read the whole of *The Ghost Writer*" (Roth 1993, 168). This scene later comes up in discussion, "the writer is rescued by a young officer who has recognized him as the author of a book he happened to have been reading that very day" (Roth 1993, 242). Eventually, the reader understands that a character called Smilesburger contrived this scene in order to corner Roth. By the end of the novel, the reader, caught up in the puzzle of fact and fiction, learns that the book they are reading, *Operation Shylock*, constitutes the reason for cornering Roth. Roth does write *Operation Shylock* and finds himself wondering "if it might be best to present the book not as an autobiographical confession that any number of readers might feel impelled to challenge. I

could even envision *Operation Shylock* misleadingly presented as a novel” (Roth 1993, 361) Roth ends by saying, “he [Smilesburger] has treated me to some wonderfully confusing adventures, which you will soon be reading about in my book” (Roth 1993, 395) Therefore, the book is the story, and the story is the book Roth threads books, the writing of them, and the reading of them throughout the novel Roth claims that *Operation Shylock* is a work of fiction but his use of real characters and real situations makes the book feel as if it were fact He creates an entertaining puzzle with the use of the books-and-reading convention

The Hours by Michael Cunningham (1998) begins as three separate stories with three different protagonists -- one of them, a fictional version of the writer Virginia Woolf *The Hours* was Woolf’s original title for *Mrs Dalloway* and Cunningham creates a melange of stories echoing themes similar to those in *Mrs. Dalloway*

Books and writing naturally define the fictional author Virginia Woolf In her suicide note, she writes that she can no longer read (Cunningham 1998, 6), suggesting that if she cannot read she might as well not live The second character, Laura Brown, wants to do nothing but read She would rather read than take care of her husband and child and she's knows that it is wrong yet she makes excuses to find time to read

and when she glanced over at this new book on her nightstand, stacked atop the one she finished last night, she reached for it automatically, as if reading were the singular and obvious first task of the day, the only viable way to negotiate the transit from sleep to obligation

Because she is pregnant, she is allowed these lapses. She is allowed, for now, to read unreasonably, to linger (Cunningham 1998, 38)

Reading represents a way to "calm herself and locate herself" (Cunningham 1998, 38). She admits, "in another world, she might have spent her whole life reading" (Cunningham 1998, 39). She describes herself when she was a young girl as "the bookworm, the foreign-looking one, who had always been left alone, to read" (Cunningham 1998, 41). She fights her desire to read and take care of her family. She acknowledges that, "All the man and the boy require of her is her presence and, of course, her love" she conquers the desire to go quietly back upstairs, to her bed and book" (Cunningham 1998, 43). Finally, she cannot repress her desire to read alone and she rents a motel room for two hours to read *Mrs. Dalloway*. Here, Laura Brown exhibits traits similar to Don Quixote in that books have such power over her life. Clarissa, the third protagonist, works as a book publisher and books pertain to her professional and her personal life. In her home, we see into her bedroom where "*The Golden Notebook* lay on the chipped white nightstand of the attic bedroom" (Cunningham 1998, 98).

Books further the plot for all three characters. The scenes with Virginia Woolf reveal her writing *Mrs. Dalloway*. Her writing of it entails her decisions to sequence that plot, how she goes about her day thinking of what she will write next, and how she creates and holds ideas for the novel. Laura Brown's escape to the hotel room and where she reads and reflects on *Mrs. Dalloway*, causes

further action as she begins to entertain the idea of suicide after reading the following passage

did it matter that she must eventually cease completely, all this must go on without her what was she dreading as she looked into Hatchards' shop window? What was she trying to recover? What image of white dawn in the country, as she read in the book spread open?
Fear no more the heat o' the sun,
Nor the furious winter's rages (Cunningham 1998, 151)

She wonders, "Is it possible to die Laura thinks of how she – how anyone -- can make a choice like that it announces herself inside her head, faintly but distinctly she could decide to die" (Cunningham 1998, 151) Laura Brown does attempt suicide, the reader learns, later in the story In Clarissa and Richard's story, they spend their day getting ready for a party to celebrate Richard's receiving a literary prize Richard's recognition as a writer gives Clarissa reason to prepare for a party, much the same as Mrs Dalloway spent her day preparing for a party Clarissa begins her day by going out to "buy the flowers herself" (Woolf 1925, 5) just as Clarissa Dalloway had Throughout the day, many similar events take place, keeping the idea of *Mrs. Dalloway* alive and vivid

Books and reading comprise the theme of *The Hours* as it echoes *Mrs Dalloway*. Clarissa, in *The Hours*, mirrors the image of Clarissa Dalloway in *Mrs Dalloway*, as she spends her day in a fashion similar to that of Mrs Dalloway She even owns the same first name The theme of suicide initiated with Virginia

Woolf's suicide, then again in the novel, *Mrs Dalloway*, carries over to Laura Brown as we see how the power of books over her life causes her to go mad

These four novels offer rich examples of the books-and-reading convention in the literary elements of the novel. The remaining categories discovered in my readings occur frequently throughout all of the titles except two, *The Barracks Thief* and *Soldiers in Hiding* (Appendices C and D)

- Style device

As a style device, books and reading occur as metaphors, clichés, literary allusions, and direct references to titles and authors. *Sent for You Yesterday* by John Edgar Wideman (1983) does not make frequent use of the books-and-reading convention beyond one character, Samantha. The fact that another character, Carl, uses a book metaphor as he wonders if Brother sees the Homewood streets the way he himself sees them proves interesting. "like a book in his hand and Carl is turning the pages, trying to find his father, trying to decide where to look next as he dreams the streets" (Wideman 1983, 28). On no occasion in the novel does the reader see Carl with a book nor does he refer to one, other than this reference. Another character, Wilkes, a friend of Carl French's, uses a book metaphor also when he returns to Homewood. In their conversation he says, "French, you on page ninety and I just opened the book. Got time to think about all that. I just want to be here awhile. Get used to the old place again" (Wideman 1983, 75). On no occasion do we see Wilkes with a

book, nor does he refer to one outside of this instance. Their use of the book as a metaphor to describe their thoughts, then, leads the reader to believe that books might be familiar objects in their lives -- enough so that they would use it to make clear what they want to say.

Another instance of a book metaphor in *Sent for You Yesterday* emerges with this narrative intrusion:

A blinking, squinting moonface the color of the pages in the old Bible Anaydee had given Freeda when she married John French. The Bible with family names and birthdays penciled in a faded list on the front pages, split-seamed and tatter-edge, held together by a thick rubber band. Moonface creased and pitted, but not so dry you were half afraid to touch it, let alone dare to slip off the gumband and turn the leaves. Anaydee had always parted her thick, dark hair in the middle. A green sparkle in the depths, in the eyes so when she smiled you saw the dance of jade and forgot the creased surface of the moon (Wideman 1983, 48).

Roz Kaveny (1984, 1484) describes Wideman's narrative method as "a monologue that shifts uneasily between story and mere meandering consciousness." Here, Wideman shifts between images of Anaydee's face and the Bible. He refers to her as "moonface" and he refers to the Bible as "moonface." From sentence to sentence, he blurs the lines as to which he refers to, the Bible or Anaydee. At times, he refers to both at once as in "Moonface creased and pitted, but not so dry you were half afraid to touch it, let alone dare to slip off the gumband and turn the leaves." In the next sentence he refers to Anaydee and her parted hair, creating an image of the crease in the open book. The example of the Bible with family names and birthdays held together with

gumband also demonstrates a book presenting as a precious object. The Bible, once a gift to a loved one, represents an old and revered possession containing names and memories. Again, in a novel with few instances of books and reading, the Bible image indicates the presence of books in the lives of these characters and certainly in the mind of the author.

In *Postcards* by E. Annie Proulx (1992) Loyal Blood, "who'd never thought beyond the farm," leaves his farm and runs away after accidentally killing his girlfriend. He stops for one last look and sees his beloved the fields

" behind the buildings the field, the rich twenty acre field propped open toward the south like a Bible, the crease of the water vein almost exactly in the center of the ten-acre pages " (Proulx 1992, 12)

The reader knows that he and his family are farmers and have little schooling so comparing the field to a book proves interesting. A Bible, however, might represent a believable object in his household. Another book enters Loyal's life as he travels about the country, it is a type of notebook or diary that belongs to an Indian he picks up as a hitchhiker. After the Indian knocks Loyal out, steals his money, and runs off, the Indian's book remains with Loyal (Proulx 1992, 76). It becomes a precious object and a talisman to Loyal as he carries it around with him for years. For a long time, he just looks at it but finally he begins writing in it. He describes it as "a warped, spiral-bound notebook with stippled orange covers" (Proulx 1992, 136). He refers to the book as "the Indian's book" then, "his book" (Proulx 1992, 97). Twice, the Indian's book appears as a chapter heading in the novel. The reader begins to see the importance of the book to Loyal as he

dreams of a life for himself that includes the book. He imagines "a family of silvery children and warmth in the bed, a voice in the dark instead of the forceful stars and the Indian's silent book" (Proulx 1992, 187). The book stays with Loyal to the very last page of *Postcards*. A powerful last paragraph reveals its importance and power -- it has taken on a life of its own and represents all that went wrong in his life and all that his life has become. It goes back to Billy's death and his former life.

the Indian's book falls open. He is astonished to see the pages are the great, slanting field. At the top of the field a black scribble of trees, a wall. And through waves of darkening he sees the wind streaming down the slope of land, rolling down the grass, the red awns combing the sunlight, flashing needle stems, the close-stitched earth, the root, the rock (Proulx 1992, 309).

Again, the book represents *the* field, which we know to be the field back home as he refers to the wall, which the reader understands hides Billy's body. That Proulx includes a book as such a powerful object to Loyal provides significance. He does not read as a regular activity, yet a book serves as a talisman, a meaningful object for him, so meaningful that its pages become his beloved field and on the pages (or the field) he sees all that he lost.

The Bear Comes Home by Rafi Zabor (1997) offers many examples of books and reading as metaphor as well. Zabor explores themes of coming of age and the growth of an artist through the protagonist, a talking, jazz playing bear named Bear. During the course of the novel, Bear falls in love with Iris but

their relationship sours To describe the gradual distancing between Bear and Iris, Zabor cleverly uses a book metaphor

you could write the story with Iris' body and his own, each new word spelling out some greater gap between them At first, the orthography could be accommodated by the white page of their double bed between its brass margins, but then the words began to get too long and the spaces between them too wide for the binding, and the text expanded to the oval bedside carpet -- I'm more comfortable on the floor, she said, because the air is cooler -- and later to other rooms (Zabor 1997, 397)

He likens the space between them to words with proper letters The white page of a book (their bed) can accommodate the words and the spaces That is, they fit together nicely on the bed, the distance between them was not too great The brass bed rails represent the margins on the page in which they fit nicely He shows the distance increasing between them by saying the words began to get too long and the spaces between them too wide for the binding The text and the space, which represents them, expand beyond the page to the oval carpet, where Iris moves Being a voracious reader, it is not surprising that Bear thinks of himself and Iris in the context of a book He uses books and reading in another passage in which he describes making love to Iris, "Iris seemed to delight in the fresh textual discoveries he was making amid her least details responding with gasps to each fresh subtlety of his reading of her" (Zabor 1997, 218) The scintillating language, "fresh textual discoveries" and "subtlety of his reading of her," creates a vivid and distinctive passage to readers who delight in books That writers use books and reading to describe and make

vivid these scenes points to the established place of books and reading in their vocabulary

As a style device, clichés using books and reading occur in six of the titles studied. Examples from *The Bear Comes Home* include "the oldest ritual in the book" (Zabor 1997, 46), "A book by its cover" (Zabor 1997, 143), "Read all about it" (Zabor 1997, 294), "read it and weep" (Zabor 1997, 325), "read the handwriting on the wall" (Zabor 1997, 391), and "reading a version of the Riot Act" (Zabor 1997, 434). One example from *Operation Shylock* includes, "She smiled an intimate smile but that was, in my book, the very epitome of sexual magic" (Roth 1993, 226). One example from *Independence Day* (Ford 1995) includes, "makes it in my book a poor place to live" (Ford 1995, 197). These examples of clichés demonstrate how these commonplace and overused phrases infect the language. The fact that these phrases include books or reading suggests they are common images in society. Phrases such as "in my book" or "in the book" also suggest a character's regard for the book as authority. As for reading, the phrases cross between actual reading "read all about it" and inferential reading, "read the handwriting on the wall," both types of reading encountered in these works of fiction.

Literary allusion, another style device, allows for much creativity for both the author and the reader. Readers familiar with literature encountering literary allusions make mental connections from the scene at hand to the literary one.

suggested. Literary allusions might go unnoticed, and as such might not hurt the meaning of the story, but when noticed and understood they certainly add to the depth and richness of the narrative. For example, an allusion to Herman Melville's *Billy Budd* occurs in *Independence Day* when Frank describes different ways people wince. "There are winces and there are other winces this wince is often followed by a shot to the chops and can also be called 'the Billy Budd'" (Ford 1995, 155). The allusion to the burly, murderous figure in *Billy Budd* leaves no room for doubt in the reader's mind what the shot in the chops would create. Another allusion, also in *Independence Day*, occurs to F. Scott Fitzgerald's, *The Great Gatsby*. As Frank describes the geography of his area, he says it, "is the Northeast's soundest selling point since in three hours you can stand on the lapping shores of Long Island Sound, staring like Jay Gatz at a beacon light" (Ford 1995, 288). Here, Ford paints an evocative, moving picture. The image of the longing character staring across the sound looking for the green light at the end of Daisy's dock, creates romantic concepts and stimulates the reader's imagination in ways that a simple geographic description of the sound could not. Zabor in *The Bear Comes Home*, uses literary allusion to refer to Bear's situation as "a portrait of the artist as a hunted animal" (Zabor 1997, 68). Here he connects between Joyce's work *A Portrait of the Artist as a Young Man*, which concerns the coming of age of an artist, and Bear's situation as an artist coming of age, but also wanted by the police. Another example of literary allusion emerges in *Billy Bathgate* (Doctorow

1989) to the novel *Little Lord Fauntleroy* when Billy describes his situation "I was apprenticed to a gangster and so was being educated in Bible studies I was a street kid from the Bronx living in the country like Little Lord Fauntleroy" (Doctorow 1989, 138) The entire novel alludes to the work of Frances Hodgson Burnett that tells the tale of an American boy living on the edge of poverty in New York with his widowed mother After a visit by a gruff lawyer, his life changes forever, and he eventually becomes heir to a fortune With no familiarity to *Little Lord Fauntleroy*, the reader can still understand and enjoy the story If the reader recognizes the allusion, it adds considerably to the depth and complexity of Billy's story That authors allude to other works of literature suggests their enduring nature and the author's familiarity with them

References to literary titles and authors occur often in long lists Authors use lists of titles and authors to bring about characterization and theme For example, in *Snow Falling on Cedars* by David Guterson (1995), the narrator makes a mental list of what his mother reads

Shakespeare, Henry James, Dickens, Thomas Hardy *Benito Cereno*, *Flowers of Evil*, *The Importance of Being Earnest*, and *Jane Eyre* She was on friendly terms with L Taylor, with whom she shared a passion for flowers and for *the Magic Mountain* and *Mrs Dalloway* (Guterson 1995, 341)

Several times in these books we see a long list naming exactly what a character reads, or what books they keep in their houses Knowing what books a character reads or keeps adds layers of depth to these characters and often creates

associations in regard to theme as well. Consider a list, again from *Snow Falling on Cedars*, where the narrator contemplates his father's reading material

His books stood neatly along the glass-in shelves of four vault like oak bookcases the collected Shakespeare, Jefferson's essays, Thoreau, Paine, Rousseau, Crèvecoeur, Locke, Emerson, Hawthorne, Melville, Twain, Dickens, Tolstoy, Henri Bergson, William James, Darwin, Buffon, Lyell, Charles Lamb, Sir Francis Bacon, G K Chesterton, Swift, Pope, Defoe, Stevenson, Saint Augustine, Aristotle, Virgil, Plutarch Plato, Sophocles, Homer, Dryden, Coleridge, Shelley, Shaw *A History of Washington State, A History of the Olympic Peninsula, A History of Island County, Gardens and Gardening, Scientific Agriculture, The Care and Cultivation of Fruit Trees and Ornamental Shrubs* (Guterson 1995, 437)

Rather than tell the reader the father's characteristics, Guterson uses the books-and-reading convention to convey information about him by telling the reader what he reads. From the list, we know that he must be a thoughtful, intelligent, serious reader with an interest in the history of his area, as well as gardening.

Sometimes authors mention titles by scattering references to them throughout the novels rather than mentioning them in lists. Extracting the titles mentioned in a novel and looking at them together often reveals the theme. As an example, consider the titles mentioned in *Philadelphia Fire* by John Edgar Wideman (1990) *Oedipus, The Tempest, The Man With a Shattered World, Ancient Bonds, Memory and Desire, The Psychoanalysis of Fire, The Heart of Ngoni, and Brothers and Keepers*. In *Philadelphia Fire*, Wideman explores the Philadelphia MOVE bombings and the subsequent deadly fire. He also explores black history, tortured souls, and searing family secrets and regrets -- all themes practically spelled out by in these titles.

Another interesting use of naming authors, which occurs in two PEN/Faulkner novels, includes references comparing a character's physical traits to those of a dead literary author. Examples from *The Bear Comes Home* include "The bartender, a large man with Hemingway hair" (Zabor 1997, 19), "the interviewer looked a lot like Shakespeare" (Zabor 1997, 178), and "The Shakespeare-looking guy" (Zabor 1997, 439). A similar reference occurs in *Snow Falling on Cedars*: "Mr. Crow was a man of uncertain temper with a high severe forehead like Shakespeare's" (Guterson 1995, 101). These references to Shakespeare's physical characteristics bring to mind comments by Ben Jonson concerning engravings done of Shakespeare:

To the Reader

This Figure, that thou here seest put,
It was for gentle Shakespeare cut,
Wherein the Graver had a strife
with Nature, to out-doo the life
O, could he but have drawne his wit
As well in brasse, as he hath hit
His face, the Print would then surpass
All, that was ever writ in brasse
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.

Ben Jonson, On the Portrait of Shakespeare (The Oxford 1997, 284)

Shakespeare, Ben Jonson would probably be happy to know, as the most frequently referenced author among all these titles, endures as an author as well as a man. Hemingway has only been dead for forty years but Shakespeare has been dead for three hundred and eighty-four years. The significance of

comparing someone's looks to a man dead so many years certainly attests to his perdurable qualities

- Books as Objects

Books appear as physical objects in fifteen of the sixteen titles. As objects, they appear as props or items in the background or as valued and significant objects to the characters. *The Barracks Thief* by Tobias Wolff (1984) presents a book as an object appearing in a gadget shop that sells German helmets, Vietcong flags, lighters, "condoms and dirty books" (Wolff 1984, 61). This occurs in the story when a soldier aimlessly roams the streets in search of girls. These objects appearing in the window of a shop at this time suggest a lascivious setting. It seems significant that even at the harsher edges of humanity we still find books, albeit of questionable literary quality.

Books appear as precious objects throughout these novels as well, prized and coveted by the characters. The fact that these characters have them, and knowing how they feel about them, increases the reader's knowledge about the characters and their surroundings. CK's books, in *The Chaneyville Incident*, represent precious objects to Moses Washington's grandmother, Bijou. She loved CK and when he disappeared, she kept his books and kept his book of poems. She looked for him and didn't find him "but she found his books, and his writing, and she took it back with her, because that was the only thing she had of him besides his money and his son" (Bradley 1981, 370). Here the books-and-

reading convention also serves as a device in the plot as she identifies CK for Moses. In turn, Moses' books become precious to John. Moses leaves his books to John in his will and John says, "he left me more than books and papers, he had left me power" (Bradley 1981, 162). The books that Bijou keeps represent a token from a lost love, they were precious to CK and remain so for Bijou and her family. That these characters see these books as tokens of lost love and as symbols of power affords a deeper understanding of their nature.

Another example of books as precious objects occurs in *Snow Falling on Cedars* when the Japanese people must pack their belongings before moving to internment camps. Kabuo remembers his father burying what they could not bear to part with: "his father had taken it [sword] along with other things and one night laid them carefully wrapped in a hole along with a case full of books and scrolls written in Japanese" (Guterson 1995, 165). They plan to return one day and retrieve these items. That he includes books among his precious possessions layered carefully in a hole gives the reader knowledge about his character or testifies to the value he places on books.

Sometimes books appear in groups of objects signifying wealth or culture. For example, in *Postcards*, we see Frenchy lying naked in silk sheets

surrounded by silver-framed photographs, pepper mill, embroidered scarves, mahogany-backed military brushed, beeswax candles, engraved letter opener, empty champagne bottles, leather-bound books, bell pull tassels, crystal vases, stuffed birds, a pearl-handled nail file, walking sticks, perfume flacons (Proulx 1992, 111).

Now, instead of books grouped with condoms and Vietcong flags, as in *The Barracks Thief*, we see them grouped with champagne bottles and engraved letter openers. This sort of elegant grouping occurs in seven of the sixteen novels. Books grouped as ordinary objects occur in thirteen titles and books grouped as precious objects occur in nine titles (Appendix D)

Another subset of this category occurs when a book appears as a talisman. For instance, in *Postcards*, the Indian's book represents a talisman to Loyal as it takes on special, almost mystical, importance to him. A book as a talisman occurs, as well, in *The Hours* when the novel, *Mrs. Dalloway*, becomes an obsession for Laura Brown, directing her thoughts and actions. It also occurs for Scott, as we saw, in *Mao II* as he fixates on Bill's unfinished book, and perhaps for Bill as his book becomes a monster to him.

- Books show a character how to live, better himself, or gain knowledge

A major category occurring in ten of the titles concerns a character reading books to learn how to live, better himself, or gain knowledge. When Frank in *Independence Day* takes his son on a weekend trip, he plans to use books as a way to talk to his son. He chooses *The Declaration of Independence* along with *Self-Reliance* "as key 'texts' for communication with my troubled son and thereby transmitting to him important information . . ." (Ford 1995, 8). Here we learn much about Frank, as well as perhaps the times in which he lives, as he chooses books to try to engage his son.

An instance in *How German Is It?* Abish (1981) clearly uses books to show a character how to live when Ulrich purchases Victor Segalen's *Rene Leys* and takes it to the café to read. Ulrich draws a comparison with himself and Rene Leys and admits to "indulging his favorite habit—namely, attempting to view and place his personal affairs in a literary context," (Abish 1981, 48) as if this would endow them with a clearer and richer meaning.

Samantha, a major character and college-educated citizen of Homewood, in *Sent for You Yesterday*, slides into mental derangement during the course of the novel. Several times, she refers to her college career, books, and reading. "Samantha's an educated Negro. Don't believe in you all—buried you ghosts under tons of reading, riting, and rithmetic. I'se free, ghost. I'se a free, educated disbelieving-in-ghosts enlightened colored citizen" (Wideman 1983, 133). Clearly expressing her opinion of books and reading used for knowledge but by referring to her reading and education she defines her character and sets herself apart from her peers. Samantha uses books to gain knowledge when her uncertainty concerning Brother being black (he is an albino Negro, "like snow in July") causes her to research the subject. She goes to the library—"the Homewood branch of Carnegie Pubic Library"—she finds the science books and pulls down the volume she needs—and learns that *Melanin is the brown black pigment that colors the skin. It is formed in the cytoplasm*. "Samantha looses her fear of Brother's whiteness because she also reads under "'Disorders of Melanin Pigmentation' what a bad case of albinism could do to people and Brother

showed none of the signs " (Wideman 1983, 134-136) For these characters, then, books hold knowledge and they hold the secrets to the mysteries of life. They communicate what the characters find difficult or cannot on their own.

- Books as a luxurious, pleasurable, healing, or comforting activity

Reading books as a luxurious, pleasurable, healing, or comforting activity occurs in ten titles. This category affords authors opportunity to endow scenes with rich, pleasing features and including books and reading in them creates an enjoyable use of the convention. In *Seaview*, as Melinda and Allen travel across the country together, Melinda reads to pass the time and as a way to comfort herself as she has cancer.

And she was reading a lot of books now, books she had always wanted to read. She read them with care and fine attention, and she learned a lot from them. But what she learned was not material to be used anywhere. She read them for what they contained because they had been written by people who knew how to write. She felt the purity of doing this, the sense of authentic leisure. She loved the books, and she loved him (Olson 1982, 39)

Olson tells us not only how she reads but also what it does for her, namely the feeling of purity and authentic leisure that it generates. He also pairs books with her lover showing the reader the importance of her books. In *World's End*, we again see the pairing of books with comforting images to create a vivid, enticing scene. Depeyster, who likes to "stretch out for a nap on the leather couch in the corner or cogitate over a paperback thriller in the rich spill of light " (Boyle 1987, 448). The rich spill of light and the comfortable leather sofa, together with

his paperback book conjure luxurious concepts Frank in *Independence Day* also demonstrates the comforting and fulfilling act of reading in bed

propped up by my bed lamp, under my favorite framed map of Block Island, the musty old annotated Becker on my chest, the window fan drawing cool, sweet suburban midnight onto my bedcovers Nothing I could think of was missing right then (Ford 1995, 9)

Ford shows the character not only relaxing with a book, but creates a lush image by mentioning his favorite framed map and cool fresh air All these items together draw a vivid picture for the reader

Books and reading create a sense of luxury but they also offer protection and comfort as we see in *Operation Shylock* when Roth describes waiting to meet his captor

I was reading when he came in to make it appear to whoever might be observing me that I was not yet incapacitated by fear that I was waiting through nothing more than my turn in the dental chair or the barbershop, to force my attention to something other than the timorousness that kept me nailed warily to my seat (Roth 1993, 321)

He continues with the following thoughtful passage on the comfort he obtains from books in trying times and reveals a good deal of Roth's character as well

this was not the first time when powerless before the uncertainty at hand, I looked to print to subjugate my fears and keep the world from coming apart In 1960, not a hundred yards from the Vatican walls, I had sat one evening in the empty waiting room of an unknown Italian doctor's office reading a novel of Edith Wharton's, while on the far side of the doctor's door, my then wife underwent an illegal abortion Once in a plane with a badly smoking engine, I had heard the pilot's horrifyingly calm announcement as to how and where he planned to set down and quickly told myself, "you just concentrate on Conrad," and continued my reading of *Nostromo*, mordantly keeping at the back of my mind the thought that at

least I would die as I'd lived And two years after escaping Jerusalem unharmed, when I wound up one night an emergency patient in the coronary unit of New York Hospital I waited for a decision to be made about operating on my obstructed arteries while reading, not without some pleasure the jokes in Bellow's *The Bellarosa Connection* The book your clutch while awaiting the worst is a book you may never be capable of summarizing coherently but whose clutching you never forget (Roth 1993, 321-2)

Here, Roth uses books and reading at length to describe allaying fears Readers will certainly relate to the passage but the interesting aspect here concerns his choosing books and reading as the device He does not turn to the television screen or a laptop or engage in conversation, he reads and he even remembers what he reads He references specific books read years before, an Edith Wharton novel, Conrad's *Nostromo*, Bellow's *The Bellarosa Connection* making them, as he suggests, unforgettable The final image of him *clutching* a book serves to illuminate the situation where books offer him real protection and comfort

- Reading Aloud

Reading aloud occurs in six of the PEN/Faulkner Award novels The art of reading aloud enjoys a long history In *A History of Reading*, Manguel (1996) provides an overview of that history including Saint Benedict of Nursia who in 529 decreed reading as an essential part of the daily life of the monastery Readers read to the brothers at their mealtimes In the Middle Ages, reading aloud in the lay world became common practice Before the invention of printing

books remained the property of the rich. Most people became acquainted with books by having them read aloud. In the early fourteenth century, the Countess Mahout of Artois traveled with her library packed into large leather bags and in the evening a lay-in-waiting read to her. The practice of reading aloud continued in the mid-nineteenth century when barely fifteen per cent of the working population of Cuba could read. Public readers read books aloud as workers labored in cigar factories. In 1869, when Cubans came to America, the practice of reading aloud continued on American soil as the workers who immigrated to the United States brought with them the institution of the *lector* or public reader. Key West became a major cigar-producing community and readers read aloud material such as political tracts, histories, novels, and collections of poetry to the workers. Being read to allowed them to overlay the mechanical activity of rolling tobacco with "adventures to follow, ideas to consider, reflections to make theirs" (Manguel 1996, 112-113). Manguel explains that reading aloud differs from silent reading, as the listener becomes a confidential audience for the reading. The experience becomes far less personal and the listener cannot establish the pace, tone, or intonation, placing the listener in the reader's grips (Manguel 1996, 112-114). Further, Manguel eloquently describes the process and result of reading aloud:

The ceremony of being read to no doubt deprives the listener of some of the freedom inherent in the act of reading -- choosing a tone, stressing a point, returning to a best-loved passage -- but it also gives the versatile text a respectable identity, a sense of unity in time and an existence in space that it seldom has in the capricious hands of a solitary reader (Manguel 1996, 123)

Characters in the PEN/Faulkner novels continue the activity of reading aloud in order to share information or to share an experience with another character. In *Seaview*, Gerry tells about reading specific titles aloud to Annie, creating an atmosphere of serenity. "I took her to the window to see the birds in the high trees beyond the walls. She told me stories about dreams of flying. I read her Virginia Woolf and Kate Chopin" (Olson 1982, 197). Knowing what type of reading they share and how they spend their time together lends insight into their characters. The references to these particular writers also suggest lonely and desperate women, creating an image revealing of Annie.

T. Coraghessan Boyle uses books and reading as a sexual activity when his characters read aloud to each other in *World's End*. Depeyster, anxious to have another child with his wife, goes to extremes to produce a legitimate heir. He uses, "ointments, unguents and evil smelling concoctions. He dressed in costume, read his wife lubricious passages from *Lolita*, *The Carpetbaggers*, and the *Old Testament*" (Boyle 1987, 34). Combining books with other comforting objects legitimately crosses over into books as luxury and comfort category as well. That he chooses to read books of sexual perversity, passion, and spirituality adds to the imaginative aspects of this passage. In another scene, Walter thinks about his wife. He was, "transfixed with lust as she'd tried on clothes in a dress shop, licked at a double scoop of Bavarian fudge chocolate swirl ice cream or read aloud to him from *Franny and Zooey* or *The Dharma Bums*" (Boyle 1987, 305). Here, Boyle combines books with a lusciously

described "double scoop of Bavarian fudge chocolate swirl ice cream" then adds further depth by naming the titles he reads aloud, that is Kerouac's *The Dharma Bums*, a book concerning men in a passionate search for the truth and Salinger's *Franny and Zooey*, concerning characters looking for spiritual purification. The mention of these books adds dimension to these characters and serves as a window into their traits. The books also add comfort and luxury to their activities.

- Books and reading change relationships

In the above instances of reading aloud, the characters create closeness between each other, effectively dovetailing the category in which books and reading change relationships. Sometimes books create and further relationships, as indicated above, other times they impede or close off relationships. At times books do both to the same character as in *The Chaneysville Incident* when John tells a story about a friend he had as a boy. Categories often intertwine as they do in this situation where a character reads to learn. Below, John discusses a special education student who cannot read anything but history, and he cannot read that very well.

but he studied and he worked, and he never forgot a thing. And he had history books all over the place. He lent me books. And I lent him a few; I didn't have many, but he took a long time with them so it didn't much matter. And then school ended for the summer. But I had a whole bunch of his books, and I knew he had a whole lot more, so one day I went over to his house. I, went over there with the books. He wasn't home, but I left the books. Later that night there was knock on the door, and I opened it, and he was standing there with the books of mine he'd had. He hadn't had them long, I knew he couldn't have finished them. So I said to him, "Just because I brought yours back, it doesn't

mean you have to bring mine back And he said, I'm done with them But I knew he was lying, he couldn't read that fast But he handed me the books and he turned away And he said 'Johnny?' and I said, 'Yeah?' and he said, 'My mother said for you not to come to the house no more . (Bradley 1981, 285)

Here books initially help to create their relationship as objects they share and enjoy in similar ways Eventually, though, books cause their relationship to end when the boy's mother realizes her son spends time with a Negro boy and makes them stop Books close off other relationships for John as well John hates his grandfather because he refuses to let him read any of his books and his house was "full of them" (Bradley 1981, 129) The following scene also affords tremendous insight into both John and his grandfather's character as we can see specifically what they care about and value

He had books that no local library or high school library, at least not in western Pennsylvania was going to have Books by black people Books by Langston Hughes and Countee Cullen and William Melvin Kelly and Paul Lawrence Dunbar and all the rest He loved to take me to the library and point them out to me, taking them down and showing me that there was a first edition copy of one by Jean Toomer, and that there was a copy of *The Souls of Black Folk* with a personal inscription from W E B Du Bois, making sure I did not touch the pages, because I was, he said, too young to comprehend them Even though I had, certainly to his knowledge, read and reread every book the county library had to offer The thing that most outraged me was the fact that he didn't read them He barely touched them So I had hated him (Bradley 1981, 129)

Bradley spends considerable time on this particular scene in which he creates the evil grandfather who will not allow John to touch the first editions and personally inscribed editions, precious and valuable items to John The grandfather belittles John by telling him he is too young to comprehend them and

tortures him by showing him the copies. The fact that John knows his grandfather does not read the books further enrages him, creating a considerable barrier to their relationship.

Books cause pain for John at school as well. When he begins school, the teacher refuses to believe he can read a Dick and Jane book after two weeks and makes him stand in a corner. "She said I'd gotten somebody to read it to me and memorized it -- that was worse than being called a nigger" (Bradley 1981, 283). In the instances where books impede relationships and cause anguish for John we can see the progression of the theme since books and reading comprise an important aspect of the black experience.

Summary

In reading the sixteen PEN/Faulkner Award novels seven major categories of the books-and-reading convention emerged. With subsets, they amount to seventeen total categories (Appendix D). All sixteen novels use at least one aspect of the books-and-reading convention. Figure 1 displays the number of books-and-reading categories appearing in each novel.

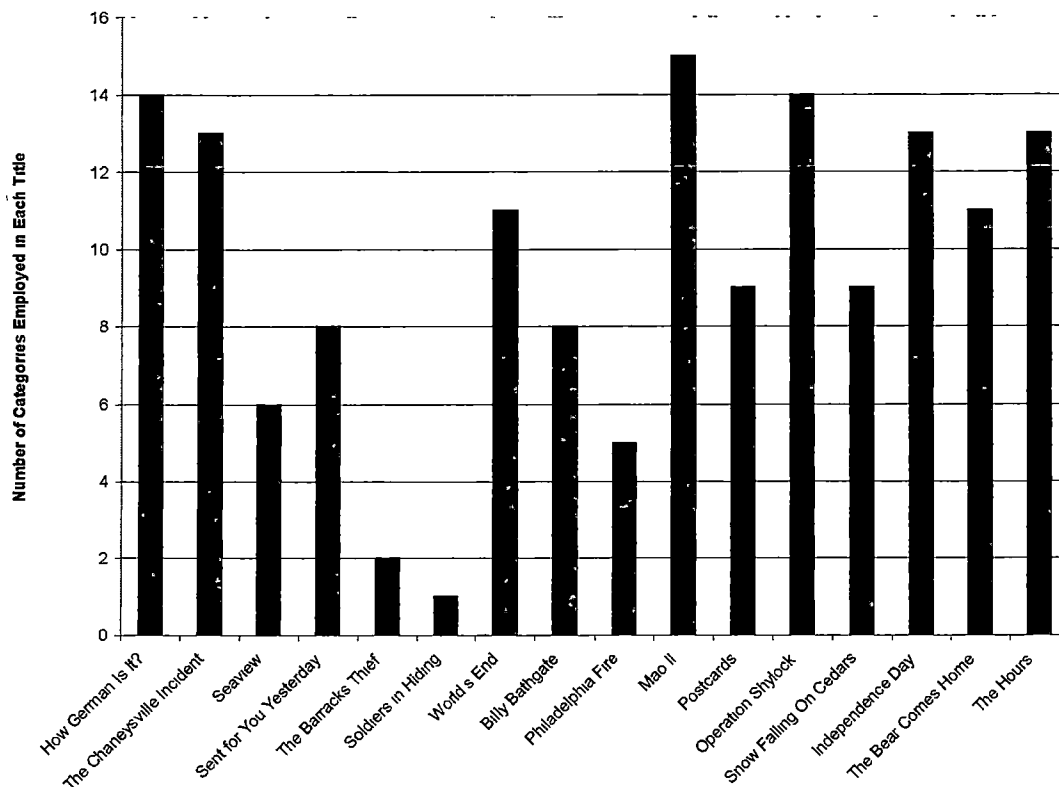


Figure 1 Chart illustration of the PEN/Faulkner Award novels and number of categories of books-and-reading convention appearing in each

Four novels, *How German Is It?*, *Philadelphia Fire*, *Mao II*, and *Operation Shylock* present novelists as protagonists. The chart reveals that three of those novels *How German Is It?*, *Mao II*, and *Operation Shylock*, employ the heaviest use of the books-and-reading convention. The fourth novel with a novelist protagonist, *Philadelphia Fire*, made less use of the books-and-reading convention than most other novels. *World's End*, *Snow Falling On Cedars*, and *Independence Day*, however, all present protagonists as writers of some sort, that is, journalists and a retired short story writer. *The Hours* presents a novelist

as one of three major characters. As a novelist or writer, books naturally surround and influence that character, which might account for the greater use of the convention in those titles. Authors mirror and reflect life and as such novels often reveal autobiographical elements in their characters and complications. Thus, although initially surprised by the preponderance of books and reading appearing in these novels, their appearance may actually be quite natural. As books, reading, and writing support and sustain author's lives, the report of their lives quite naturally reveals books and reading as important and common elements.

The two shortest bars on the chart represent books about soldiers. The protagonists in these novels were not college educated and books simply did not factor into their lives. *Seaview* and *Philadelphia Fire* also make sparing use of the convention. These two books present in a minimalist, artistic narrative that does not follow a conventional narrative style. The characters in *Philadelphia Fire* mainly represent poor, inner city people. Characters in *Seaview* present as dreamlike, sparingly described, characters emerging in and out of the narrative in no particular order. The narrative style suggests poetry rather than conventional story telling commonly associated with novels. The education of the protagonists, level of literacy, and the narrative style therefore affects the amount of use of the convention.

The authors of these PEN/Faulkner Award novels employ the books-and-reading convention often to define their characters and bring about their stories.

Characters from fourteen of the sixteen novels emerge as a result of the books-and-reading convention. To name only a few, Truman Van Brunt in *World's End* reads to the exclusion of other important aspects of his life, including his wife and child. Billy Bathgate, being poor and uneducated, does not have books in his life so he reads newspapers instead, and reads them with a deep hunger for the knowledge and pleasure they offer him. Three characters in *Snow Falling On Cedars*, Ishmael, his mother, and his father, exhibit characteristics by the titles of the books they choose to read and how much they read. Books and reading further plot in ten PEN/Faulkner award-winning novels. For example, Frank Bascombe in *Independence Day* uses books as a way to communicate with his troubled son, and books give Lewis in *The Barracks Thief* reason to hang around the public library in order to meet girls. Authors use the books-and-reading convention to bring about theme in five of the PEN/Faulkner Award novels. *The Hours* represents the clearest example of the convention as Laura Brown reads too many Virginia Woolf novels and the shape of her life and the shape of *The Hours* result from Woolf's influence.

In only one instance from all sixteen novels did a character read from a computer screen. He read an advance review of his jazz album, as he could not wait to receive a print copy. My analysis of sixteen PEN/Faulkner Award novels indicates a continuation in the use of the books-and-reading convention developed in the nineteenth century, a time that enjoyed an increase literacy and reading. Fiction authors inevitably reflect the values of American society and the

continuation of the books-and-reading convention in the PEN/Faulkner Award novels suggests a love for and knowledge of books and reading in our society today

CHAPTER V

CONCLUSIONS

This, then, is one of the ways in which we can read these lives and letters, we can watch the famous dead in their familiar habits and fancy sometimes that we are very close and can surmise their secrets But also we can read such books with another aim, not to throw light on literature, not to become familiar with famous people, but to refresh and exercise our own creative powers Is there not an open window on the right hand of the bookcase? (Woolf 1932, 239)

Virginia Woolf, *The Common Reader*

Virginia Woolf, an author read by several characters in these novels, explores reasons for reading and its pleasures She includes some of the passion the PEN/Faulkner characters exhibit for reading and for books Reading, as an open window from where they can refresh and exercise their creative powers, beckons Smilesburger, John Washington, Frank Bascombe, Laura Brown, Bear, and others Characters from all backgrounds writers, musicians, mothers, slaves, and historians share a passion for books and reading The authors of the sixteen PEN/Faulkner award-winning novels define, in part, the characters in their novels by their reading and love of books, that is, by the use of the books-and-reading convention All sixteen novels use at least one aspect of the convention Most employ a variety of aspects of the convention, thoroughly establishing its popularity and consistent use Readers of these novels will be met with characters who love to read, who own books, who buy books, who read secretly, who read openly, who read in bed, and who read to each other As a

librarian, I feel confident in selecting these works for their literary quality and passing them on to my patrons with the added knowledge that the characters within the covers embrace and celebrate books and reading. In the information age, where many options for entertainment exist, such images of reading and books suggest that a love for books and reading still thrives.

As the Victorian novelists discovered, books and reading effectively bring forth elements of a novel. Of the sixteen PEN/Faulkner Award titles, four use books and reading in *all* three literary elements of the novel: character, plot, and theme. They include *The Chaneysville Incident*, *Mao II*, *Operation Shylock*, and *The Hours*. Fourteen of the sixteen novels define characters using books and reading. John Washington grew up surrounded by books in his home, his father read constantly and his grandfather owned a large personal library. The Washingtons descended from slaves and they knew that their ancestors were not allowed to learn to read, making reading for them an extraordinarily important and meaningful activity. Ishmael Chambers, the narrator of *Snow Falling On Cedars*, explains that when he returned home from the war, he spent his time reading books such as *Moby Dick*, *The Scarlett Letter*, and *Huckleberry Finn* rather than shooting pool and drinking beer (Guterson 1995, 31). From this, the reader envisions a thoughtful, solitary, and serious character. In a similar way, books suggest thematic implications. For example, Virginia Woolf's suicide at the beginning of *The Hours* foreshadows Laura Brown's attempted suicide years later -- after she reads *Mrs. Dalloway*. Further, the power of books over Laura

Brown's life causes her to go mad -- remarkably, the same theme used by Cervantes in 1604. Books offer a useful device to further plot in ten of the PEN/Faulkner novels. In *Billy Bathgate*, a Bible borrowed from a hotel room intended as a prop leads to Billy Bathgate's subsequent enrollment in Bible School (Doctorow 1989, 129). Enrolling Billy in Bible school allows the gangsters further inroads into the community they wish to infiltrate, subsequently furthering the plot. In *Operation Shylock* (Roth 1993), Philip Roth travels to Israel to interview an author on his new book. While there, he encounters the imposter who claims to be Philip Roth and to have written his books. Here books represent both the story and the causality for plot and conflict resolution.

References to books and reading occur in as many different ways as there are novels. Some books carry meaning far beyond their contents. The book *Gulliver's Travels* provides Brobdingnag's name in *The Chaneyville Incident* and subsequently causes him great pain. The Indian's Book, in *Postcards*, seems to hold answers to Loyal Blood's longings and secrets. Three hundred and forty-four references to authors and titles occur in the sixteen novels (Appendix E). Eight novels make references to Shakespeare and nine to the Bible. The work of James Fennimore Cooper appears in three novels, as does that of Emerson, Rilke, and Herman Melville. References to Becket appear in two novels along with Charles Dickens, Proust, Hawthorne, Kafka, Thomas Mann, Virginia Woolf, and others.

By examining the titles that appear in one novel, it is often possible to discern the theme of the novel. For example, Truman Van Brunt in *World's End*, consumed by researching and writing about his family history in New York, moves to Alaska to work in solitude. Some of the titles mentioned include *A Guide to Alaska*, *Agrarian Conflict: Van Wart and Livingston Manors*, *Under Sail on Hudson's River*, *A History of the Indian Tribes of the Hudson's River*, and *King Lear*. Looking at such titles, one can perceive images of Truman's life and writing. The last, *King Lear*, creates a vivid image of the father gone mad, wandering in a dark and lonely landscape after losing his land and his family. The image reflects Truman's situation in Alaska, far from the home and family he deserted.

As a literary convention, books and reading create and further relationships between characters. In *Mao II*, Scott meets Bill Gray because of the books he writes. Frank Bascombe, in *Independence Day*, uses books as a way to communicate with his troubled son. Books and reading impede relationships as in *The Hours* when Laura Brown attempts suicide then leaves her family and moves to Canada to be alone and read her books.

The characters in eleven novels find comfort, healing, and pleasure in books. For example, Daphne in *How German Is It?* takes her book to the beach (Abish 1981, 225). Frank in *Independence Day* takes his book to the fishing lodge (Ford 1995, 110). Philip Roth in *Operation Shylock* reads to allay fear while in a doctor's waiting room or in an airplane with a smoking engine (Roth

1993, 321-2) The characters also find information and knowledge from books For example, Samantha in *Sent for You Yesterday* learns about melanin in the skin, Allen in *Seaview* learns the lay of the land for hustling golf, and CK in *The Chaneysville Incident* reads his own history

In the nineteenth century, the most significant feature of the books and reading convention included the use of books and reading as metaphors for various abstractions and thought processes Though not a Victorian invention, the frequency of its use was new (Tseng 1985, 328-9) Books and reading as metaphors occur in eleven of the sixteen PEN/Faulkner Award novels suggesting a continuation of use In addition to metaphors, uses of books and reading as clichés appear in six different stories For example, Frank, in *Independence Day* describes a town in which he would not care to live He says, "Ridgefield's a town that invites no one to linger which makes it in my book a poor place to live" (Ford 1995, 197) Here, he also uses "book" as a commonplace expression of authority

Tseng's suggestion that the books-and-reading convention continues into the twentieth century inspired my interest in looking into modern fiction to see if that was true The novels examined certainly exhibit a continued use of the convention The *frequency* of its use, however, surprised and delighted me as I came upon each new title and discovered the numerous references to books and reading Interestingly, I recently attended a reading of a novel with a 2000 copyright date The author read several passages that concerned the

protagonist's use of a laptop computer and the World Wide Web I became intrigued that perhaps *now*, at the beginning of a new century burgeoning with telecommunications we would begin to see the end of books and reading as a convention in fiction, and as an important value in the lives of today's readers The author then read another passage from the book, I heard the now familiar ode to books, and my concerns quieted

Will had grown up in a family that cherished books He was a voracious, eclectic reader Walker Percy on quiet Sunday afternoons, Colette in the wake of romantic catastrophe, Dashiell Hammett on trains, George Sand's *Intimate Journals* or Sy Hersh's *Camelot* at bedtime He had spent his entire working life in the realm of books (Ackerman 2000, 59)

At the brink of the twenty-first century this example suggests that such literary characters inform the human condition, authors still define their characters using the books-and-reading convention, and books still appear as valued and important It could be, as Birkerts suggests, that the cultural threats to reading may paradoxically reveal its deeper saving powers (Birkerts 1999, 109) Or, as Manguel points out, that just as handwriting flourished *after* the invention of the printing press, a technological development can promote rather than eliminate that which it might replace (Manguel 1996, 135)

The use of books and reading in the sixteen PEN/Faulkner Award novels suggests a continued and active use of the convention in award-winning fiction at the close of the twentieth century The authors of these books inevitably reflect values of American society These values appear to hold books and reading in high regard as they appear consistently and frequently in their work This should

be good news for librarians for whom fiction accounts for two-thirds of the circulation in public libraries (Wiegand 2000, 69) The same fiction from which we "refresh and exercise our own creative powers" (Woolf 1932, 239) also serves to spread the word about books and reading

In summary, a review of the initial research questions

- 1 Do the sixteen PEN/Faulkner award-winning novels published between 1981 to 1999 use the books-and-reading convention?

Yes, all sixteen novels use at least one aspect of the books-and-reading convention Ten novels employ more than half of all categories identified

- 2 If it is used, how? What is the role of books and reading in the lives of the fictional characters in the PEN/Faulkner award-winning novel?

Appendix D presents the various uses of the convention and the number of titles that employ the convention Reading and books play a significant role in defining character, furthering plot, and bringing about theme throughout the PEN/Faulkner Award novels

- 3 Does its use or non-use suggest anything meaningful about the modern American reading public and its regard for books and reading?

Because of the repeated use of the books-and-reading convention across all categories in these novels, I propose that they do suggest a high regard for books and reading among the American reading public They certainly indicate a high regard among the authors and audience of the PEN/Faulkner Award novels -- a set selected as representative of fiction among American readers

Looking back over the history of the books-and-reading convention then, it began in the seventeenth century when culture spread due to the sudden availability of printed matter and became common in the nineteenth century when literacy grew and the reading public expanded. It subsequently continued into the twentieth century despite the competition from other leisure activities.

Implications for Further Study

Since this study indicates a prevalence of the books-and-reading convention in PEN/Faulkner Award novels, it would be interesting to track its use in these award-winners into the next decade. One might observe influence from the World Wide Web and Internet in the use of the convention in books published after 2000. A look into other award-winning fiction to discover and compare their uses of the books-and-reading convention to those in the PEN/Faulkner novels might reveal similar or different results. Would they present the same categories and with the same frequency? If not, what might that suggest? Further, one might note if categories discovered here persist or die and observe if new ones emerge. Another aspect of this work might investigate the degree to which the award process influences the degree to which the books-and-reading convention appears. If, for example, the majority of award reviewers include writers, would books that include books, reading, and writing possibly be favored for awards?

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APPENDICES

Appendix A Nine Stages in Handling Qualitative Data (Turner 1981, 231)

- 1 *Develop Categories*
Use the data available to develop labeled categories that fit the data closely
- 2 *Saturate Categories*
Accumulate examples of a given category until it is clear what future instances would be located in this category
- 3 *Abstract Definitions*
Abstract a definition of the category by stating in a general form the criteria for putting further instances into this category
- 4 *Use the Definitions*
Use the definitions as a guide to emerging features of importance in further fieldwork, and as a stimulus to theoretical reflection
5. *Exploit Categories Fully*
Be aware of additional categories suggested by those you have produced, their inverse, their opposite, more specific and more general instances
- 6 *Note, Develop, and Follow-up Links between Categories*
Begin to note relationships and develop hypotheses about the links between the categories
- 7 *Consider the Conditions under which the Links Hold*
Examine any apparent or hypothesized relationships and try to specify the conditions
- 8 *Make Connections, where relevant, to Existing Theory*
Build bridges to existing work at this stage, rather than at the outset of the research
- 9 *Use Extreme Comparisons to the Maximum Test Emerging Relationships*
Identify the key variables and dimensions and see whether the relationship holds at the extremes of these variables

Appendix B PEN/Faulkner Fiction Award Winners

Year Awarded	Title	Author
1981	<i>How German Is It?</i>	Walter Abish
1982	<i>The Chaneyville Incident</i>	David Bradley
1983	<i>Seaview</i>	Toby Olson
1984	<i>Sent For You Yesterday</i>	John Edgar Wideman
1985	<i>The Barracks Thief</i>	Tobias Wolff
1986	<i>The Old Forest</i>	Peter Taylor
1987	<i>Soldiers In Hiding</i>	Richard Wiley
1988	<i>World's End</i>	T Corghessan Boyle
1989	<i>Dusk</i>	James Salter
1990	<i>Billy Bathgate</i>	E L Doctorow
1991	<i>Philadelphia Fire</i>	John Edgar Wideman
1992	<i>Mao II</i>	Don DeLillo
1993	<i>Postcards</i>	E Annie Proulx
1994	<i>Operation Shylock</i>	Philip Roth
1995	<i>Snow Falling On Cedars</i>	David Guterson
1996	<i>Independence Day</i>	Richard Ford
1997	<i>Women In Their Beds</i>	Gina Berriault
1998	<i>The Bear Comes Home</i>	Rafi Zabor
1999	<i>The Hours</i>	Michael Cunningham

Appendix C Book and Reading Categories in PEN/Faulkner Novels

Title And Author	Date	Books-And-Reading Categories
<i>How German Is It</i> Walter Abish	1980	Elements <i>Plot</i> <i>Theme</i> <i>Character</i> Style <i>Reading Metaphor</i> <i>Book Metaphor</i> <i>Cliche</i> <i>Authors and Titles</i> Objects <i>Ordinary</i> <i>Wealth/Culture</i> Read to learn Read for pleasure/comfort Read Aloud Relationships Furthered Relationships Closed Off
<i>The Chaneyville Incident</i> David Bradley	1981	Elements <i>Plot</i> <i>Theme</i> <i>Character</i> Style <i>Reading Metaphor</i> <i>Cliche</i> <i>Authors and Titles</i> Objects <i>Ordinary</i> <i>Precious</i> <i>Wealth/Culture</i> Read to learn Read for pleasure/comfort Relationships Furthered Relationships Closed Off
<i>Seaview</i> Toby Olson	1982	Elements <i>Character</i> Style <i>Authors and Titles</i> Objects <i>Ordinary</i> Read to learn Read for pleasure/comfort Read Aloud

Appendix C (continued)

Title And Author	Date	Books-And-Reading Categories
<i>Sent for You Yesterday</i> John Edgar Wideman	1983	Elements <i>Character</i> Style <i>Reading Metaphor</i> <i>Book Metaphor</i> <i>Cliche</i> <i>Authors and Titles</i> Objects <i>Precious</i> Read to learn Relationships Closed Off
<i>The Barracks Thief</i> Tobias Wolff	1984	Elements <i>Plot</i> Objects <i>Ordinary</i>
<i>Soldiers in Hiding</i> Richard Wiley	1986	Style <i>Reading Metaphor</i>
<i>World's End</i> T Coraghessan Boyle	1987	Elements <i>Plot</i> <i>Character</i> Style <i>Book Metaphor</i> <i>Literary Allusion</i> <i>Authors and Titles</i> Objects <i>Ordinary</i> <i>Precious</i> Read to learn Read for pleasure/comfort Read Aloud Relationships Closed Off
<i>Billy Bathgate</i> E L Doctorow	1989	Elements <i>Plot</i> <i>Character</i> Style <i>Reading Metaphor</i> <i>Book Metaphor</i> <i>Literary Allusion</i> <i>Authors and Titles</i> Objects <i>Ordinary</i> <i>Wealth/Culture</i>
<i>Philadelphia Fire</i> John Edgar Wideman	1990	Elements <i>Plot</i> <i>Character</i> Style <i>Literary Allusion</i> <i>Authors and Titles</i> Objects <i>Ordinary</i>

Appendix C (continued)

Title And Author	Date	Books-And-Reading Categories
<i>Mao II</i> Don Delillo	1991	Elements: <i>Plot</i> <i>Theme</i> <i>Character</i> Style: <i>Reading Metaphor</i> <i>Book Metaphor</i> <i>Literary Allusion</i> <i>Authors and Titles</i> Objects: <i>Ordinary</i> <i>Precious</i> <i>Wealth/Culture</i> <i>Talisman</i> Read to learn Read for pleasure/comfort Relationships: <i>Furthered</i> Relationships: <i>Closed Off</i>
<i>Postcards</i> E. Annie Proulx	1992	Elements: <i>Character</i> Style: <i>Book Metaphor</i> <i>Cliche</i> <i>Authors and Titles</i> Objects: <i>Ordinary</i> <i>Wealth/Culture</i> <i>Talisman</i> Read to learn Read Aloud

Appendix C (continued)

Title And Author	Date	Books-And-Reading Categories
<i>Operation Shylock</i> Philip Roth	1993	Elements <i>Plot</i> <i>Theme</i> <i>Character</i> Style. <i>Reading Metaphor</i> <i>Cliche</i> <i>Literary Allusion</i> <i>Authors and Titles</i> Objects <i>Ordinary</i> <i>Precious</i> <i>Wealth/Culture</i> Read for pleasure/comfort Read Aloud Relationships Furthered Relationships Closed Off
<i>Snow Falling on Cedars</i> David Guterson	1995	Elements <i>Character</i> Style <i>Reading Metaphor</i> <i>Literary Allusion</i> <i>Authors and Titles</i> Objects <i>Ordinary</i> <i>Precious</i> Read to learn Read for pleasure/comfort Read Aloud
<i>Independence Day</i> Richard Ford	1995	Elements <i>Plot</i> <i>Character</i> Style <i>Reading Metaphor</i> <i>Cliche</i> <i>Literary Allusion</i> <i>Authors and Titles</i> Objects <i>Ordinary</i> <i>Precious</i> Read to learn Read for pleasure/comfort Read Aloud Relationships Furthered Relationships Closed Off

Appendix C (continued)

Title And Author	Date	Books-And-Reading Categories
<i>The Bear Comes Home</i> Rafi Zabor	1997	Elements <i>Character</i> Style <i>Reading Metaphor</i> <i>Book Metaphor</i> <i>Cliche</i> <i>Literary Allusion</i> <i>Authors and Titles</i> Objects <i>Ordinary</i> <i>Precious</i> Read to learn Read for pleasure/comfort Read Aloud
<i>The Hours</i> Michael Cunningham	1998	Elements <i>Plot</i> <i>Theme</i> <i>Character</i> Style: <i>Reading Metaphor</i> <i>Book Metaphor</i> <i>Literary Allusion</i> <i>Authors and Titles</i> Objects <i>Ordinary</i> <i>Wealth/Culture</i> <i>Talisman</i> Read for pleasure/comfort Read Aloud Relationships Closed Off

Appendix D. Categories and Number of Titles in Which They Appear.

TYPES	CATEGORIES	# OF TITLES
1. Elements of the Novel	Character	14
	Plot	10
	Theme	5
2. Style Devices	Book metaphor	8
	Reading metaphor	11
	Cliches	6
	Literary allusions	9
	References to	14
3. Books as Objects	Ordinary objects	13
	Precious objects	9
	Objects of	7
	Talisman	3
4.	Read to	10
5.	Luxury/healing/comfort	10
6.	Reading aloud	6
7. Books and Reading Change Relationships	Relationships furthered	7
	Relationships closed	7

Appendix E Title and Authors Referenced in PEN/Faulkner Award Novels

Title or Author Referenced	Reference Occurred In:
<i>Agrarian Conflicts In Colonial New York</i>	<i>World's End</i>
Albert	<i>How German Is It?</i>
Alice	<i>World's End</i>
Allen, Hervey	<i>The Chaneyville Incident</i>
<i>Ancient Bonds</i>	<i>Philadelphia Fire</i>
Appelfield, Aharon	<i>Operation Shylock</i>
Appollinaire	<i>How German Is It?</i>
Arabi, Ibn	<i>The Bear Comes Home</i>
Aristotle	<i>Snow Falling on Cedars</i>
<i>The Assistant</i>	<i>Operation Shylock</i>
<i>Babar</i>	<i>World's End</i>
Bachelard, Gaston	<i>Philadelphia Fire</i>
Bacon, Sir Francis	<i>Snow Falling on Cedars</i>
<i>Badenheim 1939</i>	<i>Operation Shylock</i>
Bakunin	<i>World's End</i>
Balzac	<i>How German Is It?</i>
Beaumont	<i>The Chaneyville Incident</i>
Beckett	<i>Mao II</i> <i>Operation Shylock</i>
Becker, Carl	<i>Independence Day</i>
<i>The Bellarosa Connection</i>	<i>Operation Shylock</i>
Bellow, Saul	<i>Operation Shylock</i> <i>Independence Day</i>
Benito Cereno	<i>Snow Falling on Cedars</i>
Bergson	<i>Snow Falling on Cedars</i>
<i>Bible</i>	<i>The Chaneyville Incident</i> <i>Sent for You Yesterday</i> <i>World's End</i> <i>Billy Bathgate</i> <i>Postcards</i> <i>Operation Shylock</i> <i>Snow Falling on Cedars</i> <i>Independence Day</i> <i>The Bear Comes Home</i>
<i>Biography of General Israel Putnam</i>	<i>World's End</i>
Bischsel	<i>How German Is It?</i>
Blau, Herbert	<i>Philadelphia Fire</i>
<i>Blue Autumn</i>	<i>Independence Day</i>
<i>Book of Common Prayer</i>	<i>The Chaneyville Incident</i>

Appendix E (continued)

Title or Author Referenced	Reference Occurred In:
<i>Book of Jeremiah</i>	<i>The Chaneyville Incident</i>
Borges, J L	<i>The Hours</i>
Bradford, William	<i>Seaview</i>
Brautigan	<i>Postcards</i>
<i>Brothers and Keepers</i>	<i>Philadelphia Fire</i>
Buffon	<i>Snow Falling on Cedars</i>
Byron	<i>The Bear Comes Home</i>
<i>Caravans</i>	<i>Independence Day</i>
<i>The Care and Cultivation of Fruit Trees</i>	<i>Snow Falling on Cedars</i>
<i>The Carpetbaggers</i>	<i>World's End</i>
<i>The Charterhouse of Parma</i>	<i>The Bear Comes Home</i>
Chekhov	<i>The Bear Comes Home</i>
Chesterton, G K	<i>Snow Falling on Cedars</i>
Chopin, Kate	<i>Seaview</i>
<i>Chronicles of Rapheal Holinshed</i>	<i>The Chaneyville Incident</i>
<i>Cinderella</i>	<i>World's End</i>
<i>Classic Holes of Golf</i>	<i>Independence Day</i>
Clemens	<i>Postcards</i>
Coleridge	<i>Snow Falling on Cedars</i>
<i>Colonial Shame. Betrayal and Death in VanWartville, the First Revolt</i>	<i>World's End</i>
<i>Complete Henry Hallam</i>	<i>The Chaneyville Incident</i>
<i>Coming to Terms With the Present</i>	<i>How German Is It?</i>
Conrad	<i>Operation Shylock</i>
Cooper, James Fennimore	<i>World's End</i> <i>Snow Falling on Cedars</i> <i>Independence Day</i>
Countee Cullen	<i>The Chaneyville Incident</i>
<i>The Counterlife</i>	<i>Operation Shylock</i>
<i>County Record, North Riding</i>	<i>World's End</i>
Courlander, Harold	<i>Philadelphia Fire</i>
Crane, Hart	<i>The Bear Comes Home</i>
<i>Crime and Punishment</i>	<i>Operation Shylock</i>
Crevecoeur	<i>Snow Falling on Cedars</i>
<i>Cymbeline</i>	<i>The Bear Comes Home</i>
<i>Dairy Management</i>	<i>Postcards</i>
Dante	<i>Snow Falling on Cedars</i>
Darwin	<i>Snow Falling on Cedars</i>
David Copperfield	<i>Snow Falling on Cedars</i>

Appendix E (continued)

Title or Author Referenced	Reference Occurred In:
<i>Declaration of Independence</i>	<i>Independence Day</i>
Defoe	<i>Snow Falling on Cedars</i>
Dekker	<i>The Chaneyville Incident</i>
<i>Democracy in America</i>	<i>Independence Day</i>
De Tocqueville	<i>Independence Day</i>
<i>The Dharma Bums</i>	<i>World's End</i>
<i>The Diary of Anne Frank</i>	<i>Operation Shylock</i>
<i>Dick and Jane</i>	<i>The Chaneyville Incident</i> <i>Sent for You Yesterday</i> <i>The Bear Comes Home</i>
Dickens, Charles	<i>The Chaneyville Incident</i> <i>Snow Falling on Cedars</i> <i>World's End</i>
<i>Die einzige Verguhrun</i>	<i>How German Is It?</i>
Doblin, Alfred	<i>How German Is It?</i>
<i>Doctor Zhivago</i>	<i>Independence Day</i>
Donne	<i>The Bear Comes Home</i>
Dostoyevsky	<i>Operation Shylock</i>
Dowson, Ernest	<i>Philadelphia Fire</i>
Dryden	<i>Snow Falling on Cedars</i>
Du Bois, W E B	<i>The Chaneyville Incident</i>
Dunbar, Paul Lawrence	<i>The Chaneyville Incident</i>
Eckhart, Meister	<i>The Bear Comes Home</i>
<i>The Eighteenth Brumaire of Louis Bonaparte</i>	<i>World's End</i>
Eluard, Paul	<i>Philadelphia Fire</i>
Emerson	<i>Snow Falling on Cedars</i> <i>Independence Day</i> <i>The Bear Comes Home</i>
<i>The Encyclopedia of Collectibles</i>	<i>Independence Day</i>
<i>Erotic Cemetery Art</i>	<i>Independence Day</i>
<i>Exactly</i>	<i>How German Is It?</i>
Farina	<i>Postcards</i>
Bernard Feig	<i>How German Is It?</i>
Fletcher	<i>The Chaneyville Incident</i>
<i>Finnegan's Wake</i>	<i>Operation Shylock</i>
<i>First Epistle of Paul</i>	<i>The Chaneyville Incident</i>
<i>Flowers of Evil</i>	<i>Snow Falling on Cedars</i>
<i>Folk Medicine of the Delaware</i>	<i>World's End</i>
Ford	<i>The Chaneyville Incident</i>

Appendix E (continued)

Title or Author Referenced	Reference Occurred In:
Fourier	<i>World's End</i>
France, Anatole	<i>How German Is It?</i>
<i>Franny and Zooey</i>	<i>World's End</i>
<i>Gardens and Gardening</i>	<i>Snow Falling on Cedars</i>
Garnett	<i>The Bear Comes Home</i>
Gellert	<i>How German Is It?</i>
<i>Genesis</i>	<i>The Chaneyville Incident</i> <i>Operation Shylock</i>
George	<i>How German Is It?</i>
George, Stephan	<i>How German Is It?</i>
<i>Germany The New Orient</i>	<i>How German Is It?</i>
<i>The Ghostwriter</i>	<i>Operation Shylock</i>
<i>Giants in the Earth</i>	<i>Independence Day</i>
Gibran, Kahlil	<i>World's End</i>
Gide	<i>How German Is It?</i>
Gluck, Louise	<i>The Hours</i>
<i>The Gnostic Gospels</i>	<i>The Bear Comes Home</i>
Godard, Jean-Luc	<i>How German Is It?</i>
Goethe	<i>How German Is It?</i>
<i>The Golden Notebook</i>	<i>The Hours</i>
<i>Golden Treasure of Quotable Poetry</i>	<i>Independence Day</i>
<i>Golf Digest Encyclopedia</i>	<i>Seaview</i>
<i>Goodbye Columbus</i>	<i>Operation Shylock</i>
Gray, Bill	<i>Mao II</i>
<i>A Guide to Alaska. Last American Frontier</i>	<i>World's End</i>
<i>Gulliver's Travels</i>	<i>The Chaneyville Incident</i>
Gurdjieff	<i>World's End</i>
Hall, Judge William Maclay	<i>The Chaneyville Incident</i>
Hamlet	<i>Operation Shylock</i> <i>The Bear Comes Home</i>
Hammet, Dashiell	<i>Postcards</i>
<i>Handbook of Law Torts</i>	<i>Operation Shylock</i>
Handke	<i>How German Is It?</i>
Hardy, Thomas	<i>Snow Falling on Cedars</i>
Hargenau, Ulrich	<i>How German Is It?</i>
Hawthorne	<i>World's End</i> <i>Snow Falling on Cedars</i>
<i>The Heart of Ngoni</i>	<i>Philadelphia Fire</i>
Heine	<i>How German Is It?</i>

Appendix E (continued)

Title or Author Referenced	Reference Occurred In:
Hemingway	<i>The Bear Comes Home</i>
Herder	<i>How German Is It?</i>
Hersey	<i>Independence Day</i>
Heywood	<i>The Chaneyville Incident</i>
<i>Hiroshima</i>	<i>Independence Day</i>
<i>His Way</i>	<i>Operation Shylock</i>
<i>A History of Island County</i>	<i>Snow Falling on Cedars</i>
<i>A History of the Indian Tribes of Hudson's River</i>	<i>World's End</i>
<i>History of Pilmouth</i>	<i>Seaview</i>
<i>History of New York</i>	<i>World's End</i>
<i>A History of the Olympic Peninsula</i>	<i>Snow Falling on Cedars</i>
<i>A History of Washington State</i>	<i>Snow Falling on Cedars</i>
Hoffman	<i>Postcards</i>
Holderlin	<i>How German Is It?</i>
Homer	<i>Snow Falling on Cedars</i>
Howell	<i>Postcards</i>
Howells, William Dean	<i>Snow Falling on Cedars</i>
<i>Huckleberry Finn</i>	<i>The Chaneyville Incident</i> <i>Snow Falling on Cedars</i>
Hughes, Langston	<i>The Chaneyville Incident</i>
Hugo, Victor	<i>How German Is It?</i>
<i>The Idea of Switzerland</i>	<i>How German Is It?</i>
<i>The Iliad</i>	<i>The Bear Comes Home</i>
<i>The Immortal Bartfuss</i>	<i>Operation Shylock</i>
<i>The Importance of Being Earnest</i>	<i>Snow Falling on Cedars</i>
<i>In Another Place: Brumholdstein</i>	<i>How German Is It?</i>
<i>Indian Tribes of the Hudson's River</i>	<i>World's End</i>
Ivanhoe	<i>Snow Falling on Cedars</i>
Jacob, Max	<i>How German Is It?</i>
James, Henry	<i>Snow Falling on Cedars</i>
James, William	<i>Snow Falling on Cedars</i>
<i>Jane Eyre</i>	<i>Snow Falling on Cedars</i>
<i>Jefferson's Essays</i>	<i>Snow Falling on Cedars</i>
<i>Jetzt zum letzten Mal</i>	<i>How German Is It?</i>
Johnson, Lionel	<i>Philadelphia Fire</i>
Jonson, Ben	<i>The Chaneyville Incident</i>
Jung	<i>Operation Shylock</i>
Junger, Max	<i>How German Is It?</i>
<i>The Jungle Book</i>	<i>The Bear Comes Home</i>

Appendix E (continued)

Title or Author Referenced	Reference Occurred In:
Kafka	<i>Operation Shylock</i> <i>The Bear Comes Home</i>
Kaiser	<i>How German Is It?</i>
Keller, Gottfried	<i>How German Is It?</i>
Kelly, William Melvin	<i>The Chaneyville Incident</i>
Kempowski	<i>How German Is It?</i>
Kerouac, Jack	<i>The Bear Comes Home</i>
Kesey	<i>Postcards</i>
Kierkegaard	<i>Operation Shylock</i>
King Lear	<i>World's End</i> <i>The Bear Comes Home</i>
Klopstock	<i>How German Is It?</i>
Knickerbocker, Diedrich	<i>World's End</i>
Kosinski, Jerzsy	<i>Operation Shylock</i>
Kropotkin	<i>World's End</i>
Kunene, Maziski	<i>Philadelphia Fire</i>
Lamb, Charles	<i>Snow Falling on Cedars</i>
Leonard, Elmore	<i>The Bear Comes Home</i>
Lenin	<i>World's End</i>
Lessing	<i>How German Is It?</i>
<i>Letting Go</i>	<i>Operation Shylock</i>
Linfor	<i>How German Is It?</i>
<i>Little Lord Fauntleroy</i>	<i>Billy Bathgate</i>
<i>The Little Red Book of Quotations</i>	<i>Mao II</i>
Locke	<i>Snow Falling on Cedars</i>
Lolita	<i>World's End</i>
London, Jack	<i>World's End</i>
Lyell	<i>Snow Falling on Cedars</i>
McCauley	<i>The Chaneyville Incident</i>
<i>McGuffey Reader</i>	<i>Philadelphia Fire</i>
McLuhan	<i>Postcards</i>
<i>The Magic Mountain</i>	<i>Snow Falling on Cedars</i>
Mailer	<i>Operation Shylock</i>
Malamud, Bernard	<i>Operation Shylock</i>
Malcolm X	<i>World's End</i>
Marquez	<i>Operation Shylock</i>
Molloy	<i>Operation Shylock</i>
<i>The Maltese Falcon</i>	<i>Postcards</i>
<i>The Man with a Shattered World</i>	<i>Philadelphia Fire</i>

Appendix E (continued)

Title or Author Referenced	Reference Occurred In:
The Man Without Qualities	<i>The Bear Comes Home</i>
Mann, Thomas	<i>How German Is It?</i> <i>The Bear Comes Home</i>
Marcuse	<i>World's End</i>
Marlowe	<i>Operation Shylock</i>
Marx	<i>World's End</i>
<i>Marx Among the Mohicans</i>	<i>World's End</i>
Marston	<i>The Chaneyville Incident</i>
Massinger	<i>The Chaneyville Incident</i>
Melville	<i>Snow Falling on Cedars</i>
<i>Memory and Desire</i>	<i>Philadelphia Fire</i>
Michener	<i>Independence Day</i>
Middleton	<i>The Chaneyville Incident</i>
Milton	<i>The Chaneyville Incident</i>
<i>Moby Dick</i>	<i>Seaview</i> <i>Operation Shylock</i> <i>Snow Falling on Cedars</i>
Morris	<i>The Hours</i>
<i>Mrs Dalloway</i>	<i>Snow Falling on Cedars</i> <i>The Hours</i>
Musil	<i>How German Is It?</i> <i>The Bear Comes Home</i>
<i>My Life as a Man</i>	<i>Operation Shylock</i>
Myrdal	<i>How German Is It?</i>
Nabokov	<i>How German Is It?</i>
<i>The New Germany</i> Brumholdstein	<i>How German Is It?</i>
<i>New York History</i>	<i>Independence Day</i>
<i>New Testament</i>	<i>The Chaneyville Incident</i>
Novalis	<i>How German Is It?</i>
<i>Now or Never</i>	<i>How German Is It?</i>
<i>Oedipus</i>	<i>Philadelphia Fire</i> <i>Operation Shylock</i>
O'Henry	<i>The Hours</i>
<i>Ohne Grund</i>	<i>How German Is It?</i>
<i>Old Testament</i>	<i>The Chaneyville Incident</i> <i>World's End</i> <i>Mao II</i>
<i>On the Religious Instruction of the Negroes in the Southern States</i>	<i>The Chaneyville Incident</i>

Appendix E (continued)

Title or Author Referenced	Reference Occurred In:
<i>Once to Many</i>	<i>How German Is It?</i>
O'Neill, Eugene	<i>World's End</i>
<i>Operation Shylock</i>	<i>Operation Shylock</i>
<i>Ornamental Shrubs</i>	<i>Snow Falling on Cedars</i>
<i>Our Town</i>	<i>Independence Day</i>
Paine	<i>Snow Falling on Cedars</i>
<i>The Painted Bird</i>	<i>Operation Shylock</i>
<i>Past or Present</i>	<i>How German Is It?</i>
Paterson	<i>Independence Day</i>
<i>Patrimony</i>	<i>Operation Shylock</i>
Paul, Jean	<i>How German Is It?</i>
Pinter	<i>Operation Shylock</i>
Plato	<i>Snow Falling on Cedars</i> <i>The Hours</i>
Plutarch	<i>Snow Falling on Cedars</i>
Poe	<i>The Chaneyville Incident</i> <i>World's End</i>
Pope	<i>Snow Falling on Cedars</i>
<i>Portnoy's Complaint</i>	<i>Operation Shylock</i>
<i>The Prophet</i>	<i>Independence Day</i>
Proudhon	<i>World's End</i>
Proust	<i>How German Is It?</i> <i>The Bear Comes Home</i>
<i>Psychoanalysis of Fire</i>	<i>Philadelphia Fire</i>
<i>Rails of the World</i>	<i>Independence Day</i>
<i>The Raven</i>	<i>The Bear Comes Home</i>
<i>Reader's Digest</i>	<i>Independence Day</i>
<i>Reminiscences and Sketches</i>	<i>The Chaneyville Incident</i>
Reuban	<i>Philadelphia Fire</i>
Rene Leys	<i>How German Is It?</i>
Rilke	<i>How German Is It?</i> <i>Independence Day</i> <i>The Bear Comes Home</i>
Rimbaud	<i>The Bear Comes Home</i>
Rollins	<i>The Bear Comes Home</i>
Roth, Philip	<i>Operation Shylock</i>
Rousseau, Jean-Jacques	<i>How German Is It?</i> <i>Snow Falling on Cedars</i>
Rumi	<i>The Bear Comes Home</i>

Appendix E (continued)

Title or Author Referenced	Reference Occurred In:
Rushdie, Salman	<i>The Bear Comes Home</i>
<i>Rumpelstiltskin</i>	<i>World's End</i>
<i>Sailing</i>	<i>Independence Day</i>
Saint Augustine	<i>Snow Falling on Cedars</i>
Salmon	<i>World's End</i>
Segalen, Victor	<i>How German Is It?</i>
<i>The Scarlet Letter</i>	<i>Snow Falling on Cedars</i>
Schiller	<i>How German Is It?</i>
Schulz, Bruno	<i>Operation Shylock</i>
<i>Scientific Agriculture</i>	<i>Snow Falling on Cedars</i>
Scott, Sir Walter	<i>The Chaneyville Incident</i> <i>Snow Falling on Cedars</i>
<i>The Secret of the Golden Flower</i>	<i>Operation Shylock</i>
<i>Self-Reliance</i>	<i>Independence Day</i>
<i>Sense and Sensibility</i>	<i>Snow Falling on Cedars</i>
Shakespeare	<i>The Chaneyville Incident</i> <i>World's End</i> <i>Philadelphia Fire</i> <i>Postcards</i> <i>Operation Shylock</i> <i>Snow Falling on Cedars</i> <i>Independence Day</i> <i>The Bear Comes Home</i>
Shaw	<i>Snow Falling on Cedars</i>
Shelley	<i>Snow Falling on Cedars</i>
Sherlock Holmes	<i>Snow Falling on Cedars</i>
<i>Sketches of the Higher Classes of Colored Society in Philadelphia</i>	<i>The Chaneyville Incident</i>
<i>Snow White</i>	<i>World's End</i>
Solotaroff, Ted	<i>Operation Shylock</i>
Sophocles	<i>World's End</i> <i>Snow Falling on Cedars</i>
<i>The Souls of Black Folk</i>	<i>The Chaneyville Incident</i>
Speihagen, Friedrich	<i>How German Is It?</i>
<i>Spot</i>	<i>Sent for You Yesterday</i> <i>The Bear Comes Home</i>
Steinbeck, John	<i>World's End</i>
Stevenson	<i>Snow Falling on Cedars</i>
Styron	<i>Operation Shylock</i>

Appendix E (continued)

Title or Author Referenced	Reference Occurred In:
Strindberg	Operation Shylock
Swift, Jonathon	The Chaneyville Incident Snow Falling on Cedars
Swinerton	Postcards
<i>The Tempest</i>	Philadelphia Fire The Bear Comes Home
<i>Ten Days That Shook the World</i>	World's End
Tennyson	The Chaneyville Incident
Thoreau, Henry David	Seaview Snow Falling on Cedars
<i>Thoughts on Slavery</i>	The Chaneyville Incident
<i>To the Land of the Cattails</i>	Operation Shylock
<i>Toad of Toad Hall</i>	World's End
Tolkien	World's End
Tolstoy	Snow Falling on Cedars
Jean Tomer	The Chaneyville Incident
<i>Torah</i>	Independence Day
<i>The Travel Diaries of Leon Klinghoffer</i>	Operation Shylock
<i>Troilus and Cresida</i>	The Bear Comes Home
Trotsky	World's End
Tung, Mao Tse	World's End
Twain	Snow Falling on Cedars
<i>Tzili</i>	Operation Shylock
<i>Under Sail on Hudson's River</i>	World's End
<i>Untrodden Ways</i>	The Chaneyville Incident
Valery	How German Is It?
Van Brunt, Truman	World's End
<i>Van Wart and Livingston Manors</i>	World's End
<i>Van Wart Manor: Then and Now</i>	World's End
<i>The Victim</i>	Operation Shylock
Virgil	Snow Falling on Cedars
Vonnegut	World's End
<i>War and Peace</i>	Snow Falling on Cedars
<i>The Wealth of Nations</i>	Independence Day
Webster	The Chaneyville Incident
Wharton, Edith	Operation Shylock
<i>What Else?</i>	How German Is It?
<i>When She Was Good</i>	Operation Shylock
<i>White Fang</i>	The Bear Comes Home

Appendix E (continued)

Title or Author Referenced	Reference Occurred In:
Whitman, Walt	<i>The Bear Comes Home</i>
<i>Winnie the Pooh</i>	<i>The Bear Comes Home</i>
<i>A Winter's Tale</i>	<i>The Bear Comes Home</i>
Wolfe	<i>Postcards</i>
Woolfe, Virginia	<i>Seaview</i> <i>The Hours</i>
Wordsworth	<i>The Chaneyville Incident</i>
Wouk, Herman	<i>Operation Shylock</i>
Zastsky	<i>Philadelphia Fire</i>

Appendix F Titles and Authors Referenced in Individual Novels

How German Is It?

AUTHORS	TITLES
Jean-Luc Godard	<i>Now or Never</i>
Goethe	<i>Once to Many</i>
Ulrich Hargenau	<i>What Else?</i>
Bichsel	<i>Exactly</i>
Handke	<i>Rene Leys</i>
Kempowski	<i>Jetzt zum letzten Mal</i>
Balzac	<i>Ohne Grund</i>
Anatole France	<i>Gemany: The New Orient</i>
Victor Hugo	<i>The Idea of Switzerland</i>
Proust	<i>Die einzige Verfuhrung</i>
Gide	<i>In Another Place: Brumholdstein</i>
Valery	<i>Past or Present</i>
Max Jacob	<i>Coming to Terms with the Present</i>
Apollinaire	<i>The New Germany. Brumholdstein</i>
Victor Sagalens	
Musil	
Rilke	
Gottfried Keller	
Jean-Jacques Rousseau	
Nabokov	
Linfor	
Albert	
Bernar Feig	
Myrdal	
Gellert	
Klopstock	
Lessing	
Herder	
Goethe	
Schiller	
Heine	
Holderlin	
Novalis	
Fontane	
Jean-Paul	
Friedrich Speihagen	
Stefan George	

Appendix F (Continued)

How German Is It? (continued)

AUTHORS	TITLES
George	
Alfred Doblin	
Kaiser	
Ernst Junger	
Thomas Mann	

The Chaneyville Incident

AUTHORS	TITLES
McCauley	<i>Complete Henry Hallam</i>
Milton	<i>The Souls of Black Folk</i>
Langston Hughes	<i>Huckleberry Finn</i>
Countee Cullen	<i>Bible</i>
William Melvin Kelley	<i>Book of Jeremiah</i>
Paul Lawrence Dunbar	<i>Genesis</i>
Jean Tomer	<i>New Testament</i>
W E B DuBois	<i>On the Religious Instruction of the Negroes in the Southern States</i>
Tennyson	<i>Untrodden Ways</i>
Judge William Maclay Hall	<i>Book of Common Prayer</i>
William Shakespeare	<i>Reminiscences and Sketches</i>
Marston	<i>Chronicles of Rapheal Holinshed</i>
Dekker	<i>Dick and Jane</i>
Middleton	<i>Thoughts on Slavery</i>
Heywood	<i>Gulliver's Travels</i>
Webster	<i>Sketches of the Higher Classes of Colored Society in Philadelphia</i>
Beaumont	
Fletcher	
Massinger	
Ford	
Hervey Allen	
Jonathan Swift	
Sir Walter Scott	
Charles Dickens	
Wordsworth	
Poe	

Appendix F (continued)

Seaview

AUTHORS	TITLES
Henry David Thoreau	<i>Moby-Dick</i>
William Bradford	<i>History of Pilmouth</i>
Virginia Woolf	<i>Golf Digest Encyclopedia</i>
Kate Chopin	

Sent for You Yesterday

AUTHORS	TITLES
	<i>Bible</i>
	<i>Spot</i>
	<i>Dick and Jane</i>

Appendix F (Continued)

World's End

AUTHORS	TITLES
Tolkien	<i>Lolita</i>
Vonnegut	<i>The Carpetbaggers</i>
Lenin	<i>Old Testament</i>
Trotsky	<i>Indian Tribes of the Hudson River</i>
Bakunin	<i>Marx Among the Mohicans</i>
Salmon	<i>Ten Days That Shook the World</i>
Hawthorne	<i>The Eighteenth Brumaire of Louis Bonaparte</i>
Poe	<i>Agrarian Conflicts in Colonial New York</i>
John Steinbeck	<i>Van Wart Manor Then and Now</i>
Gurdijeff	<i>History of New York</i>
Kahlil Gibran	<i>Cinderella</i>
Marx	<i>Snow White</i>
Kropotkin	<i>Rumplestiltskin</i>
Proudhon	<i>Babar</i>
Fourier	<i>Alice</i>
Diedrich Knickerbocker	<i>Toad of Toad Hall</i>
Eugene O'Neill	<i>Franny and Zooey</i>
Jack London	<i>The Dharma Bums</i>
Marcuse	<i>A Guide to Alaska: Last American Frontier</i>
Malcolm X	<i>Agrarian Conflict Van Wart and Livingston Manors</i>
Mao Tse Tung	<i>County Record</i>
James Fennimore Cooper	<i>North Riding</i>
Vonnegut	<i>Under Sail on Hudson's River</i>
Truman Van Brunt	<i>Folk Medicine of the Delaware</i>
Sophocles	<i>A History of the Indian Tribes of the Hudson's River</i>
Shakespeare	<i>Bible</i>
Dickens	<i>King Lear</i>
	<i>Colonial Shame Betrayal and Death in Van Wartville, the first Revolt</i>

Appendix F (Continued)

Billy Bathgate

AUTHORS	TITLES
	<i>Bible</i>
	<i>Little Lord Fauntleroy</i>

Philadelphia Fire

AUTHORS	TITLES
Ernest Dowson	<i>Oedipus</i>
Lionel Johnson	<i>The Tempest</i>
Maziski Kunene	<i>The Man With a Shattered World</i>
Herbert Blau	<i>Reuban</i>
Paul Eluard	<i>Ancient Bonds</i>
Gaston Bachelard	<i>Memory and Desire</i>
Harold Courlander	<i>The Psychoanalysis of Fire</i>
Zasetsky	<i>The Heart of Ngoni</i>
Shakespeare	<i>Brothers and Keepers</i>
	<i>McGuffey Reader</i>

Mao II

AUTHORS	TITLES
Beckett	<i>Old Testament</i>
	<i>Little Red Book of Quotations</i>

Appendix F (Continued)

Postcards

AUTHORS	TITLES
Dashiell Hammet	<i>Maltese Falcon</i>
Shakespeare	<i>Dairy Management</i>
Howell	
Swinnerton	
Clemens	
Brautigan	
Hoffman	
Kesey	
Wolfe	
Farina	
McLuhan	

Appendix F (Continued)

Operation Shylock

AUTHORS	TITLES
Kirkegaard	<i>Genesis</i>
Philip Roth	<i>The Counterlife</i>
Bruno Schulz	<i>The Immortal Bartfuss</i>
Kafka	<i>Portnoy's Complaint</i>
Jung	<i>When She Was Good</i>
Jerzey Kosinski	<i>Handbook of the Law of Torts</i>
Strindberg	<i>The Secret of the Golden Flower</i>
Dostoyevsky	<i>Tzili</i>
Styron	<i>Badenheim 1939</i>
Marquez	<i>The Painted Bird</i>
Pinter	<i>Goodbye Columbus</i>
Bernard Malamud	<i>Bible</i>
Saul Bellow	<i>Crime and Punishment</i>
Herman Wouk	<i>Moby Dick</i>
Mailer	<i>The Ghost Writer</i>
Shakespeare	<i>Letting Go</i>
Marlowe	<i>The Land of the Cattails</i>
Edith Wharton	<i>The Assistant</i>
Ted Solotaroff	<i>The Victim</i>
	<i>Oedipus Rex</i>
	<i>My Life as a Man</i>
	<i>Hamlet</i>
	<i>The Travel Diaries of Leon Klinghoffer</i>
	<i>The Diary of Anne Frank</i>
	<i>Nostromo</i>
	<i>The Bellarosa Connection</i>
	<i>Operation Shylock</i>
	<i>Finnegan's Wake</i>
	<i>Patrimony</i>
	<i>His Way</i>

Appendix F (Continued)

Snow Falling On Cedars

AUTHORS	TITLES
Dante	<i>Moby Dick</i>
Melville	<i>Huckleberry Finn</i>
Hawthorne	<i>The Scarlet Letter</i>
Twain	<i>Bible</i>
James Fennimore Cooper	<i>Sherlock Holmes</i>
Sir Walter Scott	<i>Benito Cereno</i>
Dickens	<i>Flowers of Evil</i>
William Dean Howells	<i>The Importance of Being Earnest</i>
Shakespeare	<i>The Magic Mountain</i>
War and Peace	<i>Mrs Dalloway</i>
Henry James	<i>Ivanhoe</i>
Thomas Hardey	<i>David Copperfield</i>
Thoreau	<i>Sense and Sensibility</i>
Paine	<i>Jefferson's Essays</i>
Rousseau	<i>A History of Washington State</i>
Crevecoeur	<i>A History of the Olympic Peninsula</i>
Locke	<i>A History of Island County</i>
Emerson	<i>Gardens and Gardening</i>
Tolstoy	<i>Scientific Agriculture</i>
Henri Bergson	<i>The Care and Cultivation of Fruit</i>
William James	<i>Ornamental Shrubs</i>
Darwin	
Buffon	
Lyell	
Charles Lamb	
Sir Francis Bacon	
G K Chesterton	
Swift	
Pope	
Sophocles	
Homer	
Defoe	
Stevenson	
Saint Augustine	
Aristotle	
Virgil	
Plutarch	
Dryden	
Coleridge	

Appendix F (Continued)

Snow Falling on Cedars (continued)

AUTHORS	TITLES
Shelley	
Shaw	

Independence Day

AUTHORS	TITLES
Carl Becker	<i>Self-Reliance</i>
Emerson	<i>The Declaration of Independence</i>
Michner	<i>Our Town</i>
De Tocqueville	<i>Doctor Zhivago</i>
Saul Bellow	<i>Paterson</i>
Shakespeare	<i>Democracy in America</i>
Rilke	<i>Billy Budd</i>
James Fennimore Cooper	<i>Readers Digest</i>
Hersey	<i>Classic Holes of Golf</i>
	<i>Erotic Cemetary Art</i>
	<i>Sailing</i>
	<i>New York History</i>
	<i>The Encyclopedia of Collectibles</i>
	<i>Hiroshima</i>
	<i>Golden Trasure of Quotable Poetry</i>
	<i>Blue Autumn</i>
	<i>The Wealth of Nations</i>
	<i>Giants of the Earth</i>
	<i>Torah</i>
	<i>The Prophet</i>
	<i>Caravans</i>

Appendix F (Continued)

The Bear Comes Home

AUTHORS	TITLES
Proust	<i>Bible</i>
Hemingway	<i>Winnie the Pooh</i>
Rumi	<i>The Gnostic Gospels</i>
Chekhov	<i>Meister Eckhart</i>
Kafka	<i>Ibn 'Arabi</i>
Shakespeare	<i>The Charterhouse of Parma</i>
Thomas Mann	<i>Dracula</i>
Garnett	<i>The Iliad</i>
Donne	<i>The Man Without Qualities</i>
Rimbaud	<i>Lear</i>
Rilke	<i>Hamlet</i>
Elmore Leonard	<i>The Tempest</i>
Musil	<i>Troilus and Cresida</i>
Jack Kerouac	<i>Cymbaline</i>
Byron	<i>A Winter's Tale</i>
Emerson	<i>White Fang</i>
Rollins	<i>The Jungle Book</i>
Walt Whitman	<i>Dick and Jane</i>
Hart Crane	<i>Spot</i>
Salman Rushdie	

The Hours

AUTHORS	TITLES
J L Borges	<i>Mrs Dalloway</i>
Virginia Woolfe	
Louise Gluck	
Plato	
Morris	
O Henry	

VITA

Bonnie Boulton Hanks was born in Pasadena, California on July 26, 1950. She graduated from Del Oro High School in Loomis, California in 1968. In 1969 she entered St. Luke's School of Nursing in San Francisco and received a Diploma in Nursing in 1972. She subsequently received board certification as a Registered Nurse in California, North Carolina, and Virginia. She worked for nine years as an Operating Room Nurse at Duke University and Durham County General Hospital specializing in General, Cardiovascular, and Thoracic Surgery. She entered Duke University in 1978 and received an A.B., cum laude, in English in 1981. After raising her daughters full-time for sixteen years, she entered the Master's program in the School of Information Sciences at the University of Tennessee, Knoxville in 1997. Her degree in Information Science will be completed May 2000. Following graduation, she will pursue work in her own business in web design, consulting and indexing.