

Correct Order of Publication Dates

- *Robinson Crusoe* (1719) – first person narrative. This was a very important work of prose fiction, though many question whether it is, in fact, a novel. It is one of a number of works of prose fiction composed by Defoe and others and had a profound influence on writers such as Fielding and Dickens.
- *The History of Tom Jones, A Foundling* (1749) – classic omniscient narrator. This is a really seminal work in which Fielding, conscious that he is trying something new in the field of prose fiction, intersperses his classic third person narrative with chapters exploring the nature of the new genre he believes he is forging.
- *The Life and Opinions of Tristram Shandy* (1759) – experimental, first person narrative. Sterne plays all kinds of games with the telling of story, using the quirky perspective of his narrator to explore the opportunities and pitfalls of narrative.
- *The Expedition of Humphrey Clinker* (1771) – epistolary. By their nature epistolary novels are multi-perspective and offer a fascinating insight into how overlaying first person narrative perspectives shape readers' views of events.
- *Sense and Sensibility* (1811) – classic omniscient narrator. Interesting because it demonstrates how even within an omniscient narrative the writer can use a primary narrative locus – in this case this narrative locus is Elinor Dashwood.
- *The Life and Adventures of Nicholas Nickleby* (1839) – serialisation. Dickens was the serial writer par excellence. He edited his own journals (*Household Words*, *All the Year Round* and *Master Humphrey's Clock*) in which he published his own work and the works of many other Victorian novelists.
- *The Woman in White* (1860) – multi perspective. In this novel, Wilkie Collins uses a method he employed in a number of his works, telling his story using a combination of journals, letters and other narrative methods from multiple perspectives in order to tell his tale. *Dracula* is another classic example.
- *The Portrait of a Lady* (1881) – classic omniscient narrator. Henry James was a hugely influential thinker about the novel as a form. It would be worth while exploring some of the prefaces he wrote to many of his novels for the New York edition of his collected works.

- *Ulysses* (1922) – experimental. This is the monumental classic of the modernist novel. Each section of the novel experiments radically with form and language.
- *To the Lighthouse* (1927) – stream of consciousness. Picking up on psychological ideas from William James (the brother of Henry James, the writer of *The Portrait of a Lady*), Woolf forges a narrative attempting to recreate the motions of human thought.
- *Murder on the Orient Express* (1934) – a classic of Golden Age detective fiction featuring the serial detective, Hercule Poirot. Crime fiction is fascinating for its overlaying of two stories – a) the story of the murder; b) the story of the investigation of the murder.
- *Their Eyes Were Watching God* (1937) – this novel has a very interesting structure: the central third person narrative that lies at the heart of this novel is framed by Janie Crawford's first person narrative.
- *East of Eden* (1952) – this is a classic of American modernism. Steinbeck's fragmentary narrative intertwines the stories of the Trask and Hamilton families and also sees the sporadic appearance of an intrusive first person narrator.
- *Casino Royale* (1953) – classic omniscient narrator and the first appearance of the iconic James Bond. This is classic of the political thriller form.
- *A Clockwork Orange* (1962) – experimental. In this novel, Burgess (a linguist as well as a novelist) makes highly experimental use of language, creating Nadsat – a Russian-English fusion as an argot for his characters.
- *Midnight's Children* (1981) – in this novel, which won the 1993 Booker of Bookers award, Salman Rushdie provides a work of magic realism, incorporating fantastic and mythical elements into the framework of realist narrative.
- *The Remains of the Day* (1989) – unreliable narrator. Stevens, the butler-narrator of this late modern classic, provides his highly personal and self-justificatory account of events.
- *Possession* (1990) – Byatt experiments with multiple layers of narrative and its interplay with narrative poetry. Multiple texts are 'discovered' as the narrative progresses, and each in its turn begins its own interplay with the other narratives surrounding it.