

Realism And Naturalism



Realism And Naturalism

Linda L. Stein, Peter J. Lehu



Realism And Naturalism:

Realism and Naturalism in Nineteenth-century American Literature Donald Pizer, 1976 **Realism and Naturalism** Richard Daniel Lehan, 2005 In this intellectual and literary history of American British and Continental novels of realism and naturalism from 1850 to 1950 Richard Lehan argues that literary naturalism is a narrative mode that creates its own reality Employing this strategy allows and encourages intertextuality one novel talking or responding to another Realism and Naturalism in Nineteenth-Century American Literature Donald Pizer, 1976 *Literary Research and the American Realism and Naturalism Period* Linda L. Stein, Peter J. Lehu, 2008-12-12 The American Realism and Naturalism literary period lasted from roughly 1861 to 1914 It was characterized by its response to the political economic and technological changes that transformed the nation during the Civil War and postbellum years Some of the most well known authors in American history wrote during this time including Mark Twain Henry James Edith Wharton Charles W Chesnutt and Upton Sinclair Literary Research and the American Realism and Naturalism Period Strategies and Sources will help those interested in researching this era Authors Linda L Stein and Peter J Lehu emphasize research methodology and outline the best practices for the research process paying attention to the unique challenges inherent in conducting studies of national literature Each chapter covers a different type of resource general and literary reference books library catalogs print and online bibliographies scholarly journals publishing history sources contemporary journals and newspapers microform and digital collections manuscript and archival material and websites The book offers a coherent account of how contemporary research skills and resources can complement one another in helping scholars effectively deal with typical challenges they encounter in their work **The Cambridge Companion to American Realism and Naturalism** Donald Pizer, 1995-06-30 This Companion examines a number of issues related to the terms realism and naturalism The introduction seeks both to discuss the problems in the use of these two terms in relation to late nineteenth century fiction and to describe the history of previous efforts to make the terms expressive of American writing of this period The Companion includes ten essays which fall into four categories essays on the historical context of realism and naturalism by Louis Budd and Richard Lehan essays on critical approaches to the movements since the early 1970s by Michael Anesko essays on the efforts to expand the canon of realism and naturalism by Elizabeth Ammons and a full scale discussion of ten major texts from W D Howell s *The Rise of Silas Lapham* to Jack London s *The Call of the Wild* by John W Crowley Tom Quirk J C Levenson Blanche Gelfant Barbara Hochman and Jacqueline Tavernier Courbin Modern Drama in Theory and Practice: Volume 1, Realism and Naturalism J. L. Styan, 1981 This 1981 volume begins with the French revolt against naturalism in theatre and then covers the European realist movement The Cambridge Companion to American Realism and Naturalism Donald Pizer, 2012 The terms realism and naturalism are considered in the context of expressing a style of American writing in relation to late 19th century fiction movements This text analyzes ten major texts from W D Howell s *The Rise of Silas Lapham* to Jack London s *The Call of the*

Wild *The Theory and Practice of American Literary Naturalism* Donald Pizer, 1993 In his first book devoted exclusively to naturalism Donald Pizer brings together thirteen essays and four reviews written over a thirty year period that in their entirety constitute a full scale interpretation of the basic character and historical shape of naturalism in America The essays fall into three groups Some deal with the full range of American naturalism from the 1590s to the late twentieth century and some are confined either to the 1890s or to the twentieth century In addition to the essays an introduction in which Pizer recounts the development of his interest in American naturalism reviews of recent studies of naturalism and a selected bibliography contribute to an understanding of Pizer's interpretation of the movement One of the recurrent themes in the essays is that the interpretation of American naturalism has been hindered by the common view that the movement is characterized by a commitment to Emile Zola's deterministic beliefs and that naturalistic novels are thus inevitably crude and simplistic both in theme and method Rather than accept this notion Pizer insists that naturalistic novels be read closely not for their success or failure in rendering obvious deterministic beliefs but rather for what actually does occur within the dynamic play of theme and form within the work Adopting this method Pizer finds that naturalistic fiction often reveals a complex and suggestive mix of older humanistic faiths and more recent doubts about human volition and that it renders this vital thematic ambivalence in increasingly sophisticated forms as the movement matures In addition Pizer demonstrates that American naturalism cannot be viewed monolithically as a school with a common body of belief and value Rather each generation of American naturalists as well as major figures within each generation has responded to threads within the naturalistic impulse in strikingly distinctive ways And it is indeed this absence of a rigid doctrinal core and the openness of the movement to individual variation that are responsible for the remarkable vitality and longevity of the movement Because the essays have their origin in efforts to describe the general characteristics of American naturalism rather than in a desire to cover the field fully some authors and works are discussed several times though from different angles and some referred to only briefly or not at all But the essays as a collection are complete in the sense that they comprise an interpretation of American naturalism both in its various phases and as a whole Those authors whose works receive substantial discussion include Stephen Crane Frank Norris Theodore Dreiser Edith Wharton James T Farrell Norman Mailer Joyce Carol Oates and William Kennedy Of special interest is Pizer's essay on *Ironweed* which appears here for the first time Documents of American Realism and Naturalism Donald Pizer, 1998 Donald Pizer presents the major critical discussions of American realism and naturalism from the beginnings of the movement in the 1870s to the present He includes the most often cited discussions ranging from William Dean Howells Henry James and Frank Norris in the late nineteenth century to those by V L Parrington Malcolm Cowley and Lionel Trilling in the early twentieth century To provide the full context for the effort to interpret the nature and significance of realism and naturalism during the periods when the movements were live issues on the critical scene however he also includes many uncollected essays His selections since World War II reflect the major

recent tendencies in academic criticism of the movements Through introductions to each of the three sections Pizer provides background delineating the underlying issues motivating attempts to attack defend or describe American realism and naturalism In particular Pizer attempts to reveal the close ties between criticism of the two movements and significant cultural concerns of the period in which the criticism appeared Before each selection Pizer provides a brief biographical note and establishes the cultural milieu in which the essay was originally published He closes his anthology with a bibliography of twentieth century academic criticism of American realism and naturalism

Realism, Naturalism, and Symbolism

Roland N. Stromberg,1968 *American Literary Naturalism* Donald Pizer,2020-10-09 The book collects Pizer s late career essays on various writers and subjects related to American naturalism Of these two seek to describe the movement as a whole six are on specific writers or works with an emphasis on Theodore Dreiser and two reprint informative interviews by Pizer on the subject The essays reflect Pizer s mature engagement of the subject he has spent a lifetime exploring

Naturalism Lilian R. Furst,Peter N. Skrine,2017-07-06 First published in 1971 this book examines the literary style of Naturalism After introducing the reader to the term itself including its history and its relationship to Realism it goes on to trace the origins of the Naturalist movement as well as particular groups which adhered to Naturalism and the theories they espoused It also provides a summary of the key Naturalist literary works and concludes with a brief reflection on the movement as a whole This book will be of interest to those studying nineteenth and early twentieth century literature

Haunting Realities Monika Elbert,Wendy Ryden,2017-06-20 An innovative collection of essays examining the sometimes paradoxical alignment of Realism and Naturalism with the Gothic in American literature to highlight their shared qualities Following the golden age of British Gothic in the late eighteenth century the American Gothic s pinnacle is often recognized as having taken place during the decades of American Romanticism However *Haunting Realities* explores the period of American Realism the end of the nineteenth century to discover evidence of fertile ground for another age of Gothic proliferation At first glance Naturalist Gothic seems to be a contradiction in terms While the Gothic is known for its sensational effects with its emphasis on horror and the supernatural the doctrines of late nineteenth century Naturalism attempted to move away from the aesthetics of sentimentality and stressed sobering mechanistic views of reality steeped in scientific thought and the determinism of market values and biology Nonetheless what binds Gothicism and Naturalism together is a vision of shared pessimism and the perception of a fearful lingering presence that ominously haunts an impending modernity Indeed it seems that in many Naturalist works reality is so horrific that it can only be depicted through Gothic tropes that prefigure the alienation and despair of modernism In recent years research on the Gothic has flourished yet there has been no extensive study of the links between the Gothic and Naturalism particularly those which stem from the early American Realist tradition *Haunting Realities* is a timely volume that addresses this gap and is an important addition to scholarly work on both the Gothic and Naturalism in the American literary tradition

Art As Worldmaking Malcolm

Baker, Andrew Hemingway, 2025-09

Naturalism in Stephen Crane's 'Maggie - A Girl of the Streets': An

examination of determinism and language Kristina Eichhorst, 2012-02-07 Seminar paper from the year 2011 in the subject English Language and Literature Studies Literature grade 2.0 Ernst Moritz Arndt University of Greifswald language English abstract When Mark Twain published his *Adventures of Huckleberry Finn* in 1884 it was seen as the most important representative of a new literary movement the realistic literature. Though not everyone thought of the novel as a masterpiece from the beginning on it became more popular and significant in the following decades. Ernest Hemingway even called it the one book that all modern American literature comes from. Bloom 2004: 2. Taken at face value this statement implies that also Stephen Crane's *Maggie: A Girl of the Streets* has been influenced by Twain's writing. Since both authors belong to the same period in American literature they naturally adopted literary styles, topics and devices that were typical for that era. Though both novels belong to the realistic period they vary in certain aspects. Unique to Crane's novel are the use of language and the determinism that accompanies the story. These aspects are the central subjects of this paper. It states that language, the characters and the aspect of determinism make *Maggie* a rather naturalistic than realistic novel. To understand the difference between both terms a review gives the characteristics of realism and separates naturalism as an independent literary form. The two main aspects that make *Maggie* a naturalistic novel are being examined separately afterwards. Here the novel itself shall be the main source. At first determinism is detected in the novel and it shall explain how the characters' fate is shaped throughout the story. Afterwards aspects of naturalistic language and animal metaphors are examined. The conclusion gives a brief summary of the findings and offers further considerations on the topic and the novel. **The Problem of American**

Realism Michael Davitt Bell, 1993-04-15 Ever since William Dean Howells declared his realism war in the 1880s literary historians have regarded the rise of realism and naturalism as the great development in American post-Civil War fiction. Yet there are many problems with this generalization. It is virtually impossible, for example, to extract from the novels and manifestoes of American writers of this period any consistent definitions of realism or naturalism as modes of literary representation. Rather than seek common traits in widely divergent realist and naturalist literary works Michael Davitt Bell focuses here on the role that these terms played in the social and literary discourse of the 1880s and 1890s. Bell argues that in America realism and naturalism never achieved the sort of theoretical rigor that they did in European literary debate. Instead the function of these ideas in America was less aesthetic than ideological: promoting as reality a version of social normalcy based on radically anti-literary and heavily gendered assumptions. What effects Bell asks did ideas about realism and naturalism have on writers who embraced and resisted them? To answer this question he devotes separate chapters to the work of Howells and Frank Norris, the principal American advocates of realism and naturalism in the 1880s and 1890s. Mark Twain, Henry James, Stephen Crane, Theodore Dreiser and Sarah Orne Jewett. Bell reveals that a chief function of claiming to be a realist or a naturalist was to provide assurance that one was a real man rather than an effeminate artist. Since the 1880s

Bell asserts all serious American fiction writers have had to contend with this problematic conception of literary realism. The true story of the transformation of American fiction after the Civil War is the history of this contention, a history of individual accommodations, evasions, holdovers and occasional triumphs. Modern Theatre Oscar Gross Brockett, 1982

Revisionist Approaches to American Realism and Naturalism JUTTA ERNST; SABINA MATTER-SEIBEL; KLAUS H. SCHMID. Jutta Ernst, Realism's Others Eva Aldea, Geoffrey Baker, 2010-07-12 For at least a century scholarship on realist narrative and occasional polemics against realist narrative have assumed that realism promotes the values of sameness against those of otherness and that it does so by use of a narrative mode that excludes certain epistemologies, ideologies and ways of thinking. However, the truth is more complex than that, as the essays in this volume all demonstrate. *Realism's Others* examines the various strategies by which realist narratives create the idea of difference, whether that difference is registered in terms of class, ethnicity, epistemology, nationality or gender. The authors in this collection examine in detail not just the fact of otherness in some canonical realist and canonical magical realist and postmodern novels, but the actual means by which that otherness is established by the text. These essays suggest that neither realist narrative nor narratives positioned as anti-realist take otherness for granted; rather, the texts discussed here actively create difference, and this creation of difference often occasions severe difficulties for the novel's representational schema. How does one represent different types of knowledge, other aesthetic modes or other spaces, for example, in texts whose epistemology has long been seen as secular and empirical, whose aesthetic mode has always been approached as pure descriptive mimesis and whose settings are largely domestic? These essays all begin with a certain collision of nationalities, of classes, of representational matrices, of religions, and go on to chart the challenges that this collision presents to our ideas or stereotypes of realism, or to the possibilities of writing against and beyond realism. This question motivates examination of key realist or social realist texts in some of these essays by Honoré de Balzac, George Eliot, Franz Grillparzer, Theodor Storm, Gottfried Keller, Theodor Fontane, Wilhelm Raabe, María Amparo Ruiz de Burton, Henry James, William Dean Howells, Charles Chesnutt, Theodore Dreiser, H. T. Tsiang, Alan Sillitoe and Richard Yates. However, it is no less central a question in certain non-realist texts which engage realist aims to a surprising degree, often to debate them openly. Some of these essays discuss, in this light, fantastic, magical realist and postmodern works by Abram Tertz, Paul Auster, Alejo Carpentier, Toni Morrison, Gabriel García Márquez, Salman Rushdie and A. S. Byatt. Realism becomes more than an aesthetic aim or narrative mode. It becomes rather a value evoked and discussed by all of the works analyzed here in order to reveal its impact on fiction's treatment of ethnicity, nationality, ideology, space, gender and social class. **The Vast and Terrible Drama** Eric Carl Link, 2016-10-18 A broad treatment of the cultural, social, political and literary underpinnings of an entire period and movement in American letters. *The Vast and Terrible Drama* is a critical study of the context in which authors such as Oliver Wendell Holmes, Stephen Crane, Frank Norris, Theodore Dreiser and Jack London created their most significant work. In 1896 Frank Norris wrote, "Terrible things must

happen to the characters of the naturalistic tale. They must be twisted from the ordinary and flung into the throes of a vast and terrible drama. There could be no teacup tragedies here. This volume broadens our understanding of literary naturalism as a response to these and other aesthetic concerns of the 19th century. Themes addressed include the traditionally close connection between French naturalism and American literary naturalism, relationships between the movement and the romance tradition in American literature as well as with utopian fictions of the 19th century, narrative strategies employed by the key writers, the dominant naturalist theme of determinism, and textual readings that provide broad examples of the role of the reader. By examining these and other aspects of American literary naturalism, Link counters a century of criticism that has perhaps viewed literary naturalism too narrowly as a subset of realism bound by the conventions of realistic narration.

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