Reading for Realism

This book analyzes the theme of homelessness in American literature from the Civil War through the depression. Drawing on the work of Harriet Beecher Stowe, Horatio Alger, Stephen Crane, Jacob Riis, Jack London, Meridel Le Sueur and many others, it reveals how homelessness has been either romanticized or objectified.

American Literary Realism

The terms ‘poetry' and ‘realism' have a complex and often oppositional relationship in American literary histories of the postbellum period. The core narrative holds that ‘realism', the major literary 'movement' of the era, developed apace in prose fiction, while poetry, stuck in a hopelessly idealist late-Romantic mode, languished and stagnated. Poetry is almost entirely absent from scholarship on American literary realism except as the emblem of realism's opposite: a desiccated genteel 'twilight of the poets.' Realist Poetics in American Culture, 1866-1900 refutes the familiar narrative of postbellum poetics as a scene of failure, and it recovers the active and variegated practices of a diverse array of realist poets across print culture. The triumph of the twilight tale in the twentieth century obscured, minimized, and
flattened the many poetic discourses of the age, including but not limited to a significant body of realist poems currently missing from US literary histories. Excavating an extensive archive of realist poems, the volume offers a significant revision to the genre-exclusive story of realism and, by extension, to the very foundations of postbellum American literary history dating back to the earliest stages of the discipline.

**Picturing Reality**

Using selections by American, British, French, German, Russian, Scandinavian, Spanish, Portuguese, and South American critics and authors, Professor Becker illustrates how realism arose as a reaction to romanticism, and how the practitioners of realism developed conflicting ideas about the means they should use and the ends toward which they should strive. The selections are concerned mainly with prose, since, according to the author, prose fiction has been the major vehicle of realism. Originally published in 1963. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**The Oxford Handbook of American Literary Naturalism**

Gale Researcher Guide for: Realism and American Literature is selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research.

**The Monster**

**Homelessness in American Literature**

This critical study traces the connections between the rising economic importance of the garment industry and the advent of a powerful movement towards literary realism in American fiction. Examining the works of Henry James, Theodor Dreiser, Abraham Cahan, Anzia Yezierska, and Willa Cather and the shifting of the American ideal from the “homespun” to the “ready made,” it explains how that cultural and psychological change appeared in the new literature of the nation.
American Literary Realism and the Novels of David Ross Locke

A discussion of Henry James and other utopian writers (Charlotte Perkins, Gilman, Edward Bellamy and William Dean Howells) and how the commercial and territorial expansion of the U.S. prompted these utopians to imagine a universal culture standing at the

Realist Poetics in American Culture, 1866-1900

Why did so many of the writers who aligned themselves with the social and aesthetic aims of American literary realism rely on stock conventions of ethnic caricature in their treatment of immigrant and African-American figures? As a self-described "tool of the democratic spirit," designed to "prick the bubble of abstract types," literary realism would seem to have little in common with the aggressively dehumanizing comic imagery that began to proliferate in magazines and newspapers after the Civil War. Indeed, critics such as Alain Locke hailed realism's potential to accomplish "the artistic emancipation of the Negro," a project that logically extended to other groups systematically misrepresented in the comic imagery of the period. From the influential "Editor's Study" at Harper's Monthly, William Dean Howells touted the democratic impulse of realist imagery as an alternative to romanticism's "pride of caste," which is "averse to the mass of men" and "consents to know them only in some conventionalized and artificial guise." Yet if literary realism pursued the interests of democracy by affirming "the equality of things and the unity of men," why did its major practitioners, including Howells himself, regularly employ comic typification as a feature of their representational practice? Critics have often dismissed such apparent lapses in realist practice as blind spots, vestiges of a genteel social consciousness that failed to keep pace with realism's avowed democratic aspirations. Such explanations are useful to a point, but they overlook the fact that the age of realism in American art and letters was simultaneously the great age of ethnic caricature. Henry B. Wonham argues that these two aesthetic programs, one committed to representation of the fully humanized individual, the other invested in broad ethnic abstractions, operate less as antithetical choices than as complementary impulses, both of which receive full play within the period's most demanding literary and graphic works. The seemingly anomalous presence of gross ethnic abstractions within works by Howells, Twain, James, Wharton, and Chesnutt hints at realism's vexed and complicated relationship with the caricatured ethnic images that played a central role in late nineteenth-century American thinking about race, identity, and national culture. In illuminating that relationship, Playing the Races offers a fresh understanding of the rich literary discourse conceived at the intersection of the realist and the caricatured image.

American Literary Realism 1870-1910

"The Oxford Handbook of American Literary Realism offers 35 original essays of fresh interpretations of the artistic and political challenges of representing life accurately. Organized by topic and theme, essays draw upon recent scholarship in literary and cultural studies to offer an authoritative and in-depth reassessment of major and minor figures and the contexts that shaped their work. One set of essays
explores realism's genesis and its connection to previous and subsequent movements. Others examine the inclusiveness of representation, the circulation of texts, and the aesthetic representation of science, time, space, and the subjects of medicine, the New Woman, and the middle class. Still others trace the connection to other arts--poetry, drama, illustration, photography, painting, and film--and to pedagogic issues in the teaching of realism--

**Black and White Strangers**

*Mediating Nation: Late American Realism, Globalization, and the Progressive State*

**Realism and Naturalism**

During the pivotal period of America's international emergence, between the Civil War and WWI, the aligned literary movements of Realism and Naturalism not only shaped the national literature of the age, but also left an indelible and far-reaching influence on twentieth-century American and world literature. Seeking to strip narrative from pious sentimentalities, and, according to William Dean Howells, to "paint life as it is, and human feelings in their true proportion and relation," Realism is best represented by this volume's masterly pieces by Twain, Henry James, Stephen Crane, Kate Chopin, and Willa Cather among others. The joining of Realist methods with the theories of Marx, Darwin, and Spencer to reveal the larger forces (biological, evolutionary, historical) which move humankind, are exemplified here in the fiction of such writers as Jack London, Frank Norris, and Theodore Dreiser.

**American Literary Realism and the Failed Promise of Contract**

After its heyday in the late nineteenth and early twentieth century, naturalism, a genre that typically depicts human beings as the product of biological and environmental forces over which they have little control, was supplanted by modernism, a genre in which writers experimented with innovations in form and content. In the last decade, the movement is again attracting spirited scholarly debate. The *Oxford Handbook of American Literary Naturalism* takes stock of the best new research in the field through collecting twenty-eight original essays drawing upon recent scholarship in literary and cultural studies. The contributors offer an authoritative and in-depth reassessment of writers from Stephen Crane, Frank Norris, Theodore Dreiser, and Jack London to Kate Chopin, Edith Wharton, Ernest Hemingway, Richard Wright, John Steinbeck, Joyce Carol Oates, and Cormac McCarthy. One set of essays focus on the genre itself, exploring the historical contexts that gave birth to it, the problem of definition, its interconnections with other genres, the scientific and philosophical ideas that motivate naturalist authors, and the continuing presence of naturalism in twenty-first century fiction. Others examine the tensions within the genre-the role of women and African-American writers, depictions of sexuality, the problem of race, and the critique of commodity culture and class. A final set of essays looks beyond the works to consider the role of the marketplace in the development of
naturalism, the popular and critical response to the works, and the influence of naturalism in the other arts.

The Norton Anthology of American Literature

Derived from the renowned multi-volume International Encyclopaedia of Laws, this practical analysis of the structure, competence, and management of EFTA and EEA provides substantial and readily accessible information for lawyers, academics, and policymakers likely to have dealings with its activities and data. No other book gives such a clear, uncomplicated description of the organization's role, its rules and how they are applied, its place in the framework of international law, or its relations with other organizations. The monograph proceeds logically from the organization's genesis and historical development to the structure of its membership, its various organs and their mandates, its role in intergovernmental cooperation, and its interaction with decisions taken at the national level. Its competence, its financial management, and the nature and applicability of its data and publications are fully described. Systematic in presentation, this valuable time-saving resource offers the quickest, easiest way to acquire a sound understanding of the workings of EFTA and EEA for all interested parties. Students and teachers of international law will find it especially valuable as an essential component of the rapidly growing and changing global legal milieu.

Playing the Races

AMERICAN LITERARY REALISM AND THE NOVELS OF DAVID ROSS LOCKE

Reading for Realism presents a new approach to U.S. literary history that is based on the analysis of dominant reading practices rather than on the production of texts. Nancy Glazener's focus is the realist novel, the most influential literary form of the nineteenth and twentieth centuries - a form she contends was only made possible by changes in the expectations of readers about pleasure and literary value. By tracing readers' collaboration in the production of literary forms, Reading for Realism turns nineteenth-century controversies about the realist, romance, and sentimental novels into episodes in the history of readership. It also shows how works of fiction by Rebecca Harding Davis, Henry James, Nathaniel Hawthorne, and others participated in the debates about literary classification and reading that, in turn, created and shaped their audiences. Combining reception theory with a materialist analysis of the social formations in which realist reading practices circulated, Glazener's study reveals the elitist underpinnings of literary realism. At the book's centre is the Atlantic group of magazines, whose influence was part of the cultural machinery of the Northeastern urban bourgeoisie and crucial to the development of literary realism in America. Glazener shows how the promotion of realism by this group of publications also meant a consolidation of privilege - primarily in terms of class, gender, race, and region - for the audience it served. Thus American realism, so often portrayed as a quintessentially populist form, actually served to enforce existing structures of class and power. Grounded in archival
investigation and demonstrating a thorough critical and theoretical sophistication, Reading for Realism will engage readers with interests in American literature, particularly nineteenth-century fiction, literary theory, and gender and class studies.

The Cambridge Introduction to American Literary Realism

Focusing on key works of late nineteenth- and early twentieth-century American literary realism, Phillip Barrish traces the emergence of new ways of gaining intellectual prestige - that is, new ways of gaining cultural recognition as unusually intelligent, sensitive or even wise. Through extended readings of works by Henry James, William Dean Howells, Abraham Cahan and Edith Wharton, Barrish emphasises the differences between literary realist modes of intellectual and cultural authority and those associated with the rise of the social sciences. In doing so, he greatly refines our understanding of the complex relationship between realist writing and masculinity. Barrish further argues that understanding the dynamics of intellectual status in realist literature provides new analytic purchase on intellectual prestige in recent critical theory. Here he focuses on such figures as Lionel Trilling, Paul de Man, John Guillory and Judith Butler.

Utopia & Cosmopolis

Why did so many of the writers who aligned themselves with the social and aesthetic aims of American literary realism rely on stock conventions of ethnic caricature in their treatment of immigrant and African-American figures? As a self-described "tool of the democratic spirit," designed to "prick the bubble of abstract types," literary realism would seem to have little in common with the aggressively dehumanizing comic imagery that began to proliferate in magazines and newspapers after the Civil War. Indeed, critics such as Alain Locke hailed realism's potential to accomplish "the artistic emancipation of the Negro," a project that logically extended to other groups systematically misrepresented in the comic imagery of the period. From the influential "Editor's Study" at Harper's Monthly, William Dean Howells touted the democratic impulse of realist imagery as an alternative to romanticism's "pride of caste," which is "averse to the mass of men" and "consents to know them only in some conventionalized and artificial guise." Yet if literary realism pursued the interests of democracy by affirming "the equality of things and the unity of men," why did its major practitioners, including Howells himself, regularly employ comic typification as a feature of their representational practice? Critics have often dismissed such apparent lapses in realist practice as blind spots, vestiges of a genteel social consciousness that failed to keep pace with realism's avowed democratic aspirations. Such explanations are useful to a point, but they overlook the fact that the age of realism in American art and letters was simultaneously the great age of ethnic caricature. Henry B. Wonham argues that these two aesthetic programs, one committed to representation of the fully humanized individual, the other invested in broad ethnic abstractions, operate less as antithetical choices than as complementary impulses, both of which receive full play within the period's most demanding literary and graphic works. The seemingly anomalous presence of gross ethnic abstractions within works by Howells, Twain, James, Wharton, and Chesnutt hints at realism's vexed and complicated relationship with the caricatured ethnic images that played a central role in late nineteenth-century American thinking about
race, identity, and national culture. In illuminating that relationship, Playing the Races offers a fresh understanding of the rich literary discourse conceived at the intersection of the realist and the caricatured image.

Gale Researcher Guide for: Realism and American Literature

Gore Vidal, known for such best-sellers as The City and the Pillar, Burr, Lincoln, and Myra Breckinridge, is a household name. The controversial Vidal ran for Congress in 1960, and set sparks flying with his public debates challenging William F. Buckley and Norman Mailer. Although one of America's most admired and prolific writers, Vidal has been steadfastly ignored or impugned by many critics. This is partly owing to the vast scope of his writings, which include more than twenty novels, half a dozen plays, dozens of screenplays, countless essays and book reviews, political commentary, and short stories; how do the critics approach such a writer? There has also been backlash against Vidal, whose radical polemics and undisguised contempt for those whom he has called "the hacks and hicks of academe" have hardly endeared him to the critical establishment. Gore Vidal: Writer Against the Grain is the first collection of critical essays to approach this important American writer in an attempt to rectify the unwarranted underestimation of his work. Jay Parini has drawn from the best of previously published criticism and commissioned fresh articles by leading contemporary critics to construct a comprehensive portrait of Vidal's multifaceted and memorable career. Writers as diverse as Harold Bloom, Stephen Spender, Catharine R. Stimpson, Richard Poirier, and Italo Calvino examine Vidal's work in their own highly individual ways, and each finds a different Vidal to celebrate, chide, recollect, or view close up. Also included is a recent interview with Parini in which Vidal discusses his career and his troubled relationship with the reviewers. The Vidal that finally emerges from these essays is a writer of undeniable weight and importance. As readers will agree, Gore Vidal: Writer Against the Grain establishes his rightful role as one of the premier novelists and leading critical observers of this century.

Make-believe Reality

Some vols. accompanied by separate issues called special number.

American Literary Realism, Critical Theory, and Intellectual Prestige, 1880–1995

Between the Civil War and the First World War, realism was the most prominent form of American fiction. Realist writers of the period include some of America's greatest, such as Henry James, Edith Wharton and Mark Twain, but also many lesser-known writers whose work still speaks to us today, for instance Charles Chesnutt, Zitkala-Ša and Sarah Orne Jewett. Emphasizing realism's historical context, this introduction traces the genre's relationship with powerful, often violent, social conflicts involving race, gender, class and national origin. It also examines how the realist style was created; the necessarily ambiguous relationship between realism produced on the page and
reality outside the book; and the different, often contradictory, forms 'realism' took in literary works by different authors. The most accessible yet sophisticated account of American literary realism currently available, this volume will be of great value to students, teachers and readers of the American novel.

**Gender, Fantasy, and Realism in American Literature**

A challenging rethinking of traditional theories, and redefinition of the genre, of realism.

**Nineteenth-Century Literary Realism**

"Moving expertly from legal analysis to social history to profoundly recontextualized literary critique, Thomas shows how writers like Twain, James, Howells, and Chopin took up contract as a model, formally and thematically evoking its possibilities and dramatizing its failures.

**Affecting Fictions**

Lehan's book provides readers with an illuminating and readable comprehensive intellectual and literary history of the major American, British, and Continental novels of Realism and Naturalism from 1850 to 1950. He offers readers a new way of reading these novels-working outward from the text to forms of historical representation. In this way, literary naturalism can be seen as a narrative mode that creates its own reality separate from that of other narrative modes. Employing this strategy, Lehan contends, readers will find a spectrum of meaning in these works that allows and encourages intertextuality-one novel talking or responding to another-for example, Zola's *Nana* to Dreiser's *Sister Carrie* or Zola's *L'Assomoir* to Sinclair's *The Jungle*. The range of novelists and sub genres is staggering-Lehan studies the gothic novel, the urban novel, the detective novel, the novel of imperial adventure, the western novel, the noir novel, and the novels of utopia and distopia.

**Realist Ecstasy**

Using the traditional genres of allegory, pastoral, and parable, this book develops alternative paradigms of literary realism with which to reexamine a group of crucial but marginalized 20th century writers who have been misread as conventional mimetic realists.

**The Mediating Nation**
Transatlantic literary studies have provided important new perspectives on North American, British and Irish literature. They have led to a revision of literary history and the idea of a national literature. They have changed the perception of the Anglo-American literary market and its many processes of transatlantic production, distribution, reception and criticism. Rather than dwelling on comparisons or engaging with the notion of ‘influence,’ transatlantic literary studies seek to understand North American, British and Irish literature as linked with each other by virtue of multi-layered historical and cultural ties and pay special attention to the many refractions and mutual interferences that have characterized these traditions since colonial times. This handbook brings together articles that summarize some of the crucial transatlantic concepts, debates and topics. The contributions contained in this volume examine periods in literary and cultural history, literary movements, individual authors as well as genres from a transatlantic perspective, combining theoretical insight with textual analysis.

**The Portable American Realism Reader**

Between the Civil War and the First World War, realism was the most prominent form of American fiction. Realist writers of the period include some of America’s greatest, such as Henry James, Edith Wharton and Mark Twain, but also many lesser-known writers whose work still speaks to us today, for instance Charles Chesnutt, Zitkala-Sa and Sarah Orne Jewett. Emphasizing realism’s historical context, this introduction traces the genre’s relationship with powerful, often violent, social conflicts involving race, gender, class and national origin. It also examines how the realist style was created; the necessarily ambiguous relationship between realism produced on the page and reality outside the book; and the different, often contradictory, forms ‘realism’ took in literary works by different authors. The most accessible yet sophisticated account of American literary realism currently available, this volume will be of great value to students, teachers and readers of the American novel.

**The Oxford Handbook of American Literary Realism**

For all these writers, painting served as a complex – and ultimately ambivalent – model for the development of an art of realist fiction.

**Alternative Paradigms of Literary Realism**

**Playing the Races**

The lives of Henry Johnson, an African-American coachman, and Jimmie Trescott, the son of Henry’s employer, are irretrievably and tragically altered by a fire at the Trescott home. Although Henry saves Jimmie, Henry becomes disfigured in mind and body by an
explosion in the doctor’s lab. In this moving story, author Stephen Crane asks, what is truly monstrous—the deformed man or the prejudice and intolerance of the townspeople? HarperPerennial Classics brings great works of literature to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperPerennial Classics collection to build your digital library.

After the Vows Were Spoken

Explores the intersection and history of American literary realism and the performance of spiritual and racial embodiment. Recovering a series of ecstatic performances in late nineteenth- and early twentieth-century American realism, Realist Ecstasy travels from camp meetings to Native American ghost dances to storefront church revivals to explore realism’s relationship to spiritual experience. In her approach to realism as both an unruly archive of performance and a wide-ranging repertoire of media practices—including literature, photography, audio recording, and early film—Lindsay V. Reckson argues that the real was repetitively enacted and reenacted through bodily practice. Realist Ecstasy demonstrates how the realist imagining of possessed bodies helped construct and naturalize racial difference, while excavating the complex, shifting, and dynamic possibilities embedded in ecstatic performance: its production of new and immanent forms of being beside. Across her readings of Stephen Crane, James Weldon Johnson, and Nella Larsen, among others, Reckson triangulates secularism, realism, and racial formation in the post-Reconstruction moment. Realist Ecstasy shows how post-Reconstruction realist texts mobilized gestures—especially the gestures associated with religious ecstasy—to racialize secularism itself. Reckson offers us a distinctly new vision of American realism as a performative practice, a sustained account of how performance lives in and through literary archives, and a rich sense of how closely secularization and racialization were linked in Jim Crow America.

The Cambridge Companion to American Realism and Naturalism

Publisher Description

Artistic Liberties

Artistic Liberties is a landmark study of the illustrations that originally accompanied now-classic works of American literary realism and the ways editors, authors, and illustrators vied for authority over the publications. Though today, we commonly read major works of nineteenth-century American literature in unillustrated paperbacks or anthologies, many of them first appeared as magazine serials, accompanied by ample illustrations that sometimes made their way into the serials’ first printings as books. The graphic artists creating these illustrations often visually addressed questions that the authors had left for the reader to interpret, such as the complexions of racially ambiguous characters in Uncle Tom’s Cabin. The artists created illustrations that depicted what outsiders saw in Huck and Jim in Adventures of
Huckleberry Finn, rather than what Huck and Jim learned to see in one another. These artists even worked against the texts on occasion—for instance, when the illustrators reinforced the same racial stereotypes that writers such as Paul Laurence Dunbar had intended to subvert in their works. Authors of American realism commonly submitted their writing to editors who allowed them little control over the aesthetic appearance of their work. In his groundbreaking Artistic Liberties, Adam Sonstegard studies the illustrations from these works in detail and finds that the editors employed illustrators who were often unfamiliar with the authors’ intentions and who themselves selected the literary material they wished to illustrate, thereby taking artistic liberties through the tableaux they created. Sonstegard examines the key role that the appointed artists played in visually shaping narratives—among them Mark Twain’s Pudd’nhead Wilson, Stephen Crane’s The Monster, and Edith Wharton’s The House of Mirth—as audiences tended to accept their illustrations as guidelines for understanding the texts. In viewing these works as originally published, received, and interpreted, Sonstegard offers a deeper knowledge not only of the works, but also of the realities surrounding publication during this formative period in American literature.

American Literary Realism, 1870-1910

From Abraham Lincoln’s wry observation that Harriet Beecher Stowe was “the little lady who made this big war” to Mark Twain’s “wild proposition” that Walter Scott had somehow touched off sectional hostilities, there have been many competing theories about the impact of literature on nineteenth-century American society. In this provocative book, Kenneth W. Warren argues that the rise of literary realism late in the century was shaped by and in turn helped to shape the politics of racial difference following Reconstruction. Taking up a variety of novelists from this period, including most prominently Henry James and William Dean Howells, Warren demonstrates that even works not directly concerned with race were instrumental in forging a Jim Crow nation. As a literary history, Black and White Strangers places the writing of realistic novels within the context of their serialization in the monthly magazines of the 1880s. By viewing these novels in light of editorial policies regarding social propriety, national unity, and literary aesthetics, Warren reveals the often surprising ways in which realistic fiction at once challenged and abetted the growing conservatism of racial politics. Warren also seeks to bridge the gap between American and African-American literary studies, which have hitherto been "strangers" to each other. James and Howells, he argues, can be understood fully only when read alongside W.E.B. Du Bois and Frances E.W. Harper; James's The American Scene, for instance must be seen as a companion text to Du Bois's The Souls of Black Folk. In making these connections, Warren challenges American and African-American studies to see themselves as mutually constitutive enterprises and to question the value of canon-based criticism in any complete investigation of the meaning of "race" in American cultural history.

Documents of Modern Literary Realism
Documents of American Realism and Naturalism

The Fabric of American Literary Realism

The Cambridge Introduction to American Literary Realism

Handbook of Transatlantic North American Studies

Thrailkill offers a new understanding of late-nineteenth-century American literary realism that draws on neuroscience and cognitive psychology, positioning her argument against the emotionless interpretations of the New Critics.

Race and the Agenda of American Literary Realism

American Literary Realism and the Failed Promise of Contract

This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in `1997.

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