Realism and Naturalism
Mr. Eble, CP1 American Literature

Here are the literary periods we’ve studied thus far, with Core Beliefs and Common Writing Forms.

<table>
<thead>
<tr>
<th>Puritans / Early America</th>
<th>The Age of Reason / Classicism</th>
<th>Romanticism / Transcendentalism</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Core Beliefs</strong></td>
<td><strong>Core Beliefs</strong></td>
<td><strong>Core Beliefs</strong></td>
</tr>
<tr>
<td>Typology</td>
<td>A reliance on empiricism, reason</td>
<td>Individualism / Intuition</td>
</tr>
<tr>
<td>God’s Providence</td>
<td>Inalienable rights</td>
<td>Nonconformity / Civil Disobedience</td>
</tr>
<tr>
<td>Covenant of Grace</td>
<td>Democratic governance</td>
<td>Transcendent power of nature</td>
</tr>
<tr>
<td>Diligence</td>
<td>A remembering / return to Classical ideas</td>
<td>Imagination</td>
</tr>
<tr>
<td>Biblical Literalism</td>
<td>(Greeks, Romans)</td>
<td>Simplicity</td>
</tr>
<tr>
<td>Predestination</td>
<td></td>
<td>Idealism</td>
</tr>
<tr>
<td><strong>Writing Forms</strong></td>
<td><strong>Writing Forms</strong></td>
<td><strong>Writing Forms</strong></td>
</tr>
<tr>
<td>Poem</td>
<td>Essay</td>
<td>Poem</td>
</tr>
<tr>
<td>Diary / Personal Narrative</td>
<td>Speech</td>
<td>Essay</td>
</tr>
<tr>
<td>Speech</td>
<td>Treatise</td>
<td>Novel</td>
</tr>
<tr>
<td></td>
<td>Government document</td>
<td>Diary / Personal Narrative</td>
</tr>
</tbody>
</table>

Realism is…

Naturalism is…

We’ll now look at some visual art to show the difference between the two, then we’ll look at some fiction, and, finally, some poetry.
Romantic Art versus Realist Art

On the following pages, you’ll find examples of paintings from each literary/artistic period.

Emanuel Leutze, “Washington Crossing the Delaware”
1851
Oil on canvas

Frederic Remington, “The Scream of Shrapnel at San Juan Hill, Cuba”
1898
Oil on canvas
Asher Durand, “Kindred Spirits”  
1849  
Oil on canvas

Andrew Wyeth, “Christina’s World”  
1948  
Tempera on panel
James Fenimore Cooper’s Romantic English

VERSUS

Mark Twain’s Realistic English

Read each of the following texts: a selection from The Deerslayer by James Fenimore Cooper (which we’ve already read) and a selection from Mark Twain’s “The Celebrated Jumping Frog of Calaveras County.” Annotate!

Cooper’s text, from the section when Deerslayer stands trial before the Mingo for killing one the Lynx.

"I fear’d this, Rivenoak," answered Deerslayer, when the other had ceased speaking—"yes, I did dread that it would come to this. Howsoever, the truth is soon told, and that will put an end to all expectations on this head. Mingo, I'm white and Christian born; 't would ill become me to take a wife, under red-skin forms, from among heathen. That which I wouldn't do, in peaceable times, and under a bright sun, still less would I do behind clouds, in order to save my life. I may never marry; most likely Providence in putting me up here in the woods, has intended I should live single, and without a lodge of my own; but should such a thing come to pass, none but a woman of my own colour and gifts shall darken the door of my wigwam. As for feeding the young of your dead warrior, I would do that cheerfully, could it be done without discredit; but it cannot, seeing that I can never live in a Huron village. Your own young men must find the Sumach in venison, and the next time she marries, let her take a husband whose legs are not long enough to overrun territory that don't belong to him. We fou't a fair battle, and he fell; in this there is nothin' but what a brave expects, and should be ready to meet. As for getting a Mingo heart, as well might you expect to see gray hairs on a boy, or the blackberry growing on the pine. No—no Huron; my gifts are white so far as wives are consarned; it is Delaware, in all things touchin' Injins.

…"Dog of the pale-faces!" [Panther] exclaimed in Iroquois, "go yell among the curs of your own evil hunting grounds!"

The denunciation was accompanied by an appropriate action. Even while speaking his arm was lifted, and the tomahawk hurled. Luckily the loud tones of the speaker had drawn the eye of Deerslayer towards him, else would that moment have probably closed his career. So great was the dexterity with which this dangerous weapon was thrown, and so deadly the intent, that it would have riven the scull of the prisoner, had he not stretched forth an arm, and caught the handle in one of its turns, with a readiness quite as remarkable as the skill with which the missile had been hurled. The projectile force was so great, notwithstanding, that when Deerslayer's arm was arrested, his hand was raised above and behind his own head, and in the very attitude necessary to return the attack. It is not certain whether the circumstance of finding himself unexpectedly in this menacing posture and armed tempted the young man to retaliate, or whether sudden resentment overcame his forbearance and prudence. His eye kindled, however, and a small red spot appeared on each cheek, while he cast all his energy into the effort of his arm, and threw back the weapon at his assailant. The unexpectedness of this blow contributed to its success, the Panther neither raising an arm, nor bending his head to avoid it. The keen little axe struck the victim in a perpendicular line with the nose, directly between the eyes, literally braining him on the spot. Sallying forward, as the serpent darts at its enemy even while receiving its own death wound, this man of powerful frame fell his length into the open area formed by the circle, quivering in death.
Twain's text, the discussion between Jim Smiley and the stranger, as Simon Wheeler tells the story to the narrator.

And the feller studied a minute, and then says, kinder sad like, "Well, I'm only a stranger here, and I an't got no frog; but if I had a frog, I'd bet you."

And then Smiley says, "That's all right that's all right if you'll hold my box a minute, I'll go and get you a frog." And so the feller took the box, and put up his forty dollars along with Smiley's, and set down to wait.

So he set there a good while thinking and thinking to hisself, and then he got the frog out and prized his mouth open and took a tea- spoon and filled him full of quail shot filled him pretty near up to his chin and set him on the floor. Smiley he went to the swamp and slopped around in the mud for a long time, and finally he ketched a frog, and fetched him in, and give him to this feller, and says:

"Now, if you're ready, set him alongside of Dan'l, with his fore- paws just even with Dan'l, and I'll give the word." Then he says, "One two three jump!" and him and the feller touched up the frogs from behind, and the new frog hopped off, but Dan'l give a heave, and hysted up his shoulders so like a Frenchman, but it wan's no use he couldn't budge; he was planted as solid as an anvil, and he couldn't no more stir than if he was anchored out. Smiley was a good deal surprised, and he was disgusted too, but he didn't have no idea what the matter was, of course.

The feller took the money and started away; and when he was going out at the door, he sorter jerked his thumb over his shoulders this way at Dan'l, and says again, very deliberate, "Well, I don't see no p'ints about that frog that's any better'n any other frog."

Smiley he stood scratching his head and looking down at Dan'l a long time, and at last he says, "I do wonder what in the nation that frog throw'd off for I wonder if there an't something the matter with him he 'pears to look mighty baggy, somehow." And he ketched Dan'l by the nap of the neck, and lifted him up and says, "Why, blame my cats, if he don't weigh five pound!" and turned him upside down, and he belched out a double handful of shot. And then he see how it was, and he was the maddest man he set the frog down and took out after that feller, but he never ketchd him.

What differences do you notice between the two texts?