제 5 주 미국의 리얼리즘과 마크 트웨인

I. What Is Romanticism?

1. after Romanticism (Classicism < Romanticism < Realism/Natrualism <— Modernism/Postmodernism)

2. term: res (=thing)

3. philosophical realism vs. literary realism

1) nominalism: universals exist only within the mind and have no external or substantial reality

2) realism: there is no realm in which universals exist, but rather universals are located in space and time wherever they are manifest

4. 3 types of realism

1) bourgeois realism: mid 19th century in Europe

2) critical realism: late 19th century in U. S. A.

3) socialist realism: early 20th century in Soviet

5. Realism in the United States

1) domestic realism: William Dean Howells

2) psychological realism: Henry James

3) regional realism: Mark Twain

II. Chronology of Twain

1835: Mark Twain, originally known as Samuel Langhorne Clemens was born in Florida, Missouri on November 30, 1835. (sixth of the seven children born to his father, John M. and mother, Jane L. Clemens)

1839: Clemens family moved to Hannibal which was a town on the Mississippi River

1847: Twain's father, passed away this year due to pneumonia. Twain worked as a typesetter and also contributed various articles to the *Hannibal Journal* owned by his brother, Orion

1851: Twains first known sketch appeared in the *Hannibal Journal* called "A Gallant Fireman"

1853: Worked as a printer in St. Louis, New York City, Philadelphia etc. Also worked as a correspondent for Iowa's *Muscatine Journal* from Philadelphia

1854: Twain worked for his brother Orion's Ben Franklin Book and Job Office, Keokuk, Iowa

1856: Twain gave his first public speech at the printer's banquet which was held in Keokuk, Iowa

1858: Twain lost his brother, Henry Clemens, this year due to an explosion of the steamboat

1859: Twain received his steamboat pilot license this year

1861: Worked as a river pilot till this year when the American Civil War broke during the same year

1862: Wrote for the *Territorial Enterprise* which was located in Nevada

1863: Samuel Langhorne Clemens adopted the pen name "Mark Twain"

1864: Worked as a reporter for the *San Francisco Morning Call* and the *Sacramento Union*

1865: Twain penned down *The Celebrated Jumping Frog of Calaveras County* later published as *The Notorious Jumping Frog of Calaveras County*

1866: Twain visited Sandwich Island in Hawaii representing the *Sacramento Union* as a reporter

1867: Twain was arrested for misconduct in New York City which led to a night in jail. Published *The Celebrated Jumping Frog of Calaveras County and Other Stories*. A local newspaper also funded a trip to the Mediterranean
1868: Twain paid a visit to Connecticut to meet the publisher of The American Publishing Company. Met Olivia Langdon, with whom he had already fallen in love with
1869: Twain wrote a collection of travel letters ompiled as *The Innocents Aboard*
1870: Married Olivia Langdon in Elmira, located in New York, on February 2
1872: Olivia gave birth to Susan
1873: Began building a dramatic house for his family after purchasing a property on Farmington Avenue
1874: Olivia gave birth to a second daughter, Clara
1876: Published *The Adventures of Tom Sawyer*. He also began work on *The Adventures of Huckleberry Finn* but stopped it few months later
1879: Twain resumed work on *The Adventures of Huckleberry Finn* but stopped it after a certain point
1880: Saw another book being published titled *A Tramp Abroad*. Third daughter, Jane (Jean) was born
1881: *The Prince and the Pauper* was published
1882: Twain traveled down the Mississippi River to research for his book *Life on the Mississippi*. He also resumed work on *The Adventures of Huckleberry Finn*.
1883: Finally finished writing *The Adventures of Huckleberry Finn*
1885: *The Adventures of Huckleberry Finn* was published
1888 Awarded the Master of Arts degree at the Yale University
1892: Published *The American Claimant*
1894: *Tom Sawyer Abroad* was published
1896: Met Mahatma Gandhi. Published *Personal Recollections of Joan of Arc*
1898: Met Sigmund Freud
1901: Twain received Doctor of Letters from the Yale University. Served as a Vice President for the next 9 years
1902: Visited Hannibal for the last time
1906: Began work on his autobiography
1907: Received the honorary Doctor of Letters
1909: Twain said the following words, "I came in with Halley's Comet in 1835. It is coming again next year, and I expect to go out with it. It will be the greatest disappointment of my life if I don't go out with Halley's Comet. The Almighty has said, no doubt: Now here are these two unaccountable freaks; they came in together, they must go out together."
1910: His quote turned out to be true since Mark Twain passed away on April 21st in Redding, Connecticut, just a day later after comet's closest approach to Earth

III. Literary Heritages of Twain

1. no formal educations; experiences
2. journalism
3. American realism
4. pilot or minister < writer

‣ “나는 큰 야심이 두 가지밖에 없었다. 하나는 수로 안내인이 되는 것이 었고, 다른 하나는 복음을 전하는 목사가 되는 것이었다. 그런데 한 가 지는 성공했고, 다른 한 가지는 실패했다. 다른 한 가지에서 실패한 이 유는 그 직업에 필요한 도구, 즉 종교를 받아들일 수 없었기 때문이었 다.”
‣ “나는 두 번째 소명에 실패하자 이번에는 문학에 뜻을 두었다. 격이 낮 기는 했지만 해학 문학에 소명을 받았던 것이다. 그것은 하나도 자랑 할 게 못 되는지도 모르만 내게는 가장 큰 장기였다.”
5. Works by Twain
1) "Mississippi Trilogy": *Tom Sawyer, Huckleberry Finn, Life on the Mississippi*
2) Novels from European backgrounds: *A Connecticut Yankee in King Arthur's Court, The Prince and the Pauper, The Mysterious Stranger, Personal Recollections of Joan of Arc*
6. "the most *American* writer": "Read Whitman and Twain to know better America"
‣ American Shakespeare
‣ Abraham Lincoln of American Literature: 가장 폭넓은 독자층, 자연 존중, 물질문명의 배격, 사회 풍자, 뛰어난 유머 감각, 낙관주의 –> 염세주의 (<–> 헤밍웨이, "What Is Man?")
7. 대중성: "My books are like water; those of the great geniuses are wine. Fortunately, everybody drinks water."
Ⅳ. *Huckleberry Finn*
1. Sherwood Anderson:
Ernest Hemingway:
2. responses: "trash" (Huck: stealings, lies, blasphemes, racial slurs …..)
‣ "nigger" (300 times)
‣ Indian
3. genre: picaresque novel, bildungsroman
4. plots: journey motifs (geographical –> psychological)
‣ Jim: physical freedom
‣ Huck Finn: metaphysical freedom
5. major themes
1) 사해동포주의, 인류애
2) 미국 민주주의의 이상: 자유와 평등
3) 문명과 자연
‣ 문명: 칼뱅주의, 빅토리아 시대의 낡은 도덕률, 미시시피 강변의 폭력과 악, 흑인 노예제도
‣ 자연: 자유, 안정, 행복, 평화, 휴식, 조화 (소로의 월든)
4) 위적인 도덕과 타고난 양심 (헉 핀: “그래, 지옥에 가겠어!”)
5) 개인과 사회의 갈등 (영국 문학 <–> 미국 문학)
6) 인종차별주의(?):
‣ *Mark Twain's Adventures of Tom Sawyer and Huckleberry Finn: The NewSouth Edition,* ed. Twain scholar Alan Gribben (2011)
‣ elimination of "n" word (as well as the "in" word, "Injun") by replacing it with the word "slave."
V. Selections from *Huckleberry Finn*
1. <u>From Chapter 31</u>
So I was full of trouble, full as I could be; and didn't know what to do. At last I had an idea; and I says, I'll go and write the letter– and then see if I can pray. Why, it was astonishing, the way I felt as light as a feather, right straight off, and my troubles all gone. So I got a piece of paper and a pencil, all glad and excited, and set down and wrote:

Miss Watson your runaway nigger Jim is down here two mile below Pikesville and Mr. Phelps has got him and he will give him up for the reward if you send.
HUCK FINN

I felt good and all washed clean of sin for the first time I had ever felt so in my life, and I knowed I could pray now. But I didn't do it straight off, but laid the paper down and set there thinking– thinking how good it was all this happened so, and how near I come to being lost and going to hell. And went on thinking. And got to thinking over our trip down the river; and I see Jim before me, all the time; in the day, and in the night–time, sometimes moonlight, sometimes storms, and we a floating along, talking, and singing, and laughing. But somehow I couldn't seem to strike no places to harden me against him, but only the other kind. I'd see him standing my watch on top of his'n, stead of calling me, so I could go on sleeping; and see him how glad he was when I come back out of the fog; and when I come to him agin in the swamp, up there where the feud was; and such–like times; and would always call me honey, and pet me, and do everything he could think of for me, and how good he always was; and at last I struck the time I saved him by telling the men we had smallpox aboard, and he was so grateful, and said I was the best friend old Jim ever had in the world, and the only one he's got now; and then I happened to look around, and see that paper.

It was a close place. I took it up, and held it in my hand. I was a trembling, because I'd got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself:

"All right, then, I'll go to hell"– and tore it up.

It was awful thoughts, and awful words, but they was said. And I let them stay said; and never thought no more about reforming. I shoved the whole thing out of my head; and said I would take up wickedness again, which was in my line, being brung up to it, and the other warn't. And for a starter, I would go to work and steal Jim out of slavery again; and if I could think up anything worse, I would do that, too; because as long as I was in, and in for good, I might as well go the whole hog.

2. <u>From Chapter 32</u>

I didn't rightly know what to say, because I didn't know whether the boat would be coming up the river or down. But I go a good deal on instinct; and my instinct said she would be coming up -- from down towards Orleans. That didn't help me much, though; for I didn't know the names of bars down that way. I see I'd got to invent a bar, or forget the name of the one we got aground on -- or -- Now I struck an idea, and fetched it out:

"It warn't the grounding -- that didn't keep us back but a little. We blowed out a cylinder–head."

"Good gracious! anybody hurt?"

"No'm. Killed a nigger."

"Well, it's lucky; because sometimes people do get hurt. Two years ago last Christmas your uncle Silas was coming up from Newrleans on the old Lally Rook, and she blowed out a cylinder–head and crippled a man. And I think he died afterwards. He was a Baptist. Your uncle Silas knowed a family in Baton Rouge that knowed his people very well. Yes, I remember now, he DID die. Mortification set in, and they had to amputate him. But it didn't save him. Yes, it was mortification -- that was it. He turned blue all over, and died in the hope of a glorious resurrection. They say he was a sight to look at. Your uncle's been up to the town every day to fetch you. And he's gone again, not more'n an hour ago; he'll be back any minute now. You must a met him on the road, didn't you? -- oldish man, with a --"

3. "Is Huck Finn Racist?" by Peter Salwen

"Is *Huckleberry Finn* really a racist book?"

Controversial in death as he was in life, Mark Twain has been seriously accused by some of being a "racist writer," whose writing is offensive to black readers, perpetuates cheap slave-era stereotypes, and deserves no place on today's bookshelves.

To those of us who have drunk gratefully of Twain's wisdom and humanity, such accusations are ludicrous. But for some people they clearly touch a raw nerve, and for that reason they deserve a serious answer. Let's look at the book that is most commonly singled out for this criticism, the novel that Ernest Hemingway identified as the source of all American literature: *The Adventures of Huckleberry Finn.*

For Twain's critics, the novel is racist on the face of it, and for the most obvious reason: many characters use the word "nigger" throughout. But since the action of the book takes place in the south twenty years before the Civil War, it would be amazing if they didn't use that word.

A closer reading also reveals Twain's serious satiric intent. In one scene, for instance, Aunt Sally learns of a steamboat explosion.

"Good gracious! anybody hurt?" she asks.

"No'm," comes the answer. "Killed a nigger."

But anyone who imagines that Mark Twain meant this literally is missing the point. Rather, Twain is using this casual dialogue ironically, as a way to underscore the chilling truth about the old South: it was a place where perfectly nice people didn't consider the death of a black person worth their notice -- where a "nigger" was, literally, not a human being. To drive the point home, Twain has the lady continue: "Well, it's lucky, because sometimes people do get hurt."

That's a small case in point. But what is the book really about? It's about nothing less than freedom and the quest for freedom. It's about a slave who breaks the law and risks his life to win his freedom and be reunited with his family, and a white boy who becomes his friend and helps him escape.

Growing up among slaveholders, the boy naturally accepts the idea that slavery is part of the natural order. But as the story unfolds he gradually learns to see Jim as the man he really is. He's forced to wrestle with his conscience, and when the crucial moment comes he decides he will be damned to the flames of hell rather than betray his black friend.

Meanwhile, Jim, as Twain presents him, is hardly a caricature. Rather, he is the moral center of the book, a man of courage and nobility, who risks his freedom -- risks his life — for the sake of his friend Huck.

Note, too, that it is not just white critics who make this point. Booker T. Washington noted how Twain "succeeded in making his readers feel a genuine respect for 'Jim,'" and pointed out that Twain, in creating Jim's character, had "exhibited his sympathy and interest in the masses of the negro people."

The great black novelist Ralph Ellison, too, noted how Twain allows Jim's "dignity and human capacity" to emerge in the novel. "Huckleberry Finn knew, as did Mark Twain [Ellison wrote], that Jim was not only a slave but a human being [and] a symbol of humanity . . . and in freeing Jim, Huck makes a bid to free himself of the conventionalized evil taken for civilization by the town" — in other words, of the abomination of slavery itself.

In fact, you can search through all of Twain's writings, not just the thirty-plus volumes of novels, stories, essays, and letters, but also his private correspondence, his posthumous autobiography and his intimate journals, and you'll be hard put to find a derogatory remark about the black race — and this at a time when crude racial stereotypes were the basic coin of popular fiction, stage comedy, and popular songs. What you find in Twain is the opposite: a lively affection and admiration for black Americans that began when he was still a boy and grew steadily through the years. In

a widely praised post-Civil War sketch titled "A True Story," for example, he wrenchingly evoked the pain of an ex-slave as she recalls being separated from her young son on the auction block, and her joy at discovering him in a black regiment at war's end.

And on those occasions when Twain does venture to compare blacks and whites, the comparison is not conspicuously flattering to the whites. Things like:

"One of my theories is that the hearts of men are about alike, all over the world, whatever their skin-complexions may be."

"Nearly all black and brown skins are beautiful, but a beautiful white skin is rare."

"There are many humorous things in the world; among them is the white man's notion that he is less savage than all the other savages."

Mark Twain a "racist"! Isn't it about time we put this ridiculous notion to rest?

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