

Episode: #8

Regional Realism

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Time Code	Audio
01.00.00.00	A/CPB ANNOUNCER
01.00.24.21	NARRATOR: AFTER THE CIVIL WAR, NEW VOICES RANG OUT FROM THE PAGES OF BOOKS. VOICES THAT SOUNDED UNFAMILIAR BUT REAL.
01.00.35.22	TWAIN READER: <i>We said there warn't no home like a raft, after all, other places do seem so cramped up and smothery, but a raft don't. You feel might free and easy and comfortable on a raft.</i>
01.00.50.00	NARRATOR: WRITERS EMERGED TO DEMAND REPRESENTATION IN THE POPULAR IMAGINATION FOR THEIR PART OF AMERICA. THEIR WORDS REFLECTED A NEW REALISM, AND THEY WOULD CHANGE AMERICAN LITERATURE FOREVER.
01.01.28.18	TWAIN READER: <i>You don't know about me, without you have read a book by the name of "The Adventures of Tom Sawyer," but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly.</i>
01.01.43.03	EMORY ELLIOTT: No one did more to transform the novel in America than Mark Twain, and he just opened things up for every novelist, every fiction writer who came along after him.

01.01.55.00	<p>NARRATOR: NOVELIST ERNEST HEMINGWAY SAID, "ALL MODERN AMERICAN LITERATURE COMES FROM ONE BOOK BY MARK TWAIN CALLED HUCKLEBERRY FINN." LIKE OTHER REALISTS OF HIS TIME, TWAIN FAVORED THE REAL OVER THE ROMANTIC AND HIS WORK OPENED UP NEW REGIONS AND NEW VOICES.</p>
01.02.19.18	<p>EMORY ELLIOT: What begins to happen in the process of democratization of America after the Civil War is that suddenly our writers are coming from the wrong side of the tracks. They're coming from the wrong part of the country. They're not coming from New England. Coming from the Midwest, from the South. They're outsiders to the literary establishment.</p>
01.02.39.00	<p>NARRATOR: AFTER THE CIVIL WAR... AMERICANS CAME TO THE REALIZATION THAT THEIR NATION SPANNED A CONTINENT. WRITERS BROKE WITH ROMANTICISM TO WRITE ABOUT LIFE AS IT WAS... AND IN THE PROCESS, SATIRIZED AND CRITICIZED AMERICAN SOCIETY.</p> <p>IT'S A GENRE MANY CRITICS CALL REGIONAL REALISM. WHETHER IN THE GOLD MINING CAMPS IN CALIFORNIA OR INDIAN RESERVATIONS ON THE GREAT PLAINS, EXPOSING REGIONAL LIFE WAS THE WRITER'S AIM. AND THE SOUTHERN STATES PRODUCED SOME OF THE BEST OF THIS WORK.</p> <p>WRITING BETWEEN 1865 AND 1910, THREE WRITERS—MARK TWAIN, CHARLES CHESNUTT, AND KATE CHOPIN—EXPLORED DIVISIVE NATIONAL ISSUES THROUGH CHARACTERS WHO SPOKE IN THE DIALECT OF THEIR REGION, THE AMERICAN SOUTH.</p> <p>THERE WAS TOM SAWYER AND HUCK FINN, TWAIN'S POOR BOYS FROM MISSOURI...</p>

01.3.35.00	<p>TWAIN READER: <i>Aunt Polly's awful particular about this fence - - it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand, that can do it the way it's got to be done.</i></p>
01.03.50.00	<p>NARRATOR: CHARLES CHESNUTT WROTE IN THE VOICES OF THE DEEP SOUTH.</p>
01.03.54.00	<p>CHESTNUTT READER: <i>Ole Mars Dugal' McAdoo bought dis place long many years befo' de wah, en I 'member well w'en he sot out all dis yer part er de plantation in scuppernon's. De vimes growed monst'us fas'</i></p>
01.04.15.00	<p>NARRATOR: KATE CHOPIN USED THE EXOTIC DIALECT OF CAJUN LOUISIANA.</p>
01.04.19.20	<p>CHOPIN READER: <i>He, Bobinot! Mais w'at's thematta? W'at you standin' plate la like old Ma'ame Tina's cow in the bog, you!</i></p>
01.04.27.00	<p>NARRATOR: THESE THREE WRITERS CREATED COMPLEX CHARACTERS WHO SPOKE REGIONAL DIALECTS AND OFTEN CONFRONTED DIFFICULT SITUATIONS. FOR THE FIRST TIME, READERS EXPERIENCED THE RHYTHMS, CULTURE AND CONTRADICTIONS OF THE SOUTH.</p>
01.04.44.00	<p>BRUCE MICHELSON: All three of these writers really complicated and enriched the idea of what an American is. After the Civil War, a whole new area of the country is connected to the East by rail and telegraph. These regions are insisting on being heard from.</p>

01.04.59.09	<p>JOCELYN CHADWICK: So what regionalism literature does is to help us identify with people that we might not normally meet on a day-to-day basis in places that we may never go. But as Americans, we have a vested interest in knowing.</p>
01.05.1.20	<p>NARRATOR: THE CIVIL WAR HAD SOBERED THE AMERICAN PUBLIC MORE THAN ANY EVENT TO THAT MOMENT. MATTHEW BRADY'S BATTLEFIELD PHOTOGRAPHS BROUGHT HOME THE HORRORS OF WAR. "IF MR. BRADY HAS NOT BROUGHT BODIES AND LAID THEM ON OUR DOORYARD AND ALONG THE STREETS", WROTE THE NEW YORK TIMES, "HE HAS DONE SOMETHING VERY LIKE IT." SUDDENLY THE HEROIC IDEALISM OF ROMANTIC LITERATURE RANG FALSE. MARK TWAIN SHARPLY DEFINED THIS BREAK FROM ROMANTICISM IN HIS LATER ESSAY ENTITLED <i>FENIMORE COOPER'S LITERARY OFFENSES</i>.</p>
01.05.55.00	<p>BRUCE MICHELSON: Mark Twain's sketch, <i>Fenimore Cooper's Literary Offenses</i>, is extremely funny and it's...wonderfully unfair to Cooper. It's unfair because Cooper finally is writing romantic fiction, which plays by different rules than Twain wants to play by. This is a case of an American realistic taking on an American romantic.</p>
01.06.15.24	<p>TWAIN READER: <i>The conversations in the Cooper books have a curious sound in our modern ears. To believe that such talk really ever came out of people's mouths would be to believe that there was a time when time was of no value to a person who thought he had something to say...</i></p>

01.06.33.00	<p>BRUCE MICHELSON: One of the ulterior motives in Twain's attack on Cooper is to take a shot at the whole...gentile literary culture of the East which is upholding a kind of fiction and a kind of so-called serious literature. And so one of the things Twain is trying to do is write a kind of literary declaration of independence when he goes after Cooper.</p>
01.07.01.00	<p>NARRATOR: WHY DO PLACE AND DIALECT BECOME SO CENTRAL TO AMERICAN NATIONAL IDENTITY? WHAT IS THE AMERICA THESE WRITERS SEE AROUND THEM? FOR SOUTHERNERS, LIKE TWAIN, RECONSTRUCTION BROUGHT THE PROSPECT OF REAL CHANGE.</p>
01.07.17.00	<p>NELL PAINTER: The meaning of Reconstruction varies with who's asking the question and who's answering the question. For White Republicans in Washington, D.C., Reconstruction meant solidifying the gains of the Civil War. For Black Republicans in the South, it meant a chance for them to take part in the democratic—small "d"—democratic process.</p> <p>For the people who had been in power in the South, it was a disaster. It was Negro rule. It was carpetbaggers and scalawags and the worst thing that could possibly happen. Historians today, I think generally would agree that it was a lost chance to democratize the South.</p>
01.08.14.00	<p>BRUCE MICHELSON: Life after the Civil War is fluid, it's changing rapidly, socially, technologically in every other way. The ethnic face of America is undergoing rapid kinds of change. People really don't know where we're headed and so a lot of the fiction I think, a lot of the best fiction, leaves us up in the air to contemplate those kinds of dilemmas together.</p>

01.08.37.00	<p>NARRATOR: AFTER THE WAR, MARK TWAIN TOOK UP THE CHALLENGE OF RACE RELATIONS AND USED REALISM TO CONFRONT AMERICANS WITH THE ISSUE.</p>
01.08.46.00	<p>JOCELYN CHADWICK: It distressed Twain that Reconstruction was not as successful as Lincoln had envisioned it, as African-Americans had desired it to be, and as abolitionists had dreamt that it would be. By the time he started writing <i>Huck Finn</i> he had sort of a transformation himself with this relationship with African-Americans and slavery with how he had grown up within the shadow of slavery.</p>
01.09.17.00	<p>NARRATOR: MARK TWAIN HAS REMAINED AN ENDURING AMERICAN ICON. BORN SAMUEL CLEMENS IN 1835, TWAIN PICKED UP HIS PEN NAME WORKING ON A MISSISSIPPI RIVERBOAT. "MARK TWAIN" WAS THE CRY WHICH SIGNIFIED "TWO FATHOMS DEEP"... MARKING THE EDGE OF DANGEROUS WATERS.</p> <p>TWAIN'S CHILDHOOD IN HANNIBAL, MISSOURI WAS THE SOURCE OF ENDLESS MATERIAL... INSPIRATION FOR ALL TOO HUMAN CHARACTERS.</p>
01.09.45.00	<p>JOCELYN CHADWICK: What makes an author I think a great author is that he or she can compel the audience to enter into an agreement that we are going to explore the nature of this character or characters and their setting. But even after having closed the book...closed the cover, we will be forever transformed by that experience and that's what Twain does. He literally grabs you by the scruff of the neck and just doesn't let go and he makes it an uncomfortable ride.</p>
01.10.23.00	<p>NARRATOR: THE ADVENTURES OF HUCKLEBERRY</p>

	<p>FINN IS CONSIDERED TWAIN'S MASTERPIECE. THOUGH WRITTEN AFTER RECONSTRUCTION, THE STORY TAKES PLACE BEFORE THE CIVIL WAR. A YOUNG MAN AND A RUNAWAY SLAVE FACE THE UNKNOWN ON A RAFT DRIFTING DOWN THE MISSISSIPPI RIVER. THE SHORE AND ITS TOWNS REPRESENT DANGER, THE RIVER: SOLACE AND REFUGE. THE RIVER ALSO CARRIES THEM FURTHER SOUTH, AND FURTHER INTO THE WORLD OF SLAVERY.</p>
0110.53.20	<p>BRUCE MICHELSON: One of the things that's great about <i>Huckleberry Finn</i> is that Twain creates a voice that we haven't heard before and he keeps faith with it. He sees the world courageously and persistently from the point of view of an uneducated, 14-year-old boy in the late 1840's.</p>
01.11.17.10	<p>TWAIN READER: <i>When I woke up, I didn't know where I was for a minute. I set up and looked around, a little scared. Then I remembered. The river looked miles and miles across.</i></p>
01.11.28.00	<p>BRUCE MICHELSON: It's in some ways a celebration of a kind of spirit which Twain thinks can emerge raw from the American heartland.</p>
01.11.37.00	<p>NARRATOR: THOUGH WE THINK OF HUCKLEBERRY FINN AS COMIC, MARK TWAIN'S NOVEL IS A STORY OF MURDER, DEATH, AND, ABOVE ALL, SLAVERY.</p>
01.11.47.00	<p>JOCELYN CHADWICK: He's the one who dares rip off the scab and really look at the wound and, you know, sort of says, we're not going to put a Band-Aid on this anymore. It needs to be opened up to heal.</p>

01.12.02.00	<p>NARRATOR: HUCKLEBERRY FINN STILL INSPIRES CONTROVERSY. WHEN IT WAS FIRST PUBLISHED IT WAS BANNED AND CONDEMNED AS VULGAR. IN MODERN TIMES, TWAIN'S DEPICTION OF AFRICAN AMERICANS AND ESPECIALLY HIS USE OF THE TERM "NIGGER" HAVE BECOME EMOTIONAL FLASHPOINTS.</p>
01.12.18.10	<p>JOCELYN CHADWICK: I...worry when I hear some, ah, people say, well, you know, <i>Huck Finn</i> is just so wonderful and don't worry, don't get upset about the novel because it's...satire. There's humor there. And I'm thinking, no, don't do that. Yes, there is satire there but it's an uncomfortable novel. It's a rough novel. It's...a tragic novel and Twain meant for all of that happen. So, you know, I think he is important for that reason. He gives this whole idea of local color some reality.</p>
01.12.50.10	<p><i>TWAIN READER:</i> <i>It was fifteen minutes before I could work myself up to go and humble myself to a nigger- but I done it, and I warn't ever sorry for it afterwards, neither.</i></p>
01.13.01.00	<p>BRUCE MICHELSON: I'm not sure at the end of <i>Huckleberry Finn</i> that Huck has come to any breakthrough with regard to African-Americans. I think he's come to a big breakthrough with regard to Jim.</p> <p>He's encountered one person in a sustained way and he has realized that this person is a complete and dignified human being.</p>
01.13.25.00	<p>NARRATOR: TWAIN WAS WRITING AGAINST POWERFUL SOUTHERN TRADITION. ONE OF THE MOST ENDURING SOUTHERN MYTHS WAS THAT OF THE PLANTATION.</p>

01.13.34.10	<p>NELL PAINTER: The plantation myth or “moonlight in Magnolias,” if you wish, goes like this:</p> <p>Here we have this lovely beautiful place in, ah, say South Carolina or Virginia in which everything is beautiful and everything is well kept. Presiding over this lovely place are an educated, kind couple with lovely children. And around them are devoted servants—not slaves, servants—who love working for them. That’s the myth.</p>
01.14.16.00	<p>NARRATOR: MANY WHITE WRITERS PERPETUATED THE SENTIMENTAL PLANTATION MYTH BY POPULARIZING AFRICAN FOLK TALES. THEY TOLD STORIES WITH BLACK CHARACTERS WHO SPOKE IN A HEAVY DIALECT OF THE DEEP SOUTH.</p> <p>AS AN AFRICAN AMERICAN AND A SOUTHERNER, WRITER CHARLES CHESNUTT ALSO GRAPPLED WITH THE DEPICTION OF SOUTHERN BLACKS... LIKE HIS CHARACTER UNCLE JULIUS IN THE SHORT STORY, <i>THE GOOPHERED GRAPEVINE</i>.</p>
01.14.42.25	<p>JOCELYN CHADWICK: <i>W'en the season is nigh 'bout ober, and the grapes begin to swivel up des a little wid de wrinkles or ole age—w'en the skin gets soft and brown,—then the scuppernon' make you smack your lip en roll your eye en wush fer mo';</i></p> <p>Wonderful. You know I mean it's just fantastic. Um. Because, again, unlike Jim whose from Missouri, Chesnutt is writing about the Deep South and, um, Deep South slaves who stayed on the plantations. And this is the way one would sound.</p>
01.15.22.24	<p>NARRATOR: WHILE SOME WHITE WRITERS' USE OF DIALECT REINFORCED NEGATIVE STEREOTYPES ABOUT SOUTHERN BLACKS, CHESNUTT'S UNCLE JULIUS</p>

	SURVIVES ON HIS WITS... A CHARACTER WHO IS CRAFTILY SUBVERSIVE AND WISE.
01.15.36.28	EMORY ELLIOTT: And so it shows that we have a very calculating and intelligent, clever man, who's using race to his advantage, using the fact that they think he isn't so smart as a way of outsmarting them.
01.15.49.20	NARRATOR: CHARLES CHESNUTT WAS BORN IN 1858 IN CLEVELAND, OHIO, THE SON OF FREE BLACKS FROM NORTH CAROLINA. HIS PARENTS RETURNED TO NORTH CAROLINA WHEN CHARLES WAS EIGHT YEARS OLD. LATER IN LIFE HE BECAME A SCHOOL PRINCIPAL, A STENOGRAPHER, AND, EVENTUALLY, A LAWYER. THE EXPANSION OF THE MAGAZINE INDUSTRY GAVE CHESNUTT HIS FIRST OPPORTUNITY TO PUBLISH. HIS WORKS DEPICTED BOTH AVERAGE SOUTHERN BLACKS AND THOSE OF MIXED BLOOD WHO LIVED ON THE COLOR LINE.
01.16.23.00	JOCELYN CHADWICK: Chesnutt puts us right back on the plantation after Reconstruction, which takes it one step further than Twain does and shows us a resilient individual. You know, I may not be, quote "working class." I may not be that...porter in the North or I may not be the scholar that W. E. B. Du Bois is, but I'm a survivor. And this is how I make meaning as to survive in the South with a power structure.
01.16.59.00	BRUCE MICHELSON: Chesnutt's African-Americans are finally psychologically more complex, more enigmatic and more compelling than Mark Twain's African-Americans.

01.17.08.00	<p>NARRATOR: IN CHESNUTT'S SHORT STORY <i>THE WIFE OF HIS YOUTH</i>, A LIGHT SKINNED FORMER SLAVE HAS MOVED NORTH AND BECOME SUCCESSFUL. ONE DAY AN UNEDUCATED DARK-SKINNED WOMAN APPEARS AT HIS FRONT DOOR CLAIMING TO BE HIS WIFE. IN THIS CONFRONTATION, CHESNUTT HEIGHTENS THE COUPLE'S DIFFERENCES USING LANGUAGE AND DIALECT.</p>
01.17.28.18	<p>CHESNUTT READERS:</p> <p>Liza Jane: <i>But when Sam come back he didn' fin' me, fer I wuzn' dere. Ole marse had heerd dat I warned Sam, so he had me whip' an' sol' down de ribber.</i></p> <p>Mr. Ryder: <i>He may have married another woman. Your slave marriage would not have prevented him, for you never lived with him after the war, and without that your marriage doesn't count.</i></p> <p>Liza Jane: <i>Wouldn' make no diff'ence wid Sam. He wouldn' marry no yether 'ooman 'tel he foun' out 'bout me. I knows it. Sump'n's be'n tellin' me all dese years dat I's gwine fin' Sam 'fo' I dies.</i></p>
01.18..02.18	<p>NELL PAINTER: What this touches on is a phenomenon, very little... commented upon in American history and that is the tremendous groping after the Civil War of all these Black people whose families had been severed by the slave trade. We're talking about hundreds of thousands of people.</p>
01.18.25.22	<p>BRUCE MICHELSON: The interesting thing about Chesnutt is he's half white, half African-American and at various times in his life he seems to be on one side of that divide and sometimes on the other. His fiction seems to evolve gradually</p>

	into a more direct engagement of an affirmation of his African-American identity.
01.18.45.26	NARRATOR: AS A PERSON OF MIXED RACE, CHESNUTT FELT REMOVED FROM BOTH WHITE AND BLACK SOCIETY. FROM THIS DISTANCE, CHESNUTT EXPLORED ISSUES OF RACE WITHIN THE BLACK COMMUNITY.
01.18.57.10	BRUCE MICHELSON: There are moments in Chesnutt's stories where he seems not to know which side of a divide he should be on and whether or not he and his people and their body of cultural experience can ever be embraced and accepted into a larger culture.
01.19.19.12	NARRATOR: SETTING HER STORIES IN CAJUN LOUISIANA, ANOTHER SOUTHERN WRITER, KATE CHOPIN, ALSO RAISED THE ISSUE OF RACE. IN HER SHORT STORY, <i>DESIREE'S BABY</i>, A COUPLE, WHO ASSUMES THEY ARE WHITE, PRODUCES A BABY WITH BLACK FEATURES. IN THIS PASSAGE THE MOTHER SLOWLY REALIZES THE TRUTH.
01.19.43.00	CHOPIN READER: <i>One of La Blanche's little quadroon boys stood fanning the child slowly with a fan of peacock feathers.</i> <i>She looked from her child to the boy who stood beside him, and back again, over and over. "Ah!" It was a cry that she could not help, which when she was not conscious of having uttered</i>
01.20.05.00	EMORY ELLIOT: In the case of <i>Desiree's Baby</i> , what Chopin does in that story is she shows the reader, first of all, that race is so powerful that it can destroy people's lives.

01.20.19.00	<p>NARRATOR: BORN IN ST. LOUIS IN 1850, KATE CHOPIN WAS RAISED IN A HIGHLY LITERATE ROMAN CATHOLIC FAMILY OF IRISH AND FRENCH HERITAGE. AT THE AGE OF 19, SHE MARRIED OSCAR CHOPIN, A COTTON TYCOON. SHE WAS TAKEN TO LOUISIANA WHERE SHE BECAME IMMERSSED IN THE FRENCH CAJUN CULTURE.</p>
01.20.39.00	<p>BRUCE MICHELSON: After a number of years down there, her husband dies, Kate moves back to St. Louis, she begins to write stories about the world that she experienced in...the South and the predicament of women now.</p>
01.20.53.00	<p>NARRATOR: IN HER NOVEL <i>THE AWAKENING</i>, CHOPIN TELLS THE BITTERSWEET STORY OF EDNA PONTELLIER, A WOMAN WHO ESCAPES THE CONFINES OF SOUTHERN SOCIETY BY COMMITTING SUICIDE IN THE OCEAN AFTER AN ADULTEROUS AFFAIR. AS SHE SHEDS HER CLOTHES, SHE CASTS OFF THE CONSTRAINTS OF SOCIETY.</p>
01.21.12.00	<p>CHOPIN READER: <i>(Edna) cast the unpleasant, pricking garments from her, and for the first time in her life she stood naked in the open air, at the mercy of the sun, the breeze that beat upon her, and the waves that invited her.</i></p>
01.21.26.1	<p>EMORY ELLIOT: She kept testing the waters, eh, in America with challenges and eventually she went too far, as far as society was concerned. When she published her great novel <i>The Awakening</i> in 1899, it was banned in St. Louis.</p>
01.21.45.00	<p>JOCELYN CHADWICK: Kate Chopin is the feminist's feminist. I love Kate Chopin. I think she's so cool. She</p>

	writes about all the things that women think about but would never talk about, and she puts it on paper so that we can sort of quietly cheer and say, yeah, that's... I've been feeling that way.
01.22.03.00	BRUCE MICHELSON: It had been very, very dangerous to talk about discontent, deep discontent, in domestic relationships in marriages, in what passed for love, and it was doubly scary to write about sexuality as having something to do with that discontent.
01.22.24.00	NARRATOR: HER DEFT DEPICTION OF SETTINGS AND DEVELOPMENT OF CHARACTERS IS EVIDENT IN HER SHORT STORY AT THE 'CADIAN BALL.
01.22.34.20	CHOPIN READER: <i>The big, low-ceiled room- they called it a hall- was packed with men and women dancing to the music of three fiddles.</i> <i>Any one who is white may go to a 'Cadian ball, but he must pay for his lemonade, his coffee and chicken gumbo. And he must behave himself like a 'Cadian.</i>
01.23.02.28	BRUCE MICHELSON: What did Kate Chopin do for women's literature? She opened up a whole new territory for women writers to explore, a territory which had really been closed by decorum and...social morays up until that point.
01.23.17.00	NARRATOR: CHOPIN WROTE AGAINST THE ROMANTIC NOTION OF WOMEN AS PURE AND MORALLY UPLIFTING. HER SEQUEL TO AT THE 'CADIAN BALL, A STEAMY STORY CALLED THE STORM, WAS TOO CONTROVERSIAL TO BE PUBLISHED IN HER LIFETIME. CHOPIN'S MARRIED FEMALE PROTAGONIST HAS A PASSIONATE ONE

	NIGHT STAND, BUT THEN HAPPILY RETURNS TO HER HUSBAND WITH NO NEGATIVE CONSEQUENCES.
01.23.43.26	<p>JOCELYN CHADWICK: <i>He pushed her hair back from her face that was warm and steaming. Her lips were as red and moist as pomegranate seed. Her white neck and a glimpse of her full, firm bosom disturbed him powerfully. He looked down into her eyes and there was nothing for him to do but to gather her lips in a kiss.</i></p> <p>It just doesn't get anymore passionate, does it. You know. Again, wonderful Chopin. Um. Not before Chopin in American fiction, do we have a voice for American women.</p>
01.24.27.20	<p>EMORY ELLIOT: On the surface it just seems to be a kind of bold challenge to the notion that if you sin, if you have sex with someone who isn't your husband or wife, commit adultery, that you should be sad and punished and tormented with guilt, and the way that story ends suggests that's not the case. That she can have this wonderful experience of being reconnected with a former lover and not pay a price for that at all.</p>
01.24.58.28	NARRATOR: WRITERS OF REGIONAL REALISM REJECTED IDEALISTIC ROMANTICISM TO BEAR WITNESS TO THE LIFE THEY SAW AROUND THEM.
01.25.07.20	<p>JOCELYN CHADWICK: In each instance we've learned a little bit more about a particular place in America. We've heard the voice of someone we would not ordinarily meet in his and her own language. We have experienced-their passions.</p>
01.25.24.10	NARRATOR: REGIONAL REALISTS CREATED INTERESTING CHARACTERS FACED WITH MORAL DILEMMAS AND NO EASY

	ANSWERS. CHOPIN'S WOMEN BECAME INTERESTING EMPOWERED CHARACTERS, CHESNUTT'S PEOPLE OF COLOR STRUGGLED WITH ISSUES OF IDENTITY, AND MARK TWAIN'S HUCKLEBERRY FINN WAS READY TO QUIT CIVILIZATION AND "LIGHT OUT FOR THE TERRITORIES".
01.25.51.00	<p>JOCELYN CHADWICK:</p> <p>In all of these authors, in Twain, Chesnutt, and Chopin, what we find is that these characters make choices they exert freedom of choice. It may not be what I would have chosen but I'm not those people. I'm not in their situation. They're allowing me to peak in so they choose, they make the decision...</p>
01.26.22.00	<p>BRUCE MICHELSON:</p> <p>If you're looking around for what it is that you want to define as American, it's this ongoing, unsettled questioning about what it is that makes us what we are. And Chopin and Twain and Chesnutt open that question and they don't glibly answer it. They complicate it, they enrich it, they give us characters in situations where a society, a community, and an individual self are in motion or going some place, even if we don't see them actually get there.</p>
01.26.57.00	CREDITS
01.27.50.00	OPB LOGO
01.27.55.00	ANNENBERG/CPB LOGO and ANNOUNCE.
01.28.25.00	END