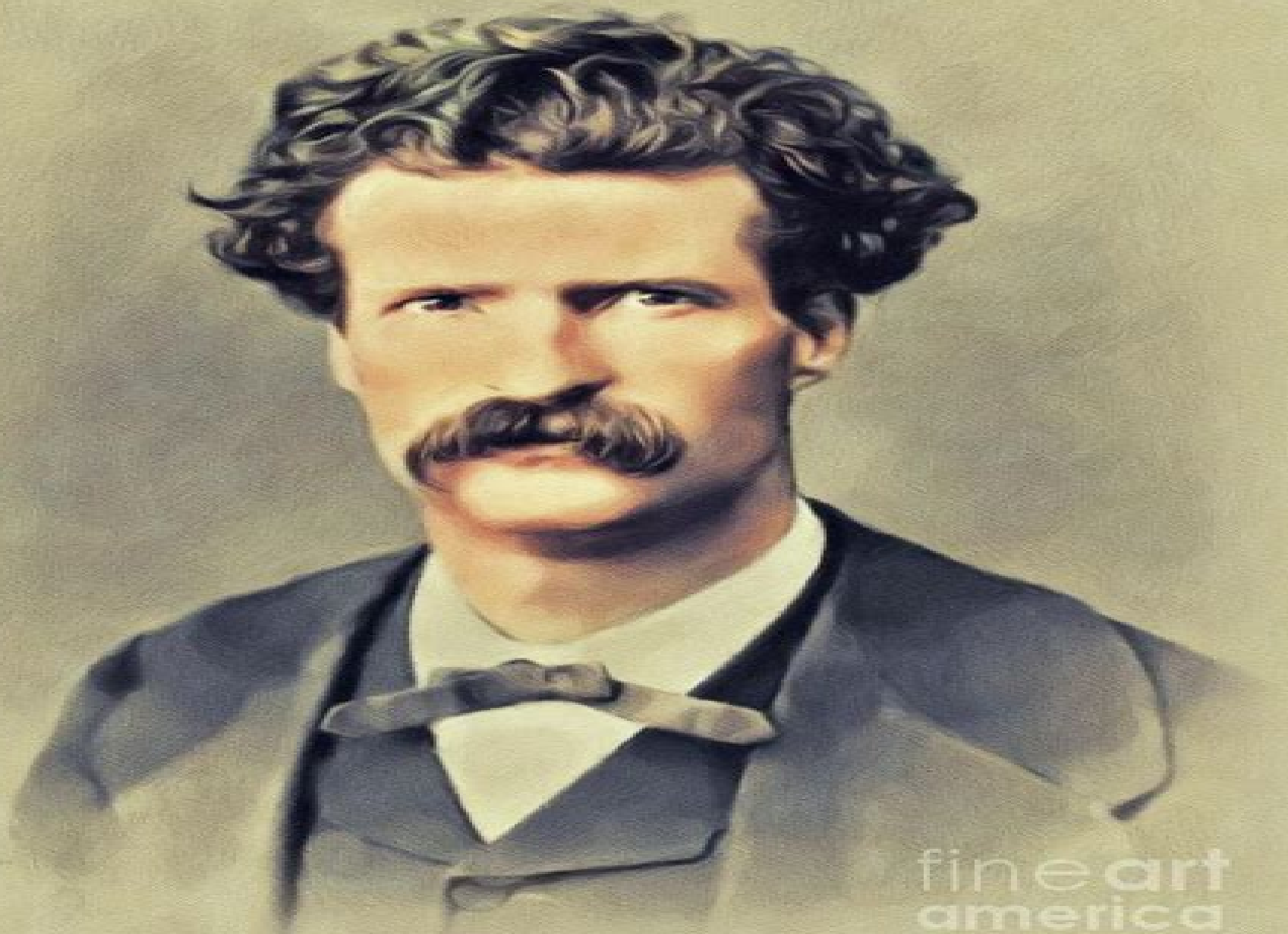




Mark Twain As A Literary Artist

William Merriam Gibson



Mark Twain As A Literary Artist:

Mark Twain as a Literary Artist Gladys Carmen Bellamy, 2012-09-10 Mark Twain has been the subject of violent disagreement among critics. Most of them have believed that he was an unconscious artist working by impulse. Mark Twain as a Literary Artist shows that Mark Twain was much more the conscious craftsman than is generally believed. Here is revealed Twain's violent mental conflict, a logical dilemma which forced much of his work into distorted patterns of thought and structure. Through years of practice he evolved methods to achieve detachment through techniques such as speaking through the lips of Huckleberry Finn or some other childlike person placing satiric scenes far off in time or space, diminishing the human race to microscopic proportions so that its wrongs could be treated with detachment and reducing life to a dream in which the greatest wrongs become tolerable because they seem unreal. Mark Twain as a Literary Artist is a mature, thorough and revealing reassessment of the mind and methods of one of the most controversial figures in American literature. Mark Twain as a literary artist C. C. Bellamy, 1950 *On Mark Twain* Louis J. Budd, Edwin Harrison Cady, 1987 This volume in The Best from American Literature series presents articles and profiles the evolution of literary opinion and the shifts of critical emphasis. Beginning with an analysis of science in the thought of Mark Twain, the volume examines his indebtedness to literary comedians such as George Horatio Derby, better known as John Phoenix, his contributions to the traditions of Southwestern humor and how he employed images of endangered families. Other topics include Twain as translator from the German, the composition and structure of *The Adventures of Tom Sawyer*, the style of Huckleberry Finn, his first and only novel about a young girl, Joan of Arc, the four roles into which he cast Satan, the probable meaning of *A Connecticut Yankee* and a thematic analysis of *Pudd'nhead Wilson*. ISBN 0 8223 0759 6 33 50 The Art, Humor, and Humanity of Mark Twain Minnie M. Brashear, Robert M. Rodney, 2012-09-10 Mark Twain is revealed here in an entirely new autobiographical light from his own writings as they reflect his career, his thinking and his humor. This volume captures the grandeur that distinguishes Mark Twain as, in the words of George Bernard Shaw, by far the greatest American writer. Made up of short stories and excerpts from Twain's principal works, this collection demonstrates Twain's artistry in handling anecdotes, tales, description and characterization, the fervency of his ethical convictions, his effective use of irony, satire, burlesque and caricature and his essential humanity. By arranging the materials in chronological order and weaving them together with critical commentary, the editors present the many facets of Mark Twain's experience and his dynamic personality with greater continuity than in previous collections of Twain's writings. Here is the optimism of the young Mark Twain responding to the rough and rugged vitality of the mid-nineteenth century American scene and the skepticism and pessimism of the older Mark Twain reacting to the American democratic experiment of the late nineteenth century. *Mark Twain, Humorist, Philosopher and Literary Artist* Myrtle Decker, 1910 **Mark Twain as Critic** Sydney J. Krause, 2019-12-01 Originally published in 1967, Mark Twain's literary criticism is a significant branch of his writing that is relatively less explored and

appreciated than his other writing Sydney Krause analyzes the full range of Twain's criticism much of which has lain neglected in notebooks letters marginalia and autobiographical dictations This body of work demonstrates that in addition to being an acute critic given to close reading Twain thought enough of his criticism to present much of it in an enveloping literary form In his early criticism Twain used the mask of an ignorant fool or Muggins while in his later criticism he used the mask of a world weary malcontent or Grumbler The resulting cross fire from extremes of innocence and experience proved effective against a wide range of literary targets The Muggins dealt mainly with theater journalism oratory and popular poetry the grumbler with such writers as Goldsmith Cooper Scott and Hare Much of this criticism was an outgrowth of Twain's romanticism and therefore has importance for the history of American realism Mark Twain's criticism was not wholly depreciatory however He liked Macaulay Howells Howe Zola and Wilbrandt for example because he found in some of their works the realization of history as an immediate presence The evidence presented in this book challenges the view that Twain was not a serious student of the craft of writing he possessed the combination of sensitivity and judgment that all great critics have

The Introspective Art of Mark Twain Douglas Anderson, 2017-04-20 A new reading of the major themes and concerns of Mark Twain's life and work tracing the development of his imagination from his earliest works in 1865 to his writings in the early twentieth century

Mark Twain, American Humorist Tracy Wuster, 2017-12-01 Mark Twain American Humorist examines the ways that Mark Twain's reputation developed at home and abroad in the period between 1865 and 1882 years in which he went from a regional humorist to national and international fame In the late 1860s Mark Twain became the exemplar of a school of humor that was thought to be uniquely American As he moved into more respectable venues in the 1870s especially through the promotion of William Dean Howells in the Atlantic Monthly Mark Twain muddled the hierarchical distinctions between class appropriate leisure and burgeoning forms of mass entertainment between uplifting humor and debased laughter and between the literature of high culture and the passing whim of the merely popular

The Life of Mark Twain Gary Scharnhorst, 2019-05-30 Choice Outstanding Academic Title for 2020 The second volume of Gary Scharnhorst's three volume biography chronicles the life of Samuel Langhorne Clemens between his move with his family from Buffalo to Elmira and then Hartford in spring 1871 and their departure from Hartford for Europe in mid 1891 During this time he wrote and published some of his best known works including *Roughing It* *The Gilded Age* *The Adventures of Tom Sawyer* *A Tramp Abroad* *The Prince and the Pauper* *Life on the Mississippi* *Adventures of Huckleberry Finn* and *A Connecticut Yankee in King Arthur's Court* Significant events include his trips to England 1872-73 and Bermuda 1877 the controversy over his Whittier Birthday Speech in December 1877 his 1878-79 *Wanderjahr* on the continent his 1882 tour of the Mississippi valley his 1884-85 reading tour with George Washington Cable his relationships with his publishers Elisha Bliss James R Osgood Andrew Chatto and Charles L Webster the death of his son Langdon and the births and childhoods of his daughters Susy Clara and Jean as well as the several lawsuits and personal feuds in which he was involved

During these years too Clemens expressed his views on racial and gender equality and turned to political mugwumpery supported the presidential campaigns of Grover Cleveland advocated for labor rights international copyright and revolution in Russia founded his own publishing firm and befriended former president Ulysses S Grant supervising the publication of Grant's Memoirs The Life of Mark Twain is the first multi volume biography of Samuel Clemens to appear in more than a century and has already been hailed as the definitive Twain biography The Literature of the American People Arthur

Hobson Quinn,1951 **Study Guide to The Adventures of Tom Sawyer by Mark Twain** Intelligent

Education,2020-02-15 A comprehensive study guide offering in depth explanation essay and test prep for Mark Twain's The Adventures of Tom Sawyer the best selling of Twain's work As a novel written in 1876 The Adventures of Tom Sawyer follows the antics of a young boy during his childhood on the Mississippi River Moreover Twain examines the carefree spirit of children manipulation and race in this lighthearted novel through the use of imagery and symbolism This Bright Notes Study Guide explores the context and history of Twain's classic work helping students to thoroughly explore the reasons it has stood the literary test of time Each Bright Notes Study Guide contains Introductions to the Author and the Work Character Summaries Plot Guides Section and Chapter Overviews Test Essay and Study Q As The Bright Notes Study Guide series offers an in depth tour of more than 275 classic works of literature exploring characters critical commentary historical background plots and themes This set of study guides encourages readers to dig deeper in their understanding by including essay questions and answers as well as topics for further research Mark Twain Liz Sonneborn,2013-11 The most beloved

humorist of his day Mark Twain is today considered one of the greatest authors the United States has ever produced **The Short Works of Mark Twain** Peter Messent,2001-08-22 A delightfully informed path through the complexities of composition publishing history and the textual discontinuities that characterize so many of Twain's stories Journal of American Studies

Mark Twain's America Bernard Augustine DeVoto,1997-01-01 Beginning in 1835 the birth year of Samuel Clemens and extending through the Gilded Age Mark Twain's America depicts the vigorous social and historical forces that produced the creator of Tom Sawyer and Huckleberry Finn Bernard DeVoto catches a people moving west Twain's own family drifting down the Ohio emigrants of every stripe the famous and the obscure Answering genteel critics such as Van Wyck Brooks who blamed the American frontier for stifling Twain's genius DeVoto shows that in fact Twain's early days in Nevada and California made a writer of him Mark Twain's America first published in 1932 enriched by western humor and supernatural slave lore is an enduring work of American literary and cultural criticism Mark Twain's Mysterious Stranger Manuscripts Mark Twain,2024-03-29 Six years after Mark Twain's death Albert Bigelow Paine the author's literary executor brought out a bowdlerized edition of The Mysterious Stranger silently cut and cobbled from three unfinished manuscripts This volume presents those manuscripts for the first time exactly as Mark Twain wrote them Paine's disingenuous account of the history of his edition has until recently misled critics into believing that Mark Twain's creative abilities deserted him for a

time only to be recovered in the composition of *The Mysterious Stranger*. By writing this tale said Bernard DeVoto Mark Twain saved himself in the end and came back from the edge of insanity and found as much peace as any man may find in his last years and brought his talent into fruition and made it whole again. Although most critics have praised the work as the finest fiction of Mark Twain's later years Paine and his collaborator Frederick A. Dunekwa so changed many of the book's essentials that it does not fully or accurately reflect the author's mood and thought. Paine's edition of the book was based for the most part on the earliest of the three versions written during the time of Mark Twain's supposed creative paralysis. He and Dunekwa suppressed a quarter of the text of this manuscript and grafted onto it the last chapter of the latest version. Mark Twain began the first manuscript *The Chronicle of Young Satan* in 1897. Late in 1898 he tried to recast the story in a Hannibal setting then returned to his first version only to abandon it permanently in 1900. Between 1902 and 1908 he worked on the third and longest version the only one the author called *The Mysterious Stranger*. The publication of these texts therefore offers an opportunity to observe Mark Twain's sustained literary struggle with a central theme and to reevaluate the tantalizing question of the author's late work. This title was originally published in 1969. Six years after Mark Twain's death Albert Bigelow Paine the author's literary executor brought out a bowdlerized edition of *The Mysterious Stranger* silently cut and cobbled from three unfinished manuscripts. This volume presents those manuscripts for

Persona and Humor in Mark Twain's Early Writings Don Florence, 1995. Challenging mainstream Twain criticism on many fronts Florence focuses exclusively on Twain's early writings. He demonstrates how Twain evolved in his early narratives into the Mark Twain we now recognize. Florence maintains that this process was evolutionary. Although Twain might have been dependent on Clemens for the initial experiences they become Twain's experiences necessary for his development as a persona. Traditionally critics of Twain have been preoccupied with dualities but Florence sees this emphasis upon polarities as an oversimplification. He argues that much of Twain's humor strives to shape more and more of the world giving Twain multiple narrative voices and letting him be inclusive not exclusive. Finally this study asserts that there is more continuity to Mark Twain's career than has been generally recognized. Many Twain scholars have argued that Twain's later writings are radically different from his earlier writings because of their emphasis upon illusion and dream. Florence argues that the preoccupation with illusion and fantasy is scarcely new. Whether Twain's mood is exuberant or dark he emphasizes subjectivity over objectivity the dominance of fantasy the creative powers of humor and his ability as persona to determine what we consider reality. Florence contends that Twain's early writings show Mark Twain gradually evolving into a masterfully comic persona.

Centenary Reflections on Mark Twain's No. 44, the Mysterious Stranger Joseph Csicsila, Chad Rohman, 2009. In this first book on No. 44 in thirty years thirteen especially commissioned essays by some of today's most accomplished Twain scholars cover an array of topics from domesticity and transnationalism to race and religion and reflect a variety of scholarly and theoretical approaches to the work. This far reaching collection considers the status of No. 44 within Twain's oeuvre as they offer cogent

insights into such broad topics as cross culturalism pain and redemption philosophical paradox and comparative studies of the Mysterious Stranger manuscripts All of these essays attest to the importance of this late work in Twain s canon whether considering how Twain s efforts at truth telling are premeditated and shaped by his own experiences tracing the biblical and religious influences that resonate in No 44 or exploring the text s psychological dimensions Several address its importance as a culminating work in which Twain s seemingly disjointed story lines coalesce in meaningful albeit not always satisfactory ways An afterword by Alan Gribben traces the critical history of the Mysterious Stranger manuscripts and the contributions of previous critics A wide ranging critical introduction and a comprehensive bibliography on the last century of scholarship bracket the contributions Close inspection of this multidimensional novel shows how Twain evolved as a self conscious thinker and humorist and that he was a more conscious artist throughout his career than has been previously thought Centenary Reflections deepens our understanding of one of Twain s most misunderstood texts confirming that the author of No 44 was a pursuer of an elusive truth that was often as mysterious a stranger as Twain himself **Mark Twain,**

Unsanctified Newspaper Reporter James Edward Caron, James E. Caron, 2008 Before Mark Twain became a national celebrity with his best selling *The Innocents Abroad* he was just another struggling writer perfecting his craft but already playin hell with the world In the first book in more than fifty years to examine the initial phase of Samuel Clemens s writing career James Caron draws on contemporary scholarship and his own careful readings to offer a fresh and comprehensive perspective on those early years and to challenge many long standing views of Mark Twain s place in the tradition of American humor Tracing the arc of Clemens s career from self described unsanctified newspaper reporter to national author between 1862 and 1867 Caron reexamines the early and largely neglected writings especially the travel letters from Hawaii and the letters chronicling Clemens s trip from California to New York City Caron connects those sets of letters with comic materials Clemens had already published drawing on all known items from this first phase of his career even the virtually forgotten pieces from the *San Francisco Morning Call* in 1864 to reveal how Mark Twain s humor was shaped by the sociocultural context and how it catered to his audience s sensibilities while unpredictably transgressing its standards Caron reveals how Sam Clemens s contemporaries notably Charles Webb provided important comic models and he shows how Clemens not only adjusted to but also challenged the guidelines of the newspapers and magazines for which he wrote evolving as a comic writer who transmuted personal circumstances into literary art Plumbing Mark Twain s cultural significance Caron draws on anthropological insights from Victor Turner and others to compare the performative aspects of Clemens s early work to the role of ritual clowns in traditional societies Brimming with fresh insights into such benchmarks as *Our Fellow Savages of the Sandwich Islands* and *Jim Smiley and His Jumping Frog* this book is a gracefully written work that reflects both patient research and considered judgment to chart the development of an iconic American talent Mark Twain *Unsanctified Newspaper Reporter* should be required reading for all serious scholars of his work as well as for anyone

interested in the interplay between artistic creativity and the literary marketplace **The Art of Mark Twain** William Merriam Gibson, 1976 *Arthurian Writers* Laura Lambdin, Robert Thomas Lambdin, 2007-11-30 King Arthur is perhaps the central figure of the medieval world and the lore of Camelot has captivated literary imaginations from the Middle Ages to the present Included in this volume are extended entries on more than 30 writers who incorporate Arthurian legend in their works Arranged chronologically the entries trace the pervasive influence of Arthurian lore on world literature across time Entries are written by expert contributors and discuss such writers as Geoffrey of Monmouth Boccaccio Chaucer Mark Twain John Steinbeck and Margaret Atwood Each entry provides biographical information a discussion of the author's use of Arthurian legend and contribution to the Arthurian literary tradition and a bibliography of primary and secondary material The volume begins with an introductory overview and concludes with suggestions for further reading The central figure of the medieval world King Arthur has captivated literary imaginations from the Middle Ages to the present This book includes extended entries on more than 30 writers in the Arthurian tradition Arranged chronologically and written by expert contributors the entries trace the pervasive influence of Arthurian legend from the Middle Ages to the present Each entry provides biographical information a discussion of the writer's use of Arthurian legend and contribution to the Arthurian literary tradition and a bibliography of primary and secondary material The volume begins with an introductory overview and closes with a discussion of Arthurian lore in art along with suggestions for further reading Students will gain a better understanding of the Middle Ages and the lasting significance of the medieval world on contemporary culture

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