

Persona
and Humor
in
Mark Twain's

Early
Writings

*Don
Florence*



Persona And Humor In Mark Twains Early Writings

Peter Messent



Persona And Humor In Mark Twains Early Writings:

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 *Dreaming Other Dreams: Persona and Humor in Mark Twain's Early Writings*,1993 Mark Twain and the American West Joseph L. Coulombe,2011 In *Mark Twain and the American West* Joseph Coulombe explores how Mark Twain deliberately manipulated contemporary conceptions of the American West to create and then modify a public image that eventually won worldwide fame He establishes the central role of the western region in the development of a persona that not only helped redefine American manhood and literary celebrity in the late nineteenth century but also produced some of the most complex and challenging writings in the American canon Coulombe sheds new light on previously underappreciated components of Twain's distinctly western persona Gathering evidence from contemporary newspapers letters literature and advice manuals Coulombe shows how Twain's persona in the early 1860s as a hard drinking low living straight talker was an implicit response to western conventions of manhood He then traces the author's movement toward a more sophisticated public image arguing that Twain characterized language and authorship in the same manner that he described western men direct bold physical even violent In this way Twain capitalized upon common images of the West to create himself as a new sort of western outlaw one who wrote Coulombe outlines Twain's struggle to find the proper balance between changing cultural attitudes toward male respectability and rebellion and his own shifting perceptions of the East and the West Focusing on the tension between these goals Coulombe explores Twain's emergence as the moneyed and masculine man of letters his treatment of American Indians in its relation to his depiction of Jim in *Adventures of Huckleberry Finn* the enigmatic connection of Huck Finn to the natural world and Twain's profound influence on Willa Cather's western novels *Mark Twain and the American West* is sure to generate new interest and discussion about Mark Twain and his

influence By understanding how conventions of the region conceptions of money and class and constructions of manhood intersect with the creation of Twain's persona Coulombe helps us better appreciate the writer's lasting effect on American thought and literature through the twentieth century and into the twenty first **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 and Metaphor** John Bird, 2007 Metaphor theory observes John Bird is like Mark Twain both seem simple upon first introduction Now in the most complete study to date of Twain's use of figurative language a veteran Twain scholar tackles the core of his writing and explores it with theoretical approaches that have rarely been applied to Twain providing new insights into how he imagined his world and the singular ways in which he expressed himself From *The Jumping Frog* to the late dream narratives Bird considers Twain's metaphoric construction over his complete career and especially sheds new light on his central texts *Roughing It* *The Adventures of Tom Sawyer* *Adventures of Huckleberry Finn* *A Connecticut Yankee in King Arthur's Court* *Pudd'nhead Wilson* and *No 44 The Mysterious Stranger* He reconsiders *Old Times on the Mississippi* as the most purely metaphorical of Twain's writings goes on to look at how Twain used metaphor and talked about it in a variety of works and genres and even argues that Clemens's pseudonym is not so much an alter ego as a metaphorized self By offering insight into how Twain handled figurative language during the composing process Bird reveals not only hidden facets of his artistry but also new aspects of works that we think we know well including some entirely new ideas regarding *Huck Finn* that draw on the recent discovery of the first half of the manuscript In addition to dealing with issues currently central to Twain studies such as race and gender he also links metaphor to humor and dream theory to further illuminate topics central to his work More than a study of Twain's language the book delves into the psychological aspects of metaphor to reveal the writer's attitudes and thoughts showing how using metaphor as a guide to Twain reveals much about his composition process Applying the insights of metaphor theorists such as Roman Jakobson and Colin M Turbayne Bird offers readers not only new insights into Twain but also an introduction to this interdisciplinary field In lively prose *Mark Twain and Metaphor* provides a vital way to read Twain's entire corpus allowing readers to better appreciate his style humor and obsession with dreams It opens new ground and makes old ground fresh again offering ways to see and resee this essential American writer **Mark Twain's Ethical Realism** Joe B. Fulton, 1997 Mark Twain's Ethical Realism is the only work that looks specifically at how Twain blends ethical and aesthetic concerns in the act of composing his novels Fulton conducts a spirited discussion regarding these concepts and his explanation of how they relate to Twain's writing helps to clarify the complexities of his creative genius **Mark Twain and William James** Jason Gary Horn, 1996 Focusing on the experience of freedom embodied in three Twain texts *Adventures of Huckleberry Finn* *Personal Recollections of Joan of Arc* and *No 44 the Mysterious Stranger* this book encapsulates both Twain's early and late theoretical speculations on the nature of the divided

self From the thoughts and actions of the protagonists in these works we can trace and follow Twain's fictive map of mind one that eventually leads to a new vision of personal freedom

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

Bloom's How to Write about Mark Twain R. Kent Rasmussen, 2009 Provides a detailed introduction to writing an essay about literature and presents and discusses sample topics based on ten pieces by Mark Twain

Mark Twain, Unsacred 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 playing 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 unsacred 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

Mark Twain Harold Bloom, 2009 Provides a biography of Mark Twain along with critical views of his works

Mark Twain, Travel Books, and Tourism Jeffrey Alan Melton, 2002-06-26 Grounding this study in tourist theory Melton explores how in five travel books Twain captures the birth and growth of a new creature who would go on to change the map of the world the American tourist

BOOK JACKET *Mark Twain's Own Autobiography* Mark Twain, 2010-02-25 Mark Twain's *Own Autobiography* stands as the last of Twain's great yarns Here he tells his story in his own way freely expressing his joys and sorrows his affections and hatreds his rages and reverence ending as always tongue in cheek Now then that is the tale Some of it is true More than the story of a literary career this memoir is anchored in the writer's relation to his family what they meant to him as a husband father and artist It also brims with many of Twain's best comic anecdotes about his rambunctious boyhood in Hannibal his misadventures in the Nevada territory his notorious Whittier birthday speech his travels abroad and more Twain published twenty five Chapters from *My Autobiography* in the *North American Review* in 1906 and 1907 I intend that this autobiography shall be read and admired a good many centuries because of its form and method form and method whereby the past and the present are constantly brought face to face resulting in contrasts which newly fire up the interest all along like contact of flint with steel For this second edition Michael Kiskis's introduction references a wealth of critical work done on Twain since 1990 He also adds a discussion of literary domesticity locating the autobiography within the history of Twain's literary work and within Twain's own understanding and experience of domestic concerns

A Historical Guide to Mark Twain Shelley Fisher Fishkin, 2002-10-03 Mark Twain born Samuel Clemens a former printer's apprentice journalist steamboat pilot and miner remains to this day one of the most enduring and beloved of America's great writers Combining cultural criticism with historical scholarship *A Historical Guide to Mark Twain* addresses a wide range of topics relevant to Twain's work including religion commerce race gender social class and imperialism Like all of the *Historical Guides to American Authors* this volume includes an introduction a brief biography a bibliographic essay and an illustrated chronology of the author's life and times

Mark Twain and Money Henry B. Wonham, Lawrence Howe, 2017-08-15 Explores the importance of economics and prosperity throughout Samuel

Clemens's writing and personal life **Constructing Mark Twain** Laura E. Skandera-Trombley, Michael J. Kiskis, 2011-11-07 The thirteen essays in this collection combine to offer a complex and deeply nuanced picture of Samuel Clemens. With the purpose of straying from the usual notions of Clemens, most notably the Clemens-Twain split that has ruled Twain scholarship for over thirty years, the editors have assembled contributions from a wide range of Twain scholars. As a whole, the collection argues that it is time we approach Clemens not as a shadow behind the literary persona but as a complex and intricate creator of stories, a creator who is deeply embedded in the political events of his time and who used a mix of literary, social, and personal experience to fuel the movements of his pen. The essays illuminate Clemens's connections with people and events not usually given the spotlight and introduce us to Clemens as a man deeply embroiled in the process of making literary gold out of everyday experiences. From Clemens's wonderings on race and identity to his looking to family and domesticity as defining experiences, from musings on the language that Clemens used so effectively to consideration of the images and processes of composition, these essays challenge long-held notions of why Clemens was so successful and so influential a writer. While that search itself is not new, the varied approaches within this collection highlight markedly inventive ways of reading the life and work of Samuel Clemens. [The Colonizer Abroad](#) Christopher McBride, 2004-06 Chapter Introduction chapter 1 Melville's Typee and the Development of the American Colonial Imagination chapter 2 The Colonizing Voice in Cuba Richard Henry Dana Jr.'s To Cuba and Back A Vacation Voyage chapter 3 The Kings of the Sandwich Islands Mark Twain's Letters from Hawaii and Postbellum American Imperialism chapter 4 Charles Warren Stoddard and the American Homocolonial Literary Excursion chapter 5 And Who Are These White Men Jack London's The House of Pride and American Colonization of the Hawaiian Islands **Mark Twain and Human Nature** Tom Quirk, 2013-09-13 Mark Twain once claimed that he could read human character as well as he could read the Mississippi River and he studied his fellow humans with the same devoted attention. In both his fiction and his nonfiction, he was disposed to dramatize how the human creature acts in a given environment and to understand why. Now one of America's preeminent Twain scholars takes a closer look at this icon's abiding interest in his fellow creatures. In seeking to account for how Twain might have reasonably believed the things he said he believed, Tom Quirk has interwoven the author's inner life with his writings to produce a meditation on how Twain's understanding of human nature evolved and deepened and to show that this was one of the central preoccupations of his life. Quirk charts the ways in which this humorist and occasional philosopher contemplated the subject of human nature from early adulthood until the end of his life, revealing how his outlook changed over the years. His travels, his readings in history and science, his political and social commitments, and his own pragmatic testing of human nature in his writing contributed to Twain's mature view of his kind. Quirk establishes the social and scientific contexts that clarify Twain's thinking and he considers not only Twain's stated intentions about his purposes in his published works but also his ad hoc remarks about the human condition. Viewing both major and minor works through the lens of Twain's shifting

attitude Quirk provides refreshing new perspectives on the master's oeuvre. He offers a detailed look at the travel writings including *The Innocents Abroad* and *Following the Equator* and the novels including *The Adventures of Tom Sawyer*, *Adventures of Huckleberry Finn* and *Pudd'nhead Wilson* as well as an important review of works from Twain's last decade including fantasies centering on man's insignificance in *Creation*, works preoccupied with isolation notably *No. 44 The Mysterious Stranger* and *Eve's Diary*, and polemical writings such as *What Is Man*. Comprising the well-seasoned reflections of a mature scholar, this persuasive and eminently readable study comes to terms with the life-shaping ideas and attitudes of one of America's best-loved writers. Mark Twain and *Human Nature* offers readers a better understanding of Twain's intellect as it enriches our understanding of his craft and his ineluctable humor.

The Introspective Art of Mark Twain Douglas Anderson, 2017-04-20

The Introspective Art of Mark Twain is a major new assessment of a towering American writer. Seeking to trace the development of Mark Twain's imagination, Douglas Anderson begins near the end of Twain's life with the long dialogue *What Is Man* that Twain published anonymously in 1906. In Twain's view, the little read *What Is Man* lies at the heart of his creative life. It is the central aesthetic testament that he employed to tell the story of his artistic evolution. Anderson follows the contours of that story as it unfolds over Twain's career. The portrait that emerges addresses the full scope of Twain's achievement, drawing on his autobiographical and travel writings as well as the published and unpublished works of fiction that are by now deeply embedded in the world literary canon. Steer by the river in your head: Mark Twain's master pilot Horace Bixby once advised him when the opaque atmosphere of the outer world made it impossible to see the actual Mississippi through which Twain was trying to guide his steamboat. For the purposes of this book, the river in one's head is not a mental construct of the physical world but the riverine networks of consciousness itself: the river that is the mind. The detailed discussions of individual books that structure each chapter direct the attention of Mark Twain's students and admirers through inward rather than outward channels toward a fuller appreciation for his legacy.

Mark Twain, A Literary Life Everett Emerson, 2000

The author of *The Authentic Mark Twain* revisits one of America's greatest and most popular characters and explores the relationship between the life of the writer and his work. 16 illustrations.

Embracing the Beat of Phrase: An Emotional Symphony within **Persona And Humor In Mark Twains Early Writings**

In a global used by screens and the ceaseless chatter of quick communication, the melodic splendor and mental symphony created by the prepared word often diminish into the back ground, eclipsed by the constant noise and disturbances that permeate our lives. However, set within the pages of **Persona And Humor In Mark Twains Early Writings** a marvelous fictional treasure brimming with organic feelings, lies an immersive symphony waiting to be embraced. Constructed by an elegant composer of language, that charming masterpiece conducts visitors on an emotional trip, skillfully unraveling the hidden melodies and profound affect resonating within each cautiously constructed phrase. Within the depths of the poignant examination, we can discover the book is main harmonies, analyze its enthralling publishing type, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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