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# The Confidence Game in American Literature



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# The Confidence Game In American Literature

**Mike Jess**



## **The Confidence Game In American Literature:**

The Confidence Game in American Literature Warwick Wadlington, 1975-01-01      The Confidence Game in American Literature Warwick Wadlington, 2015-03-08 Drawing on modern studies of rhetoric and the concept of the Trickster the author examines Herman Melville Mark Twain and Nathanael West as creators of a fictive experience centered in deceptive or problematic transactions of confidence The model of a confidence game suggested by the writers own thematic preoccupations permits an analysis of the social motivations inherent in the fiction The author concentrates on the process by which confidence is established and the ways in which deception leads to regeneration and an altered perception of authority His approach increases our understanding of the interrelation between the writer his reader and the world each envisions Warwick Wadlington examines individual texts as well as the pattern of each writer s total work His book distinctively combines an enlarging archetypal frame with rhetorical analysis of the writer reader imaginative act Treated as different forms of a coherent mode of fictive experience the works of these important authors illuminate each other Professor Wadlington s method results in decisively new readings of each text and contributes to a phenomenology of reading three writers whose works represent crucial moments in the artist audience negotiation of mutual faith Originally published in 1975 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905      The Confidence Game in American Literature Warwick Wadlington Warwick Wadlington, 1975      *Authority, Autonomy, and Representation in American Literature, 1776-1865* Mark R. Patterson, 2014-07-14 From the Revolutionary War to the Civil War a familiar scene appears and reappears in American literature a speaker stands before a crowd of men and women attempting to mitigate their natural suspicions in order to form a body of federated wills In this important study of the relationship of literature and politics Mark Patterson argues that this scene restates political issues in literary terms and embodies the essential problems of American democracy facing both politicians and writers What is autonomy How does representation work Where does true authority lie Beginning with the debate over ratification of the United States Constitution Patterson follows out the complex literary consequences of these questions A work of literary history and criticism this study also offers valuable insights into matters of political and literary theory In separate chapters on Benjamin Franklin Hugh Henry Brackenridge and Charles Brockden Brown in the post Revolutionary period and on Fenimore Cooper Emerson and Melville in the antebellum period Patterson provides a series of brilliant readings of major texts in order to describe how American writers have conflated political and literary concerns as a means to their own social authority Originally published in 1988 The Princeton Legacy Library uses the latest print on

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**The Fabrication of American Literature** Lara Langer Cohen, 2011-11-29 Literary histories typically celebrate the antebellum period as marking the triumphant emergence of American literature But the period's readers and writers tell a different story they derided literature as a fraud an imposture and a humbug and they likened it to inflated currency land bubbles and quack medicine Excavating a rich archive of magazine fiction verse satires comic almanacs false slave narratives minstrel song sheets and early literary criticism and revisiting such familiar figures as Edgar Allan Poe Davy Crockett Fanny Fern and Herman Melville Lara Langer Cohen uncovers the controversies over literary fraudulence that plagued these years and uses them to offer an ambitious rethinking of the antebellum print explosion She traces the checkered fortunes of American literature from the rise of literary nationalism which was beset by accusations of puffery to the conversion of fraudulence from a national dilemma into a sorting mechanism that produced new racial regional and gender identities Yet she also shows that even as fraudulence became a sign of marginality some authors managed to turn their dubious reputations to account making a virtue of their counterfeit status This forgotten history Cohen argues presents a dramatically altered picture of American literature's role in antebellum culture one in which its authority is far from assured and its failures matter as much as its achievements **The Confidence Man in American Literature** Gary H. Lindberg, 1982

Pursues the many ramifications of the role of the con man through a broad study of nineteenth and twentieth century American culture William Faulkner, William James, and the American Pragmatic Tradition David H. Evans, 2008-05 In William Faulkner William James and the American Pragmatic Tradition David H Evans pairs the writings of America's most intellectually challenging modern novelist William Faulkner and the ideas of America's most revolutionary modern philosopher William James Though Faulkner was dubbed an idealist after World War II Evans demonstrates that Faulkner's writing is deeply connected to the emergence of pragmatism as an intellectual doctrine and cultural force in the early twentieth century Tracing pragmatism to its very roots Evans examines the nineteenth century confidence man of antebellum literature as the original practitioner of the pragmatic principle that a belief can give rise to its own objects He casts this

figure as the missing link between Faulkner and James giving him new prominence in the prehistory of pragmatism Moving on to Jamesian pragmatism Evans contends that James's central innovation was his ability to define truth in narrative terms just as the confidence man did as something subjective and personal that continually shapes reality rather than a set of static unchanging facts In subsequent chapters Evans offers detailed interpretations of three of Faulkner's most important novels Absalom Absalom Go Down Moses and The Hamlet revealing that Faulkner too saw truth as fluid By avoiding conclusion and finality these three novels embody the pragmatic belief that life and the world are unstable and constantly evolving Absalom Absalom stages a conflict of historical discourses that much like the pragmatic concept of truth can never be ultimately resolved Evans shows us how Faulkner explores the conventional and arbitrary status of racial identity in Go Down Moses in a way that is strikingly similar to James's criticism of the concept of identity in general Finally Evans reads The Hamlet a work that is often used to support the idea that Faulkner is opposed to modernity as a depiction of a distinctly pragmatic and modern world With its creative coupling of James's philosophy and Faulkner's art Evans's lively engaging book makes a bold contribution to Faulkner studies and studies of southern literature

**American Claimants** Sarah Meer, 2020-05-14 This book recovers a major nineteenth century literary figure the American Claimant For over a century claimants offered a compelling way to understand cultural difference across the Anglophone Atlantic especially between Britain and the United States They also formed a political talisman invoked against slavery and segregation or privileges of gender and class Later claimants were exported to South Africa becoming the fictional form for explaining black students who acquired American degrees American Claimants traces the figure back to lost heir romance and explores its uses These encompassed real imagined and textual ideas of inheritance for writers and editors and also for missionaries artists and students The claimant dramatized tensions between tradition and change or questions of exclusion and power it offered ways of seeing activism education sculpture and dress The premise for dozens of novels and plays a trope a joke even the basis for real claims claimants matter in theatre history and periodical studies they touch on literary marketing and reprinting and they illuminate some unexpected texts These range from Our American Cousin to Bleak House Little Lord Fauntleroy to Frederick Douglass Paper writers discussed include Frances Trollope Julia Griffiths Alexander Crummell John Dube James McCune Smith Nathaniel Hawthorne and Mark Twain The focus on claimants yields remarkable finds new faces fresh angles a lost column and a forgotten theatrical genre It reveals the pervasiveness of this form and its centrality in imagining cultural contact and exchange

**The Confidence Game** Maria Konnikova, 2016 A compelling investigation into the minds motives and methods of con artists and the people who fall for their cons over and over again

**Confidence Men and Painted Women** Karen Halttunen, 1982-01-01 Karen Halttunen draws a vivid picture of the social and cultural development of the upwardly mobile middle class basing her study on a survey of the conduct manuals and fashion magazines of mid nineteenth century America An ingenious book original inventive resourceful and exciting This book adds immeasurably to the current work on

sentimental culture and American cultural history and brings to its task an inquisitive fresh and intelligent perspective Essential reading for historians literary critics feminists and cultural commentators who wish to study mid nineteenth century American culture and its relation to contemporary values Dianne F Sadoff American Quarterly A compelling and beautifully developed study Halttunen provides us with a subtle book that gently unfolds from her mastery of the subject and intelligent prose Paula S Fass Journal of Social History Halttunen has done her homework the research has been tremendous the notes and bibliography are impressive and the text is peppered with hundreds of quotes and gives some real insight into an area of American culture and history where we might have never bothered to look John Hopkins Times Literary Supplement The kind of imaginative history that opens up new questions that challenges conventional historical understanding and demonstrates how provocative and exciting cultural history can be William R Leach The New England Quarterly A stunning contribution to American cultural history Alan Trachtenberg Agitated States Anthony Kubiak,2002 American history as theater and theater as the heart of American life Nobody's Home Arnold Weinstein,1993-03-11 Nobody's Home is a bold view of the American novel from its beginnings to the contemporary scene Focusing on some of the deepest instincts of American life and culture individual liberty freedom of speech constructing a life Arnold Weinstein brilliantly sketches the remarkable career of the American self in some of the major works of the past one hundred fifty years Weinstein contends that American writers are haunted by the twin specters of the self as a mirage as Nobody and by the brutal forces of culture and ideology that deny selfhood to people on the basis of money sex and color of skin His central thesis is that language makes possible freedoms and accomplishments that are achievable in no other realm and that American fiction is a fascinating record of the human fight against coercion of the kinds of maneuvering room that we may find in life and in art This study is unique in several respects it offers some of the keenest readings of major American texts that have ever been written including some of the most significant works of the past decades and it fashions a rich and supple view of the American novel as a writerly form of freedom in sharp contrast to today's critical emphasis on blindness and co option **Herman Melville** A. Robert Lee,1984-01-01 He has a very high and noble nature and is better worth immortality than most of us so Hawthorne wrote of Herman Melville in his journal for 1856 This collection of essays undertakes to re examine the nobility of Melville's powerful and engaging imagination Not only are his primary motifs of the journey and the quest for Truth given attention but also his subtleties as a great maker of fiction are analysed Hence the collection as a whole stresses Melville's way with language and irony and his serious inventive playfulness as a writer **Melville's Later Novels** William B. Dillingham,1986 The confidence man and alchemy Keeping true Billy Budd sailor **Reading the Market** Peter Knight,2016-09-01 America's fascination with the stock market dates back to the Gilded Age Winner of the BAAS Book Prize of the British Association of American Studies Americans pay famously close attention to the market obsessively watching trends patterns and swings and looking for clues in every fluctuation In Reading the Market

Peter Knight explores the Gilded Age origins and development of this peculiar interest. He tracks the historic shift in market operations from local to national while examining how present day ideas about the nature of markets are tied to past genres of financial representation. Drawing on the late nineteenth century explosion of art, literature, and media which sought to dramatize the workings of the stock market for a wide audience, Knight shows how ordinary Americans became both emotionally and financially invested in the market. He analyzes popular investment manuals, brokers' newsletters, newspaper columns, magazine articles, illustrations, and cartoons. He also introduces readers to fiction featuring financial tricksters which was characterized by themes of personal trust and insider information. The book reveals how the popular culture of the period shaped the very idea of the market as a self-regulating mechanism by making the impersonal abstractions of high finance personal and concrete. From the rise of ticker tape technology to the development of conspiracy theories, *Reading the Market* argues that commentary on the Stock Exchange between 1870 and 1915 changed how Americans understood finance and explains what our pervasive interest in Wall Street says about us now.

**Fetching the Old Southwest** James H. Justus, 2004. For more than a quarter century despite the admirable excavations that have unearthed such humorists as John Gorman Barr and Marcus Lafayette, the most significant of the humorists from the Old Southwest have remained the same: Crockett Longstreet, Thompson Baldwin, Thorpe Hooper, Robb Harris, and Lewis. Forming a kind of shadow canon in American literature that led to Mark Twain's early work from 1834 to 1867, these authors produced a body of writing that continues to reward attentive readers. James H. Justus's *Fetching the Old Southwest* examines this writing in the context of other discourses contemporaneous with it: travel books, local histories, memoirs, and sports manuals, as well as unpublished private forms such as personal correspondence, daybooks, and journals. Like most writing, humor is a product of its place and time, and the works studied herein are no exception. The antebellum humorists provide an important look into the social and economic conditions that were prevalent in the southern new country, a place that would in time become the Deep South. While previous books about Old Southwest humor have focused on individual authors, Justus has produced the first critical study to encompass all of the humor from this time period. Teachers and students of literary history will appreciate the incredible range of documentation, both primary and secondary.

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**Understanding David Mamet** Brenda Murphy, 2012-08-27. *Understanding David Mamet* analyzes the broad range of David Mamet's plays and places them in the context of his career as a prolific writer of fiction and nonfiction prose as well as drama. Over the past three decades, Mamet has written more than thirty plays and garnered recognition as one of the most significant and influential American playwrights of the post-World War II generation. In addition to playwriting and directing for the theater, Mamet also writes, directs, and produces for film and television, and he writes essays, fiction, poetry, and even children's books. The author remains best known for depicting men in gritty, competitive work environments and for his vernacular dialogue, known in the theater as Mamet-speak, which has raised

the expletive to an art form In this insightful survey of Mamet's body of work Brenda Murphy explores the broad range of his writing for the theater and introduces readers to Mamet's major writing in other literary genres as well as some of his neglected pieces Murphy centers her discussion around Mamet's most significant plays *Glengarry Glen Ross* *Oleanna* *American Buffalo* *Speed the Plow* *The Cryptogram* *Sexual Perversity in Chicago* *Edmond* *The Woods* *Lakeboat* *Boston Marriage* and *The Duck Variations* as well as his three novels *The Village* *The Old Religion* and *Wilson* Murphy also notes how Mamet's one act and less known plays provide important context for the major plays and help to give a fuller sense of the scope of his art A chapter on his numerous essays including his most anthologized piece of writing the autobiographical essay *The Rake* reflects Mamet's controversial and evolving ideas about the theater film politics religion and masculinity Throughout her study Murphy incorporates references to Mamet's popular films as useful waypoints for contextualizing his literary works and understanding his continuing evolution as a writer for multiple mediums

**Rhetorical Power** Steven Mailloux, 2018-08-06 In this provocative and forcefully written book Steven Mailloux takes issue with the validity of a number of distinctions commonly made in contemporary literary theory and cultural studies distinctions between theory and history reader and text truth and ideology aesthetics and politics Mailloux first presents the case for a rhetorical hermeneutics and against foundationalist theories of interpretation Doing hermeneutic theory he argues entails doing rhetorical history By means of a detailed analysis of reader response criticism he highlights the connections between institutional politics and the interpretive rhetoric of academic literary criticism Mailloux then uses *Adventures of Huckleberry Finn* as an exemplary text Relating Mark Twain's rhetoric to the cultural politics of post Reconstruction debates about racist ideology he places his reader oriented interpretation within the rhetorical history of controversies over the meaning and value of *Huckleberry Finn* Finally in a far ranging study of cultural reception he juxtaposes the twentieth century concern about the topic of race in *Huckleberry Finn* with the nineteenth century audience's very different concerns about juvenile delinquency and the bad boy boom In the final part of the book Mailloux restates his critique of foundationalist hermeneutics through readings of Ken Kesey Michel Foucault Edward Said and Richard Rorty and he concludes by examining the role of rhetoric and theory in a congressional dispute over the Reagan administration's reinterpretation of the Anti Ballistic Missile Treaty *Rhetorical Power* will be welcomed by readers in literary theory and American studies as well as in such fields as speech communication the sociology of culture and social and intellectual history and by others interested in the politics of persuasion

**Melville's Mirrors** Brian Yothers, 2019 An accessible and highly readable guide to the story of Melville criticism as it has developed over the past century and a half Herman Melville is among the most thoroughly canonized authors in American literature and the body of criticism dealing with his writing is immense Until now however there has been no standard volume on the history of Melville criticism That a volume on this subject is timely and important is shown by the number of introductions and companions to Melville's work that have been published during the last few years none of which focuses on the



critical reception of Melville's works as well as the steady stream of critical monographs and scholarly biographies that have been published on Melville since the 1920s *Melville's Mirrors* provides Melville scholars and graduate and undergraduate students with an accessible guide to the story of Melville criticism as it has developed over the years. It is a valuable reference for research libraries and for the personal libraries of scholars of Melville and of nineteenth century American literature in general and it is also a potential textbook for major author courses on Melville which are offered at many universities. BRIAN YOTHERS is the Frances Spatz Leighton Endowed Distinguished Professor of English at the University of Texas at El Paso and associate editor of *Leviathan: A Journal of Melville Studies*. He is the author of *Reading Abolition: The Critical Reception of Harriet Beecher Stowe and Frederick Douglass* (Camden House 2016).

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