

The
Comic
Imagination
in
American
Literature

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The Comic Imagination In American Literature

Daniel Wickberg



The Comic Imagination In American Literature:

The Comic Imagination in American Literature Louis D. Rubin (Jr.),1930 **The Comic Imagination in American Literature** Louis D. Rubin Jr,1977 *The Comic Imagination in American Literature* Louis Decimus Rubin (Jr.),1982

The Comic Imagination in American Literature Louis Decimus Rubin (jr),1973 **Comic Imagination in American Literature** Louis Decimus Rubin,1974 *The Comic Imagination in American Literature* Center for Humanities,1977 **What's So Funny?** Nancy A. Walker,1998 Critical studies attempting to define and dissect American humor have been published steadily for nearly one hundred years However until now key documents from that history have never been brought together in a single volume for students and scholars What s So Funny Humor in American Culture a collection of 15 essays examines the meaning of humor and attempts to pinpoint its impact on American culture and society while providing a historical overview of its progres sion Essays from Nancy Walker and Zita Dresner Joseph Boskin and Joseph Dorinson William Keough Roy Blount Jr and others trace the development of American humor from the colonial period to the present focusing on its relationship with ethnicity gender violence and geography An excellent reader for courses in American studies and American social and cultural history What s So Funny explores the traits of the American experience that have given rise to its humor **Calvinist Humor in American Literature** Michael Dunne,2007-12 Though the phrase Calvinist humor may seem to be an oxymoron Michael Dunne in highly original and unfailingly interesting readings of major American fiction writers uncovers and traces two recurrent strands of Calvinist humor descending from Puritan times far into the twentieth century Calvinist doctrine views mankind as fallen apt to engage in any number of imperfect behaviors Calvinist humor Dunne explains consists in the perception of this imperfection When we perceive that only others are imperfect we participate in the form of Calvinist humor preferred by William Bradford and Nathanael West When we perceive that others are imperfect as we all are we participate in the form preferred by Mark Twain and William Faulkner for example Either by noting their characters inferiority or by observing ways in which we are all far from perfect Dunne observes American writers have found much to laugh about and many occasions for Calvinist humor The two strains of Calvinist humor are alike in making the faults of others more important than their virtues They differ in terms of what we might think of as the writer perceiver s disposition his or her willingness to recognize the same faults in him or herself In addition to Bradford West Twain and Faulkner Dunne discovers Calvinist humor in the works of Flannery O Connor Herman Melville Nathaniel Hawthorne Ernest Hemingway and many others For these authors the world and thus their fiction is populated with flawed creatures Even after belief in orthodox Calvinism diminished in the twentieth century Dunne discovers American writers continued to mine these veins irrespective of the authors religious affiliations or lack of them Dunne notes that even when these writers fail to accept the Calvinist view wholeheartedly they still have a tendency to see some version of Calvinism as more attractive than an optimistic idealistic view of life With an eye for the telling detail and a wry humor of

his own Dunne clearly demonstrates that the fundamental Calvinist assumption that human beings are fallen from some putatively better state has had a surprising lingering presence in American literature *The New York School Poets and the Neo-Avant-Garde* Mark Silverberg, 2016-02-17 New York City was the site of a remarkable cultural and artistic renaissance during the 1950s and 60s In the first monograph to treat all five major poets of the New York School John Ashbery Barbara Guest Kenneth Koch Frank O Hara and James Schuyler Mark Silverberg examines this rich period of cross fertilization between the arts Silverberg uses the term neo avant garde to describe New York School Poetry Pop Art Conceptual Art Happenings and other movements intended to revive and revise the achievements of the historical avant garde while remaining keenly aware of the new problems facing avant gardists in the age of late capitalism Silverberg highlights the family resemblances among the New York School poets identifying the aesthetic concerns and ideological assumptions they shared with one another and with artists from the visual and performing arts A unique feature of the book is Silverberg's annotated catalogue of collaborative works by the five poets and other artists To comprehend the coherence of the New York School Silverberg demonstrates one must understand their shared commitment to a reconceptualized idea of the avant garde specific to the United States in the 1950s and 60s when the adversary culture of the Beats was being appropriated and repackaged as popular culture Silverberg's detailed analysis of the strategies the New York School poets used to confront the problem of appropriation tells us much about the politics of taste and gender during the period and suggests new ways of understanding succeeding generations of artists and poets Quixotic Fictions of the USA 1792-1815 Sarah F. Wood, 2005-11-03 Quixotic Fictions is the first book length study of the role of Don Quixote in early American literature Coinciding with the quadricentenary of Don Quixote's first publication Quixotic Fictions reaffirms the global reach of Cervantes's influence and explores the complex contradictory ways in which Don Quixote helped to shape American fiction at a formative moment in its development **Mocking the Age** Elaine B. Safer, 2012-02-01 The first comprehensive assessment of Philip Roth's later novels Mocking the Age offers rich and insightful readings that explore how these extraordinary works satirize our contemporary culture From The Ghost Writer to The Plot Against America Roth uses humor to address deadly serious matters including social and political issues psychological problems postmodern concerns and the absurd In her clear and extensive analyses of these works Elaine B Safer looks at how Roth's approach to the comic incorporates the self deprecating humor of Jewish comedians as well as the humor of nineteenth century Eastern European Jewish storytellers and such twentieth century writers as Bernard Malamud and Saul Bellow Filling the void on critical examinations of Roth's later work Safer's book provides a thorough appraisal of Roth's lifetime accomplishment and an essential evaluation of his comic genius **The Continuum Encyclopedia of American Literature** Steven R. Serafin, Alfred Bendixen, 2005-09-01 More than ten years in the making this comprehensive single volume literary survey is for the student scholar and general reader The Continuum Encyclopedia of American Literature represents a collaborative

effort involving 300 contributors from across the US and Canada Composed of more than 1 100 signed biographical critical entries this Encyclopedia serves as both guide and companion to the study and appreciation of American literature A special feature is the topical article of which there are 70

The Senses of Humor Daniel Wickberg, 2015-06-18 Why do modern Americans believe in something called a sense of humor and how did they come to that belief Daniel Wickberg traces the cultural history of the concept from its British origins as a way to explore new conceptions of the self and social order in modern America More than simply the history of an idea Wickberg's study provides new insights into a peculiarly modern cultural sensibility The expression sense of humor was first coined in the 1840s and the idea that such a sense was a personality trait to be valued developed only in the 1870s What is the relationship between Medieval humoral medicine and this distinctively modern idea of the sense of humor What has it meant in the past 125 years to declare that someone lacks a sense of humor How is the joke as a twentieth century quasi literary form different from the traditional folktale Wickberg addresses these questions among others using the history of ideas to throw new light on the way contemporary Americans think and speak The context of Wickberg's analysis is Anglo American the specifically British meanings of humor and laughter from the sixteenth century forward provide the framework for understanding American cultural values in the nineteenth and twentieth centuries The genealogy of the sense of humor is like the study of keywords an avenue into a significant aspect of the cultural history of modernity Drawing on a wide range of sources and disciplinary perspectives Wickberg's analysis challenges many of the prevailing views of modern American culture and suggests a new model for cultural historians

Raymond Carver's Short Fiction in the History of Black Humor Jingqiong Zhou, 2006 This first book length study on the black humor in Raymond Carver's work includes valuable interpretations of Carver's aesthetics as well as the psycho social implications of his short fiction The presence of an indeterminate menace in the oppressive situations of black humor in Carver as compared to a European tradition of existentialist writing and his American predecessors including Twain Heller Barth and others is mitigated through humor so it is not dominant As a result a subtle promise emerges in the characters lives

Uncle Tom Mania Sarah Meer, 2005 Tom Mania looks at the novel Uncle Tom's Cabin and the songs plays sketches translations and imitations it inspired In particular it shows how the theatrical mode of blackface minstrelsy the slavery question and America's emerging cultural identity affected how the novel was read discussed dramatized merchandized and politicised

Southern Frontier Humor Thomas Inge, Ed Piacentino, 2010-05-12 If as some suggest American literature began with Huckleberry Finn then the humorists of the Old South surely helped us to shape that literature Twain himself learned to write by reading the humorists work and later writers were influenced by it This book marks the first new collection of humor from that region published in fifteen years and the first fresh selection of sketches and tales to appear in over forty years Thomas Inge and Ed Piacentino bring their knowledge of and fondness for this genre to a collection that reflects the considerable body of scholarship that has been published on its major figures and

the place of the movement in American literary history They breathe new life into the subject gathering a new selection of texts and adding Twain the only major American author to contribute to and emerge from the movement as well as several recently identified humorists All of the major writers are represented from Augustus Baldwin Longstreet to Thomas Bangs Thorpe as well as a great many lesser known figures like Hamilton C Jones Joseph M Field and John S Robb The anthology also includes several writers only recently discovered to be a part of the tradition such as Joseph Gault Christopher Mason Haile James Edward Henry and Marcus Lafayette Byrn and features authors previously overlooked such as William Gilmore Simms Ham Jones Orlando Benedict Mayer and Adam Summer Selections are timely reflecting recent trends in literary history and criticism sensitive to issues of gender race and ethnicity The editors have also taken pains to seek out first printings to avoid the kinds of textual corruptions that often occur in later versions of these sketches Southern Frontier Humor offers students and general readers alike a broad perspective and new appreciation of this singular form of writing from the Old South and provides some chuckles along the way

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 Humor of the Old South Donaria Inge, Edward J. Piacentino, 2021-10-21 The humor of the Old South tales almanac entries turf reports historical sketches gentlemen s essays on outdoor sports profiles of local characters flourished between 1830 and 1860 The genre s popularity and influence can be traced in the works of major southern writers such as William Faulkner Erskine Caldwell Eudora Welty Flannery O Connor and Harry Crews as well as in contemporary popular culture focusing on the rural South This collection of essays includes some of the past twenty five years best writing on the subject as well as ten new works bringing fresh insights and original approaches to the subject A number of the essays focus on well known humorists such as Augustus Baldwin Longstreet Johnson Jones Hooper William Tappan Thompson and George Washington Harris all of whom have long been recognized as key figures in Southwestern humor Other chapters examine the origins of this early humor in particular selected poems of William Henry Timrod and Washington Irving s The Legend of Sleepy Hollow which anticipate the subject matter character types structural elements and motifs that would become part of the Southwestern tradition Renditions of Sleepy Hollow were later echoed in sketches by William Tappan Thompson Joseph Beckman Cobb Orlando Benedict Mayer Francis James Robinson and William Gilmore Simms Several essays also explore antebellum southern humor in the context of race and gender This literary legacy left an indelible mark on the works of later writers such as Mark Twain and William Faulkner whose works in a comic vein reflect affinities and connections to the rich lode of materials initially popularized by the Southwestern humorists

The Humour of Vladimir Nabokov Paul Benedict Grant, 2024-09-30 The first in depth study of Vladimir Nabokov s humour investigating its physical aspects such as farce slapstick sexual and scatological humour Offers the first in depth study of Nabokov s humour Presents a revisionist reading of Nabokov Examines the metaphysical aspects of Nabokov s humour Examines the sexual and scatological aspects of Nabokov s humour Applies humour theory e g those of Hobbes Bergson Freud to Nabokov s texts Compares Nabokov s humour to that of his Russian predecessors e g Pushkin Gogol Chekhov and to literary humourists such as Rabelais Swift Joyce Many critics classify Vladimir Nabokov as a highbrow humourist a refined wordsmith overly fond of playful puzzles and private in jokes whose art appeals primarily to an intellectually sophisticated readership This study presents a more balanced portrait placing equal emphasis on the broader earthier humour that is such a marked feature of Nabokov s writing which draws on the human body and all things physical for its laughs sex and scatology farce and slapstick Moving between the metaphysical and the physical the cosmic and the comic mind and matter it presents Nabokov as a writer at home in both high and low forms of humour a comedian who is capable of producing as many belly laughs as brainteasers and of appealing to a much wider readership than is commonly supposed

Mark Twain and the Art of the Tall Tale Henry B. Wonham, 1993 Mark Twain and the Art of the Tall Tale explores a predominantly American comic strategy and its role in Mark Twain s fiction Focusing on the writer s experiments with narrative structure Wonham describes how Twain manipulated conventional approaches to reading and writing by engaging his audience in a

series of rhetorical games the rules of which he adapted from the conventions of the tall tale in American oral and written traditions After surveying the rich history of yarn spinning in America Wonham traces Twain s appropriation of the genre through the course of his career from *The Innocents Abroad* to *Tom Sawyer* *Huck Finn* and *Pudd nhead Wilson* He contends that as Twain turned from short sketches to extended travelogues and quasi fiction he found in the tall tale a means of dramatizing his disparate comic material Later as Twain worked consciously to purge his writing of its anecdotal quality the oral genre remained central to his imagination less as a source of comic material than as a paradigmatic encounter between competing points of view an encounter that resonates throughout the author s major fiction Offering an original interpretation of Twain s narrative and rhetorical techniques this absorbing and readable study will interest Twain enthusiasts and students of nineteenth century American literature as well as anyone interested in American humor and oral narrative traditions

Unveiling the Energy of Verbal Art: An Emotional Sojourn through **The Comic Imagination In American Literature**

In some sort of inundated with monitors and the cacophony of instant transmission, the profound energy and psychological resonance of verbal beauty frequently disappear in to obscurity, eclipsed by the regular onslaught of noise and distractions. Yet, situated within the lyrical pages of **The Comic Imagination In American Literature**, a charming function of fictional elegance that impulses with fresh thoughts, lies an unique journey waiting to be embarked upon. Written with a virtuoso wordsmith, this exciting opus instructions viewers on a mental odyssey, lightly exposing the latent potential and profound affect stuck within the complex web of language. Within the heart-wrenching expanse of this evocative analysis, we will embark upon an introspective exploration of the book is central subjects, dissect its captivating publishing style, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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The Comic Imagination In American Literature Introduction

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