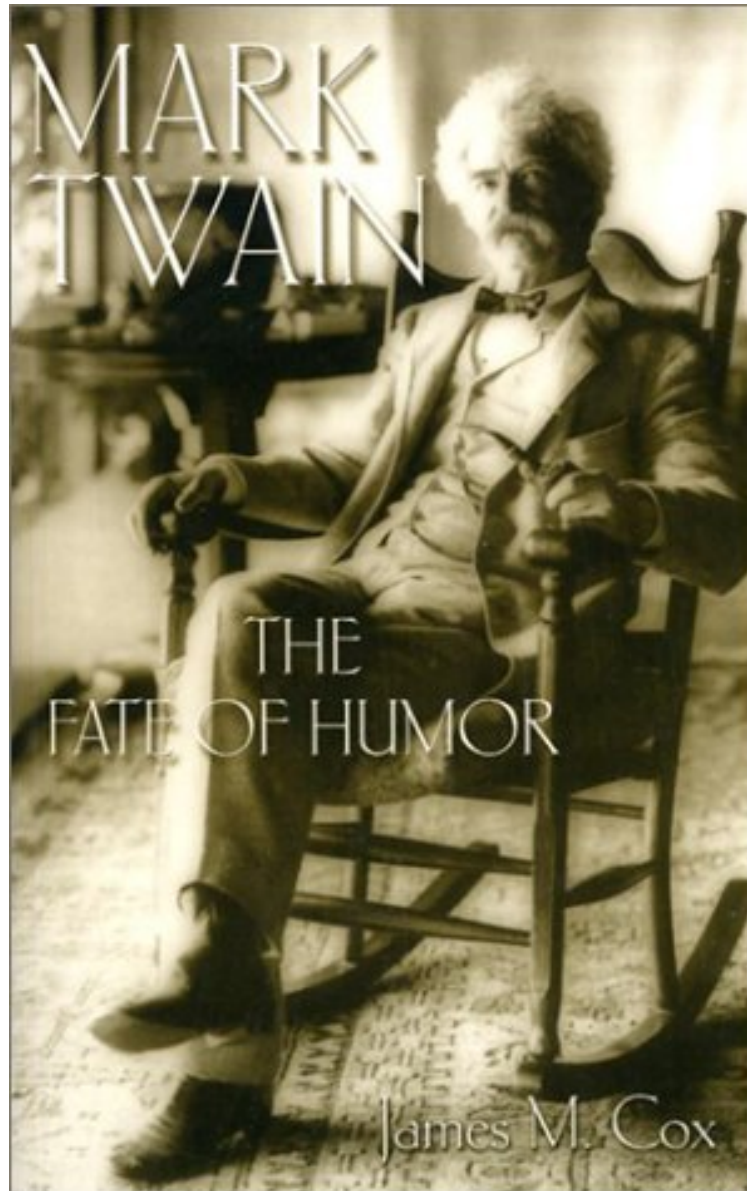


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Mark Twain: The Fate of Humor (Mark Twain and His Circle)

James Cox

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James Cox : Mark Twain: The Fate of Humor (Mark Twain and His Circle) before purchasing it in order to gage whether or not it would be worth my time, and all praised Mark Twain: The Fate of Humor (Mark Twain and His Circle):

0 of 0 people found the following review helpful. Pioneering Twain scholarshipBy Wanda H. GilesThis classic study

of Mark Twain was written in the 1960s by James Melville Cox, then a professor at Dartmouth. I had taken every class he offered before leaving Indiana University and also took his School of Letters course in Twain during my graduate studies. I know that Mr. Cox did not enjoy writing, leaving us the poorer for it. But in this book, really he says everything necessary about Twain, and the book is cited in Bloom and other current, important scholars. Highly recommend. 2 of 2 people found the following review helpful. A treasure. By Charles B. Schudson Professor Cox is a treasure -- no understanding of Twain can begin without him. Those who enjoyed his classroom are forever grateful.

In *Mark Twain: The Fate of Humor*, James M. Cox pursues the development of Mark Twain's humor through all the forms it took from "The Jumping Frog" to *The Mysterious Stranger*. Instead of seeking the seriousness behind the humor, Cox concentrates upon the humor itself as the transfiguring power that converted all the "serious" issues and emotions of Mark Twain's life and time into narratives designed to evoke helpless laughter. In those sudden moments of pleasurable helplessness, we glimpse the great heart of a writer who imagined freedom in the slave society of his youth and discovered slavery in the free country of his old age. For this edition of *Mark Twain: The Fate of Humor*, the author has written a new introduction showing how and why Mark Twain remains a central figure in American life; he has also appended an essay disclosing why *Adventures of Huckleberry Finn* will always be a hard book to take.

"One of the great strengths of James M. Cox's challenging study lies in his demonstration that Mark Twain' was not the writer's alter ego but a gesture, the meaning of which was to continue emerging through Samuel Clemens's life'. . . . On the identity of Mark Twain' and on other matters of primarily biographical interpretation, few scholars have been so illuminating."—*South Atlantic Quarterly*