

T. C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES

MARK TWAIN'S *THE ADVENTURES OF HUCKLEBERRY FINN*
AS A CHALLENGE OF SOCIAL AND RACIAL CONVENTIONS

THESIS

Soran Abdalla Khdir

Department of English Language and Literature

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Thesis Advisor: Assoc. Prof. (Ph.D.) Ferma LEKESIZALIN

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İSTANBUL AYDIN ÜNİVERSİTESİ
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Not: Öğrencinin Tez savunmasında **Başarılı** olması halinde bu form **imzalanacaktır**. Aksi halde geçersizdir.

This thesis is dedicated to my parents.

For their endless love, support and encouragement.



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SOSYAL VE IRK SÖZLESMELERİ OLARAK HUCKLEBERRY FINN'İN MACERALARI

ÖZET

Huckleberry Finn'in Maceraları onun yüz yıllık tarihi boyunca tartışmalara ve davet sansür yol açtı. onun iftiralarını şiddet ve isyan onun temalarını eleştirdi ve dil ve roman karakterleri ahlaki gevşekliği protesto kez nerede, yirminci yüzyılda tartışmalara yarış bir sorun haline gelmiştir. Bu tez sansür tartışma tarihini inceler ve ırkçılık yirminci yüzyıl ücretleri inceler. Huckleberry Finn çağdaş tartışma metin değişmez yorumuna merkezleri. Romanda ırk Twain'in tedavi ironi aracılığıyla sunulan olduğundan, okuyucu yazarın ironik niyeti anladığı önemlidir. romanında yarışın ırk Twain'in perspektifinden yoğun bir değerlendirme, ırk sorunu ve tasvirleri ırkçılık karşıtı motifleri onun kullanımını ortaya koymaktadır. Twain sosyal çevrenin tarafından tutsak karakterleri oluşturur. Huck, Jim ve bir bütün olarak toplumun mevcut köle sisteminin sınırları ve kültür, en önemlisi dilin diğer entrapments arasına sıkışan edilir. Huckleberry Finn o Twain diyalektik kendisine karşı dilini kullanır. Twain'in konunun tartışmalı doğası Huckleberry Finn ironi, dil ve bakış açısı Twain'in kullanımı okuyucunun tam farkındalık gerektirir. Bir anlatıcı olarak Huck figürü bölünmüş kendini ifşa ve onun gelişen bilinç ve masumiyet Twain'in sosyal hiciv parçasıdır. dil ve bakış açısı Twain'in kullanımı, ırk çift görme oluşturur. Bu ikilik On dokuzuncu yüzyılda Amerika'yı nüfuz çift bilinci temsil eder.

Anahtar Kelimeler: *Amerikan Edebiyatı , Irkçılık , Huckleberry Finn , Dil*

**MARK TWAIN'S THE ADVENTURES OF HUCKLEBERRY FINN AS A
CHALLENGE AS SOCIAL AND CULTURAL CONVENTIONS**

ABSTRACT

The *Adventures of Huckleberry Finn* has provoked controversy and invited censorship over its one hundred year history. Where once its detractors criticized its themes of violence and rebellion and protested the moral laxity in the language and characters of the novel, in the twentieth century the controversy has evolved into an issue of race. This thesis examines the history of the censorship controversy and examines the twentieth century charges of racism. The contemporary debate on *Huckleberry Finn* centers on a literal interpretation of the text. Since Twain's treatment of race in the novel is presented through irony, it is crucial that the reader understands the author's ironic intent. An intensive evaluation of Twain's perspective of race, the racial issue, and depictions of race in his novel reveals his use of anti-racism motifs. Twain creates characters that are imprisoned by their social milieu. Huck, Jim, and the society as a whole are entrapped within the confines of the existing slave system and the other entrapments of culture, most notably language. *Huckleberry Finn* is dialectic in that Twain uses the language against itself. The controversial nature of Twain's subject necessitates the reader's full awareness of Twain's use of irony, language, and point of view in *Huckleberry Finn*. The figure of Huck as a narrator is the revealing of a divided self, and his developing consciousness and innocence are part of Twain's social satire. Twain's use of language and point of view creates a double vision of race. This duality represents the double consciousness that permeated the nineteenth century America.

Keywords: *American Literature, Racism, Nigger, Huckleberry Finn, Language*

1. INTRODUCTION

Starting with its publication in 1885, Mark Twain's *Huckleberry Finn* has a history of censorship. After one hundred and three years, there are still different viewpoints on whether it is suitable for diverse readers or not. At first the dispute was founded on appropriateness of *Huckleberry Finn* for intelligent and respectable people, furthermore this was a departure from the genteel convention typifying the literary form in the nineteenth century. The novel was condemned, attributed as "various trash" and prohibited from its collections by the Concord Public Library Committee in March, 1885. Banning of the novel was the outset of a chain of condemnations, especially from New England as well as the West. The work had a few supporters of its time, namely Joel Chandler, who backed Twain's portrayal of characters, and Thomas Sargent Perry, who acclaimed the creation and humor of the product. However, most of the reviewers believed that it morally left a perilous impact on youths and cast away its artistic quality. That was merely the 1890s and the beginning of twentieth century when the creativeness and value of *Huckleberry Finn* were approved of by modern reviewers, but the endorsement still included rejection. "The book was censored, criticized and banned for an array of perceived failings, including, bad grammar, low moral tone, obscenity, and coarse manners" (Kaplan, 1985, p. 13). The very beginning protests emphasized the lack of morality in the linguistic expressions and characters, despite the fact that it had issues of revolting and aggression. During the twentieth century, the argument developed and turned into a racial matter. Several critics express ambivalence towards the portrayal of blacks by the author and are stunned by the end of the novel in which the protagonist looks to be a stupid stereotype. Other critics make references to the repetition of the word "niggers" more than one hundred and sixty times. Racism is the basis for the newest assaults on the work, therefore the thing, which becomes crucial about the argument, is the black viewpoint. A famous black researcher named Richard Barksdale claims that a lot of American people have hardship in putting up with the

authentic history of slavery. Black people desire to forget the memories of imposed slavery, moreover white people would prefer to be proud of the written pledges of America about equality and fairness for all rather than bring to mind the authenticity of their history. Particularly, Blacks would have their children protected from the “ignominious shame” of servitude because mentioning children’s previous inferior position disturbs some of them. *Huckleberry Finn* and its use of racial label bring back nasty memories to the American people in the twentieth century. Nevertheless, the bigoted is the culture in the novel not Twain or the literary work itself.

In particular, throughout my study I intend to review the accusation of racism against the novel and create a model for a picture of its subject matter of race. I will study key censure on Twain and race and carry out a thorough assessment of Twain, the racial subject matter, as well as *Huckleberry Finn* through the text-related and biographical sources as well its new linguistic ways and methodologies. A full examination of the difficult-to-understand ending of the novel and a scrutiny of the novelist’s usage of language as well as perspective in the literary work will supply evidences for this model decreasing perplexity several readers go through while reading the artificial linguistic devices. An analysis of Twain’s different dealings with racial matters, particularly in *Pudd’nhead Wilson*, a look at some of his contemporaries’ literary products as well as their treatment or lack of treatment will back my investigation.

The majority of critics agree that have the same mind that blacks’ treatment throughout post-Reconstruction years disturbed Twain; furthermore his private annoyance grew after 1880. Although the novel was published in 1880s, the 1840s suggests an inhibition on Twain’s part because he decided to portrait the matters in historical expressions rather than contemporary terms. Twain bears resemblance to Stephen Crane in *Red Badge of Courage*; regarding this for both of them. They project definite dispositions into the age that are modern for them. The aim of these literary products was apparently to address the readers of their time. Both of them were sad with leading life with the customs and ways of thinking of the Gilded Age. Twain in *Huckleberry Finn* touched on strong ethical matters which were still up to date, and racial matters were significant even subsequent to Reconstruction. Circumstances for blacks had got worse subsequent to the Civil War into “Jim Crowism”, furthermore a lot of anti-servitude supporters from the northern

unfaithfully refused the Black human beings' equality and got embarrassed by the likelihood of the Black emigration from the South. There was little if any insight into Blacks, and the majority of the anti-servitude fiction authors had employed the identical stereotype of Blacks as the pro-servitude authors. At least those antislavery writers who chose to enlist support for slaves through fiction manipulated the very same stereotypes employed by their opposition. Those who attacked slavery in fiction portrayed the races in precisely the same terms as those who defended it (Levy, 1960, p. 265).

The authors during the late nineteenth century, for example Thomas Nelson Page, held an aggressive and patronizing outlook towards Blacks. Page looked at the funny sides of Blacks and fostered the picture of the satisfied slave. "Marse Chan," "Meh Lady," and "Ole 'Stracted" are his most well-known stories, which depict the supposedly congenial race connection existed before the war. Theodore Gross in *The Negro in the Literature of Reconstruction* thinks that an implicit racist notice is present in the whole of Page's literary works. Page considered that the merely good resolution to the race troubles of Reconstruction was to go back to the relationship, which was in existence prior to the Civil War, between the bosses and slaves. The people from the South persevered that the trouble of Negro was related to South because they dealt with the Blacks more, therefore they were able to handle the trouble more influentially. A lot of Northern lawmakers of the late nineteenth century had the same mind with this assertion because *Uncle Tom's Cabin*, an anti-servitude literary work, was not a direct presentation of servitude; it was rather the production of a sentimentalized perspective founded on Harriet Beecher Stowe's own interpretation. There is no need to claim that every stereotype had impact, moreover Stowe's characters were undoubtedly worth being sympathized with, whereas Thomas Dixon's and Thomas Nelson Page's "brute niggers" were definitely to be afraid of. Many of the color regionalist authors showed the man, free from slavery, as either a bad character or a good one; furthermore very few admitted his existence as a human being. He was demonstrated as a stock character or a dimensional one. The Blacks' comedy and "animal cunning" were depicted by Joel Chandler Harris, who contributed the most popular Black characters in American fiction (Brookes, 1950, p. 64).

Gabriel Tolliver in 1902, showed no sympathy to Blacks desiring immediate reconstruction subsequent to the Civil War. Many people from the South during that time felt abhorrence towards the abolitionists from the North and expressed the fraud of their reform attempts. Sterling Brown asserts that Blacks have experienced unfairness in the American literary works as much as they have in American life. In spite of Melville's, Twain's, Cable's and Faulkner's praised exceptions, Brown makes a list of "the contented slave," "brute nigger," "comic negro," "tragic Mulatto" and "exotic primitive" as repeated Black stereotypes. George Washington Cable, Mark Twain and William Faulkner deal with the sophisticated idea of marriage among different races and offer Blacks more humane and individual existence than all of the authors subsequent to and prior to their time. Alain Locke in *The New Negro* praises Stephen Crane's courage as well as artistry in demonstrating a Black person as a sort of protagonist in his short tale, *The Monster*. Twain, like a lot of Black authors, was obliged to discover a suitable method to communicate facts that unveil racism in an apparent way but he could have been repressed or neglected. For this reason, the entire disruption of *Huckleberry Finn* had to be showed via irony. Twain left impact only on a definite group because the South had the trouble of prevailing illiteracy. In his novel, Twain, like Henry James, produces characters whose societal environment puts them in prison. Huck, Jim and the entire culture are snared by the restraints of the slavery structure as well as other cultural imprisonments; furthermore culture has to be admitted as coercive via language. The novel is dialectic, and Twain employs the language in opposition to itself. The language disturbs Black readers; because they miss the real point of *Huckleberry Finn*. Twain's usage of colloquial language as a story medium brings forward a ground-breaking innovation in literature, since he distorts the impact of Europe in nineteenth century on American culture through his usage of "violated language." Common readers have to be vigilant about the exaggerations in the novel, which are taken to be amusing and mind-stimulating.

Henry Nash Smith conducts an examination of Twain's attention to societal determinism. Twain confirms that ethics is comparative and determined by historical pressures. According to Smith in *Mark Twain: The Development of a Writer*, Twain had used a belief of growth in which he had risked all of his desires on history. Later on, he found out that the belief was baseless. The "inevitable salvation of man by the

course of history” appeared to be man’s unavoidable damnation by the identical authority, working as the exercise which led all members of society astray. Smith mentions determining character by culture, a procedure for Twain “embraced the cumulative social pressure he called heredity.” Training makes threats against and frequently wipes out individual identity presented in *The Tragedy of Pudd’nhead Wilson* as well as the switch babies or the unknown residents in the river towns. This structure of servitude in the United States could destroy anybody’s spirit, white or black, and deprive him of his individual identity. The story of Huck is a ‘coming to age story’ in which he is introduced the social and cultural norms along with racial prejudices and comes to know that he is a stranger.

At first, Huck is not able to realize his society’s fallacies due to his restrictions regarding the language. Because Huck is represented as being far less sophisticated than the author and the reader, Twain gives double perspective. Henry Nash Smith called Huck “the vernacular hero”. The two levels of experience should be recognized by the readers in which Huck manages-- the realm of facts and the realm of ideal. He makes every effort to get through the society which based on lies. In chapter thirty one, Huck’s famous interior debate and the emotional climax of the novel, Huck exhibits his preparations by giving up himself to relinquish or criticizing in Puritan terms. Huck would prefer to go to hell instead of not be loyal with Jim. Twain implements the use of indirect discourse and eliminates the authorial voice, thus reporting even Huck’s thoughts in his own idiom. This crude vernacular evokes a powerful poetic force and indeed the possibilities of Native American speech. *Huckleberry Finn* is not related with the institution of slavery alone but with basic social ethics. Black readers are enthusiastic to know more about Jim, and *Huckleberry Finn* is not a novel about Jim. He uses the characters of Huck and Jim to portrait a goodness and basic naivety found in humanity. This is maybe an echo of the noble savage motif which gives the reader a sense of optimism for the future. Readers have to know that *Huckleberry Finn* is not a simple novel, and that it operates on several levels; therefore, it should be read with supervision. It should be definitely not restricted from our children and will remain a topic for literary discussions for generations.

1.1 Historical Context of Mark Twain's *The Adventures of Huckleberry Finn*: Its Reception and Its Censorship

Huck Finn deals with a series of adventures of a very low grade of morality; it is couched in the language of a rough, ignorant dialect, and all through its pages there is a systematic use of bad grammar and an employment of rough, coarse, inelegant expressions. It is also very irreverent. To sum up, the book is flippant and irreverent in its style. It deals with a series of experiences that are certainly not elevating. The whole book is of a class that is more profitable for the slums than it is for respectable people, and it is trash of the veriest sort (Fishkin, 1993, p. 115).

In this survey of the history of critical responses to Mark Twain's *Adventures of Huckleberry Finn*, I would like to introduce the quote from one of the committee members of the Concord Public library as a sample of some of the vigorous attacks against the novel in 1885. It condenses some of the negative responses that the novel obtained upon its publication. Due to Twain's serious diversion from the accepted social conventions, the majority of the modern literary scholars insulted *Huckleberry Finn's* use of dialect and called it a moral evil. The beginning of publishing and reception of the novel was actually different; nonetheless, its consequent banishing by the Concord public library committee influenced its general reception all over the America. Interestingly, *Huckleberry Finn* was being pestered with censorship and sarcastic remarks of censorship since its publication and this fact greatly encouraged many reception researches and substantial well-reasoned argument. In regard to this Victor Fischer conducted a study in the year 1983, and it shows a variance and challenges the view that the work will not entirely receive a positive response on people's side as it was previously a common view. Perhaps sarcastically, an investigation of the censorship exposes that the novel that was once blue-penciled for its unpleasantness to the white majority is currently, in the twentieth century, being intimidated with censorship in light of its unpleasantness to blacks. The early investigations of the novel assumed that *Huckleberry Finn* was either completely disregarded or negatively acquired by elite and some of modern literary scholars. Arthur Vogelback, who is one of the most influential writers of the novel's reception studies, thinks that American basic response to the novel enlightened the principles of the times. In his work named, *The Publication and Reception of Huckleberry Finn in America* (1939), this work dominated critical idea for a while, was considerably

supported but enlarged by a later study by Frederick Anderson in 1970. Vogelback contends that *Huckleberry Finn* acquired no critical observation in America during its publication. No criticism was found in the American magazines and the newspapers. Among the newspapers and magazines there are “Atlantic Monthly, Century, Chautauqua, Critic, Dial, Harper’s Monthly, and independent, Lippincott’s, Literary World, Nation, North American Review, New York Tribune, Boston Transcript, and Chicago Tribune” (Vogelback, 1939, p. 266). Vogelback infers that the hesitance of anybody to venture a defense of the novel demonstrates that the critical condemnation was common and effective and many of the scholars got the book undesirably, and for reasons unrelated with its artistic aspects. The small number of readers appeared aware of the main character portrays in the novel, the brilliant description of its passages, its powerful mood, and the suitability of the picaresque structure to the material (Vogelback, 1939, p. 269-270).

Vogelback explains the reasons behind this negative reception. Vogelback believes that due to the highly contentious nature of the work, reviewers saw it with disapproval. He does not give details what he tries to mean by the highly contentious nature of the work; however, he obviously mentions the artistic digressions that the novel wants to make from set up conventions and the frustration the critics received from this work because they were under the region of genteel conventions. It is obvious that Huck Finn faced the most fundamental assumptions that the previous scholars had about the novels. The scholars that educated in the genteel convention were looking for arranging the language, typical hero, and clear moral values (Fischer, 1983, p. 35). Sometimes society stands against its individuals, if we take Huck as an example, in every part of the novel, Mark Twain illustrates the society that is thoroughly corrupted by the rules and principles that challenges logic. This defective logic shows itself early, because Huck belongs to Pap, the new judge keeps him in prison. "The law backs that Judge Thatcher up and helps him to keep me out o' my property." The judge is new in the town; he knows nothing about their problems. He does not separate Huck from his father; Huck is imprisoned by his father, so the judge neglects Huck’s great interests. Obviously, this decision reveals the society’s mercilessness, because it is the society that limits the freedom of the individuals.

Nevertheless, another reason of *Huckleberry Finn's* digressions from the existing convention is the troubled relationship between Huck and Jim and Twain's influential denunciation of slavery. This aspect of the major disagreement was not particularly tended to by Twain's modern literary scholars. In *Mark Twain: Social Critic* (1958), Philip S. Foner claims that while the cause (for banning) started by the authorities was the book false endemic, the petty thefts, the aspersion of respectability and beliefs, unpleasant language, and terrible grammar, it was comprehensible to anyone who studied the assault on the book closely, that the authorities considered the disclosure of the immoral of the servitude and the bold picture of the black characters as terrible troublemaker (Foner, 1958, p. 209).

Mark Twain, in his autobiography, understands that Huck's faithfulness to Jim is aggressive to the individuals from the Concord library committee, and when Huck popped up 21 years ago, the public library of Concord, Massachusetts threw him out angrily partially because after pondering and wary discussion he made a decision although it was hard, and said that if he'd got to betray Jim or go to hell, he's willing to take the risk, that such a rough word which those Concord purists couldn't cope with it (Twain, 1924, p. 333). In here, there is an important point and the most valuable lesson in the novel that Huck rejects the principles of his society, and he knew the things that the other people taught him, he was not able to know what's going on around him. Later on, when he finds out that things are not the way he knows, he decides to go into the real world. He has some moral sets that took from his ancestors. And he stands against what is he taught before. I agree with his decision and I think he did the right thing. He saved a black man's life and decided to take a risk. We are all humans, there is no difference between humans, and everyone should be treated equally in the society.

Huck stands against the lack of morality and the existent norms in his society. Twain in the novel questions the stupid norms and customs, traditions, commonplaces, prejudices, and he pictures the evilness of slavery and considered it as the society's immorality. This deep hatred of slavery reflects in the relationship between the two characters of the novel namely Jim and Huck when Huck respects Jim and looks at him as a human being and not as property of Miss Watson's. In view of the racial condition in America at the time of the novel's publication, most of the people probably were terribly embarrassed with Huck and Jim's relationship. This is maybe

a more noteworthy issue than it is normally thought to be, for all things considered, either some time recently, or after Reconstruction, a few whites endorsed the friendship Huck had with Jim. The Nobel standards put forward in the Bill of Rights compared to the realities of nineteenth century American life encouraged a pervasive and the bad behavior toward blacks; however after the Civil War even the abolitionists were exhausted of the race issue. As Ralph Ellison sees in *Shadow and Act: Huckleberry Finn* knew, as did Mark Twain, that Jim was not only a slave but a human being, a man who in some ways to be envied, and who expressed his essential humanity in his desire for freedom, his will to possess his own labor, in his loyalty and capacity for friendship and in his love for his wife and child (Ellison, 1964, p. 31).

Appointing these attributes to a black human being was without doubt showing that the blacks are supported by some of the whites. In spite of the fact that blacks were no more slaves when the novel was published, racism were still predominant and the negative stereotypes of blacks were critical for supporting white dominion. Nonetheless, the genteel tradition rarely explained the racist perspectives of white domination. It was a topic to be refused and kept for as long as suitable. The dominant view against black people like looking at them as inhuman and inferior was a litany which then formed an essential part of America's song; it was a quiet song but most individuals from the literate classes were embarrassed to sing it. It displayed itself in the assault of blacks even after the Civil War and in the works of writers like T. N. Page, Thomas Dixon, J. C. Harris, and other people who made negative stereotypes of innocent inhumanity blacks. Perhaps the rejection of *Huckleberry Finn* by the Concord, Massachusetts Library Committee based on the fact that it was a vicious assault moral impact on the young people alluded to the part of Huck and Jim's relationship.

The friendship between Huck and Jim along with the direct criticism that the novel sheds light on regarding the society's norms still can be considered as debatable. The reasons that Vogelback and other scholars separated are linked to the novel's controversial reception, and the censors of nineteenth century were not able to handle the issue of race specifically. Twain pictured the black's segregations through Jim and his work can be counted as something revolutionary in the nineteenth century. Except the author Herman Melville, there were not many authors concerned about

the racial situation in America and we do not have a great number of authors expressed their insight about the racial issues. He was completely committed to the depletion of the irrespective stereotypes the white society owned against the black people. The distinction, obviously, is that Mark Twain is a southern author who needed to exceed the teaching of his surroundings. In *Huck Finn, The book we love to hate* (1984), Leslie Fiedler concurs with Vogelback in regards to *Huckleberry Finn's* negative reception at publishing; however, he thinks that the main purpose behind it was that the novel was not collected and circulated like a genuine book at all, but distributed by membership fee, which is to say, “sold like the sleaziest commodity writing of the period” (Fiedler, 1984, p. 1). Opposite to Vogelback, Fiedler thinks that Huck Finn in comparison to the previous novel *The Prince and the Pauper* sounds kind of annoying for the genteel readers. The bad habits shown in the novel are the reflection of the character of Twain himself as a western journalist which made the novel not be appropriate to be read in the civilized family of the east. Twain deliberately used a vulgar language and disrespect and shameless burlesque. In *Huck Finn* he intentionally uses misspelling and grammatical mistakes on which newspaper humorists depended for easy laughs (Fiedler, 1984, p. 1).

The greater part of Twain's works for the first thirty years of his literary occupation were sold by membership fee, and despite the fact that critics insulted his works and thought them useless due to the way of his publication, his works were usually well accepted by people. With the remarkable deviation of William Howells, a large number of Twain's modern literary scholars were noticeably slow to realize and approve the artistic novelty of *Huckleberry Finn*. Beyond everything, their measures for excellence were taken from the British, in spite of the fact that they always had a view that their American experience formed all literature.

Philip Foner reveals another factor behind the non-acceptance of the novel by the scholars of its time. He argues that the critics stood far away from the work because of its good reputation. What is different about Twain's writings is that he is not understood by many of his contemporary readers. That kind of devaluating Twain's writings is an irony. General public has no interests in Twain's writings, because they thought that they are worthless and not realistic. Some people have told that he has a rude way of writing, referring to his writings as vulgar body. On the other side, the literary critics approve it as an irony of the history of literature, because Twain

does these things intentionally. He thinks that literature has to reflect what is real not what is conventional. If the public wants the author to spread courtesy to satisfy the traditional view, Twain has no interest in that courtesy; he is the mirror of reality. (Foner, 1958, p.1).

This work was reviewed by the *Century* magazine and the review was considered as a positive one because of its solitary nature, therefore, the review is tremendous (Vogelback, 1939, p. 267). One of the writers who penned for the *Century*, Thomas S. Perry valued the book for its characterization, description, and humor. In Perry's point of view, *Huckleberry Finn* included a brilliant picture of American life in the 1840s. According to Perry, the autobiographical form of the novel has given a great advantage to Huck because it preserved the unity of its narration; every scene is given, not described" (Perry, 1885, p. 171). The novel is considered one of the important one in American literature. I personally like the book too much, and if we understand the right message of the author, the book is meant to give anti-slavery and anti-racism message. Most of the people believe that the book should be banned from schools and as well as from reading in the civilized families, but I don't agree with them, because Twain wants to depict the reality of the society that he lives in. Besides, if it's banned, so we have to ban all subjects that belongs to civil rights and we will practically ban history altogether.

Vogelback also points to effective criticism by Joel Chandler Harris and J. C. Hanna, but recommends that these statements of great admirations were the exception and that most literary critics looked into the novel critically. The negative reception of *Huckleberry Finn* by the literary critics was not that important, on the other hand, since numerous great works, for example, *Leaves of Grass*, *Moby Dick*, and *The Ambassadors* were critically checked on. Frederick Anderson's survey in 1970 approved Vogelback's discoveries about *Huckleberry Finn's* reception, but significantly expanded them with another positive survey; which was written by professor Brander Mathews in 1897. Matthew contrasted Twain's *Huckleberry Finn* with Cervantes' Picaroon love story of Spain: "I do not think it will be a century or take three generations before we Americans generally discover how great a book Huck Finn really is, how keen its vision of character, how close its observation of life, how sound its philosophy" (Mathews, 1971, p. 193). When it was published, *Huckleberry Finn* was met with both positive and negative reviews. Those, whom

considered the book as a positive, encouraged the readers to read the novel. And also those whom considered the book as negative encouraged the readers to read the novel by stating the wickedness of it as a whole, therefore influencing people to read it just to see what it contained. Though for some novels mixed reviews mean smaller sales, for *Huck Finn*, every review lead to sales of the novel.

Anderson believed that by 1896 main authors from Europe like R. L. Stevenson, Andrew Lang, and Walter Besant joined Matthews and believed that *Huckleberry Finn* was the best work by Twain. Gradually, scholars dared to differ with the foundation and followed suit with the effective surveys of the novel. In 1983 Victor Fischer finished an important study on the reception of *Huckleberry Finn* in America from 1885 to 1897. His discoveries do not concur with the assertions held by Vogelback and Anderson. Fischer thinks that the negative response in *Boston* was very powerful and became public very soon that it has been erroneously portrayed as representing the book's American reception (Fischer, 1983, p. 17). He additionally expresses that the critics of *Huckleberry Finn* were neither as overwhelmingly critical as thought nor was the novel disregarded, and he further demands that more than twenty current reviews and more than one hundred comments on the book have now been found and more than that absolutely showed up and might yet a chance to be found and may have not appeared in American newspapers and magazines. Although, this amount may be little when compared for more than fifty reviews that welcomed both the *Innocents Abroad* (1869) and the *Gilded Age* (1873), the humble measure of the critics, terrible publicity, also membership publishing; it might be followed wholly of the writer himself (Fischer, 1983, p. 2).

Twain endeavored to influence the initial censorious spectators to transmit a small number of survey copies. Thus, he could select the critics and get beneficial reviews, and these early beneficial reviews could effect on others and boost sales. Twain writes in his autobiography: A generation ago, I found out that the latest review of a book was pretty sure to be just a reflection of the earliest review of it. That whatever the first reviewer found to praise or censure in the book would be repeated in the latest reviewer's report, with nothing new added (Twain, 1935, p. 179-180). Through his investigation, Fischer believes that this methodology produced both good and bad reviews. Unintentionally, Twain did not succeed to get the early, influential *Atlantic* and *Century* reviews, he thought needed, while both magazines later looked into his

work positively. Fischer revealed the *Atlantic* review, which had not recognized before, and in spite of the fact that it is shorter than the *Century* review and not signed, it is likewise positive: Mark Twain's new book for young folks, *the Adventures of Huckleberry Finn* is in some sense a sequel to *the Adventures of Tom Sawyer*, though each of the two stories is complete in itself. *Huckleberry Finn*, Tom Sawyer's old comrade, is not only the hero but the historian of his adventures, and certainly Mark Twain himself could not have related them more amusingly. The work is sold only by subscription (Books of the Month, 1885, p. 576).

Twain did get four powerful, positive reviews in *Hartford* and *New York* newspapers in one month of conveying the first review copies; he further got three extra positive reviews from San Francisco. Nevertheless, Twain relinquished his plan to expand his favorable reception by conveying three hundred extra copies, mostly in light of the fact that the book earned a lot of sale and the huge reaction to the Concord Library ban may have satisfied him that the newspapers were not considering the book of its own property. Additionally, his time was devoted to business matters, especially the Grant memories (Fischer, 1983, p. 34).

The early critical analysis that Fischer revealed fluctuates --between 1885 and 1890-- positive and negative. It is entirely hard to figure out which articles were more significant. Fischer places *Huckleberry Finn's* judges in two classifications: firstly those who considered the book importantly and criticized it, beneficially or unbeneficial, as an artistic work: and those who wrote about it as an offense or a series on Mark Twain's life (Fischer, 1983, p. 35). A sample of private assault on Twain and additionally his book is discovered in the March 2, 1885 issue of *The New York World*: "Were mark Twain's reputation as humorist less world founded and established, we might say that this cheap and pernicious stuff is conclusive evidence that its author has no claim to be ranked with Artemus Ward, Sydney Smith, Dean Swift, John Hay, or any other recognized humorist..." (Fischer, 1983, p. 7).

Another private assault on Twain can be found in *The Boston Advertiser* which reproves him for his frivolous idea and calls *Huckleberry Finn* unsuccessful. In his Notebook, Twain indicates to critics from *The Boston Advertiser* as the most serious:

The severest censor has been The Boston Advertiser. I am sorry to impute personal motives to him, but I must. He is merely taking what he imagines are legitimate revenge upon me for what was simply and solely

an accident. I had the misfortune to catch him in a situation which will not bear telling. He probably thinks I have told that thing all around. It is an error. I have never told it, except to one man, and he came so near absolutely dying with laughter that I judged it best to take no more chances with that narrative (Twain, 1935, p. 135-136).

However, the document of the occurrence discovered in Twain's notebook and journals is filled with uncertainty, and investigators have a hard time attempting to figure out the accident happened to a *Boston Advertiser* representative or *Springfield Republican* supervisor. It appears that one of these men "got his nusse (nuts) got in the steel trap of a sitz-bath." (Twain, 1979, p. 132). It is also not obvious how Twain came to witness the accident or it truly happened. At any rate, Twain assumed that his awful press from *The Boston Advertiser* depended on this misfortune accident. A sample of a harsh essay from the advertiser is its reaction to Twain's remark in the *Chicago Tribune*, which ignores the Concord library prohibition and believes of it simply in terms of an announcement. The Boston Advertiser's review is very deigning and demands that *Huckleberry Finn* is considered unsuccessful as a novel: "... we are unwilling to believe that his (Twain's) impudent intimation that a larger sale and larger profits are a satisfactory recompense to him for unfavorable judgment of honest critics is a true indication of the standard by which he measures success in literature" (Anderson, 1971, p. 9). Remarkably, then, the shape, the size, the sales and the audience became the touchstones by which a subscription book author was judged.

Vogelback and Fischer, segregates a review from the *Springfield Republican* as the most "emphatic record of disapproval" of *Huckleberry Finn*. The critics call Twain and *Huckleberry Finn* dangerous and they see them as bad influences on society, ethically and mentally. The Concord Public Library deserves well of the public by their action in banning Mark Twain's new book, *Huckleberry Finn*, on the grounds that it is trashy and vicious. "It is time that this influential pseudonym should cease to carry into homes and libraries unworthy productions. Twain is a genuine and powerful humorist, with a bitter vein of satire on the weaknesses of humanity which is sometimes wholesome, sometimes grotesque, but in certain of his works degenerates into a gross trifling with every fine feeling. The trouble with Twain is that he has no reliable sense of propriety. His notorious speech at the Atlantic dinner, marshaling Longfellow and Emerson and Whittier in vulgar parodies in a western miner's cabin, illustrates this, but not in much more relief than the *Adventures of*

Tom Sawyer did, or this *Huckleberry Finn* stories do... they are no better than the dime novels which flood the blood –and-thunder reading population” (Hershfield, 2014, p. 56).

Twain and his work were criticized by the scholars under the measures of the genteel tradition and the social norms of nineteenth century of America. When the novel is published some incidents happened and may have, accidentally, raised sales and raised a storm of controversy. Firstly, when the Concord Public Library prohibited his work, Twain was awarded by the Concord Free Club as a famous member. He wrote a public statement, published on April 2 in *The Boston Daily Advertiser*, which kindly approved the membership, but alluded to the library Committee members as "moral icebergs." Later on, most of the newspapers started to answer the letter quickly and because of that, the arguments increased. Secondly, the novel got encouragement and made the Estes and Lauriat lawsuit enjoy the novel. Estes and Lauriat was a prolific Boston publisher in the late 19th century. Elegant bindings, beautifully appointed publisher's series and oversized books for juveniles highlight what was an extensive book list. The Boston publishers and Laurite specified the price for the novel, but it was below the standard prices. Twain started to take actions against the advertisement, and the newspapers kept an eye on the conflicts closely. Nevertheless, the result of the conflict was bad for Twain, most of the readers agreed with publishers because of its cheap price. Next, problem was occurred with the damaged plate for one of the pictures in the novel. The recommended topic of the plate was *In a Dilemma: What Shall I Do?* It appears that one of the designers set a raised penis on a photo of Silas Phelps. Fortunately, this just influenced the copies of the novel going to sales agents, but quickly these copies were collected to review by Twain's nephew who was in charge of Twain's company and publishing his woks. The November 1884 issue of the *New York World* conveyed the tale of this shame, and charged it to the roughness of Twain or those who worked for him and that was another imperfection that influenced on the novel. Then, they tried to collect the copies, in order to fix them.

Henry Nash Smith thinks that the scholars who assaulted the novel were able to express their thoughts and ideas easily, more than the scholars who supported it. After what happened, those who disagreed with the novel started to create a literary tradition due to the fact that *Huckleberry Finn* broke and acted against society norms.

On the other side, those who supported the novel started to praise the novel for its new ideas and changes and humor without a specific aim or direction, and had to reject the established principles and not to take this into a consideration. In *The Publication of Huck Finn: A Centennial Retrospect*, Smith records some particular questions that were increased about the novel at the time of publication, what kind of genre does the novel belong to: can it be classified as a collection of humorous sketches or a novel, written for boys or adults, counted as a literature work, and did Twain breach custom? (Smith, 1984, p. 22). So, it can include all, because it is humorous in some cases, it is concerned about the life of the adults. Also, it is pretty clear that Twain breaches the tradition way of thinking of the blacks.

On the other hand, literary questions that *Huckleberry Finn* raised and its deviations from the artistic rules did not decrease the imaginativeness of this work; the reviews and disapproval of *Huckleberry Finn* are entirely different. Fischer believes that, it is not possible to say that all of the critics are fundamentally negative. The “genteel convention” basic rules clarify bad reception that *Huckleberry Finn* got from the modern literary scholars. Genteel convention is a term used by critic George Santayana to explain the literary practice of certain late nineteenth-century American authors, in particular New Englanders. Followers of the Genteel Tradition focused on conventionality in social, religious, moral, and literary standards. Before *Huckleberry Finn* and other works by local color authors and those who have specialty in writing amusing stories, American authors were widely affected by the “genteel convention” and tried to imitate the authors of the old world. In one of the most prominent addresses before the philosophical union of university of California in 1911, George Santayana introduced the term “genteel convention” and explained it as an old intellectual tradition that America inherited from Europe. In Santayana’s point of view, the values of the nineteenth century might be said to be all delayed; the age still yearned with Rousseau or speculated with Kant, while it moved with Darwin, Bismarck, and Nietzsche... (Santayana, 1968, p. 7). Santayana who is a novelist, philosopher and essayist describes nineteenth century America as a country with two mentalities, one a survival of the beliefs and standards of the instincts, practice and discoveries of the younger generations. In all the higher things of the mind—in religion, in literature, in the moral emotions—it is the heredity spirit that still prevails (Santayana, 1968, p. 187-188). Americans attempted to get rid of their European

restrictions; although, the outside manacles were released but the inside manacles were remained. In the nineteenth century, there was a narrow-minded thought and social distance in New England literature. Authors like Hawthorne, Poe and Irving did write about this separation from England to America. Hawthorne's journals portray America as having an unexpected lack of expression with an absence of traditions and beliefs of a society that left scholars without materials for their books. It was just as they were written in a vacuum with no habit to look after.

If we understand the needs that men of letters were obliged to satisfy in a country otherwise violently separated from stable traditions...we can begin to account for the extraordinary popular devotion to a group of New England writers who, by their very existence, seemed to provide a beneficent and stable tradition, and thus to compensate for the institutions of church, aristocracy, and ritual that the Americans lacked (Martin, 1967, p. 12).

This genetic soul, genteel convention affected the scholarly tastes that well known as cultured in the United States, however, James indicates in his life history of Hawthorne, in nineteenth century America, there was very little culture to be assimilated. This relation of the modern America situation and its deficiency in history made it a very difficult situation for literature and made it a bit restrict and self-embarrassment. "History, as yet, has left in the United States so thin and impalpable a deposit that we very soon touch the hard substratum of nature; and nature herself, in the Western World, has the peculiarity of seeming rather crude and immature"(James, 1956, p. 10). This unimportant contribution of history or the lack of literary gave way to emerge of a natural reward that called American humor. It was not generally welcomed by the genteel intelligent who thought that European society ought to be ultimately triumphant. Due to Twain's experience as a humorist and his digressions from the social standards, his work and in addition the work of different humorists was not acknowledged as a part of the genteel literary texts. To the upholders of the genteel convention, the guardians of the cherished flame of Eastern society, a humorist was a stupid idiot and dunce, not of the same type of men as the gentle Whitter, the literary Longfellow, the civilized Lowell, the well-educated Emerson, and the highly refined Holmas. After Twain turned into an outstanding author of the world, the genteel reviewers criticized him as a simple agent of an ungentle and unimportant kind of writing (Foner, 1958, p. 40-41).

Southwestern humor, in the beginning of 1830s became more popular in the western America, and it could be counted as a sub-literary custom. That humor was completely different from the traditional literature and it was absolutely democratic, featuring the Age of Jackson and it celebrated the self-reliance and the common man. The states of southwestern such as, Arkansas, Louisiana, Tennessee, Mississippi, Missouri, Georgia, and Alabama were the places of appearing of this literature. It is significant to know that the rate of lack of education was in high condition in these states. Education was in very low level, in a way that out of thirteen only one person was able to read and write and most of the practitioners had hardly attended school. George Washington Harris, who is one of the most famous humorists, had studied only two years in school. The notion of the practical joke was absolutely fundamental to this literature, and the infliction of pain in the southwestern literature was the target of life. Harris believes that these kind of barbaric jokes were very funny and educated people were an easy target. In this corrupt system of democracy, blacks were punished and deeply insulted. A trickster-her, exaggerations, thick dialect, and local-color details were the major components of the humorist literature. For the Southwest, riverboat and stagecoach life were the natural places for the exchange of long stories. Many of the humorist authors were not only rough but they were also skeptical, aesthetic, and sadistic, in contrast to the sympathetic piety of Longfellow and other humorists. Edmund Wilson in *Patriotic Gore* talks about Harris's famous creation of the "malignant Tennessee cracker," Sut Lovingood, who insisted on being known as a "nat'ral born durn'd" ; ... as far as my experience goes, it (Sut Lovingood) is by far the most repellent book of any real literary merit in American literature.

Wilson indicates some similarities between George Washington Harris's humor and Mark Twain's Far Western sketches but he also indicates that Harris's works do not have the noble ideal of Twain's. In addition to this, Henry Nash Smith also mentions some similarities between Twain and other humorists. He records that the title *Adventures of Huckleberry Finn* is as similar as the title of *Some Adventures of Simon Suggs* by Johnson J. Hooper (1845), and that newspaper's reference to *Huckleberry Finn* was similar to its reference to *Sut Lovingood Yarns*. Both works were marked with condescend as these Sut Lovingood and these *Huckleberry Finn* stories. Smith comes up with the idea that the similarities in both novels are not

coincidental, and he sees that the sameness of reference was essential to the novel's good reception.

Twain's works do not place him neatly in the ranks of the humorists; his works show some of the characteristic features of the traditional literary works of his environment. His works are established in the past and they convey powerful messages for the present and future, and this is a main aspect of the nineteenth century American literature. Twain did not criticize American society freely and extensively. Besides, all of his revolutionary ideas are demonstrated satirically. However, the novel depicts a separation from the traditional literature, especially in its subject matter, point of view, and use of language, and it's also displays some of the characteristic features of the times. Santayana argues that in American nineteenth century, we can find a dual obsession everywhere with the past and future, and we have a desire to know about earlier experience and as well as to accelerate totally various experience. The imagination of the age was intent on history and its conscience was intent on reform (Santayana, 1968, p. 8).

Huckleberry Finn is considered as an experimental fiction and does not belong to the genteel tradition. The impact of the West on Twain's work is important. Bernard DeVoto and Van Wyck Brooks who are the two famous critics of the American twentieth century engaged into a deep discussion about whether the influence of the West is positive or negative on Twain's progress as an author. Brook thinks that Twain is tortured by the duality of both conventions. Additionally, he was an idiot and humorist; on the other hand, he was an intellectual humorist and philosopher. Brooks, in his book *The Ordeal of Mark Twain* (1920), depicts Mark Twain as having been emasculated into timidity, compromise, and mere entertainment by his mother and his wife, Livy, and by forces of gentility, commerce, and tradition which could be observed in a frontier setting of Hannibal as well as in Elmira and Hartford. If Twain empowered to do everything by himself, and had been found himself as a craftsman, it would have followed from the development of his own awareness, his own essential sense. As it seemed to be, engaged for the sake of a false, external ideal and by persons who had so little understanding toward his development, persons who were themselves subservient to public opinion, it demolished the last remnants of his freedom (Brooks, 1948, p. 123).

Bernard DeVoto challenges this viewpoint and goes to Twain's defense in *Mark Twain's America* (1932); he asserts that American boundary was a rich territory to Twain's proficiency. A considerable dispute about this issue has proceeded for a long time, and remarkable researchers have joined the positions of Brooks and DeVoto. This duality in Twain and his creativity speaks to the same duality existing in the nineteenth century American experience. Despite the fact that Twain was a brutal and impressive reviewer of the principles of these in appropriated and outdated conventions, he also figured out how to be caught up for them. His distraction with the past and future is prevalent in *Huckleberry Finn*.

Twain's sentimental value is much better than the turmoil and conflicts of America in 1885 are exemplified in *Huckleberry Finn*, yet he condemns the sacredness of outworn conventions and customs in the 1840s with the hope of correcting some of these same immoral that pervaded the 1880s. By setting his novel in the past, he was more liberated to condemn his present. The matter of slavery was enormous and complicated matter and it was hard to find a solution. Obviously, the problems coming from the racial discriminations, but none of the uneducated Southerners and weary Northerners were not appeared to solve them. Out of their limits of culture, Twain's Huck and Jim figured out how to handle their differences and shaped a great relationship while they were on the raft. This kind of relationship was remarkable in American nineteenth century, and Huck could not live with the principles of the cultured society. According to Santayana, Twain's attacks to reasonably practicable solution for the problems are not acceptable. Santayana criticizes Twain and reveals that in order to have a good condition, we have to break one form and establish a new one and that "the two sides of the act are not always equally intended or equally successful" (Santayana, 1968, p. 8). His criticism of Twain and other humorists is that only some of the humorists could keep away from the genteel convention, and if they kept away from it completely, they would lose the enjoy of their humor. They point to its controversy in the facts but not to relinquish from the genteel convention, for they have nothing solid to put in its place. (Santayana, 1968, p. 46).

Additionally, the Concord Library Committee criticized *Huckleberry Finn* for its inaccurate grammar, offensive language, unethical and vulgar. Indeed, *Huckleberry Finn* criticized the principles of the genteel America because its religion considered dishonest, and its empty customs and conventions, and its inhumanity against other

humans. Twain was not able to resolve all these problems. In *The American Vision*, A. N. Kaul believes that the novel has no solutions for the problems and says that "...a novel is neither a plan of action nor a treatise on sociology. Its aim is not to secure rational conviction. Addressed to the human sensibility, it works on those strata of man's intellectual argument" (Brooks, 1948, p. 123).

If Twain indicated any solutions for the social problems, he points out that they are not important, and the fact is that he wants to make the readers to look at these moral standards and social truths that gives the novel its unlimited vitality. A common misreading about the reactions to the novel was that the reactions were placed in a lower position according to geographical region. Due to multi-cultural and social differences of American people, a powerful feeling of regionalism has appeared, especial after Civil War ended; although, it had very little influence on the reception of the novel. The East and New England were the middle point of the genteel convention, and the Southerners and Westerners were criticized by the Eastern states of America. Victor Fischer in his study named *Huck Finn reviewed: The Reception of Huck Finn in the United States, 1885-1897*," he reveals uncollected criticism of the novel and concludes that:

Although its tempting to associate critical bias with region—viewing Boston as the defender of the genteel tradition, New York and Hartford as more liberal centers, San Francisco as representative of the frontier, for example—such association would be clearly an oversimplification. The Boston papers differed among themselves, and were clearly at odds with the *Atlantic Monthly*. The *New York Sun* and *New York World* were in different camps. Although one might expect the San Francisco papers to share a unique Western perspective...they too were divided about Mark Twain's book. Moreover, attitudes traveled (Fischer, 1983, p. 35).

Fischer deduced that the idea of regional alignment of reviewers is not accepted by the evidence he has detected. Henry Nash Smith conveys that there is a difference between older established newspapers and newer metropolitan papers that were challenging angrily for mass circulation. The first editorial in the *Globe* making fun of the remnants of Transcendentalism in Concord was the only exception to the uniform accusation of *Huck Finn* by *Boston* papers. After that the *Globe* took the side of the traditionalist (Fischer, 1983, p. 28).

The variety of the reaction against *Huckleberry Finn* exemplifies the diversity of the American population. Furthermore, shows a fairly liberal attitude that was a signal to

end the social class of philosophers that humiliated the common man and his folk tradition, and that was the starting point of an acceptance of a truly American literary tradition. Most importantly, *Huckleberry Finn* condemned all the aspects of society and rightly praised the good points of human heart and positive common sense. These were the characteristics that were in sharp contrast to the outworn European traditions that were becoming inappropriate for Americans.

Huckleberry Finn keeps annoying and exciting readers in the twentieth century and even the reasons for censorship have changed, but the blackmails of censorship stayed the same. The history of controversy displays a continual system of re-explanation of parsing and criticizing the work. The reader's reaction has resulted from his individual view and his perspectives regarding character, language, and plot which shed lines how the novel is comprehended. This re-explanation encouraged boosting the controversy and it was not easy to utterly determine. The influence of the idea of the culture grappled Americans nineteenth century and due to the absence of the national awareness various reactions to *Huckleberry Finn* could be easily predicted. The majority of the reviewers in twentieth century accepted the novel as an American classic but later anew issue has appeared, and that issue was the problem of race in the novel. The problem of race which prevailed and festered the issue during Reconstruction and continuous in present day America has evolved into a significant issue in the controversy surrounding *Huckleberry Finn*.

Black teachers from schools declared that the book is racist. In general, most of the twentieth century media revealed some records that proved Twain is an anti-racist author. Although, the records belongs to Twain himself and not *Huckleberry Finn*. Some black writers quote the repetition of the word "nigger" (160 to 200 times in the novel) as a reason for their attack and to introduce the novel as racist, and they believe that the ironic mood is clearly artful for the general reader. Kenny J. Williams in *Adventures of Huckleberry Finn: or Mark Twain's Racial Ambiguity*, states that writers may talk about the novel fluently to find different themes in Twain's work and to recommend that the novel is criticized the system of slavery or that Jim symbolizes the success of human nature over the shameful efforts and it was a positive beginning when others condemn the obvious aspects of racism. That there is much concern with the presence of an objectionable word is perhaps unfortunate because to focus on an epithet seriously limits one's perception of other aspects of

the novel. But such kind of issue is clearly comprehensible and cannot be banished. On the other hand, it is symbolic of those hidden perspectives that are hard to get rid of. Eventually, as a classic may tell more about the nation (Williams, 1984, p. 42). In my opinion Huck Finn should not be banned from public schools. Although there are a lot of offensive racial remarks in it, it's important to remember that Mark Twain was not racist and wrote the book as a satirical criticism of the racist mindset many 19th century Americans had. It is crucial that students have access to it as a historical document simply to prove how far we've come since then.

Modern readers believes that the use of the word “nigger” is abusive but in reality it has not that meaning as writers explained, but it was a common classification that is used to mention slaves in the 1830s and 1840s. Williams believe that the novel is a representation of the children problem that was not able to think about the racial designations. For that reason, there is an implicit message of racism that is not vanishing while the work is described as an American classic. Many black critics see the novel as an attack on racism. In *Shadow and Act*, Ellison supports Twain and believes that behind Jim’s minstrel mask there is self-respect and human capacity. In his essay, *Huck, Jim and American Racial Discourse*, David Smith contends that it is the society that is racist and not Twain or *Huckleberry Finn*. The novel suggests that there is no real personal liberty in America and that “American civilization enslaves and exploits rather than liberates.” Smith states further that becoming familiar with Mark Twain’s writing styles is not unexpected while we see that most of his novelist friends got the wrong impression or just paid no attention to his novels which is about race...in a situation, if we, many years later, continue to be confused about *Adventures of Huckleberry Finn*, probably It is because we stay more deeply tied to both racial matters and self-delusion hopefulness other than we mind to confess the reality of things (Smith, 1984, p. 10). *Huckleberry Finn* is a real representation of Mark Twain. The new-found complexity of American society mirrors Twain’s work. Various receptions of *Huckleberry Finn* are always in continuous change and show the diversity of America. The spontaneity and optimism of the Age of Jackson had been slowly destroyed by the selfishness and absence of morality of the American society. Twain’s hope in *Huckleberry Finn* was to light out for new territory, and that new territory could be a new America cognizant of the impeding corruption that collective society wields.

2. CONTEXT OF HUCKLEBERRY FINN

2.1 SOCIAL AND CULTURAL BACKGROUND OF HUCKLEBERRY FINN

Huckleberry Finn is like a mirror that demonstrates the spirit of human beings and the relations between them. This high standard of the novel was a reason to criticize the American society both individually and communally. Due to the new ideas and methods of the work and its controversial subject of defending the slaves, *Huckleberry Finn* is a very misunderstood novel and it is interpreted incorrectly. At the initial pages of the novel, Twain draws his reader's attention not to search for moral values in the novel. But criticizing the past, present and future generations of American society is very effective in a way that the most of the Twain's literary works' readers realize that it is not easy to look for morals and philosophical questions that faced nineteenth and twentieth century of American society.

The most significant theme of the novel revolves around the issue of race, which was the greatest most problematic issue in that era. *Huckleberry Finn* pictures the disgust, conflict and unjust segregation between blacks and whites and criticizes the racial condition in nineteenth century of America. Twain grew up in a slaveholding family in order not to be oppressed in his later years. This is proved not only in *Huckleberry Finn*, but in his other works and his lectures. To know about Twain and his own personal development and his arguable novel, *Huckleberry Finn*; one should notice the individuality of Twain and examine the effect of specific historical and literary incidents on his art and life. French critic and philosopher, Hippolyta Taine points out: The author is the outcome of three reasons, firstly, his race and the properties to be left from it. Secondly, his environment or that culture that he lives in. Thirdly, the era that he lives in. Twain looks like to be agreeing with this completely: the effects on human being make his detestations, his ethics, and his politics. The author makes none of these for himself (Brooks, 1948, p. 77). The racist character in the novel is Huck's father. There is one example where Huck's father is even upset about a man

whose father and mother belong to different races. He can be considered as one of the most degraded racist. Huck's father is angry because the mixed man is a man of education and studying. Moreover, he is racist to the extent that, he does not accept to let the man of having the right of voting. And that is what he says: "When they told me there was a State in this country where they'd let that nigger vote, I drew out," he says (Twain, 6, 3). The quote shows that he is a racist. I think Twain portrays this character to criticize the social and conventional way of life in the American society. That is the aim of the entire novel, because it is full of racism and injustices among the races.

It is clear that Twain is the outcome of his society. It is very important to know about his social life and his environment. To identify Twain or *Huckleberry Finn* as a racist due to their historical background, it looks as an unfair biased judgment, in fact, both were outcomes of a society; they believed that they are better than other races and nationalities. Mark Twain grew up in Missouri and was born as Samuel Langhorne Clemens on November 30, 1835. Clemens family moved to Hannibal when Twain has fourth birthday and he spent his youth there. Twain's family consisted of his father, mother, two brothers and one sister. Despite the fact that his family had been lived through many financial crisis, his family was a part from the Hannibal aristocracy, because they were belongs to the white southern origin and slaveholders. Twain was not able to get enough money to fix their financial crisis. Twain's involvements in Hannibal were influential in forming the content and themes that later describes his works. Early 1848, the soul of Hannibal was commercial democracy with "aristocratic taint," which no one of the whites were investigated or even identified as a contradiction or opposition. The levels of the classes were clearly specified, and the common social life of any class was limited to the other classes (Kaplan, 1974, p. 22-23). Twain put more autobiographical stuff into Tom Sawyer. Huck Finn does, however, reflect some of Twain's experiences as a pilot on the Mississippi. The feud, the Duke and Dauphin, slavery, all are items that deal with things Twain did have an involvement with. (He returned to the issue of con men in some of his short stories also). And I believe that some factors influenced his writings, his connection to the Mississippi river as a boy and the fact that he became a riverboat pilot, time spent traveling the world, the nice life he led shortly after he

married, tragedies in his family, and financial problems that he saw in the south during reconstruction.

Twain as a young boy was mostly affected by racial world around him: No one, at least to young Sam's knowledge, seemed aware that slavery was a horrible and undependable practice. Anyone against slavery would have kept silent in any case; in the rural Missouri of the 1840's or 50's, to criticize slavery would have been to invite Lynching. "Denying the existence of God would have been safer" (Lauber, 1985, p. 25). Twain is saying here that it is obvious to Sam, a child, that slavery is an abomination and morally wrong, but Sam looks at the adults in his world at it seems to him that they do not see the evil in slavery. Also, America in this period was very religious and Twain is saying that it would have been easier to deny God existed than to criticize slavery, which would have prompted your lynching. "Twain's friend William Howells in Mark Twain believes that the father of Twain like most of other slaveholders hated the system of slavery, as he has to be in such a place and time" (Howells, 1910, p. 135). I think that Mark Twain used the story of *Huckleberry Finn* to paint a picture of his childhood. There are some very understandable links between the novel and Twain's life and his world view. Twain was anti-racism. His family had a slave, but the difference is that he never degraded the slave, actually he behaved her as a worker rather than a slave. Religion is one of the other themes of the novel. Mark Twain was not pro religion, while he did not stand against religion. Actually, he was not interested in religion. Huck as a character is very appropriate to Twain himself, as far as religious matters are concerned. Because neither Twain nor Huck agree with the conventional way of practicing religion.

Historical documents show that Twain's father had no problem with the system of slavery. In 1841, he served his prison punishment as he was put in jail. The government penalized three abolitionists for twelve years, because they had helped slaves to run away from their lord. The young Sam witnessed many cruel treatments and unjust penalty, which were carried out against the poor blacks. He believed that his father is also in charge of this social injustice against the blacks. Twain's family had a slave girl, Jennie. When Sam was a child, he witnessed his father's hardhearted harsh treatment towards Jennie. He saw that his father hit her strongly, for this reason, Twain cuffed at last. Moreover, he saw that the young black boy, who was hired from his owner. He noticed that the poor black boy was punished for any little

stupid mistake and feelings of nervousness. Sometimes, he was nagged by a harsh scolding which extremely frightened the poor thing out of his cleverness (Lauber, 1985, p. 25).

Missouri was a slave state and living there was difficult, Twain saw many brutal acts against blacks and all acts were violence, and he could do nothing to help them: At nine years old, standing on Hannibal's (Hannibal was Twain's home town as a child) main street, Twain watched an overseer (an overseer was a man who controlled and whipped the slaves for the slave owner) crush a slave's skull with an iron bar. Two years later, while rowing a boat around an island in the Mississippi River (this island became the basis for Jackson's Island in his books) he saw a slave's body, it's belly cut open and thrown in the river by slave hunters. When he was fourteen, a slave accused of raping a white woman (this most certainly did not happen, rape was often used as an excuse to murder black men) was lynched (hanged) on the out skirts of Hannibal, before one of the largest crowds ever seen for a hanging in that part of Missouri (Pettit, 1983, p. 204). These three murders witnessed by Twain himself showed young Samuel the horrors of slavery and is the basis for his anti-slavery feelings.

Surely, the destructive impact of these barbarities influenced Twain. American system of slavery was one of the most heartless and a ruthless system, which was extremely inhumane. It took away the natural human values such as kindness, generosity, dignity and independence. The most difficult situations that the slaves were faced: selling family members and separation them from each other. Worse, they had raped, beaten, tortured and many other injustices after their separation. Those inhuman scenes had made everyone to have a very tragic experience. In his autobiography, Twain talks about slavery as a fact of life. Twain believed that slavery in Hannibal is different from any other plantation's slavery that the population of the north, as he says: when I was a child, I did not have any feelings of hatred toward slavery, and I felt that there is nothing wrong with this, and no one said nothing; local newspapers has nothing against this issue, the preachers told us that it has proved by God. Besides, if slaves were hates slavery they said nothing about it (Twain, 1959, p. 61). In my opinion even nowadays blacks are oppressed, because America is not a representative of all its citizens equally. And complain is not a solution because it begins to fall on deaf ears and the best solution is action. By

working towards a goal instead of complaining about it, more is accomplished. So, black people still feel oppressed because they are, but strides are being made.

Discussions about black man's kindness made southerners to have different opinions and it made most of them had both positive and negative feelings toward slavery. Twain had a conversation with his mother about a vicious slave boy, his mother revealed some good points:

We had a little slave boy whom we had hired from someone, there in Hannibal. He was from the eastern shore of Maryland and had been brought away from his family and friends halfway across the American continent and sold...all day long he was singing, yelling, laughing, whistling, whooping, it was maddening, devastating, unendurable... I lost my temper and went raging to my mother and said Sandy had been singing for an hour without a single break and I couldn't stand it... The tears came into her eyes and her lip trembled and said..poor thing, when he sings it shows that he is not remembering and that comforts me; but when he is still I am afraid never see his mother again; if he can sing I must not hinder it, but be thankful for it. If you were older you would understand me; then that friendless child's noise would make you glad (Twain, 1959, pp. 6-7).

This conversation reveals the development of badness of slavery and shows the existence of a big shame that oppressed many of the southerners. American writers have discussed the issue of racism so much. For instance, John Jay talks about this big issue and inexpressible guilt that made the whites feel harassment and led them to vanish after the Civil War. After all, the social injustice against the blacks had been continued for centuries. All of the incidents led the young Sam Clemens to have a very eagerness towards freedom and that made him to feel embarrassed for the black's bitter condition in America. His job as a riverboat pilot indicates too much of his love and eagerness for individual freedom. He believes that in American society no one is truly free. It is clear that Twain was in fond of the profession of riverboat pilot. At that time people had no clue to technology and development. The pilot was the most admired man among men. Their profession was to drive something new inside the river. A part of people's interest in the profession was that they were used to move the boats by the muscle power, but it was an emerging time of getting benefit from the natural powers and energy. Another reason for being interested in the profession (riverboat pilot) is that the pilot is totally free from the rules and regulations of the civil society. There were no rules to the pilots except for the rules

of nature and natural demand of the river. Thus Twain was an individualistic character who detested the rules and was in love of freedom. (Noble, 1968, p. 58).

The effect of the river should not be neglected on his works and life, due to the sign of its effect throughout his works. However, Twain succeeded to illustrate the enemy sides of the river as well as the limited social freedom in society. While the freedom of the river comforts Huck and Jim in *Huckleberry Finn*. As Twain states, “everyone has a master, anxieties and worries are under the control of someone else and have no freedom. Mississippi river is a sign for slaves to escape from servitude and bondage”. Philip Finer thinks that the greatest influence of the American rivers deeply affected every aspect of Twain’s personal and professional character development. American civil war brought an end Twain’s work as a riverboat pilot. The commercial navigation of the lower Mississippi was stopped by a line of battleships called ironclads, their sloping sides plated with iron plates, took the place of the gorgeous white riverboats, whose pilots had been the envied kings of the river towns (Clemens, 1899, p. 322). When the war has come to an end, Twain has lost his job as he wrote, “the business was stopped and I lost my occupation. I have to search for another job (Kaplan, 1974, p. 37). War could separate and divide not only nations but separates borders like Missouri, families from each other like Twain’s, and it separates individuals like Sam. Men have got confusion from the first months of the incident (Kaplan, 1974, p. 38). Mark Twain shaped American Literature with his famous stories about river lifestyle and adventures.

The good deal of scholarship and discussion has been motivated by the issues of Twain’s artistry and his treatment of race. There was a conflict between Bernard Devoto and Van Wyck Brooks about the effects of the west on Twain. Brooks criticize the *Ordeal of Mark Twain* 1920 by saying it is a ‘tragic failure’ because it has not the possibility of a good social satirist. Brooks feels that the reason behind the talents of Twain was the environment, which sounded his childhood. The view in which Bernard described Mark Twain’s American 1932 shows that American borders was rich and the environment facilitating the artist. Justin says that Brook’s conclusion was drawn from weak data which needs for an answer. As a result a number of scholars participated with Brook and Devoto and many criticism volumes were produced. The general agreement looks to be that the impressions and experiences of his western trip enriched Samuel Clemens. It gave him much material

for future writing, sharpened his writing skills, increased his humor, broadened his horizons, and made him set his goals on a career as a writer (Twain, 1960, p. 78).

In addition to this, William Dean Howells talked about the impact of the west on Twain, he asserted that “the west, when it began to put itself into literature, could do so without the sense or the apparent sense of any older or politer world outside of it; whereas the east was always looking fearfully over its shoulder at Europe, and anxious to account for itself as well as represent itself” (Howells, 1910, p. 177). Twain’s decision to become a writer was in his early five years after his fail efforts of being rich through mining. On the other hand, he looks to be a follower not a leader in community and he too expels the unreal incident that called success. Becoming rich so quickly and moving from the unproductive land was because of the quick changing that happened in his life and most of the men dreamed to settle in the west. The life of Twain got a new side “his change of occupation from pilot to Nevada speculator and miner mirrored a shift in the economic climate from the earning of a livelihood to the quest for enormous wealth, the prospect of boom or bust” (Kaplan, 1974, p. 43).

Here we can see Twain’s spirit of bravery and the impulsiveness of youth that summarizing the mood of his society as he often did before. Hopefully, Twain expended much of his effort to increase mining business project, but at the end it was beat with bad luck. His brother returned to his previous post as a secretary of Nevada territory, yet Twain made his own decision to become a writer to get extra profit. He felt happy with his new career and sought a living not fortune in it. Then, he could find a job and became a newspaper reporter in the Virginia City. The editor of the enterprise project, Joe Goodman put Twain in William Wright’s place temporarily and worked with Dan De Quille, who was a very famous journalist and well respected, but when he returned Goodman maintained both of them. In his investigation to invent new methods for himself, Twain examined in his western era with a different literary devices “caricatures, burlesques, puns, hoaxes and editorial badinage were the stock and trade of Washoe journalism” (Lynn, 1959, p. 145).

In one of his most important scientific tests, he discovered a kind of literary art of speaking so that the voice seems to come from a source other than a speaker, in a way that the author discussed many questions with the unselfconscious alter ego.

Twain tried to develop his writing skills, at first he appeared as sensational writer and that was free by the newspaper's satiric bent. It is clear that satire fascinated him, particularly the ridiculous aspects of it. After all, Twain became a deadpan narrator and soon he well known as a humorist. When he was twenty eight, he met Artemus Ward, and he already tried to do the similar works like Ward, Josh Billings, and Orpheus Kerr, and he was very pleased by the meeting. The deadpan narrator was one of the significant literary devices of these humorists, in which the narrator tells many funny tales directly, and Twain was the master of this method of performance. Oral narration was the major principles of his work and was very useful for him as an author. Mark Twain greatly was under the influence of southwest humorists, because their literature was identified by coarseness. Briefly, it increased in the mid-nineteenth century in the southwest of America, on the other hand, oral narrations and daily papers' designs were the representations of the symbols:

these symbols were destined to survive the civil war and to have important consequences for American literature...But southwestern humor was of little or no use politically because while it depicted a society containing slaves, it dealt with slavery only incidentally and had no case to make for the institution" (Smith, 1950, p. 173).

Many scholars states that humorists not only characterized the backwoods understanding but illustrated it. In the mid-nineteenth century, the most controversial issue that Americans faced was the issue of slavery, and the humorist writing did not cared about political matters. At this time, Twain was classified as the author of sub-standard literature. He was marked as regionalist or local color author, due to his humor. Twain's works described the Southern perspective and the way of life. When Twain's tales transferred from oral to written, he published them in William T. Porter's newspaper, which was a weekly paper and published between 1831 and 1861 and it was welcomed by the readers well. Some believed that T. B. Thorpe is the most famous tale humorist, but Twain's works mirrored the effect of his preceding humorists and he appeared as the main writer of his period. Twain's reputation publicized quickly, he gave general talks and wrote stories about dialect, one of his famous story named *The Celebrated Jumping Frog of Calaveras Country*. Most of the writers believe that, this story made him very famous and success, on the other hand, some consider that his development was partly because of his southern drawl and his multicolored unique appearance. He had big nose, tangled hair, shaggy eyebrows, had an eye so eagle like, and was very thick. Then, he covered his

appearance by wearing three white piece suits which became his trademark. Twain worked as a part time author, journalist, and a good public speaker. He was marked as one of the most popular writer of post-civil war that influenced on southwestern humorists. In my point of view, the power of Twains works is due to some facts. If we make a comparison between Twain and the other satirical works of the other writers, Twains ones are so different, because they are more funny than the other ones. In my view the difference is that his satire is alive until today, but the others satire are dead by now, they don't seem humorous at all, they were humorous for their days, now they are stale. Twain was a riverboat captain in the Mississippi; he participated in the Civil War. He visited all the Western part of America, and the world in general. He wrote about all of the things he faced. His canon about travelling is very interesting, when we read them it is just like as if we live in that time and travelling by ourselves. His ideas of religion, slavery, and racism are still not old, they are the things that people did not thought of them, but now they are new and everlasting.

The difficulties that dealt with slavery were like a situation that is unavoidable. They picked the blacks as “happy go lucky” and they did not give them rights in their novels. However, many of them were against slavery but they used them in order to show their sacrifices for their funny stories. In most of the literature the underlying message means the dehumanization of blacks “Longstreet in *Georgia Scenes* talks about a stupid young bride who rejects to punish her slaves. Her humanity and goodness is repaid with preparing food, stealing, and clear disrespect”. (Lynn, 1959, p. 103). This lends further to the idea that this text is a direct attempt to speak to the many ills of slavery and that it is trying via the character of Jim, to deconstruct the underlying myth of slavery; that black slaves were less human than whites and that they required less and were bereft in many of the aspects whites and their religion touted.

The moralistic principle of this long tale was extremely obvious. The Negro marked as animal, which had to be saving in a good way. Longstreet's novel which is about slaves was known as mild depiction. Particularly, in *Sut Lovingood* story by George Washington, slaves were a victim in his many funny tale stories “George Washington Harris's *Sut Lovingood* delighted in humiliating and frightening slaves; while black men yelled with pain or terror, Sut stood by and snickered. But even Harris's

vindictiveness was eclipsed by the ferocious humor” (Lynn, 1959, p. 104). Arthur G. Pettit wrote many articles about Mark Twain’s point of view toward blacks, and he states that the time Twain is lived in the Far West was a turning moment. “Twain in humorous mood used blacks to clarify objects of lower value. In response to the change of the name from Lake Bigler to Tahoe, twain penned “why, if I had a grudge against a half price nigger I wouldn’t be mean enough to call him by such an epithet as that.” (Pettit, 1970, p. 61).

However, at that time, Twain’s political faithfulness changed from the south to the north. Yet in Pettit’s attitude, Twain’s racist opinion about blacks has not been changed. In the west, the leadership concluded that pro-Negro and pro Northern would not be living and coexisting together peacefully. Furthermore, Twain believed that it is unnecessary to take advantage from the cultural and physical differences of blacks as a source for his funny tales. Many years later, Twain wrote a letter for his sisters, he clarifies his impulsiveness and his foolishness humor when he was in the west “indeed, Clemens admitted readily, by the 1870s, that during the 1850s and 1860s, he had possessed few qualities of character other than ignorance, intolerance, egotism, self-assertion, and almost pathetic unconsciousness of it all.” (Pettit, 1970, p. 61). Twain was like a father for the whites, and was fighting for their rights in the American society. Despite his goodness toward blacks but some critics accused him as a racist. I believe Twain did not use black characters as a tool for his writings rather than he wants to warn everyone from the evilness of slavery. Also he tried to intellectually work on removing the phobia that white people had against the blacks. Furthermore, he thought that black people should be treated humanely, and wanted make life easier for them.

In the meantime, before all of these disclosures, blacks were still the victims of funny tales and they were under the oppression of their preceding white owners after the civil war. During the post-civil war years, the mutual relationship between the blacks and the whites were extremely weak. The characteristics of suffering and segregation were the merely ones which were given as a reward by the lords. Above all, they were at the present time under the critical observation. The figure of “...a white toothed dehumanized buffoon, impervious to pain, incapable of anger—a harmless empty-headed figure of fun, who didn’t have the sense to revolt even if cared to, which he didn’t...” (Lynn, 1959, p. 101).

Before the war, Southern whites began to create stereotypes of blacks in the mind of the American whites, and they cleared that it was not an authentic representation. Melville's picture is used to illustrate racial segregation and black's condition in the south, Kenneth S. Lynn assumes that the Nat Turner and Toussaint rebellions gave property to the whites before the pre-civil war and their mysterious toward blacks hiding their merciless and indignation behind their wide open smile. This paved the way to appear the emergence of the brutal nigger, and more oppression happened upon the blacks. The blacks' real fear, specifically the male, was putting in jail before and even after the war. Taking into account, the negatives were related with the war, many believe that Twain's adventures in the west functioned as an escape from the disasters of the civil war. Because of this reason, Twain was out of the battlefields during the years of the war. He was not enthusiastic, and he was a defender for the subjugated. During that time, Twain was very young and was extremely taken care of himself. He is not expressed his opinions concerning the race problems like other humorists, due to the fact that he was trapped in embarrassment. Twain's departure from Nevada was based on the issue of racism. According to his relationship with other humorists and Arthur Ward in particular, Twain jokingly penned an essay and he proposed that the money, which was collected by the women of Carson City for the comforting of the sick and injury fighters should be used to help to Miscegenation Society in the east. In the opinion of Kaplan, it is better to have justification or clarify that he did not mean to be shared "he was willing to have the ladies appoint someone to avenge them on the field of honor." (Kaplan, 1974, p. 58). Whites hated black people, they were always victimized, but in my opinion it was because people was told that blacks are bad, and because society looked them as inferiority so everyone has a negative looking toward them, those people were under the influence of the bad rules of the society. Another reason that people hate them because of the stereotypes of blacks, such as: violence and stealing which are not true at all, because they had no roles in society, they were deprived from everything. On the other hand, some people just do not like anyone different from them.

In his autobiography, Twain explained this tale of the duel and its delay, but Kaplan assumes that Twain treated these incidents like a fiction in his autobiography and he says that "Clemens left Nevada, it now seems clear, because it was suicide for a humorist to make a public fool for himself." (Kaplan, 1974, p. 58). Furthermore,

Kaplan states, “far from being a casual topic, miscegenation appears to have been a good deal on Clemens’s mind throughout his life. As a young printer’s apprentice he understood that by the customs of slave-holding societies, it was a man’s right to make love to a black girl if he wanted to.” (Kaplan, 1974, p. 58). Twain was a riverboat pilot and journalist but then he joined a confederate militia in 1861, when the Civil War was going to start. And it would last until 1865, but Twain refused to be a soldier for long, instead he decided to go to west, where he became a journalist and a gold miner.

It is noteworthy, the issue of race and the difficulties were related to that issue were common and unable to be separated from the very structure of American community and Twain’s literary and personal life. In addition to this, even in Twain’s roaming, the matter of race challenged him and maybe that was because of his temporary stay together with his marriage to Livy, due to her abolitionist effect, Twain’s point of view toward race, blacks, and slavery developed into a more actively reformist. Arthur Pettit identifies 1867 as the period of Twain’s reformation to an essential reformist view of blacks. This happened, after his arrival to east with his new wife, Olivia, and his daughter of Langdon, who was a strong abolitionist and helped the slaves so much to be freed in the New York subway. Some reasons, in particular, Twain’s marriage with Olivia influenced on his opinions toward the blacks

quite clearly, outside pressures forced Clemens, occasionally against his will, to conform to certain environmental conditions...Clemens’s clash with New England and Midwestern pilgrims on the Quaker City tour in 1867, followed by his position as a newspaper reporter in the nation’s capital in 1867, doubtless convinced him that a certain amount of reform was in order (Pettit, 1971, p. 95).

Although, it is impossible to say that Twain’s point of view toward the blacks was only based on public expedience. As Pettit signifies, “his (Twain’s) exposure to men of wider intellectual horizons in Europe, the Middle East, and the Eastern states made it inevitable that he would revise some of his more outspoken racist views.” (Pettit, 1971, p. 96). Twain represents Jim as someone that deeply caring and as a good friend. There was strong relationship between Jim and Huck and Jim becomes a father figure to Huck, opening the boy’s eyes to the human face of slavery.

Obviously, Twain was fully grown and his opinions toward many topics were being reconsidered. His perspectives for blacks hesitated back and forwarded, and after

1867 the word of 'nigger' vanished from his speech and his writings, even he edited it. During the year 1850's and 1860's, he yelled against niggers and wrote many funny long tales about "nigger odor, fried nigger steaks, the black sexual promiscuity, and the evils of miscegenation." (Pettit, 1983, p. 204). From 1880's until his death, he made friends with Booker T. Washington and Frederick Douglas, and he helped many black students at Yale Law School. In American literature, he created two famous characters Jim and Roxana. To identify Twain as a racist due largely to utilize the word of 'nigger' or due to writing 'nigger tales' does not look based on facts or a good judgment. Usually, racism pretends itself in many forms and dealt with brutality or some clear activity in order to hurt black people.

2.2 *Huckleberry Finn* within the Context of the Civil War and Reconstruction Period

The impact of the reconstruction and Civil War on Americans nineteenth century is enormous. The era of the 1880's was entirely unstable, and *Huckleberry Finn* was created during this time. After the liberation of slaves and the Civil War, the hostility between whites and blacks increased and became more insuperable and more complicated. Ralph Ellison, in *Shadow and Act* expressively illustrates the American nineteenth century after the Civil War as the south assumed from the start of the civil war that it would win, and when it lost the south became frozen in time at the moment of defeat. The only way it could fight back now was through politics and the passage of laws that kept blacks de facto slaves. The north returned to its efforts to industrial development, eager to forget the war (Ellison, 1964, p. 67).

The Northerners were overwhelmed by the war. In the United States the problem of blacks started again and worse than before Southerners refused to change their behavior towards blacks. Albion W. Tourgee, a "carpetbagger" came to South during Reconstruction for solving the problem of blacks and refused conflict between blacks and whites and he is the author of *A Fool's Errand* (1879). He defended the blacks. Tourgee describes of bad behavior of Ku Klux Klan towards blacks and whites. Tourgee's novel proves that Southerners were unfair towards blacks. Ku Klux Klan could control the blacks because of

... blackmail, bullying, flogging, rape of women, castration of men, contemptuous violence to children, burning of Negro houses and shootings, stabbings, drownings and hangings of any body who offered

serious resistance. Thousands, both black and white - though less, of course of the latter - were slaughtered by the Ku Klux Klan (Wilson, 1962, p. 535).

After that Northerners knew that they should solve the problems after Civil War. Tourgee said that Southerners needed education. After a great time of thinking and observing, Tourgee had reached the point that the most urgent thing for the southerners was learning. Tourgee understood that they couldn't give up or make change in their old traditions and behaviors; even they weren't aware or not informed what's happening in other parts of the world. More shockingly they didn't mind how life is going on inside their own country and it was the sixteen previous region in which their people been treated like slaves, which then included only a third of the inhabitants of the country, and two thirds of them were uneducated. They were not able to read, and twenty five of a hundred among the white voters able to read their votes (Wilson, 1962, p. 546). After the election of Rutherford B. Hayes, Republican Party changed the courts in 1876 and changed some rules (15 and 14 rules) (Nilan, 1984, p. 22).

Step by step the role of blacks became less till reached zero. Some scientists expected some crisis and some people tried to... for equality. Stephen Jay Gould talked about middle ages and supremacy of whites (Gould, 1930, p. 172). Gould said all American scientists criticize blacks. Agassiz, a member of President Lincoln's Inquiry Commission, said that we should kill racism (Gould, 1930, p. 172). Gould concludes racism and it depends on science (Gould, 1930, p. 176). Many Europeans had the same view on ethnocentric belief and the white members in the South made the partitioning of Africa as justification for the oppression of blacks. Negroes remained less than equal, even when possessing full political and civil rights for a few short years after the Civil War. Then new writers appeared on the southern scene to further undermine Negro progress, inflaming passions with the prewar doctrine of inferiority (Wesley, 1969, p. 68).

The majority of whites like Twain in America had the same idea towards blacks that blacks were less than human. Louis J. Budd said that Twain's feelings were used for those who weren't slave. Concerning to "Negros" (the black people)'s affairs, Twain's writings had less outcome in his time and place in the sense of his realism

and in the way of his sympathy for them (black people). And many stories of him about life in Mississippi slightly provided to the sense of native white people that they felt their dominance in every part. Simultaneously, he commended Cable's writings and Chandler Harris for enlightening the Negro's life by what he put his life and his nightly peace in danger for the sake of a silver sevenpence (Budd, 1962, p. 105). Because Mark Twain's compassion was a main point to have a condescending base for the freedman, and Huck was able to mistreat Jim crudely, at the end that is total effect is seriously weakened.

In *Mark Twain and the South: An Affair of Love and Anger*, Arlin Turner talks about Twain's attitude towards blacks in *Life on the Mississippi*, that was first published in 1874: The condition of life how it goes on in Mississippi is obvious; the writer's outlook of the previous slaves quite different from his main view in the south at the moment. It means he had contradiction thoughts about Negro's personality or the role of them in American life. He described the conservative Negroes representing humorous effects; his writings were not studied at southern society (Turner, 1968, p. 505-506). Turner goes on criticizing Twain furthermore: The state of life on Mississippi clearly keeps the matters away which are about the liberation of Negroes. Essentially, it shows the life of slaves along the Mississippi in 1882 as something worthless, ridiculous and as a matter of white men's laughter, practical and disrespect. Nevertheless, the families who moved by steamboats, gaining the advantage of freedom to travel other places they never took pleasure as slaves. They always had six or eight base-born and coward yellow dogs, joined to the families by ropes. So often a child was forgotten and left behind on borders, but never a dog forgotten. According to a barman states (a nigger will go H for a watermelon) (Turner, 1968, p. 505). The novel is a story about river life that is about slavery before the Civil War. The book was written twenty years after slavery was almost ended in America. The condition of slaves was better than before, they could get some freedom. They were allowed to participate in all activities in society while they were not allowed before. The novel criticizes some illness in the society at that time, such as: mob rule and hanging. The former slaves got freedom because some changes happened in the mind of people toward blacks.

Louis Budd and many other critics talked about bad behavior of Jim in the last parts for example *Huckleberry Finn* has a negative effect on the novel and it has weakened

it. Twain had come far from Hannibal's attitude toward the Negro but not far enough, even if almost anybody today would rather travel with Jim on a raft than Uncle Tom on a steamboat (Budd, 1962, p. 105). In *Twain's 'Nigger' Jim: The Tragic Face Behind the Minstrel Mask*, Bernard Bell asks a very important question which is asked by many Twain critics and scholars. He asks whether the idea that Twain escaped the influence of the racial prejudice is supported by historical and literary evidence. Bell feels that in *Huckleberry Finn*, Twain never believes in black's equality. Essentially, using minstrel mask which is the real tragedy is to show race relations and human situation in nineteenth century America. Twain, who had good and bad feelings about Blacks, is reflective of nineteenth century and many twentieth century white Americans. Although it is a democratic society, people were treated in an unfair way because they have different opinions about Blacks and because of their being Black.

Paul L. Dunbar's poem, *We Wear the Mask*, demonstrates that people should forget or hide their inner selves whether they are white or black, we are all human beings. George Washington Cable had great effect on Mark Twain during the 1880's. Cable was the friend, an experienced person, colleague, and travelling fellow of Mark Twain during the time of southern propagandists who had a sense of Black inferiority. It was not allowed or it took much bravery for a southerner to talk about the rights of Blacks to the people of southern and northern who were satisfied with the belief of Black inferiority. Cable, who was a great novelist and supported freedman's rights, was born in New Orleans. Cable was not able to idealize African people. Cable had gained an unfavorable idea of the freedman in his 'practical daily experiences.' In all his campaign – extremely large, dirty, silly, ugly, not educated, and rude If the much frightened 'war of the races' should come ... I was going to be in the position of the white race fighting for the defeat of blacks (Wilson, 1962, p. 552). He objected the combining of the races on horse cars and at teachers meetings in postwar New Orleans. But the intellectual monument of the Old South began to crumble upon careful scrutiny.

At that time he also criticized the fact that the Blacks were not treated or given the rights as human beings. He supported all the people without being superior or inferior in what they want to know and how they want to improve themselves, that is what just came in the Socratic principle. Cable believed that the Blacks and the

Whites should be the same in social equality and interracial marriage and that both should get enough education even the Blacks. He also states that the usual behavior between the Blacks and the Whites were so different that it was inconceivable that the races would have any rapport for each other at all. He also believed that it was a parody of fair treatment if the Blacks didn't get their basic human rights. When Twain and Cable were together on a lecture and reading tour from November 1884 to February 1885, Cable preserved in his essay, *The Freedman's Case in Equity*, which appeared in *Century* magazine with excerpts from *Huckleberry Finn*, that the Black conditions were worse than before the war. Cable also stated that the most pressing social problem for all the Americans is because of the presence of Blacks in the United States.

Henry W. Grady, who was the editor of the *Atlanta Constitution*, made cable get an answer to his essay that was published in *Century* magazine. Grady confirmed that whites were better and greater than blacks and that it was normal or healthy and it was the secret of a society to be steady or stable. Grady thought that we should leave the south alone in order to solve the race problem. Cable made a brave attempt and spoke out against the unfair heaped upon blacks, in this way; Cable indubitably changed his friend and travelling fellow, Mark Twain. "Cable made Twain think differently about Southern issues from the early 1880's onward." (Turner, 1968, p. 506). On their reading tour, Cable and Twain were known as "Twins of Genius" and Twain thought that Cable had the superior intellect. Arlin Turner says that *Huckleberry Finn* was written to make Cable happy – However Twain was not as courageous or flagrant as Cable on his attitude about blacks, there are many ironies in *Huckleberry Finn* that charge the Southerners' position with a crime about the issue of slavery and blacks in the 1840's. The sign which shows the bad American society in 1885 is no less than in the slave era. Turner mentions that: However, Jim persisted not to go back to slavery, but there was the danger and the possibilities of getting him back to his owner. Here, the writer doesn't focus on slavery alone, but he also presents the slave principles. As we see, the view reflected in Pap Finn's angry expressions against the government that gives right to a white shirted free nigger to vote while the government has no focus on a slave or slave conditions in the state across the river for what a chaos and confusions they have made. The author's main concern is not to clear or show the difficulties of slaves; it is more to indicate the

stupidity and fundamental corruption of the principles on race (Turner, 1968, p. 507). In here, Pap's riles against the government has two basic reasons; first, the government was going to take away his son while they allow nigger to vote. Second, Pap is racist and he is against an educated free black and thought he is better than him, because he wouldn't give him the road if he shoved him out of the way.

T. Page spread propaganda and Cable and Twain were writing against it, but people took most of Twain's satire as comedy, that's why they paid no attention. Twain had a suitable saying on this: "If you tell me about someone who knows what's funny, I'll tell about someone who knows what's not funny." Twain used this way to make the audience understand of the truth. Twain also used this way in *Huckleberry Finn* to set up humanity of blacks and to destroy the wrong idea or view of people towards blacks that was common or widespread at that time in American letters. Without doubt, Jim is shown as a human being in at least two-thirds of *Huckleberry Finn*; the endings which are full of problems raises a number of other questions open for interpretation. In *My Mark Twain*, William Dean Howells makes several comments with getting benefit from Twain's views of racial and social, especially in *Huckleberry Finn*. Howells calls Twain: "He was the only man of his group to deceive southern educated people for the absurdities they made on black people, he did this in behalf of slavery, he get them strayed so as to get rid of them safely. No American of Northern native ever thought of sacred attempt of Huck Finn in making his mind to help the Negro Jim to escape his slavery" (Howells, 1910, p. 172-173).

It is completely different to understand the writings of Cable, Tourgee, and Twain, Thomas Nelson Page and other novel writers who protected people from slavery during Reconstruction and went on throughout its aftermath. They made a bad belief of the legend of the "happy and devoted" slaves. Most of these writers adapted and made the plantation legend of the 1830's longer, and used it to reduce the harmful effect of sympathetic and liberal writing that appeared from the South. Century magazine recorded the details of the attitude that the Northerners created about the South. The stories of the Virginian Thomas Nelson Page began appearing in the magazine (Century) in 1884, at the moment when the resentment against Cable in the South was reaching its most rabid point (Wilson, 1962, p. 605).

The two famous nineteenth century southern propagandists, T. N. Page and Thomas Dixon are flagrantly racist (Gross, 1967, p. 112). It was clear that Page supported the idea of black inferiority and white superiority. ... The black people as a race have never been able to operate their attitudes to advance or go forward, because they have been considered second rate comparing to other races. Occasionally, we can see an attorney or more. Sadly with their practice in opposite proportion to their principles, or at this time and then we can find a doctor. But always these are men of remarkable infusion of white blood in their veins (Lynn, 1959, p. 257). Here Page wants to say that the Negro problem is belongs to the southerners and does not belong to the north, and that a race problem can be judged by its file and rank, plus its papers and criminals. He believes in inferiority of Negro and Negro has to be slave forever.

Page was one of the leading literary reactionaries of the period, refusing to pay careful attention to the extreme economic and social Negro deprivation (Gross, 1967, p. 50). He was hostile and had condescending view toward blacks. At the end of the Civil War, his age was twelve years as Edmund Wilson mentions that in *Patriotic Gore*. Page felt that slavery in America had given the Negro the only likeness of civilization he had possessed since the beginning of history (Wilson, 1962, p. 607). With uncontrolled illiteracy in the South, Page had little information about ancient African civilizations and other southerners had more information about their own culture than the others. Because of this, they didn't believe in the existence of an African culture and created the legend of "childish" to separate the black and white races indefinitely. Page's job was a lawyer and later he became Ambassador to Great Britain. He had not great knowledge and no one could make him change his opinion in his attitude; critics disregarded him. Page had very little first-hand information of the authentic Old South and "really invented for the popular mind Old Massa, Mistis, and Meh Lady, with their dark skinned loving retainers" (Wilson, 1962, p. 605). [Northerners] controlled the Southern myth and they began to be pleased by it. This acceptance was to culminate in *Gone With the Wind*, the enormous success of which novel makes a curious counterbalance to that of *Uncle Tom's Cabin*. But it began in the *Century* of the eighties with the stories of Thomas Nelson Page. Though Page had been only twelve at the end of the Civil War, so had little experience of the old regime, he really invented for the popular mind Old Massa and Mistis and Meh

Lady, with their dusky-skinned adoring retainers. The Northerners, after the shedding of so much blood, illogically found it soothing to be told that slavery had not been so bad, that the Negroes were a lovable but simple race, whose business was to work for whites. And Page also struck in his stories a note of reconciliation that everybody wanted to hear: he cooked up romances between young Northern officers, as gentlemanly as any Southerner, and spirited plantation beauties who might turn out to be the young men's cousins and whom in any case would marry them after the war.

Page saw the comic aspects of blacks and created the image of 'happy slave' and the wrong idea of the 'brutal or ferocious' black. He talks about Reconstruction in his novel *Red Rock* (1898), and his most famous stories are *Marse Chan*, the story of feeling sad slave overcame by the death of his 'massa' and *Ole Stracted*, which is the story of childish black and someone who has mental illness and he needed the 'massa' to tell him his name and to look after him. All of these stories depict the pleasant and fictional race relations that were present before the war Page's self-important toward the black people, and his consideration toward the Negro, that he thought their personality are poor and not worth respect is the belief of the majority of militant racists in the country today. However, Tacit's believe is more common, he thinks that white people have not stepped forward (advanced) in many practical ways, and their abilities are far away from their forefathers' comparing to the previous century. Traditionally, Page's article shows a point that can be seen during nineteenth century in the texts of John P. Kennedy, John Esten Cooke, William Caruthers, William Gilmore Simms, and many others. It's the best example of that backward manner and thoughts and it is reflected in the stories of Joel Chandler Harris and the less effective in Thomas Dixon's writings (Gross, 1967, p. 112).

In order to placate the Northerners and assure them that the south had no feeling of hatred against the black man, the southerners used the legend of the southern plantation. The legend was published in 1832 and it was created before the Civil War in the 1830's with John P. Kennedy's *Swallow Barn*, and it showed a peaceful and beautiful picture of the master/ slave relationship.

Originating within the nostalgic and sentimental mode of Washington Irving, and first applied to the south in John P. Kennedy's *Swallow Barn*. The picture of aristocratic masters, brilliant and charming heroines, and

devoted slaves reached full development in the historical fiction of the Virginian John Esten Cooke in the middle 1850's. So compelling to the imagination was this group of symbols, bathed as they were in the charm of pastoral tradition and feudal romance that they longed survived the destruction of the plantation system itself (Smith, 1950, p. 172).

The south believed in superstition and they made legend in their actions. In this system they banned a black group in the actions and showed hero in it. Henry Nash Smith says: This fiction shows the relation between feudal and others as an unchangeable system. The fiction shed light on south as a brutal community in the eyes of the west (Smith, 1950, p. 173).

Southern writers mentioned and told unreal story. Legend is the power of writing. So blacks are passive in their writing in all aspects of life. Before Civil War, there are some voices about black but war vanished all and ignored them totally. The period of Mark Twain was called rebuilding of race. It looked many shapes and led to Howell's term. White southerners looked the subject as a personal problem. Twain exploded the subject and showed this problem as a big group and determined the problem of black freedom, then soon became a newspaper subject. Mark Twain's idea and thought react soon about those people looked in the society as a stupid and silly that they don't deserve anything and the community insults them. He put note on killing, hanging, fighting, and showing them in pleasant way (Turner, 1968, p. 502).

Louis Budd maintains in *Mark Twain: social philosophy* writers who see Twain as a butterfly, he mislead of so many interests, he quickly moved an idea to another one, and soon moved one side to another. He showed black pushed to a lowest class and then he showed that black must be banned in Christmas Day, and described that black made unstable in south (Budd, 1962, p. 201). Twain hit a ring for social awaken then so far became a controversial subject and led to a big gap between black and white men. In the late of nineteenth century, many anti-racists appeared. Howells believed that: He took responsible about black the discrimination of young black learners. (Negro) black students must pay all of the money in the school and look them as slaves not students (Howells, 1910, p. 35). Howells mentioned blacks in army that removed from west. And black never feel honor in it. Black community or 'nigger' weren't able to be a gentleman and fifteen parts of nigger are guilty so fifteen parts of white are not guilty (Howells, 1910, p. 36). This shows that there was

a usual shabby philosophy in a portion of the press to the effect that a Negro could never feel the claim that of honor. And they were incapable of being a gentleman. It was to blame for the whole thing.

Ralph Ellison says: “black and white races in America make unclear vision for people and named invisible person. Black people didn’t feel that America is their home; even they didn’t have sex with whites.” William Faulkner believed in the idea of this story that showed white had to dislike black. But black hates themselves. Majority of blacks were no longer a pure African, they didn’t feel calm about their races. That was not easy to reduce this problem. This problem led to see two-face in the southern writers. On one side they talked about human rights and freedom, and on the other side they banned black in every groups and actions. Joel Chandler Harris didn’t support black in public voice- the story of imaginary of slave people who loved their life. Harris was voiceless and shy or avoided someone to express clearly. In his letter to his daughter in 1898, Harris drew out the conflict between two slaves, one of them was very silent to gain his goal and the other never got any opportunity (Miller, 1987, p. 616).

The duality is very clear in Twain scholars. We could make them into parts. They describe it in ironical way. Bernard Wolfe points out that “Harris faced an inner rebel because he was against his own skin. He was thinking only about his skin, and he was just care about his skin. White American writers wrote a cheerful story which was full of violent signs against fundamental and sexual band in south” (Miller, 1987, p. 617). Twain was an inventor of anonymity published writing in request name. the social behavior and the racism, also the language was used in Huck Finn, it was the language of ordinary people from the mouth of Huck Finn and mentioned the cruel life of the black group under whites.

The social division is pushed the black to do a set of actions and race discrimination. In addition, the white just pushed a set of anti-black taboos. This conflict just showed blacks taboos. The southern writers gave an ugly picture of black people as a personal rebel (Ellison, 1964, p. 42). We can understand of Twain’s attitude towards human race from his expression which he uses often ‘the damned human race’. Twain believed that we will see the same things which happened in the history and people were enslaved forcefully. Twain says that the problems of race and slavery

covered the South which made the blacks to look sad, and he wants to reduce this pain with humor.

William Dean Howells talks about Twain's creative complexity in *My Mark Twain*: There is no real telling how any one comes to be what he is; all speculation concerning the fact is more or less impudent or futile conjecture; but it is conceivable that Mark Twain took from his early environment the custom of clairvoyance in things in which most humorists are purblind, and that being always in the presence of the underdog, he came to feel for him as under him. If the knowledge and vision of slavery did not tinge all life with potential tragedy, perhaps it was this which lighted in the future humorist the indignation at injustice which glows in his page. His indignation relieves itself as often as not in a laugh; injustice is the most ridiculous thing in the world, after all, and indignation with it feels its own absurdity (Howells, 1910, p. 180).

3. THE POWER OF LANGUAGE IN *HUCKLEBERRY FINN*

Mark Twain's innovative use of language in *Huckleberry Finn* is one of the most attractive agents in the novel, and a paradise for critics to talk about. Early observers argue against the moral laxity in the language. But more visionary critics seem to feel comfortable with Twain's folkloric style to address the language in his work. One very clear example on *Huckleberry Finn*, besides his use of irony, is the use of language. Whether intentionally or not, Twain makes a very important point on remarking the dialects used by a tool to make his characters look realistic. One of the tricks and resources of the culture that works as a mirror of society and can cause some kind of harm to it. Language creates a social fiction that connects our senses to reality. Twain successfully reveals the badness of slavery, black and white, by the use of his language, and he expands an anti-racist theme in the novel. An examination about the use of language by Twain shows that in reality *Huckleberry Finn* is a dialectic. Twain employs language in a way that stands against itself. Nonetheless, a very significant aspect of the Mark Twain's novel is the language of the novel. The language is full of the dialectic expressions. That makes the novel interesting to all of the dialect owners. Each one feels that their language is represented in the novel. Like many other cases Huck represents Twain. Huck's Dialect is the same as Twain's one. Twain refers to this in the notes. To be known Twain does this intentionally, and the aim is to have a sense of novelty and newness for those who don't know the English dialects, on the other hand it is a feeling of recognition for those who don't know the expressions of the other dialects. There are many Examples for dialectic variability's. For example it says: "that ain't no matter," another Example is when he says: "it warn't no time to be sentimentering,"

Another example is the difference between Jim's dialect and Huck's. Jim's dialect is a very strong and strange dialect. His dialect is the dialect of the southern part of America that black people used. At that time it was known as the slave's dialect. Additionally, it was so odd to find an author who uses the language of the slaves,

because the slaves were degraded to the extent that it was a shame to a writer to use their dialect. I think that Twain does so to show the readers and the society that the blacks and the other vernacular languages should be presented.

In 1840, blacks had no access at all to any kind of education, to learn to read and to write. They were deprived from their mother tongue and were not allowed to communicate with a new language nor different language. Jim's notion of "self" is controlled and limited by the same society in which he lives. "It seems axiomatic to us that the social milieu helps one to define his self-concept, and the self-concept that evolves affects the manner in which one person communicates with another" (Hall & Freedle, 1975, p. 129). I believe that Twain gives his ideas of abolitionism and antislavery through the hero, which is Jim. Jim is the tangible hero of the novel. He is brave and full of courage. He puts himself in danger in order to be free. Huck gets to know that Jim is very philanthropist and humane. Jim shows his passion and love for the others. He is friendly and willing to help the characters in the novel. Although it was difficult to show the good sides of the southern part of the country and the slaves, but Mark Twain intentionally, shows the reader that the slaves should not be degraded and they are full of love and friendliness.

I think there are many examples in which the slaves are shown as humane characters. For example Jim says: "De man ain't asleep -- he's dead. You hold still-- I'll go en see. "He went, and bent down and looked, and says: "It's a dead man. Yes, indeedy; naked, too. He's ben shot in de back. I reckon he's ben dead two er three days. Come in, Huck, but doan' look at his face -- it's too gashly." In the example it is obvious that Jim is humane, because he does not want Huck look at the corpse of a dead person, he thinks that it is sad to see a dead man, so he does not want Huck to hurt himself by looking at the face of the dead. Moreover Jim does not allow Huck to talk about the dead man, because he is afraid of the images he saw. This is evidence which shows that the slaves are not cruel, but they are philanthropists.

It was obvious that blacks are different from their white counterparts in physical features and cultural. Unfairly, whites made their own decision that differences make the blacks inferior and not the other way around. Jim naturally accepted the color of his skin was a sign of slavery, and these standards are displayed in the language that he must speak. Jim's interpretation of Huck's destiny in the hairball is an accurate

example of his feelings towards his blackness. The idea that shows two angels governing around Jim, one which is white and the other is black. The white one leads him to the right path, in contrast to the black Angel, taking him to the wrong way (Clemens, 1977, p. 20). Jim has successfully adopted the Euro-American norms of evil and good which are symbolized by his marking the black angel as inferior and the white angel as superior. Jim was illiterate so whatever he picks up from the white culture turning him practically in a ghost. He was sure of not possessing any good of his own. Because of Jim's situation of bondage and the color of his skin, he sees himself as inferior to all whites, poor or rich, old or young. Using nineteenth century propriety, he referred to Huck as Lord upon their first encounter on Jackson Island:

- 'Why, how long have you been on the island, Jim?'
- I come heah de night arter you 's killed.
- ...? 'And ain't you had nothing but that kind or rubbage to eat?'
- 'No, sah- nuffin else.'

He indicates to his higher-ranking, Huck Finn, as "sah" and sometimes as "boss" and presumes his enslaved situation. In Jim's reluctant confession to Huck about why he ran away from Miss Watson, he accepts the fact of his mistreatment but cannot go through being sold "down the river", He speaks of his servitude and possible sale as his only fate.

Well, you see, it 'uz dis way. Ole Missus-dat's Miss Watson-she pecks on me all de time, en treats me pooty, rough, but she awluz said she wouldn' sell me down to Orleans. But I noticed dey wuz a nigger trader roun' de place considerable, lately, en I begin to git oneasy...

An important historical footnote here is needed. When he says "she always said she wouldn't sell me down to Orleans", he is referring to the fact that some of the largest plantations and cruelest slave owners were located on the Mississippi River, and the closer you got to New Orleans, the crueler the treatment of the slaves. It was a very common threat toward slaves at the time to threaten them if they misbehaved with being "sold down the river" and every slave of the day knew well what that meant.

Jim must speak of himself in the white language, as an object rather than a person; because they are on the island floating in the water of the Mississippi, and they can leave the society's commands and dictates temporarily. However, as long as their friendship eventually grows, Jim is immersed in believing that he is equal to a white young boy. Donald Gibson in *Mark Twain's, Jim in the Classroom* supports this

position, and continues to recommend that the child-adult roles are opposite. The experts of the novel consider that the acquaintance between Huck and Jim is basically weak and humiliating. He (Jim) could only represent the character of leader; defender and supporter... all other grown-ups in Huck's environment represent power. In fact, both characters appear to be less than an adult, instead of showing their masculinity (Gibson, 1972, p. 137). Huck's reactions are different towards every other grown-up in the novel. In Huck's world, all the adults represent authority except from Jim. There is a social understanding in the relationship between white and black concerning authority which is carried onto the raft and continues, Huck declares his attitude towards Jim and says that he would prefer to go to hell rather than turn Jim in. 'All right then, I'll go to hell – and I tore it up.' (Twain 225) The moral climax of this novel is the quotation above, because Huck decides on something which is forbidden or unusual to all the people at that time in their thoughts towards the black. Huck neglects the way of thinking and behavior in the society towards slaves especially towards Jim. Huck ignores the society's unkind and hypocritical beliefs in order to give Jim a chance to avoid slavery and come together again with his family by saying 'going to hell'. Huck makes a very courageous decision by choosing his moral compass over the society's judgments.

I consider that Huck shows himself as a good and ideal character when he steals the money. He does not steel it for himself; he does so to give it to the right owners. He takes it from the artists. The problem lies when he loses the money, because he is agonizingly afraid of being known as a Steeler. Huck says it, "They took and shoved the bag through a rip in the straw tick that was under the featherbed" (177). He then goes to the room, "had it out of there before they was halfway down-stairs" (177). The main function of Huck as a white person is to defend the rights of the balks. At that time it was a rule to send the slaves to their owners wherever they are. The southerners had accepted that, but Huck stands against that. So, Huck and Jim go down to the river in order to get rid of the society which represses the poor and powerless slaves.

Gibson has to deal with that event on the raft, the general norms of the interaction between black and white in regard to authority is kept in good condition. Due to his different color and his birth circumstance, Jim restricted to use his language. He understands very well his position in society and participates by virtue of his

limitations as a person and his lack of knowledge of a conventional language to communicate. It was obvious that Jim was enslaved but not only by the laws that fixed but by the spoken language of people as well. The center of slavery is inherent in his label as “Nigger”. In *Change the Joke and Slip the Yoke* Ralph Ellison indicates that Twain was smart enough to stand close to see and talk about the whiten statement that black should not be treated as a man. So Huck and Jim’s relationship kind of friendship was incomprehensive in the eyes of the American society of that time. Huck was less than a young white man. And Jim was a young black male, but not considered as a man either. So more or less they could be equal in mental behavior, but still Jim’s refers to Huck as master, giving him a superior category (Ellison, 1964, p. 50-51). Huck was a great friend of Jim, and he was always with him in every situations. Jim was grateful that he has a friend like Huck and he sees him as the only "white genlman dat ever kep' his promise to ole Jim" (16.16), and Jim was good to him too, when they found a dead body in the cabin Jim did not allow Huck to look at it because it was his father. He kept him from seeing the dead body on the ground and let him to sleep through his watch. Jim was always a wake and could not sleep even for a moment because he wanted to observe accurately ("he often done that" (23), says Huck); and when he found out that Huck is still alive, he was so delighted and started dancing a jig practically. "It's too good for true, honey, it's too good for true," he says: "Lemme look at you chile, lemme feel o' you" (15.19). In here Jim is extremely pleased and happy by seeing Huck again, and it was his nicest moment. Huck decides to play a little trick on him that none of these things ever happened and he wanted to show them as a dream in Jim’s life. Jim was surprised, but later on when he found that none of these are true but tricking, he is genuinely hurt. Huck may have to be educated into friendship with Jim, but Jim seems to come by it naturally. Just imagine his sweet way of talking: "honey," "chile," "same ole Huck"—it is not quite clear why Jim is interested in Huck’s friendship but it is a strong relationship between them.

The black skin of Jim is the cause that the society rejects to give him the freedom he deserves as a human, particularly in the South but in the North as well. At a particular point, Huck sees the Jim’s difficult situation “Once I said to myself it would be a thousand times better for Jim to be a slave at home where his family was, as long as he’d got to be a slave”. The opinion that niggers had “got” to be slaves

spread through the south. The connotation of the use of the word “nigger” was very effective as a tool of language in the novel. “Nigger” was and has been an offensive word in the vocabulary to refer people of black skin. And still *Huckleberry Finn* causes polemic and prejudices to black people that pretends to ban the novel to exits in schools or libraries. Many black writers like John Wallace, believe that the word ‘nigger’ upsets and annoys black people. There is a mark of disgrace and shame on the skin of blacks to identify them as nigger and to know that they are the same as their ancestors.

The sentimental influence that the mark of disgrace has on the individual is detrimental, and its sign is something that is everlasting. According to John Wallace, this is a very idiosyncrasy feeling promoted by afro American people themselves. Only them still believe that the connotation of such a word convey to a negative meaning of slavery and degradation. On the other hand, the word nigger is mostly considered as an active rather than a passive entity, and it evokes bad connotations given by the whites to blacks. An example of this effect could be noticed in another novel by Mark Twain. I think the social norms have influenced Jim. He uses the N-word to refer to the blacks. Huck asks, “S'pose a man was to come to you and say Polly-voov-franzy--what would you think?” Jim does not get what he means and replies, "I wouldn' think nuffn; I'd take en bust him over de head. Dat is, if he warn't white. I wouldn't 'low no nigger to call me dat" (Twain, Anthology 314). This quote reveals Jim has accepted the idea that blacks are not equal to the whites. They are inferior to whites. He tells that he is able to fight if the one who fights him is not white. It means that Jim has surrendered to the social norms of that time. The people of that time thought of the back as if they were lacking the human qualities. Twain conveys that one of the causes of dehumanizing the blacks is themselves, because like Jim they were thought of themselves as a degraded race. But the New South version shows: “I wouldn't 'low no slave to call me dat” (310) Jim devaluates his black friends by calling them using the “N-word”.

Additionally, the word “nigger” does not represent a real person, but rather a spirit of a cruel joke in which nobody wants to become the target. After realizing he was born black, Tom begins acting a certain way, when he encountered a friend; he felt that his tendency for life in some strange ways had faded away. His arm loosened instead of stretching his hand for a shake. What made him to have such a kind of

habit, only because he was black (a nigger), his blackness made him to feel ashamed. He thought that what fails him on the way of his life is the “nigger” in him (his blackness). The precious thing to Rowena, only his heart knew was his secret god which made him to feel confused for his black skin and feel terrified while sitting or mingling with white people. Blackness and calling him “nigger” made him not to be seen from there or here. He felt that whatever he does may be under doubt and questions in all appearances, his attitudes, walks and gestures. And Tom behaved such an odd and unusual way that people observed it, even people trying to watch him when he was walking on his way. He currently surrounded from all directions and stared at by people. That’s why he ran away to the top of hills and stayed in isolation. He said to himself that calamity of Ham was on him (Twain, 1964, p. 75). He was worry about his meals, and it was shameful for him to eat and sit on the white relatives table. He had always felt of fear, especially when Judge Driscoll said, “what’s going on with you? You always look as a stupid nigger,” he felt as secret murderers are said to feel when the accuser says, “Thou art the man!” Tom said he was not well, and left the table.

The impact that the word, “nigger,” has on black people is more profound that one would expect. Unfortunately for the nineteenth century and even the twentieth century the word comes along with a strong bad connotation that make readers understand the implications that conveyed the use of that word. However Twain’s use the word is to reveal frightening realities for both whites and blacks. He exposes that every single people in society is imprisoned by the word. Nineteenth century whites used it for displaying the domineering manners over blacks and to dehumanize them, and it was a part from black person’s name (ex. Nigger Jim). They obviously referred to them as property (ex. Miss Watson’s Nigger) to convince them that the enslavement of slaves is just a proper thing to do. The repeated use of the word in the novel drills home the enormity of the race problem and the fact that whites were trying to create a negative story about blacks being less than human into law. But black people in America found nothing but white hard whipping and blood and bad treatment, without speaking even the same language of the whites, not being protected by representative of law, except by their masters, only to claim their ownership. Black people were a perfect target of all kind of mistreating by a blind American society who had no mercy to treat them as a human being. And, indeed the

use of the word “nigger” implied so many things to think about it. But at that time it was “normal”. David L. Smith, in *Huck, Jim, and American Racial Discourse*, points out that the concept of “nigger” was a word created by the whites to refer to the black people, to have the right to make them feel inferior in all possible ways. And the purpose of it to justify by all means the abuse and exploit of the blacks, denominated them in such a way because of the color of their skin (Smith, 1984, p. 5).

Susan K. Gillman believes that social fictions are nothing but realities of society (Gillman and Patten, 1985, p. 455). The influence of these novels should not be undervalued. In *Language and Identity in the Adventures of Huckleberry Finn*, Brook Thomas expresses the connection between the social fictions and language like that: speaking and writing is always considered as second hand. Through fiction man can play many roles that in society he could not be accepting them but this way the roles of a man in society could be so powerful in fiction more than in real life. Then writing fiction is a perfect tool for a writer to complain of his society (Thomas, 1982, p. 9).

The word “nigger” had negative influence on blacks and it made them feel boring and strongly broken their spirits. Some critics considered it as the best explanation of Twain on the race, Roxana, in her book make it true in her mouth about the relative priceless of black’s life. Besides, she tries to change the identity of her son from black to white because he is nothing but thieve, murder and a dangerous liar. She believes that her son’s faults are justified since there is a portion of black blood on him. There are different explanations about the appearance of the word nigger, Oxford dictionary marked it in 1786, but it is sure that it is older than this, according to the Morris dictionary of word and phrases origins. The word occurs at early 1700 in Samuel Sewall’s Diary although it was spelled with a single “g”. “Nigger” is interpreted differently of Negro which belongs to the Latin Niger for black. There are other sources that rather claim the word “nigger” is restricted to contexts of deliberate and contemptuous ethnic abuse (Burchfield, 1986, p. 1200). It was common of Twain’s uses of the word in other novels, like in *Tramps Abroad* (1880). “He laid into his work like a nigger”, here connotations implied working hard. There is an insistence or relating the meaning of the word with the life of an animal, evilness, death, anything less than a human. The ‘N’ word in the period of the novel was considered as a racial terminology, but it was an accepted reference and was

common at that time. The word used disrespectfully and unpleasantly. But the emotional load of the 'N' word now is different and undeniable truth. It has negative meaning and attacks people through arrogance, ignorance, and hatred. Readers can easily feel the evilness of the word and its offensive word because it hurts people and shows vivid images of racism in American society. When you read the novel you find it unpleasant to hear the 'N' word in the novel, that's how powerful the word has become in its emotional connotations. I believe the Huck differentiates himself with Jim in some ways. He calls him a "nigger" this is a word of which Huck seems to not know anything about it. But he tries to make up some meanings to it, when he hears it. He understands that it is about the unconscionable times that are due to the niggers. Also he knows that they are making bad things and are able to hurt humans: "It was according to the old saying, 'Give a nigger an inch and he'll take an ell," also, Huck says: "Here was this nigger which I had as good as helped to run away, coming right out flat-footed and saying he would steal his children—children that belonged to a man I didn't even know; a man that hadn't ever done me no harm." So, they tell Huck he is not able to be like a man until he is able to communicate with the nigger. It is worthy of being mentioned that the river is used symbolically. The movement of the river resembles Huck's change from a person who has inherited racism from the family and surrounding environment to the one who is clear of racism.

Mark Twain was not a racist, but he was local color writer intent upon capturing both the romance and the realism of his part of the country. The romance of the Mississippi River and the beauty and freedom of life on a raft is an integral part of the novel, and Twain's use of vernacular style and his attention to specific detail contribute to its realism. In writing in the dialect and the diction of his characters, Twain made them real. Mark Twain was definitely not racist. He wrote books such as "Adventures of Huckleberry Finn" in order to show people the evilness of slavery and how emotionally and physically it affected people. Therefore, he was angered by slavery and racism and wanted to put an end to it. Besides, he was strongly against slavery. That's why many of the slaves in his stories were set free or runaways. He is writing from a certain point of view.

The power and weaknesses of language and the constant calling of black people by Niggers was an obstacle in front of them to ask for freedom in America, and more

particularly in the southern rivers towns. The word was a part of their life and because of this, they were deprived from participating all occasions, and whites took away their rights to vote for what they really wanted. Blacks were the victims of whites and the society, they were treated badly, and according to the white's opinion, blacks created to be slaved for them. That means, a black will never be free. The misunderstanding of blacks continued until the twentieth century in America and in the world. Twain hints out in *Huckleberry Finn* that, any kinds of incorrect activity and bad behavior in society is a shame for blacks. Jim was accused and blamed, because of Huck's supposed murder while Huck himself and the readers were certain that Jim is not guilty. The woman from the town river reports: "...before night they (townspeople) changed around and judged it was done by a runaway nigger named Jim... the nigger run off the very night Huck Finn was killed. So there's a reward out for him..." (p. 49). Huck and Jim run away from the town, and people think that Huck is killed by Jim. They do not know anything about that; they just know he is killed. People believed that Jim is behind his death because he left the same night. The judge allocated enough money to find a killer, and a price is placed on Jim's head with a good reward of 300\$. "So there's a reward out for him-three hundred dollars."(Twain, p.53). The people also believe that Huck's dad is behind his death because he receives money from Judge Thatcher so as to find Huck. But he takes the money and gets drunk and then leaves the town.

According to the society, because Jim is black so he must be the guilty one. So Huck and Jim had to move from town to town because Jim was known as guilty in society. And because he is nigger, Huck obliged to lie to two men on the small boat who looks so strange in order to protect Jim's life. On the other hand, whoever asked about Jim whether he is white or black, Huck was hesitant to tell the truth and unwillingly lied: "I didn't response on time, that's why I couldn't hear the words he was supposed to say. I attempted to catch his words twice. And no more, I wasn't the brave man as I was before , I realized that I was weak, that's because I stopped trying to listen , just I heard says: He's white" (p.75). The black skin of Jim and Huck implicated everything in life for them, because, they were not free to do anything they want. The language was unpleasant situation and offensive for Huck, while he was hate it.

At first, Huck was not able to see the delusions of the society which he lives in, because of the restrictions that affected on his language. But the wrong conception that society has shaped on Jim is considered as one of the noticeable conflict that faces Huck in society. There was a strong relationship between Huck and Jim especially on the river, Huck "...sees, without realizing it, that nigger is a misnomer, an empty signifier, an alibi." (Schmitz, 1986, p. 63). Huck learns quickly that Jim is not like society's portrait of a nigger. In *Three problems of Fictional Form: First Personal Narrator in David Copperfield and Huck Finn*, J. Hillis Miller suggests: "Huck real choice in the book is not between the true speech of the raft and the false speech of the shore, but between speech and silence" (Miller, 1986, p. 27). Huck and Jim are close friends and are close to almost everything in society, and when Huck at the initial moments opens his mouth and wants to speak, he was under the strong pressure to use a kind of language that is difficult and was out of his interesting but he has no choice. The best way to deal with it is silence because he could escape from using that language, and civilization controls the use of the language where Huck is trapped (Miller , 1986, p. 27).

Despite the fact that, the issue of race becomes totally clear to the reader by the way of portraying ironic circumstances and the language, Huck does not familiar with the black cause and the fighter for it. He always reproaches himself because he thinks that the standards of the society are not a part from him, and he is constantly astonished of his declarations about niggers. He speaks for good of Jim in chapter fourteen: "well, he was right; he was most always right; he had an uncommon level head for a nigger" (p. 64). Another wonderful example that Huck praise Jim's kindness, Huck respectfully express his regret to Jim: "It was fifteen minutes before I could work myself up to go and humble myself to a nigger but I done it, and I warn't every sorry for it afterwards, neither. I didn't do him no more mean tricks, and I wouldn't make him feel that way" (p. 72).

Huck is astonished when he found that Jim has feelings and easily affected by funny tale, that was amazing for him because he thinks that he is not aware of his surroundings but after he felt that, he realizes that Jim is not nigger anymore but a kind person and do care about humans and people around him, in contrast to that, Pap Finn shows himself as a nigger more than Jim, but their color was different and that made Pap to feel free from the sign of blacks. Twain with a heavy sarcasm

points out to Pap's extremely white skin and to Colonel Grangerford's white suit. Jim equals the entire group of white people that Huck has met and Huck fully comprehends this truth. Indeed, the novel was known as bildungsroman. Huck is innocent and not guilty but he learns very much. However, he is able to feel and see the inequalities of his society, he and Jim are a normal citizen and are not able to do great things for themselves. They are obliged to use the norms of their society in which they tighten with misunderstandings and prejudgments. Twain's talent was the use of the language to present a sad picture of man's ineludible constraints of society transmitted by the language.

Although Twain conforms to the nineteenth century American racial discourse in his use of the Southern vernacular, his overall depiction of Jim as a character is completely opposite to the nineteenth century stereotype of blacks. The fact that Twain portrays go against with the imposing of the language. Indirectly, Huck felt that his early ideas toward Jim are wrong and he tries to understand him. He figures out some favorable attributes that Jim has as property in chapter thirty one: "But in some way I looked quite angry with him, but my anger wasn't serious toward him. I noticed him Stopping my watch when it alarmed, so I could keep on sleeping; and notice him how happy he was when I come back out of the mist, and when I go to him again in the morass, however there was some quarrels with him, but in that moments, calling me darling and touch me and how well-behaved he was. Finally, the watch alarmed, and I saved him by telling the guys that we had the disease of smallpox out of the country, and he became very thankful, and said Jim was the greatest friend I ever had in the world." (p.169)

Due to the racial restrictions of the community, Jim is inferior to whites and subjugated. Despite the fact that Jim is the influential man to Huck that he ever had in his life. Jim is good for him and do care about him in a high level of respect in a way that he means everything to him, and his love for him is rare, he considered Huck as the first person in his whole life. The society was against them and they looks different in people's perception, but their relationship made them feel happy and do care about each other. Roy Harvey in his book, named *Yours Truly, Huck Finn* contends: "Still, (Huck and Jim's relationship) is an appropriately primitive, even precivilized relationship; for Huck sees Jim not as a man with the responsibilities of a man but as one essentially like himself. This is his fundamental

limitation, and yet the source of his strength” (Pearce, 1985, p. 317). The relationship of Jim to Huck in chapter nine is in a high level and is protective. In the floating house, they find a body, at this moment Jim tells Huck to stop looking the body because it is truly horrible sight, then he hides the dead body. Because of these actions we can say that Jim is protecting Huck’s innocence and childlike view of the world. Jim does not like Huck to see the cruel place the world can be which is ironic because Huck has already got experience in it. On the other hand, the relationship of Huck towards Jim in chapter ten is very friendly. Huck plays a prank on him like he would to any of his other friends assuming it okay. He sees no harm in his joke and has not quite yet established respect for Jim's authority.

Blacks were treated differently in the society but in spite all the distinctive, inside themselves they see no difference, Twain shows Jim as a good black character that has strong feelings of love for his own family. Early morning before the sunrise, Huck wakes up to testify Jim’s grieving and groaning concerning his family: “... He was thinking about his wife and his children, away up yonder, and he was low and homesick; because he hadn’t ever been away from home before in his life; and I do believe he cared just as much for his people as white folks do for there’n... He was mighty good nigger, Jim was” (p. 125). Jim is introduced as having moral sense and feeling of doubt toward his daughter, as someone that has no conscience for her because she was deaf and heard nothing and he does not know it. She was sick and because of that, she lost the sense of hearing, unwillingly, Jim slaps her and is haunted by it.

“... oh Huck, I bust out a-cryin’ en grab her up in my arms, en say, oh, de po’ little thing; de Lord God Amighty forgive po’ ole Jim koze he never gwyne to forgive hisself as long as he live; oh, she was plumb deaf en dumb, Huck ... en I’d ben a’treat’n her so” (p. 126)

In here Jim is telling the story to Huck about his deaf daughter. In the early morning, Huck woke up and saw Jim that is crying and put his head between his knees, and he explained how he screamed and slapped his deaf daughter just because she did not listen to him. Jim was not happy and felt terrible after that. This quote shows that even Jim is slave and seen as inferior, but just like everyone else he has his own family and has sympathy for them. He always feels guilty to what he did and wishes he could do something to fix it and to compensate his mistake.

Jim is very eager to his family and he always tried to save money to bring out his family from slavery, it was a disaster for him to be slaves and see his family live in a very bad situation. After he almost reached Cairo, started to think about them immediately and he thought that freedom is in his hands, with a great gladness and delightfully admits to Huck: He (Jim) was saying how the first thing he would do when he got to a free state he would go to saving up money and never spent a single cent, and when he got enough how would buy his wife... and then they would both work to buy the two children, and if their master wouldn't sell them, they'd get an Ab'litionist to go and steal them (p. 74). This statement is ironic because the way that slavery is run, slave owners tend to buy or trade their slaves, as if they are just property. With Jim stating that he would buy his wife and children, he is getting pulled into the system of slavery and in portraying himself as a becoming a slave owner, although buying their freedom; he is still treating them like property. He knows no other way to get his wife and kids besides to buy them, because purchasing an African American is the only way Jim knows how to. He does not think about how buying or even stealing slaves from a man he does not know is just like how he became a slave in the first place, begins stolen from his homeland. He sees no wrong in stealing these people, because he knows it is, morally, the right thing to do, while everyone else (whites) would view this as something that should not be done. At the time to buy a slave's freedom is against everything they had ever known. Jim just wants to be able to free these people from the burdens of slavery but to do so by buying them is putting them down - practically saying that they are not good enough to get their freedom on their own, which is what Abolitionists tried so hard to accomplish.

It looks difficult for Jim to buy whole freedom for his family and he was extremely anxiety about it. Huck had some moral problems in the society because of his participation against many crimes and it was a big problem for him if Jim truly successful in getting freedom for his own family. In addition to this, the norms and codes of society surrounded Huck and he is always in conflict with his moral and his heart. Obviously, the depiction of Jim by Twain is in opposition with widespread myths about unsympathetic and the brutality of black people. Although, the novel is criticized by some critics because they feel that the ending is against black people and indicates their inhumanity. Jim becomes a victim of unsympathetic and barbarity

that Huck and Tom imposed upon him, he is targeted to a ridiculous and suffering slave. However, Twain was successful in displaying the negative ideas toward blacks in the novel. Due to the fact that, even Huck can feel and see humanity in Jim, and it was a clear racial discrimination that committed on blacks. On the other hand, the last chapters focus on the brutality that imposed on blacks and it is another theme of anti-racist in the novel. Although, this does not mean that Huck is ethically blind. Levi-Strauss in his book named *Structural Anthropology* contends "... the observer cannot modify the phenomenon merely by becoming conscience of it." (Lévi-Strauss, 1963, p. 57). No one, especially a displaced person, could hope to change these deeply rooted problems of race. Twain did not challenge the racial issue in an easy way. The methods of the novel have a great influence and affected the reader's morality.

David Sewell in his book entitled *We Ain't All Trying to Talk Alike: Varieties of Language in Huckleberry Finn* talks about the restrictions of the language and the methods that can effect on language changing: The way of Huck's talking take us back to the language, like social traditions we had, and Huck's speech developed only through the relation between the dialect he spoke and the permanent principles that tied up old ideas, old accents and grammarless expressions together. Huck experienced continuous development and change of the chronological moment (Sewell, 1985, p. 215). The repetition of the word nigger in the novel is not only the needless repetition nor is the mirrored of nineteenth century, but it used to accuse the entire society. Additionally, David L. Smith indicates that Twain uses nigger to refer to slaves as a synonym (Smith, 1984, p. 5).

The concept of slavery is called taboo as something that is unspeakable by Harriet Beecher Stowe and some other famous abolitionists. While some authors used the word nigger in their writings such as; Cable, Page, Stowe but it does not conclude the same meaning or influence. Twain portrays the nature of the south and the language in *Huckleberry Finn*. And if nigger belongs to slavery, it can be noticed along the novel, besides; it repeated more than one hundred and fifty times. The word represents a high shout in order to get others attention about slavery. The repetition of the word nigger becomes the beat of the heart and becomes taboo of the guilty society. Robert Bridgman in the *Colloquial Style in America* expresses some interesting observations about the repetition in vernacular language: any word used

sufficient frequency as to become generally familiar gains access to the vernacular insofar as the vernacular is defined as a nation's common fund of language (Bridgman, 1966, p. 17). This repetition makes influence on the reader at best. Bridgman adds: The extent at which such a kind of relations is formed may frequently be less than what we would consider. Though in point of fact, the relations may be created in the result of their functions, other than the point is that all of these different repetitions and relations are to create the harmony of structure in conversational style (Bridgman, 1966, p. 38).

Slavery had controlled the thoughts of the nineteenth century and made a difficult contradiction between whites and blacks. Attempts to deny the problem of race only brings resentment into the situation. The problems were created by the depressions of the south, which continued after the publication of *Huckleberry Finn* and the Reconstruction. The perhaps of inadvertently didactic nature of the text indicates a faith in man's ability to alter these discrepancies since indeed man is collectively responsible for them. The purpose of repetition of the word nigger by Twain is to get attention for the deeply-seated problems of racial discrimination that is essential in the language. Twain's plan by repeating this shameful term in *Huckleberry Finn*, together with other racist agreements or misnomers that he criticizes is to sabotage them. This term is used in the conversation between Tom's Aunt Sally and Huck about a steamboat incident. Huck wants to concoct an accident about the steamboat in order to clarify his late reaching to the Phelps Farm:

'It warn't the grounding – that didn't keep us back but a little. We blowed out a cylinder head.'
'Good gracious; anybody hurt?'
'No'm. killed a nigger.'
'Well, it's luck; because sometimes people do get hurt.' (p. 175)

From the above conversation, looks like the nigger is not a person but a racist punch line of the time. Huck's bad expression about the dead nigger was just to soften Tom's aunt. It means that he is an active individual in the society. Huck is like the other members of the society and he wants to fit with the current system. In *Huck, Jim, and American Racial discourse*, Smith comments on this and says without seeing Aunt Sally, Huck falsely created a novel story to an unknown person, a story which surely was a self-beneficial, where the properly predict that the leading minds

of compassionates for humanity going to be brilliant. Huck's impolite statement was to manipulate Aunt Sally's character but not his own (Smith, 1984, p. 5).

The accident was examined in detail by all kind of critics, and some of them agree the way Huck expresses himself in that conversation was a natural way of being of anyone in society. But it was to be taking into account that the only purpose of Huck for being at the Phelps farm was to rescue Jim. In order to change the direction of the Sally's investigation, Huck thought that the best way to remove this force is lying about it. He reveals the brutality of Aunt Sally who is a symbol for current situation of the society. Huck wants to pretend himself as a good exemplar of old boy. Twain stands against the execution of blacks without trial and it happened many times that an innocent man punished to death penalty. There was no law to protect blacks. Twain strongly writes in this article: "Ah, well. Too bad, to be sure. A little blunder in the administration of justice by Southern mob-law; but nothing to speak of. Only a nigger killed by mistake – that is all" (Foner, 1958, p. 218).

The conversation that happened between Huck and Aunt Sally is Twain's experience to condemn racism. The caustic phrase "only a nigger" expresses the nineteenth century ideas toward black people, and the critics of Twain were noticeable and obvious. Spoken language that is used every day is the reflection of the society; Twain exposes the reliability and spontaneity of the common language in the nineteenth century. In contrast to their genteel matches, they are still receivers of conventional language; the common people struggled with the instability they went through. On the other hand, these common people unknowingly follow the social conventional rules they do not ever comprehend. Twain reveals the dictates of the society norms to use language and people were obliged to speak with it, they had no freedom to speak their own language. Therefore, racism was deep-rooted in people's conversation. J. Hillis Miller analysis the false statements of Huck's language: He uses a vulgar dialect, taken in indigenous American rhythms, vocabulary, and syntax. His speech grows out of the way of life of people in a place. The Mississippi Valley society is not then a good example of speaking with the true, using literary language to express injustice and cruelties seen on slave, in Twain's view of Protestant Christianity (Miller , 1986, p. 28).

Huck and Jim were emblematic characters in the novel that expresses a New America. Neither Huck nor Jim could experiment freedom individually on the Mississippi. So they desperately are in search to a new territory not too much damaged by society prejudices. But they find themselves trapped and stopped in their attempt to be free human beings. An idea expressed by Ralph Waldo Emerson's "self-Reliance" it's impossible to reach according to the numerous suppression than man faces in the story of *Huckleberry_Finn*. Ralph Waldo Emerson and, more recently Jacques Lacan, make interesting affirmations of the importance of the language which purpose is to establish a legal connection that rule all humans and gives at the same time every man a sense of individualism as seal of a society. Since language has the power within itself to impose a distinction between one man to another and still be able to express the evilness spirit any time ever.

4. CONCLUSION

Henry Nash Smith in his book named *The Development of a Writer* refers some difficulties that Twain faces in portraying the terrible truths of the American circumstances in the nineteenth century. He clarifies these difficulties in the context of George Santayana's research paper and he thinks that era was divided into two different opinions: plenty of Twain's humorous writings generally concentrate on reflections which may happen between conventional cultures in a society. Moreover, Twain believes that the language used today by the coming generations fades the traditional cultures away. Mark Twain didn't see the issue theoretically. In other words, he observes the things technically. It means he present the issues through pictures other than discussions. Through his writings, Twain explains that traditional cultures gradually go away because the society is not able to relate itself to the cultural values or practice it every day (Smith, 1962, p. 20)

The habits and requests of the old world were changed by the new world's brilliant ideas but even these ideas were followed by turmoil and lack of order. When the concepts of democracy and freedom found in America, they were not in interest for black people because they were out of these concepts. The social system of that time was a fault to appear many immoralities and lack of principles. Only some of them known the bad situation that society influenced on them. The challenge of dealing with a race of black Americans recently freed from a harsh system of slavery proved to be almost insurmountable. Tocqueville in his book *Democracy in America* observes: When the violence took place in the U.S. At the same time, most of African children were oppressed and deprived of their rights. In the result of the suppressions, the African who lived in the U.S lost the memory of their countries .More depressingly, they forgot the original language their grandparents spoke and never heard around. They abandoned their religion and they forgot their traditions meanwhile they were African and they had different culture. In spite of this, they

couldn't gain any rights even if the European proclaim for human rights (Tocqueville, 1946, p. 332).

At first, Americans were not stable, but then, their fate was twined with the fate of their subjugators. They were considered as displaced people. The difference between blacks and whites pestered the south and it was impossible to find agreement between them. Racist propaganda made by negative ideas and it embarrassed and postponed the hope of real freedom for blacks. In *Autobiography of a Fugitive Negro*, Samuel Ringgold Ward writes: The hostiles of black people disagree with the development or making the life of Negroes better. They believe that the black people are incomplete in morals, behavior, understanding and personality. Although, according to the American principles the black people deserve no rights, protection, and civil liberties. Moreover, they are in doubt either the black people belong to human family or not. Some of them unquestionably believe that they are not belonging to human family (Thomas, 1855, p. 37-38).

The environment that Huck was born in is full of misconception and racial hatred. Twain wrote about the differences between whites and blacks in the south, and he also wrote about the main idea of the racism. In Twain's works, the black characters do not comply with the conventional standards of blacks. Additionally, Twain portrays the difficulties and the results of interracial marriage between races. The black characters of Twain wants to share the friendship relations with white characters. Mark Twain was the biggest expurgate of his own. In the introduction of his personnel life, Twain gives a speech to his readers: I impossibly able to express myself for a good reason, because I able to speak with no barriers and freely. When someone is writing a book, he conveys his message, the hidden part of his life through his pen. Instead of speaking, he writes and indicates his reality. All his efforts to make fails, at last, he convinces that he is endeavoring to do something which is too hard to a human being (Clemens, 1959, p. preface).

Twain's hesitant in expressing his ideas without limits in his personnel life resembles the reluctance of his ideas he expressed openly about the multiple problems in nineteenth American century. He is not use the real criticism in *Huckleberry Finn*. Thomas Perry who is one of the Twain's critics composed about the novel, indicates its autobiographical nature. *Huckleberry Finn* is a novel about the experiences of

Mark Twain in the south of America. In another words, it is about the century that Twain strongly takes pleasure in and supports against criticism. Any kinds of criticism that Twain wants to make should be obvious and productive.

Both external simplicity and internal complication of Twain resembles the complications of *Huckleberry Finn*. The novel and Twain are considered as a rebellious for nineteenth century literature. Twain disarms his readers with a double vision of race; this double vision, the oppressive and negative fictions about blacks juxtaposed to Huck's enlightening experiences with Jim, communicates double meanings, and the novel receives a great deal of misinterpretation. The novel faced many attacks, because of misunderstanding for racism. Those attacks that considered the novel as a racist were black instructors not critics. They were against presenting the novel for the school children because of its ironical complication. While all the dissidents of the novel showed by ironic tone and it is probable for the readers to miss the main point. Explaining and reading the novel word for word could be harmful to have racial harmony in United States. Beyond everything, Twain portrays the racist society vividly. And some modern critics believe that Twain's portray of the south and racial harmony in the 1840's is impractical, and portraying the racial harmony of that time is not deciding on the novel as a racist. Twain's style of writing makes the readers to be aware of his use of language and irony in the novel.

The charge that critics make about twain's reversal at the end of the novel that is Jim's being reduced to a minstrel figure, does not erase the fact that Jim's humanity is stressed in the earlier chapters of the novel. This is not twain's fault but that Jim and Huck have to accept the real world of nineteenth American century. Jim must accept his minstrel image and Huck hast to choose either to live in the world of lies or run away to a new area. As some critics have concluded, "it shows the inescapability that Blacks and Whites have in the situation that society has created." And it is not clear whether Twain changed his mind about Jim or not. Because Huck is young, he is able to change these situations and at the end of the novel, he runs away for the new area. Huck made his decision that he cannot live in the world that is full of egotism, dishonesty and corruption that penetrate society. And because he has strong relationship with Jim, he decided not to betray on him. However, at that time individualism was greatly considerable in America, and conformity was a main part of the American community. Some of southerners had a great enthusiastic for

blacks and they had moral courage for equality about the issue of race. Mark Twain expressed strong opinions very directly without worrying to support blacks.

Twain used social fictions in portraying the issue of race in America. The effect of social fictions on the issue of race is remarkable and Twain was completely conscious of it. Social novels are able to establish discipline in culture. *Huckleberry Finn* demanded an independent discipline for his life. The struggle dealt with the fact that the discipline was grounded on lies. Huck expresses his deep pessimism of his society in first paragraph of *huckleberry Finn*: “I never seen anybody but lied, one time or another, without was aunt Polly, or the widow, or maybe Mary. Aunt Polly—tom’s Aunt Polly, she is—and Mary, and the widow Douglas, is all told about in that book—which is mostly a true book; with some stretchers, as I said before” (Twain, 1977, p. 7).

The difference between lies and truth is unnoticeable and increases strong belief for the social novels power. Another attack on the novel that considered it as a racist based on the use of the word nigger. The word is repeated unnecessarily and Twain uses it to sabotage itself. In “Huck, Jim, and American Racial Discourse,” D. Smith mentions the notion of the word nigger is socially established and sanctioned novel, and Aunt Sally affirms that a nigger is not a person (Smith, 1984, p. 5). Huck’s relationship on the raft with Jim is a sign that Jim is not a nigger. The real niggers are the Duke, the King, Tom Sawyer, Pap Finn and other characters that showed themselves offensively. In chapter 31, Mark Twain clarifies the influence of the word and represents Huck’s play on its meaning. Huck mentions Jim as the most important thing that he has and uses the word nigger repeatedly: “...and they’ve took my nigger, which is the only nigger I’ve got in the world, and now I’m in a strange country, and ain’t got no property no more, nor nothing, and no way to make my living...why, he was my nigger and that was my money. Where is he? --- I want my nigger” (Twain, 1977, p. 171).

Huck’s repetition of the word nigger is surrounded with mockery and he portrays himself as a person that lost his temper and act in a childish way. A nigger is a thing, a commodity that one is privileged to possess. Although he is subhuman and unworthy of manhood, he is at the same time quite valuable. Although, Twain’s repetition of the word nigger is one of his anti-racism theme in *Huckleberry Finn*.

The recurrent of the term is indicates the repressions and corruptions of the society toward blacks and forces the reader to examine his own ethical standard. Twain compares reality and appearance in *Huckleberry Finn* and in Huck's point of view; Twain believes that appearance is something that cannot be trusted. Additionally, appearance should be changed like Huck done, he altered his appearance by wearing girl's clothes, and Jim pretended himself as a sick Arab, in order to prove that appearance is unbelievable. Twain also displays how easily people are deceived by appearance; Aunt Sally is unable to see that Huck is her own nephew Tom.

Twain was born and raised in the south. His culture is imposed his association with blacks. Twain talks about blacks in his autobiography: All the Negroes were friends of ours, and with those of our own age we were in effect comrades. I say in effect, using the phrase as modification. We were comrades and yet not comrades; color and condition interposed a subtle line which both parties were conscious of and which rendered complete fusion impossible (Clemens, 1959, p. 5-6).

Just as blacks assume their social identities at birth, so must Twain assume his. He should not, however, be stigmatized because he is a nineteenth century southerner nor should unfair and inescapable stereotype be assigned him. The southern past has emasculated blacks and whites alike, and studying this past through its literature is vital to understanding this period. To ban *Huckleberry Finn* from the schools would be a tremendous loss to our American past and a valuable lesson for our future.

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RESUME



Name Surname: Soran Abdalla Khdhir

Place and Date of Birth: 13/January/1989

E-mail: soranmamash@gmail.com

EDUCATION:

Bachelor: 2013, Sulaimani University, College of Basic Education, English Department

Master: 2016, Istanbul Aydin University, English language, English Language and Literature Program

PROFESSIONAL EXPERIENCE AND REWARDS

PUBLICATIONS/PRESENTATIONS ON THE THESIS:

Khdhir, Soran Abdalla. (2016). Mark Twain's The Adventures of Huckleberry Finn as a Challenge of Social and Cultural Conventions. *The International Journal Of Media, Culture and Literature*.