

People's Democratic Republic of Algeria

Ministry of Higher Education and Scientific Research



University of Oran
Faculty of Letters, Languages, and Arts
Department of Anglo-Saxon Languages
Section of English

Magister Dissertation in American Literature

*Adventures of Huckleberry Finn: Plucking the Momentous
Authentic Elements*

Supervisor

Dr. Leila MOULFI

Submitted by

Sarra BOUTOUIL

Members of jury : Soutenu le 28 Avril 2014

Chairperson : Pr. Rachida YACINE University of Oran
Supervisor : Dr. Leila MOULFI University of Oran
Examiner : Dr. Zoulikha MOSTEFA University of Oran

Academic Year
2013-2014

Dedication

This dissertation is dedicated to my parents who offered me an unconditional love and to my siblings for their ever stimulating words. I also dedicate it to my supervisor for whom I owe an immense gratitude, to the members of the jury, and to the people whom I was honored to get help from.

Acknowledgement

The fact that I am writing these lines emphatically means that the almighty God has offered me innumerable graces including the capacity to reflect, analyze, have an impetus and withstand. Accordingly, I would like to keep on saying, with pleasure, thank you to the almighty God lifelong. I express my heartfelt thanks to all the members of the jury. I owe my deepest gratitude to my dear parents who have provided me with all the things that grant me the opportunity to be in this place. It is with immense gratitude that I acknowledge the support and help of my smart, motherly supervisor, Dr. MOULFI Leila who has been a caring guide throughout the writing process that is immensely challenging. It gives me great pleasure in acknowledging the support of Prof. YACINE Rachida who was a great source of motivation and inspiration. I consider it an honor to get help from Dr. BOUKRIRIS. I really appreciate the encouragement and advice of Miss HACHEMAOUI Samira.

Abstract

Deeply persuaded by the idea of being distinctive and eminent, Mark Twain, or Samuel Langhorne Clemens, wrote the masterpiece *Adventures of Huckleberry Finn* yearning for both distinction and a deviation from the European literary tradition. No less than Howells, Twain gave a great deal of interest to realism; hence, he brought to light *Adventures of Huckleberry Finn*, which is known as a typically American book, to represent this movement (realism). This dissertation involves discovering how much the dialect and the Mississippi River are crucial in making the novel unconventional, and authentically American. This research explores how these two previously stated elements (dialect and the Mississippi River) enhance, to a very much extent, other points of great importance. The aim of this dissertation is to uncover the assorted array of answers apt to meet the demands which are raised from the research queries. This research draws upon many sources including books, articles, and websites.

Résumé

Voulant écrire une œuvre authentiquement américaine, c'est à dire ne s'inscrivant pas dans la tradition littéraire européenne, Mark Twain en versant dans le réalisme, a produit une œuvre originale, en l'occurrence le roman *The Adventures of Huckleberry Finn*. Pour cela, Mark Twain s'est appuyé sur deux éléments : le dialecte du Missouri et le fleuve du Mississippi. Ces derniers ont amené l'auteur à développer d'autres points tels que: L'authenticité, le réalisme, la distinction, et l'identité de Huck, le personnage principal du roman. L'objectif de ce mémoire est de montrer comment Mark Twain a réussi son pari de produire une œuvre authentiquement américaine.

Contents

Dedication	I
Acknowledgement	II
Abstract	III
Résumé	IV
Contents	V
General Introduction	01
Chapter One: Imitation or Authenticity?	
1. Introduction.....	09
2. Exploring Authenticity within the Twainian Masterpiece	11
2.1. Using Dialect as a Catalyst for Generating an Authenticity.....	12
2.2. The Indigenous Setting: the Mississippi River	17
2.3. The Characters' Originality.....	20
2.4. The American Predicament.....	23
2.5. The Genuine Frontier Life.....	25
2.6. The American Humour.....	26
3. Reproduction and Originality in Some American Writings.....	28
4. Conclusion.....	34
Chapter Two: Considering the Extent of the Prominence of Dialect's Function	
1. Introduction.....	36
2. Dialect: An Essential Ingredient in Producing a Tasty Realism within the Novel.....	38
3. The Novel's Dialects vis-à-vis Characters.....	43
3.1. Miss Watson's Language.....	43
3.2. Huck's Form of Language.....	44
3.3. The Runway Slave's Variety of Language.....	44
3.4. Tom's Language (Huck's friend).....	45

3.5. The King’s Variety of Language (One of the scoundrels).....	45
4. What Does Dialect’s Presence Induce with Regard to the Audience?	46
5. A Way for Reaching Uniqueness.....	49
5.1. Departing From the Commonly Agreed Norms.....	49
6. Other Elements that Enhance the Realism of the Novel.....	52
6.1. The Impact of Firsthand Experience.....	53
6.2. A Young Boy as a Narrator.....	58
6.3. A Picaresque Novel.....	60
7. Conclusion.....	62

Chapter Three: Twain’s Tactics in Uncovering the Substantial Role of the Mississippi River in his Work

1. Introduction.....	64
2. The Symbolism of the River.....	66
2.1. The River as a Solace.....	66
3. The River versus Civilization.....	68
4. Authenticity Pertaining to the Mississippi River.....	73
5. The River’s Appalling Power.....	76
6. Shaping the Identity.....	77
7. The Mississippi River as an Element of Realism.....	82
8. Conclusion.....	85

General Conclusion	87
---------------------------------	----

Appendix	91
-----------------------	----

Bibliography	93
---------------------------	----

General Introduction

General introduction

It is commonly known that the field of literature witnesses, and is still witnessing, the birth of various outstanding literary works. Notwithstanding, the great works are put in a hierarchical system. Throughout the history of American literature, it is noticed that there is the existence of such weighty and prominent novels all of which have been imprinted in the minds of the Americans. *Adventures of Huckleberry Finn* by Mark Twain is no exception. Yet this work has continuously gained a special rank, and it occupies the first place in the system of hierarchy on account of its eccentricity. Leo Marx, in his article “Mr. Eliot, Mr. Trilling and Huckleberry Finn”, notes that “it is probably the one book in our literature about which highbrows and lowbrows can agree.”¹ Twain enjoyed praise because of his literary products, and in this context, William Faulkner avers: “Mark Twain was the first truly American writer, and all of us since are his heirs”². It is no wonder, then, that his best friend William Dean Howells said: “Emerson, Longfellow, Lowell, Holmes--I knew them all sages, poets, seers, critics, humorists; they were like one other and like other literary men; but Clemens was sole, incomparable, the Lincoln of our literature.”³ In fact, this can be explained as such: “Just as Abraham Lincoln helped forge our identity as a truly United States, Mark Twain — humorist, storyteller, lecturer and social commentator — gave a young nation a voice to sing of itself.”⁴

¹ Leo, Marx. “Mr. Eliot, Mr. Trilling and Huckleberry Finn”.in *Adventures of Huckleberry Finn: An Authoritative Text, Background and Sources, Criticism*, ed. S. Bradley, R. Croom Beaty, E. Hudson Long, T. Cooley, (Edit 2), pp. 336-349, (New Delhi: Prentice-Hall of India, 1986), p. 336.

² William Faulkner, *Faulkner at Nagano*, ed. Robert Archibald Jelliffe_(Japan: kenkyusha, 1959), p. 88.

³ William Dean Howells. *My Mark Twain* (South Dakota: NuVision Publications, LLC, 1967), p. 53.

⁴ “Mark Twain: The Lincoln of American Literature” By U-T San Diego 12:01 A.M.MARCH 2, 2013Updated6:26 P.M.MARCH 1, 2013.<http://www.utsandiego.com>

General Introduction

Nonetheless, this work, or any work, was not devoid of flaws. Indeed, it did not pass unnoticed. Rather, a considerable critical ink flowed over the years trying to express either admiration or disapproval about the work.

Here, the title *Adventures of Huckleberry Finn* is opted for over *The Adventures of Huckleberry Finn*. The reason behind choosing the first over the second is because the former is the title of the American edition of 1885, yet the latter is the one of the British edition of 1884. Since the novel is known for its Americanness and the author is American, it is quite sensible to be faithful to the American edition.

Realism, which is considered as a great literary trend, permitted the emergence of many unforgettable novels among which the Twainian masterpiece held a specific position. Nonetheless, a huge wave of controversies came out upon the release of the book of striking genius. Samuel Langhorne Clemens, more widely known as Mark Twain, along with William Dean Howells pioneered realism in the United States. In fact, Twain's literary piece of work could not be overlooked because of the fact of holding some distinguishing features. It is common place to say that this work has well represented the period of realism; since, reality holds the lion's share in it. This point is better explained by the great critic Lionel Trilling when he stated in his article "The Greatness of Huckleberry Finn": "Wherein does its greatness lie? Primarily in its power of telling the truth."⁵

The genuine American dialect and the Mississippi River are the momentous elements that will be dealt with, first as primary authentic elements that help the book to maintain its authenticity (in the first chapter); then, secondly each one is going to be presented in a separate chapter as an element the presence of which helps the book in different ways, including the enhancement of the realism of the book, the authentication of the American novel, the enlargement of the audience and many other points that will be explored within the chapters. Differently said, this dissertation exposes the novel's dialect and the Mississippi River not only as authentic elements but also as points that help unveiling other facets.

⁵ Lionel Trilling, "The Greatness of Huckleberry Finn", in *Adventures of Huckleberry Finn: An Authoritative Text, Background and Sources, Criticism*, ed. S. Bradley, R. Croom Beaty, E. Hudson Long, T. Cooley, (Edit 2), pp.319-328, (New Delhi: Prentice-Hall of India, 1986), p. 319.

General Introduction

In fact, Twain's work, as a text eliciting the truth, constitutes a remarkable novel which is purely realistic. The work's realistic dimension lies not only on the fact that it is written with real life language, but also on the fact that it is said from the point of view of an innocent boy who cannot lie. If ever he lies, it is just to be rescued, as Lionel Trilling maintains: "No one, as he well knew, sets a higher value on truth than a boy. Truth is the whole of a boy's conscious demand upon the world of adults... at the same time it often makes them skilful and profound liars in their own defence, yet they do not tell the ultimate lie of adults: they do not lie to themselves."⁶ Nevertheless, one cannot deny the fact that the works of William Dean Howells, Stephen crane, and Henry James are of no less importance and they are deemed as very good representatives of the movement of realism.

Prior to moving to the things that are much more in-depth, it is quite necessary to move around something more or less superficial. Since being acquainted with some noteworthy points in the story is a crucial element to understand and grasp its essence, a very short overview of the key elements in *Adventures of Huckleberry Finn* is extremely essential.

The story's location centres primarily on the Mississippi River, Missouri, and many other locations along the river through Arkansas. With reference to time setting, the story is set in the pre-civil-war period, even though; it was published in 1884. This information is grounded on the confession of Twain when he maintained that it is set, "forty to fifty years ago."⁷

Twain's masterpiece is often deemed as his best work. By means of presenting vivid portrayals, the image of Missouri, Mississippi river, and Illinois was well rendered. In the story *Huckleberry Finn*, the active boy who escaped the formalities of the life of Widow Douglass, represents the main character. Jim, the runaway slave whom Huck tries to help, as well, runs away from Miss Watson's house (Miss Watson is the sister of Widow Douglas). The reader sees the story through Huck's eyes. He starts the story by narrating his experience in the previous work, *The Adventures of Tom Sawyer*. He states that after finding the treasure, he and Tom gave it to Judge Thatcher who invested it for them. After that Huck was adopted by Widow Douglass and Miss Watson.

⁶ Lionel Trilling, op. cit., p. 319.

⁷ Samuel Langhorne Clemens, *Adventures of Huckleberry Finn*, in *Adventures of Huckleberry Finn: An Authoritative Text, Background and Sources, Criticism*, ed. S. Bradley, R. Croom Beaty, E. Hudson Long, T. Cooley, (Edit 2), (New Delhi: Prentice-Hall of India, 1986), p. 2.

General Introduction

After having seen an overview of the work, it is fundamental to point toward the need of understanding Twain's way of thinking because this latter undoubtedly gives the reader the key to enter his world, and it permits him to see whether Twain's leanings are reflected in his piece of work or not. Twain has always been known for his powerful words and for his faculty of convincing the audience.

In order to show some of the features that characterize Twain's personality, it is important to see an act that was done by him on purpose. When in England in 1907, Twain went to a banquet at London's Savage Club. Unlike his companions, he was wearing a non-habitual white suit. Indeed, one source states that he told his companions that the reason behind wearing such suit was to assure that he had nothing to hide⁸. In fact, wearing the white suit is so significant. It reflects Twain's love for purity and clearness. Moreover, it strongly proves that he is audacious, and here it is possible to make a strong relationship between the audacity in this scene and his audacity in trying to take risk and use the common speech in his literary work *Adventures of Huckleberry Finn*. In addition, the act hints at his constant desire for being distinctive. All over his literary career, and particularly in writing *Adventures of Huckleberry Finn*, he endeavoured to be unique refusing the idea of being a follower or an imitator.

Prior to moving to something else, the reader must be informed, in these preliminary steps, that this research paper respects the MLA (Modern Language Association) style. It is widely known that Mark Twain beginnings were based on writing sketches; thus, the following lines by W. D. Howells have to be taken into consideration. He said: "it is true that his beginnings were in short sketches, more or less inventive, and studies of life in which he lets his imagination plays freely, but it was not till he had written *Tom Sawyer* that he could be called a novelist."⁹ It is with *Tom Sawyer* that Twain could gain that name.

Yet right after his book *The Adventures of Tom Sawyer*, his talent, his great thought, and his genius were highlighted through the burgeoning of his masterpiece *Adventures of*

⁸ Forrest G. Robinson. *A Cambridge Companion to Mark Twain* (Cambridge: Cambridge University Press, 1999.), pp. 157-158.

⁹ W. D. Howells, "Mark Twain: An inquiry", *The North American Review*, Vol. 172, No.531 (Feb., 1901), University of Northern Iowa, p. 312, pp. 306-321.

General Introduction

Huckleberry Finn. Despite the fact that this book is considered as a sequel of *Adventures of Tom Sawyer*, its unconventionality and eminence exceeds that of the first book. As any work in the world, Twain's work was not devoid of flaws and it did not escape the criticism.

Twain's good reputation vowed to live eternally with the existence of such American novel. However it was often menaced by the existence of the unmerciful ghost of negative points of view.

As it is said previously, there are many features which characterize the novel. However the momentous elements that are going to be at the core of this dissertation are the use of authentic American dialects, and the use of the Mississippi River. A considerable analysis about the two points stated beforehand is going to take place within this research paper. The employment of these two elements in the book has extremely served it. The choice of these two specific points over several others is based upon the belief that they have permitted various aspects to be well rendered in the novel. Certainly, within the novel there are many points which possess no less importance than the aforementioned ones, but their impact on the work is not akin to the one generated by the use of dialect and the Mississippi River as a device and as a symbol. As Jane Smiley states: "...the best bets here [in the novel] seemed to be Twain's style and the river setting..."¹⁰

What are going to be amplified are the points that explore authenticity and imitation in American literary works, and, particularly, the point which reveals the authentic elements in *Adventures of Huckleberry Finn*. Also, there will be a part that elicits to what extent the use of dialect is important; that is, how it helps the novel, and it shall point toward the reasons behind placing a journey in the huge Mississippi River as well as the significance, or the importance, of the use of such particular river. Differently stated, it is going to go away from the linguistic track, leaving room for a scrutiny of another type. This research paper intends to occupy itself with what kind of impact the two elements cause to make their presence in the novel so prominent. Analysis vis-à-vis the differences between the dialects and analysis concerning word construction are almost not tackled.

¹⁰ Jane Smiley, "Say It Ain't So, Huck: Second Thoughts on Mark Twain's 'Masterpiece'", in *Adventures of Huckleberry Finn*, Mark Twain: *An Authoritative text, Contexts and Sources, Criticism*, ed. Thomas Cooley, edit. 3, pp. 354-362, (New York, London: W. W. Norton & Company, 1999), p. 355.

General Introduction

Indeed, what has a fundamental importance here is the idea that the use of dialect will not be studied from a linguistic point of view; that is, it is not going to be studied with regard to the structure of words. There will not be found an in-depth examination concerning pronunciation, structure, and spelling. Since this is a literary context, examining the way dialect's presence has affected the novel is much more important.

As far as the use of the Mississippi River is concerned, a great deal of emphasis will be placed upon the need to know how prominent is the use of such element, and what it aims at in the case of this novel. Indeed, the use of Mississippi River in this work can be related to, or more precisely, can invite to the novel's text, various notions. Through the use of this river, many facets can be brought to light.

Prior to approaching the two prominent points that, unlike the other elements, affects the work enormously, it is of an extreme importance to cast light on the idea which has a significant, appreciable place in the research paper (authenticity). The following detailed explanation of what is going to be analysed within the chapters illuminates this.

Consequently, the dissertation is composed of three main chapters. The first chapter's focal point, as formerly stated, is the notion of authenticity and reproduction. First, this notion shall be seen in accordance to the piece of work related to this research paper. More accurately, this chapter sheds light on the elements which contribute and offer the piece of work a sense of authenticity; that is, it unveils the things that make it look like an American work. Besides, it centres chiefly on the relation that binds the Mississippi River and dialect with authenticity. In addition to the use of dialect and the Mississippi River, the character's originality, the American predicament, the genuine frontier life, and the American humour are elements that help the book to maintain its authenticity. All the previously stated elements are going to be subheadings that will give grounds to the idea of dialect and the indigenous river as a means of originality; also, they adamantly open doors for the exploration of other elements of originality in the novel. Then, the idea of reproduction and originality in some American novels is crystallized: this part from the first chapter uncovers the literary works that are just imitators of the European tradition and those which endeavour to create an original American literary work. This is going to be seen with regard to Twain's *Adventures of Huckleberry Finn*.

General Introduction

Legitimately, the gist of chapter two differs from the former. The hub of this chapter is exposing to what extent is dialect's presence prominent in the work. At this very particular chapter, it is intended to stop at the points which are responsible for making dialect's presence in the novel an extremely important matter. Initially, dialect shall be displayed as an essential ingredient in producing flavoursome realism. Yet, other extremely pivotal elements that enhance the realism of the book (elements such as the impact of a first-hand experience, the narration on the part of a young boy, and the fact that it is a picaresque novel) are going to be revealed. What is worth uncovering is the fact that Twain's novel is famous for these pivotal elements. Subsequently, the forms of language used by different characters will be brought under scrutiny, and the main character, Huck, along with Jim, are among these characters.

Dialect is going to be considered in accordance to the characters, and distinctiveness shall be related to it (dialect). Moreover, the point which calls for speculations concerning the relationship between dialect and the audience will find room within this chapter. Speculations will turn around the reasons behind using such form of language in this piece of work.

Conversely, chapter three explores another point within the same scope of the research's theme. There will be an analysis pertaining to Twain's tactics in uncovering the substantial role of the Mississippi River. Light shall be cast on the significance of the river. When going further, the chapter crystallizes the idea which concerns the symbolism of the river. First, the river is going to be seen as a solace; then, it is contrasted to the shore (town). Though the river is deemed as a source of freedom, it is related to despotism (it is considered as an appalling and hazardous power). Then, the Mississippi River is studied with regard to authenticity. Furthermore, the river is referred to as the place where the protagonist Huck shaped his personality, identity and reached maturity. This chapter is a place where to dwell the relationship between realism and the Mississippi.

In short, the aim of this dissertation is to speculate about the significance of both the Mississippi River and the dialect in the novel. Eventually, it will be able to see what makes these two things significant, and what they indicate in this piece of work. More particularly, it is targeting at seeing the way with which the presence of these two elements impacts the novel. In other words, it exposes the fact that they are considered not only as authentic elements, but also as momentous factors that explore other points in the novel.

General Introduction

What can actually be considered as a stimulus that prompts someone to deal with Twain's work is his constant keenness on being preeminent and sole. As it is seen in one of the points concerning Twain, he often wanted to depart from the frequently agreed norms and this can be shown even in the way he dressed. This gives a succinct explanation about his employment of the dialect and the river in *Adventures of Huckleberry Finn*. Here come some research questions concerning this research paper:

- a) Where does the sense of authenticity and divergence lie?
- b) Who, among the American authors, endeavoured to find room in the world of authenticity, and who are the ones whom leanings moved around the European tradition?
- c) To what extent can we say that the employment of dialect is significantly prominent?
- d) What, accurately, are the facets which elicit dialect's significance?
- e) The word Mississippi River goes beyond its eleven letters. From this latter point anyone may wonder what this river really denotes.
- f) Can we reckon that there exists a sense of originality by means of using this river in the piece of work?

Chapter One:

Imitation or Authenticity?

1. Introduction

Once uttering the word authenticity, the reader may probably be directed to a great number of explanations. One cannot ignore the fact that all these accounts share a common definition which states that authenticity is “the quality of being genuine or true.”

¹George Henry Lewes, the English philosopher avows: “originality is independence, not rebellion; it is sincerity, not antagonism.”²This truth is displayed in his book *The Principles of Success in Literature*. Nevertheless, the word authenticity, in relation to divergent fields, differs utterly. In this particular chapter, this term is considered as a key word; since, there is an almost deep consideration about authenticity within Mark Twain’s *Adventures of Huckleberry Finn* and about the authentic elements that help the novel to gain the status as an authentic American work. These authentic elements (the American vernacular, the indigenous Mississippi River, the original characters, the American predicament, the genuine frontier life, and the American humour) are going to be analysed individually. After that, there is a consideration of the originality and reproduction in American literature.

Because of the fact that the book (*Adventures of Huckleberry Finn*) is often referred to, in the literary terrain, as an authentic literary production, and has a lot to do with authenticity, this research paper is offered the opportunity to tackle this subject matter. In fact, this research gives itself the duty of analysing this issue within Twain’s literary piece of work. This chapter is a place where to dwell the notion of authenticity. For this reason the first subtitle that precedes all the other ones considers authenticity within the Twainian masterpiece.

No surprise, the authentic elements of the field of literature differs totally from others. As far as the authentic elements in literature are concerned, one ought to elicit the idea that we may come up with authentic aspects which are either related to the writer or to the birth place

¹A S Hornsby, *Oxford Advanced Learner’s Dictionary*, Edit 7, (Oxford: Oxford University Press, 2005), p. 88.

² BrainyQuote.com.XploreInc, 2012. 10 December 2012.
<http://www.brainyquote.com/quotes/quotes/g/georgehenr287486.html>

Chapter One

of the piece of writing. Moreover, this chapter intends to launch a slight scrutiny vis-à-vis the authentic American writings and the ones which are just imitators of the European writings.

Prior to moving to the analysis concerning the authentic and the inauthentic writings, it is required to make a brief review of the way which American literature went through. The idea which is of an extreme importance is that this way has brought about a tremendous influence, also it has had a say in whether being an imitator or original.

No doubt, American literature passed through an eventful journey which probably may in a way generate profits as well as losses for this literature. To what extent can we say that the events which American literature went through have benefited it, or even have caused detriment to it? Actually the examination that concerns this current question will be placed in the second subtitle: *Reproduction and Originality in some American Writings*. Where does the sense of authenticity and divergence lie (in the novel)?

2. Exploring the Authenticity within the Twainian Masterpiece

No matter what responses are gathered, Twain dares to do what is exceptional and distinctive. In most of his writings he endeavours to be renowned. This work (*Adventures of Huckleberry Finn*) is no exception, and probably it is the most famous artistic production in which he is daring and audacious. This literary piece of work by Mark Twain is constantly considered as an authentic American production. The novel's significance is acknowledged, and the following extract from Barrucand's book proves what is stated: "Pour William Faulkner comme pour Ernest Hemingway, toute la littérature américaine contemporaine n'a pour fondateur qu'un seul écrivain, Mark Twain, et un seul livre de référence, *The Adventures of Huckleberry Finn*, ce qui montre la place éminente qu'occupe l'écrivain humoriste au panthéon de la tradition littéraire."³ Twain's devotion to originality is highlighted in this novel. It is quite basic to elicit the truth which unveils the idea that throughout his career, "Mark Twain implicitly believed that he could achieve genuine originality in his writing."⁴ In this preceding quotation, Edgar M. Branch approved the idea in his "Newspaper Reading and the Writers Creativity"

It is generally agreed that this literary production is authentic, and this belief is not said at hit and miss, rather it is built on the basis that the book contains a considerable number of authentic American elements. In order to have a hint about the fact that Twain persistently endeavoured to display an accurate American image, one has to devote a great deal of attention to the following saying by Twain: "I am not an American. I am the American."⁵ In the following definition by Carmen Villegas Rogers and Frank W. Medley, the reader will be acquainted with the real meaning of the words authentic and authenticity: "The terms authenticity and authentic are often used to describe language samples – both oral and written – that reflect the naturalness of form, and appropriateness of cultural and situational

³ Michel Barrucand, *Histoire de la littérature des États-Unis d'Amérique* (Paris : Ellipses Editions Marketing, 2006), p. 58.

⁴ Edgar M. Branch, "Newspaper Reading and the Writers Creativity", *Ninethienth_Century Fiction*, Vol. 37, No. 3 (Mar. , 1983), pp. 576-603, University of California Press, p. 598.

⁵ Ken Burns, *Mark Twain* (documentary). Psb Home Video, 2001.

context.”⁶ This quotation suits Mark Twain’s novel almost perfectly; since, the text of the novel contains original and authentic materials that reflect an entire culture; thereby, Harry Hayden Clark concludes: “there is of course no question that Twain’s materials are richly indigenous....”⁷

2.1. Using Dialect as a Catalyst for Generating an Authenticity

Indeed, in this work, Twain uses local dialects among which one can cite the Missouri negro dialect; the extremist form of the backwoods south-western dialect; the ordinary “pike-county” dialect. As most of the American writers had the tendency to imitate the European in what concerns the themes and the literary form, Twain did his utmost to be different from that group of authors, and; thus, be seamlessly different.

In fact, he did use authentic American dialects as a catalyst for the authentication of his work. R. Kent Rasmussen insists in his book: “by telling his story in an authentic American frontier vernacular, Clemens broke away from the American literary mainstream, which generally imitated the genteel forms of European literature, and helped to liberate American literature.”⁸ Hence, he puts emphasis on the idea of deviating from the conventional. Following this saying, nobody can neglect the fact that he knew Missouri dialect and “pike-county” dialect; given that, he spent most of his life in that place, or his birth place.

By doing this; namely, using the authentic element which is the common speech of particular people of the United States, he succeeds in breaking away from the European tradition, and one can say that it is the only one way to make a step to discrepancy. He could easily catch people’s attention through his book. Moreover, the use of such form of language is one reason with which his book can gain a precious status, and it is the reason that brings

⁶ Carmen Villegas Rogers, Frank W. Medley, “Language with a purpose: using authentic materials in the foreign language classroom”. *Foreign Language Annals*, 1988: 21, pp. 467–478.

⁷ Harry Hayden Clark, “Mark Twain”, in *Eight American Authors: A review of research and criticism*, ed. James Woodress (New York: W. W. Norton Company .INC., 1971), p. 305.

⁸ R. Kent Rasmussen, *Critical Companion to Mark Twain: A Literary Reference to His Life and Work* (New York: Facts on Life, 2007),p. 202.

out the belief that this piece of work “...is one of those books which is a key book for understanding the United States....”⁹ It is quite plausible to state that through introducing this purely American variety of language, the author is unreservedly inviting the reader to be acquainted with it. This point is discussed further in the subtitle concerning the audience.

In this sense, it must be stated that dialect is used, in this particular case, as an authentic element. Notwithstanding, many people reckon that when writing with the colloquial form, or with a dialect which is spoken in a specific region, one is going from the elementary to the abstruse. (And so think the ones who write in the formal way). The reason behind saying that regional dialects are something abstruse is that reading such kind of dialects (regional dialects) creates complexities to the reader.

Still, this novel was banned in schools, as well as, libraries because of the fact of being written in a coarse language which is automatically unsuitable for children. For example, it was banned in Concord Public Library. R. K. Rasmussen avers: “schools officials and liberians regarded the book’s language as unnecessarily coarse and banned it for this reason, as well as for its presumably objectionable morals....”¹⁰ Actually, the presence of this form of language is one cause which makes the work controversial. It was never relatively connected with the genteel. Rather, it was constantly referred to as vulgar because of its language. In this case, it may be said that they did not see it from the side that the majority of critics (for example, Lauriat Lane and R. Kent Rasmussen) saw it. In other words, they did not realize, for example, that the use of this language can be seen as a genuine element that learners have to be aware of its existence. Indeed, it is one of their distinguishing features. In the light of this, it ought to be declared that Mark Twain absolutely followed Sarton’s words which say: “we have to dare to be ourselves, however frightening or strange that self may prove to be.”¹¹

More tellingly, he did not heed to what was going to happen after its release. His interest was put much more on producing an authentic work. Despite the fact that Twain’s intention is to use it (dialect) as an authentic element in the work, the American vernacular (in the novel) has

⁹ W. H. Auden. “Huck and Oliver”, in *Huck Finn among the critics*, Ed. M. Thomas Inge, pp. 131-136, (Washington, D.C: United States Information Agency, 1984), p. 131.

¹⁰ R. Kent Rasmussen, op. cit. , p. 180.

¹¹ May Sarton, *Mrs. Stevens hears the mermaids singing*, (New York: W. W. Norton & Company, 1993), p. 228.

often been chased by the critical ink. The characters in the novel use dialects, as the author declares, that inevitably reveal the regions and the groups of people that they belong to. Yet, one cannot neglect the prominent fact that it specifically reveals the origin. Language is continuously referred to as a reflector of society, and a word, for example, is explained differently from one society to another. Besides, language is a key element for understanding some of the essence of society. The reporter Janet Phelan states: "...language will provide clues to the deepest levels of our existence."¹²

It exposes their way of thinking as well as the way they see things (their attitudes). Lauriat Lane, Jr has a say in this particular point and she says that *Adventures of Huckleberry Finn* "addresses the world in a language which is uniquely the language of that nation or people...."¹³ The following extract from the novel illuminates the idea that there existed an idea of revenge and lifelong abhorrence between families in that society. The way of speaking of those men mirrors their huge aversion to the Shepherdson family and their strong desire for avenging. (It shows how Huck, with the name of George Jackson, was caught by some men from the Grangerford family.):

‘George Jackson, is there anybody with you?’

‘No, sir, nobody.’

I heard the people stirring around in the house now,
and see a light. The man sung out:

‘Snatch that light away, Betsy, you old fool — ain’t you
got any sense? Put it on the floor behind the front door.

Bob, if you and Tom are ready, take your places.’ ‘All ready.’

‘Now, George Jackson, do you know the Shepherdsons?’

‘No, sir; I never heard of them.’

‘Well, that may be so, and it mayn’t. Now, all ready. Step forward, George Jackson.
And mind, don’t you hurry — come mighty slow. If there’s any- body with you, let

¹² Janet Phelan, "A Culture in Chaos: What our Language Reveals About our Lives", Last Updated (Monday, 20 September 2010 22:02), <http://janetphelan.com>

¹³ Lauriat Lane, Jr, "Why Huckleberry Finn Is a Great World Novel", in *Huck Finn among the critics*, ed. M. Thomas Inge, pp. 157-164 (Washington, D.C: United States Information Agency:1984), pp.159-160.

him keep back — if he shows him- self he'll be shot....'¹⁴

Jonathan Arac has constantly been interested in the cultural side of the book. As the language employed in the novel serves this; that is, it is a vehicle of culture, Arac grants the book the status as an important “cultural work”¹⁵. Language provided for readers insights into people’s cultural beliefs, attitudes, and understandings. Thus, the language a person speaks projects his identity to the reader, the interlocutor, or the hearer. This latter can be enhanced by the ideas of Bernard Spolsky concerning language. He sees a language as a powerful symbol of national and ethnic identity.¹⁶

Throughout the history of literature, and even throughout life, the language somebody speaks reflects his origins as well as his identity. In the case of Twain’s novel, the language most of the characters speak sheds light on their origins; that is, where they come from, what their social status is, and their proper culture. The following extract from the book proves what was said previously. In this speech by Jim (the runaway slave), the analyst can catch the quasi-religious belief and his superstitious attitudes. Jim is telling Huck about the bad luck that will be generated because of his touch of the snake-skin:

‘Never you mind, honey, never you mind. Don’t you git too peart. It’s a-comin’. Mind I tell you, it’s a-comin’. (...) Jim said he reckoned I would believe him next time. And he said that handling a snake- skin was such awful bad luck that maybe we hadn’t got to the end of it yet. He said he druther see the new moon over his left shoulder as much as a thousand times than take up a snake-skin in his hand.’¹⁷

¹⁴ Samuel Langhorne Clemens, *Adventures of Huckleberry Finn*, in *Adventures of Huckleberry Finn: An Authoritative Text, Background and Sources, Criticism*, ed. S. Bradley, R. Croom Beaty, E. Hudson Long, T. Cooley, (Edit 2), (New Delhi: Prentice-Hall of India, 1986), p. 80.

¹⁵ Jonathan Arac, *Huckleberry Finn as Idol and Target: The Functions of Criticism in Our Time*, (Madison: U of Wisconsin P, 1997), p. 21.

¹⁶ Bernard Spolsky, “Second-language learning”. In *Handbook of language and ethnic identity*, J. Fishman (Ed.), pp.181-192, (Oxford: Oxford University Press, 1999), p. 181.

¹⁷ Samuel Langhorne Clemens, op. cit. , pp. 46-47.

Huck, on the other hand, has amazingly represented the young innocent Missouri boy who speaks spontaneously, and with trickery. In the following dialogue, he speaks with the woman to whom he goes disguised as a girl:

I reckon I shook like a leaf, and I didn't know hardly what to do. But I says:

‘Please to don't poke fun at a poor girl like me, mum.

If I'm in the way here, I'll —‘(...)

So she put me up a snack, and says:

‘Say, when a cow's laying down, which end of her gets up first?

Answer up prompt now — don't stop to study over it. Which end gets up first?’

‘The hind end, mum.’

‘Well, then, a horse?’

‘The for'rard end, mum.’

‘Which side of a tree does the moss grow on?’

‘North side.’¹⁸

All over the story, Huck draws in the reader's mind the image of the young boy, with its distinctive language and thought, and; thus, the reader comes up with an original portrayal of this personality. In this point, R. Kent Rasmussen maintains: “the fact is, however, that Huck's language is an authentic rendering of the way that real Missouri boys would have spoken during the mid- 19th century.”¹⁹

As it is stated previously, Mark Twain did use dialect in the literary work. As opposed to what is generally agreed, dialect can be employed in a literary production. It is, indeed, far from the florid language, and there can also be found words which are used in the streets. Dialect does have some benefits as does the florid language. “...above all he gave American fiction a specific language, based on American colloquial accents or slang, Southern vernacular or black dialect. Indeed, he freed American prose from the grandiosity and elegance that the young nation was inclined to think the mark of a truly literary product.”²⁰ As it is the case in this novel, dialect is used as an ingredient for producing originality. Despite the fact that it

¹⁸ Samuel Langhorne Clemens, op.cit. , pp. 52-53.

¹⁹R. Kent Rasmussen, op. cit. , p. 202.

²⁰ Hélène Christol, Sylvie Mathé, *An Introduction to American Fiction*, (Paris: Ellipses Edition Marketing, 2000), p. 31.

was banned in schools and a large group of libraries referred to it as too improper and devoid of formalities, this book has proved its worth and greatness among many other novels written with a standard language.

2.2. The Indigenous Setting: The Mississippi River

Another element that helps this literary production to gain its originality is the Mississippi River. Furthermore, the Mississippi River, the father of waters which the United States is famous for plays a great role as an authentic element with which the work gains some authenticity. This indigenous setting is as prominent as the American vernacular in the authentication of the work.

Repeatedly, the Mississippi River proved its originality as an authentically American born river. Unlike any other river in the United States, the Mississippi River has not been a simple river. Rather, it is seen as a landmark. In the novel, it is the place where more or less all the significant events happened. It is the place where Huck and Tom passed their memorable events: The place where they found the utter freedom, the place where they could be acquainted with different kinds of people and did most of their remarkable adventures. In effect, it is the place which led the two characters to all the other locations that they went to in the other parts of the book. Thereby, the Mississippi River is the place that pushed them to stand facing many agreeable and unpleasant events.

The novel and its story in particular cannot have the effect that it has without the presence of such authentic elements. One cannot imagine the presence of the genuine characters in places other than this real location. It is as if the engine of one car is placed in another car and; then, it does not work simply because the hub is not the original one. Similarly, readers cannot imagine the characters and events of *Adventures of Huckleberry Finn* in a place other than the Mississippi River. The authenticity of the book and the originality of the events will be missed. This point is best confirmed by Robert Jackson when he avers: “descending from Twain’s native Hannibal, Missouri (remained St. Petersburg in the novel) to Louisiana, the

Mississippi valley does indeed offer a singular, irreplaceable setting for the story, to the extent that any conception of its events elsewhere would seem, to borrow New's term, absurd."²¹

It is quite palpable that most of the adventures were done on the Mississippi River. This fact of having adventure on board was so common place at that time. Thus, this travelling on the river and having adventures are somehow typical to that place. Indeed, it is an element of their culture; hence, it is an authentic element. Working on the Mississippi River was, as well, common at that time. Mark Twain, in reality Samuel Clemens, lived at that place and worked as a riverboat pilot. In the river place, all the works and attitudes are extremely particular to those people at that specific location; thereby, it can be stated that they are one side of their culture: they are authentic American elements. One cannot find the Mississippi River and the people's attitudes everywhere. "Twain's travels during his early ages as a riverboat pilot enabled him to witness much of this culture firsthand."²²

In order to amplify this latter point, the analyst has to cast light on the relationship between the Mississippi River and Mark Twain. It is known for Twain that he spent most of his life in that place (the river). The following words by R. Kent Rasmussen provide fundamental points pertaining to this point:

Shortly before Clemens turned four, his family moved again, this time to nearby Hannibal, a larger town on the Mississippi River. Hannibal would remain Clemens's home until 1853, but during the intervening years, he also lived on his uncle's farm outside Florida through most of his boyhood summers. Both Hannibal and Florida would later figure prominently in his adult memories of his boyhood, and those memories would form his most famous works of fiction. The fictional St. Petersburg that he later depicted in *Tom Sawyer* (1876) and *Huckleberry Finn* (1884) is modeled principally on Hannibal but also has important elements of Florida.²³

²¹ Robert Jackson, "The Emergence of Mark Twain's Missouri: Regional Theory and *Adventures of Huckleberry Finn*." *The Southern Literary Journal*, Vol. 35, No. 1, pp. 47-69, *Nineteenth Century Southern Writers* (Fall, 2002), p.49.

²² Robert Jackson, *op. cit.* , p. 53.

²³ R. Kent Rasmussen, *op. cit.* , p. 3.

It is quite customary for Twain to use this genuine setting in his literary productions, and for this very reason, it ought to be said that he did use a real setting in his fictional writings. This fact is one of the reasons for the authenticity of his literary pieces of work, and this novel in particular. Robert Jackson comments on this point likewise:

In light of Twain's fidelity in his writings to the actual geography of the river valley, this point hardly needs to be forced. But *Huckleberry Finn* offers an especially interesting case because of the unusual process of its writing, a process that also renders in some details Twain's own experiences of his Missouri youth and his relationship to the region in which he would locate his story.²⁴

This shows that in this place real life events happened, eventually, in the novel, Mark Twain endeavoured tirelessly to place real events in this setting. The Mississippi River was a place not only reserved for poor people, but also for the rich ones. As it is a cultural sign, it has to be shared by the entire group. In this case, it may be declared that the presence of this authentic and indigenous river in the novel is one of the points which impel critics like Arac to state that the book has a prominent position as a "quintessentially American book."²⁵

In fact, this river accommodates the rich and the poor, the young and the old, the literate and the illiterate. People at that time were in a constant travel; thus, the theme of mobility was about to be a very important theme in the American literature. *Huckleberry Finn*, as well, is in a constant travel in the story. It is widely known in the history of the United States that escapade and travel were common place at that time (time of the story). "The theme of travel and adventure is characteristically American, and in Twain's days it was still a reality of everyday life." Huck's continuous travel mirrors his yearning to break away from restrictions of the civilized lifestyle. "Such a desire is of course not uniquely American, but during the nineteenth century Americans took it and made it their own."²⁶

²⁴ Robert Jackson, op. cit. , p.49.

²⁵ Jonathan Arac, *Huckleberry Finn as Idol and Target: The Functions of Criticism in Our Time*, vii.

²⁶ Lauriat Lane, Jr , "Why *Huckleberry Finn* Is a Great World Novel", in *Huck Finn among the critics*, M. Thomas Inge, pp. 157-164,(Washington, D.C: United States Information Agency, 1984),p. 161.

2.3. The Characters' Originality

Here comes another element which reinforces the authenticity of Twain's book *Adventures of Huckleberry Finn*. This prominent ingredient, which has often enjoyed critical acclaim, is the authenticity of the characters. Twain skillfully selected his characters and he was careful in choosing the important ones that might have truly existed at that time. Within the novel, one can witness the existence of such prominent characters whose presence cannot pass unnoticed. Almost all the characters in the book represent some types of individuals who existed at that phase.

First, the foremost character to start with is Huck Finn. Throughout the novel, he portrays the image of the young Missouri boy who is keen on living without restrictions: one of these constraints is the lifestyle of Widow Douglass. Besides, his name, according to James L. Colwell, is special. He, thus, maintains: "the word [huckleberry] originated, most authorities are agreed, as a purely American term...Etymologically speaking, at least, both the berry and its well-known namesake are nondescriptly but thoroughly American."²⁷ Huck wanted to be liberated and unbound. In the text, he keeps on criticizing the way Widow Douglass treats him: "After supper she got out her book and learned me about Moses and the Bulrushers; and I was in a sweat to find out all about him; but by and by she let it out that Moses had been dead a considerable long time; so then I didn't care no more about him; because I don't take no stock in dead people."²⁸

He, as well, shows a kind of tenderness and innocence, and this is best seen at the moment when he decides to "go to hell"²⁹, to rip up the letter; then, to help Jim to escape. Stephen Matterson comments on this by saying: "it has typically been regarded as a mythic novel for Americans, since Huck embodies characteristics of the American hero: openness, innocence ingenuity, individuality, desire for freedom and a moral integrity that originates from within."³⁰ It is widely known that there is a tradition of a long story-telling in the south, and,

²⁷ James L. Colwell, "Huckleberries and Humans: On the Naming of Huckleberry Finn." *Modern Language Association, PMLA*, Vol. 86, No. 1, pp. 70-76, (Jan 1971), p.71.

²⁸ Samuel Langhorne Clemens, *op. cit.*, pp. 7-8.

²⁹ *Ibid.*, p. 169.

³⁰ Stephen Matterson, *American Literature: The Essential Glossary*. (London: Hodder education, 2003), p. 4.

in the novel, Huck presents his story following this tradition. The presence of this original tradition in the Twain's book enhances the authenticity of the novel.

Secondly, the other character that seems original is the runaway slave, Jim. As it is obviously exposed, he represents the people who are owned by the whites. In the story, he acts as an individual who is filled with moral values: he is helpful, kind, lighthearted, and not at all selfish. This last quality is shown through the fact of cooking to himself and to his friend Huck. He proves that slaves are humans with hearts and emotional feelings. When Huck heard Jim moaning to himself as he remembered his wife and children, he believed "he cared just as much for his people as white folks does for their'n."³¹ Jim reflects the superstitious belief that most of Blacks were known for. As long as the names Widow Douglass or Miss Watson are said, it comes to the reader's mind the image of the female American character who markedly praises education and religious teachings. Widow Douglass and Miss Watson represent this type of people, and they try tirelessly to make Huck an educated person who has to look neat and have a good demeanor:

She put me in them new clothes again, and I couldn't do nothing but sweat and sweat, and feel all cramped up. Well, then, the old thing commenced again. The widow rung a bell for supper, and you had to come to time. When you got to the table you couldn't go right to eating, but you had to wait for the widow to tuck down her head and grumble a little over the victuals....³²

Pap, who is Huck's father in the story, is another representative of a divergent character. He represents the reckless father who does not care about his son; thus, he neither cares about the son's education, nor about the clothes. He, even, summoned him to stop going to school: "And looky here —you drop that school, you hear? (...)I ain't the man to stand it — you hear?"³³

Lastly, there is a deviation to the two different characters that are named the Duke and the King. In fact, the aforementioned characters do represent people who over and over again deceive other people to get money. In the story these two characters do many things in order

³¹ Samuel Langhorne Clemens, op. cit. , p. 125.

³² Ibid. , p. 7.

³³ Samuel Langhorne Clemens, op. cit., p. 21.

to earn money, among these things one can cite the deception of the Wilks, and the sale of the slaves. Besides, the Grangerfords, the family that was well off, welcomed Huck in their house after he was separated from Jim. There was a feud between this family and another one called the Shepersons, so those families represent the strong animosity that can exist between families in those locations. Here, Twain wanted to make a juxtaposition between the fairly wealthy Grangerfords and the poor families like Huck's family so that readers can observe the divergence. Accordingly, the Grangerfords represent the aristocratic families that were present in the pre-civil war period and Huck's small family does typify the poor families. As it is obviously seen, there is quite a huge difference between pap's hut and the house of the Grangerfords.

In the novel, there are two opposed characters which do not have much to do with the main character. They are called Boggs and colonel Sherburn. When Twain made use of these two characters, he wanted to bring to light these two types of characters that existed at that phase. Boggs represents the drunk, but Sherburn represents the powerful southern man of honour. When the crowd came to him, Sherburn talked to them from the roof of his little front porch with a gun in hand. This deed, along with his speech proves what is said about him. The following is a part of his speech:

'You didn't want to come. The average man don't like trouble and danger. You don't like trouble and danger. But if only half a man — like Buck Harkness, there — shouts 'Lynch him! lynch him!' you're afraid to back down — afraid you'll be found out to be what you are — cowards — and so you raise a yell, and hang yourselves on to that half-a-man's coat-tail, and come raging up here, swearing what big things you're going to do. The pitifulest thing out is a mob; that's what an army is — a mob; they don't fight with courage that's born in them, but with courage that's borrowed from their mass, and from their officers. But a mob without any man at the head of it is beneath pitifulness. Now the thing for you to do is to droop your tails and go home and crawl in a hole. If any real lynching's going to be done it will be done in the dark, Southern fashion; and when they come they'll bring their masks, and fetch a man along. Now leave — and take your half-a-man with you'³⁴

³⁴ Samuel Langhorne Clemens, op. cit., pp. 118-119.

In this speech, he speaks about the average man, and he says that this man is coward.

In short, Mark Twain selected the authentic characters for his authentic American book carefully, and eventually they have perfectly been represented as genuine persons. This fact helps immensely the work in what concerns gaining the name of an authentic work. The characters of the book have caught the attention of ordinary readers, as well as, great writers; since, they are seen as original American characters. R. Kent Rasmussen states: “Huck Finn is now considered to be the progenitor of characters later created by writers such as Ring Lardner, Ernest Hemingway, Sherwood Anderson, Gertrude Stein, William Faulkner, and a core of other major American writers.”³⁵ Lauriat Lane sees characters such as Jim, Huck, Aunt Sally, and the Duke and the Dauphin as typical American characters that are exposed to the world, and even, the book is granted the name of a world novel because of the fact of being an authentic American novel.³⁶ James L. Colwell reveals an extremely important point about the relationship of the American character with the protagonist Huck in his article. It can be perceptible in the following words: “Scholars analyzed him and made him a symbol of American innocence, for self-reliance, for the freedom of the west, for the frontier, for individualism, for social conscience, in short, for any number of these admirable traits so often discussed in studies of the American character or the American past.”³⁷

2.4. The American Predicament

After having amplifying the point concerning the authenticity of the characters within the novel, it is necessary to enhance the part which is concerned with the authenticity in the book and a dilemma that is almost purely American. This dilemma is that of Negroes and racism. Throughout the history of the United States, there have been considerable problems with regard to the way of treating the African Americans who were used as slaves. Their work is to serve white people, and this was an issue because there were people who agreed on that situation and other dissidents who did not agree. Jonathan Arac avows that Gunnar Myrdal

³⁵ R. Kent Rasmussen, *op. cit.*, p. 202.

³⁶ Lauriat Lane, Jr, *op. cit.* , pp.159-160.

³⁷ James L. Colwell,*op. cit.* , p. 70.

gave this problem the name of dilemma: "In the instance of race, it is precisely what Gunnar Myrdal defined as the "American Dilemma" in his profoundly influential 1944 study."³⁸

The theme of racism, which recurrently appears within the American writings, was enjoying controversy, and it has repeatedly been treated as a prevalent theme in a literary work such as *Uncle Tom's Cabin* (1851) by Harriet Beecher Stowe. *Adventures of Huckleberry Finn* is no exception. This theme is extremely contentious to the extent that everyone in the process of criticizing Twain's book tackles this theme in particular. It has taken the lion's share in what concerns criticism. In the story, Huck becomes a good friend of Miss Watson's slave, Jim, and this relationship is built through the long eventful journey that they experienced together. They ate together, endured difficulties together, and enjoyed freedom together. Yet, what strengthened more that relationship is the aid that was offered by Huck to his fellow Jim. Huck decided to help Jim to escape Miss Watson's enslavement. In the novel, Huck said to Jim: "Git up and hump yourself, Jim! There ain't a minute to lose. They're after us!"³⁹ David F. Burg ends with the idea that "Huck had committed himself to Jim in Jackson's island... He thus jeopardizes his own freedom"⁴⁰, simply because Huck is a dead person for the people of his village including his father. Thereby, he has nothing to be afraid of. This part shows an antiracist view on the part of the author.

In addition to this previous point, there is an appearance of the word "nigger" which is recurrent in the text of the novel. This word has given birth to infinite debates as far as racism is concerned. Actually, it was continually considered as an offense for the Blacks. The friendship of these two characters, the white boy and the black person, has permitted the emergence of several debatable points concerning racism and the indictment of racism. Yet as Jonathan Arac asserts in his book *Huckleberry Finn as Idol and Target*: "the importance of this cultural work overrode the offense the book generated among many of its newly authorized, but also newly obligated, African American readers."⁴¹ This authentic theme of

³⁸ Jonathan Arac, "Uncle Tom's Cabin vs. *Huckleberry Finn*: The Historians and the Critics", Duke University Press, boundary 2, Vol. 24, No. 2, pp 79-100, (Summer 1997), p. 81.

³⁹ Samuel Langhorne Clemens, op. cit. ,p. 54.

⁴⁰ David F. Burg, "Another View of *Huckleberry Finn*", Nineteenth-century Fiction, Vol. 29, No. 3, pp. 299-319, (Dec 1974), University of California Press, p. 301.

⁴¹ Jonathan Arac, *Huckleberry Finn as Idol and Target: The Functions of Criticism in Our Time*, p. 21.

racism finds room in Twains novel, and; eventually, it provides the book with an authentic dimension which helps the novel to maintain its originality as an American piece of work. Lauriat Lane endorses this by saying: “another especially American theme is that of Negro, and Huck is faced with this problem throughout the story.”⁴² Race issues have often been related to the United States of America, and they are always considered as a feature of American culture. H. Rap Brown, the civil rights activist, said: “Racism is as American as apple pie.”⁴³ Despite the fact that this issue may be present in some other countries, America is the country that is more associated with this theme. “Racism is a permanent feature of American society. Racism is a part of America’s history... It is a huge contributing factor in the way people think, feel and act.”⁴⁴

2.5. The Genuine Frontier Life

As a person rings bells for starting to read the American history, he comes across terms such as the frontier life and the pioneers’ life. These terms are of a fundamental importance in view of the fact that they constitute authentic elements in the American history. Adding to that, they are constantly referred to as an original key element to the American identity. The reason behind referring to them as such is that they are one of the features that the Americans and the United States is famous for. At the time of the first settlements, the pioneers were still getting accustomed to the places newly opened up for settlement. No surprise, there were frontiers and the Americans were filled with eagerness to expand westward. Because of the presence of this significant phase in the American history, the Americans, and people from other countries, deem the frontier life as an essential key to the national identity.

As far as *Adventures of Huckleberry Finn* is concerned, there is a noticeable presence of the frontier life. The main character, Huck, and his fellow, Jim passed most of their memorable events in that frontier, and almost all the adventures occurred there. After the

⁴² Lauriat Lane, Jr, op. cit. , p.161.

⁴³ James Waller, *Face to Face: The Changing State of Racism across America* (New York: Insight Books, 1998), p. 55.

⁴⁴ "Is Racism a Permanent Feature of American Society" StudyMode.com. 06 2011. <<http://www.studymode.com/essays/Is-Racism-A-Permanent-Feature-Of-721253.html>>.

mentioning of this crucial point, one settles with the idea that the presence of this genuine element of the American history, or the frontier life, offers Twain's book a sense of authenticity. The book permits us to see vivid portrayals and one aspect of the life in the frontiers. In his book *The Frontier in American Literature*, Lucy Hockwood Hazard insists strongly on the fact that the frontier life is a "unique factor in American life"⁴⁵ Seeing that the frontier life is an inimitable element in the American history; it has to be echoed in the unique American literature.

This purely American setting allows readers to experience the myriad activities which were done there. When somebody reads a literary work in which this setting is exposed, there comes a kind of stimulus to his mind to be familiar with the life in that setting, at that era. Furthermore, it propels the reader to go back in time and get an overview of the authentic American frontier life. "He reveal[ed] frontier life and styles to his Eastern readers..."⁴⁶ In fact, he exposed the frontier life to people inside and outside the United States because the book enjoyed success at the international level. In a nutshell, this inimitable American setting serves Mark Twain's novel enormously in what concerns authenticity. In what concerns this point, F. R. Leavis, in his introduction to *The Complex Fate* which is Marius Bewley's book, endorses that the author of *Huckleberry Finn* "writes out of a full cultural heritage."⁴⁷

2.6. The American Humour

One of the things which is fundamentally prominent, and which marked Mark Twain as a writer and a lecturer is the mastery of the American humour. He is known worldwide for his humour, and especially the American humour in his writings and speeches. Furthermore, he was very much admired by his audience. Actually, the extent of the person's laughter depends entirely on his culture. When he was in Virginia City, Nevada, he worked first as a prospector; then a writer for *Territorial Enterprise*, a newspaper published in Virginia City, Nevada, which received humorous sketches from him. "The Celebrated Jumping Frog of Calaveras County" constitutes the most well-known story of Twain's humour. Thus, one

⁴⁵ Lucy Hockwood Hazard, *The Frontier in American Literature*, (New York: Thomas Y. Crowell Company, 1927), xv.

⁴⁶ Hélène Christol, Sylvie Mathé, op. cit., p. 31.

⁴⁷ Denis Donoghue, *The American Classics* (New Haven: Yale University Press, 2005), p. 223.

ought to include Walter Blair's lines in which he maintains: "Mark Twain, in short, who as a personality could not help but be a humorist, as a literary artist whose works were channeled by such currents, could not help but be an American."⁴⁸ Mark Twain made use of humour in order to reach satirical results that he was aiming at. Harry Hayden Clark inserted Walter Blair's view in his article "Mark Twain", and he said that Blair sees the humour of Twain as the "culmination or 'summary' of a long"⁴⁹ native tradition. Even, in the first pages of *Adventures of Huckleberry Finn*, Twain did not refrain from employing his humour. Here, this refers to the notice of the book in which he wrote: "Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot."⁵⁰

Twain is often deemed as the founding father of the American humour and the one who permitted America to have a say in what concerns humour. No wonder, *Adventures of Huckleberry Finn* contains humour. The American humour in this book does participate in the authentication of the work; since, humour, as it is stated beforehand, has a strict connection to culture. As Tom Quirk maintains in "The Realism of *Adventures of Huckleberry Finn*" that there is an "inestimable contribution to the tradition of American humor that is accomplished in the example of the book itself."⁵¹ Eventually, this American humour is as much important as the previously stated authentic elements in maintaining the authenticity of Mark Twain's literary piece of work, and; thus, reaching the "Americanness"⁵².

Besides, the funny situations in which Huck is involved, along with the silliness that can sometimes be found in the book, give birth to the humour of the novel. Though the themes in the book are quite weighty, the tone in it seems light and is considered as a source of joy. The following lines from the novel display the humour which is very apparent: "There warn't anybody at the church, except maybe a hog or two, for there warn't any lock on the door, and

⁴⁸ Walter Blair, *Native American Humor* (San Francisco: Chandler Publishing, 1960), p. 160.

⁴⁹ Harry Hayden Clark, op. cit. , p. 283.

⁵⁰ Samuel Langhorne Clemens, op. cit. , p. 2.

⁵¹ Tom Quirk, "The Realism of *Adventures of Huckleberry Finn* ", in *The Cambridge Companion to American Realism and Naturalism*, ed. Donald Pizer, pp. 138-153, (Cambridge: Cambridge University Press, 1999), p 150.

⁵² George Perkins, Barbara Perkins, *Instructor's Manual to accompany The American Tradition in Literature*, Edit. 9. (Boston: McGraw-Hill College, 1999), p. 235.

hogs likes a puncheon floor in summer-time because it's cool. If you notice, most folks don't go to church only when they've got to; but a hog is different.”⁵³

“Mornings before daylight I slipped into cornfields and borrowed a watermelon, or a mushmelon, or a punkin, or some new corn, or things of that kind. Pap always said it warn't no harm to borrow things if you was meaning to pay them back some time; but the widow said it warn't anything but a soft name for stealing, and no decent body would do it.”⁵⁴

3. Reproduction and Originality in Some American Writings

Before deepening the explanation for this current issue, one shall cast light on the journey which American literature passed through. As it is known worldwide, groups of European people, among which there were the puritans, rushed to the New World which they believed was the Arcadia. In other words, they believe that this holy land is the land of opportunities. Most of the themes of their writings were about this new land, about nature, wilderness, and religion holds the lion's share in their writings. Actually they considered it as the Promised Land and themselves as the elected people. Almost all the ideas that they came with from Europe had a strict connection with the Bible. Among these themes, there is the theme of sin, the sacred land (New Eden), and redemption. If one is about to present some examples of writings about the new land and the plantations, the following works are among the best: Thomas Harriot wrote *A Brief and True Report of the New Found Land of Virginia* (1588), in which he describes what he saw. George Percy wrote *Discourse on the Plantation* (1607), William Bradford's *Of Plymouth Plantation* (1630-1650) which accounts as *Good News from New England* (1624) by Edward Winslow had helped Bradford to write it. John Winthrop wrote a number of journals which were later published as *History of New England from 1630 to 1649* (1825-1826). With regard to the religious writings, John Foxe's *Book Of Martyrs*(1563) and Cotton Mather's *The Wonders of the Invisible World* (1693), in which he recorded the events of the witch trials, are examples of writings which have to do with religious themes.

⁵³ Samuel Langhorne Clemens, op. cit. , p. 91.

⁵⁴ Ibid., p. 56.

Those people wrote about those themes and afterwards generations of American people, particularly some writers, kept on writing about the themes which the first Europeans brought, chiefly the writers in the Transcendentalism Movement which itself is an American version of the European Romanticism; that is, it is nothing but an imitation, indeed. At that time the Americans' writings were nothing but an imitation of the Europeans' literary tradition. Among those writers, one may cite Nathaniel Hawthorne of the *Scarlet letter* (1830), Ralph Waldo Emerson who wrote *Nature* (1836), and Henry David Thoreau, the author of *Walden* (1854). The themes of sin and nature continued to exist at that time, and the cited pieces of works are a good testimony.

The other sphere in which the Americans reproduced the European tradition is that of the historical novels. It is widely known that Sir Walter Scott, the great British writer, is the one who established this genre. The Americans imitated this genre, as well, and the American literary figure which was renowned in this genre is James Fenimore Cooper with his work *History of the Navy of the United States of America* (1839). Moreover, this foremost writer wrote *Precaution* (1820) in which he emulated the British writer Jane Austen. Thus, an analyst can settle with the idea that some American writers did reproduce the Europeans in the literary terrain incalculably.

In fact, there was a growing consensus that most of the American literary writings were nothing but an imitation of European literature. This imitation was done consciously. Subsequently, there was a constant passion for a real American work. Noah Webster, the Lexicographer, was unremittingly calling for a unique American literature. Some American authors did help the American literature to be unique. Mark Twain, whose real name is Samuel Langhorne Clemens, had enough audacity and courage to do so. In Gary Scharnhorst's essay "The maturation of American Fiction", he states that Ralph Waldo Emerson "announced that the Americans" have imitated the Europeans for such a long time, and he [Twain] "called" for different original national culture⁵⁵. In 1941, his book (*Adventures of Huckleberry Finn*) was called by V. S. Pritchett "America's first truly indigenous masterpiece"⁵⁶

⁵⁵ Gary Scharnhorst, "The Maturation of American Fiction", in *A Companion to American Literature and Culture*, ed. Paul Lauter, pp. 364-376, (United Kingdom: Wiley-Blackwell, A John Wiley & Sons, Ltd, Publication, 2010), p. 364.

⁵⁶ R. Kent Rasmussen, op. cit., p. 199.

By means of employing the authentic American elements in *Adventures of Huckleberry Finn*, Twain succeeded in generating a work which is continually referred to as an original American novel. He used a genuine language, an original American setting, and authentic American themes. In this way, he could depart from the European form of writing. One has to bear in mind that it was quite a difficult challenge and risk for him to take that step and depart from the commonly known European literary tradition. He departed from the generally agreed language of writing literature as well. Using his unique and noteworthy techniques, he could reach his ambitions.

As it is known in the literary field, Twain is considered as a regional writer. The regional movement is often linked to what is original. The writers, H  l  ne Christol and Sylvie Math   aver: "...it [the regional movement] was crucial in 'seiz[ing] and perpetuat[ing]... the American cultural landscape' of this fifty year span of American history and helped its most gifted son, Samuel Clemens, become the nationally and internationally famous Mark Twain."⁵⁷ In his work, Twain reflected the genuine American landscape; hence, he created originality within the novel. Bliss Perry noticed a point which is extremely important concerning Mark Twain's writings and some other writers' works. The following lines show this:

Canadian and Australian literatures have indigenous qualities of their own, but typically they belong to the colonial literature of Great Britain. This can scarcely be said of the writings of Franklin and Jefferson, and it certainly cannot be said of the writings of Cooper, Hawthorne, Emerson, Thoreau, Whitman, Lowell, Lincoln, Mark Twain, and Mr. Howells. In the pages of these men and of hundreds of others less distinguished, there is a revelation of a new national type.⁵⁸

In these lines, Perry endorses the fact that Twain's writings, undoubtedly, including *Adventures of Huckleberry Finn*, and many other authors' writings, reveal the sense of a national work. Yet David F. Burg transcends this fact and reveals the fact that "the *Adventures of Huckleberry Finn* is not simply the first genuinely American novel, as Hemingway, Mencken, and Faulkner acknowledged it to be, but it is the first truly modern novel written by an American...and his story is the prototype of the American novel of black

⁵⁷ H  l  ne Christol, Sylvie Math  , op. cit. , p. 30.

⁵⁸ Bliss Perry, *The American Spirit in Literature: A Chronicle of Great Interpreters*, ed. Allen Johnson (New Haven: Yale University Press, 1918), p. 265.

humor.”⁵⁹ Patricia M. Mandia defines black humour as “fiction that is simultaneously comic and sad.”⁶⁰ Undeniably, it is the book that has lasted for years, and it is classified as one of the best world books of adventure.

The Spanish writer Miguel De Cervantes wrote a novel (*Don Quixote*) which has always been referred to as a world novel and one of the famous books of the world literary sphere. This fact cannot be denied by anyone. “The first real novel and the first world novel is, is by almost universal consent, Cervantes *The Adventures of Don Quixote*.”⁶¹ Mark Twain was one of the readers of this book which is one of his “beau ideal”⁶²; after that, he wrote a book that, as well, marked the history of literature. This book is inevitably *Adventures of Huckleberry Finn*. Probably, the two novels are compared to each other because of the fact of sharing the idea of adventure, the inherence of realism, and the dedication of actions of valour. H. L. Mencken, the eminent literary critic, called the book “one of the great masterpieces of the world...the full equal of *Don Quixote*...”⁶³ Twain’s book is repeatedly compared to *Don Quixote*, and they ended that they bear a resemblance. Moore avers:

especially in *Huckleberry Finn*, Twain parallels closely the masterpiece of Cervantes. He alters the character of Tom Sawyer so that, like Don Quixote, he is an omnivorous reader of romance, and desires to act out the roles of his favourite heroes. He alters also the character of Huckleberry Finn, transforming him from a very imaginative character to a prosaic Sancho Panza, a foil to the brilliant Tom Sawyer.⁶⁴

In fact, there are some themes which are central to both books such as, and particularly, the theme of adventure. A number of critics consider Twain’s novel as a world novel; among these critics one can cite Lauriat Lane. This critic says: “...the book extends beyond its

⁵⁹ David F. Burg, “Another View of Huckleberry Finn”, p. 319.

⁶⁰ Patricia M. Mandia, *Comic Pathods: black humor in Twain’s fiction* (Jefferson, North Carolina, London: McFarland, 1991), vii.

⁶¹ Lauriat Lane, Jr, op.cit. , p. 158.

⁶² Harry Hayden Clark, op. cit. , p. 284.

⁶³ R. Kent Rasmussen, op. cit. , p. 199.

⁶⁴ Quoted in Harry Hayden Clark, “Mark Twain”, in *Eight American Authors: A review of research and criticism*, ed. James Woodress, p. 304.

position as one of the masterworks of American fiction and becomes, if the term be allowed, a world novel....”⁶⁵ Actually, the idea that this book is a world novel has been enforced by many critics among whom there is the critic Lionel Trilling who referred to it, as well, as “one of the world’s great books and one of the central documents of American literature.”⁶⁶

Besides, there were other writers that attempted to create original American writings. Their literary productions reflect American themes and American issues. After imitating the Europeans, it was high time for James Fennimore Cooper to produce a work that reveals American themes. The work that can be called American is the series of *Leather-Stocking Tales*. This latter is made up of five books among which *The Last of the Mohicans* (1826) is very well-known. Indeed, this book, along with the other four books, conveys vivid images about the frontier life and the real American settings. In addition, Willa Cather, one of the outstanding American novelists, tried to portray the American life in the frontiers. She provides the reader with real images about the American landscape, and works as *O Pioneers!* (1913), *The Song of the Lark* (1915) and *My Antonia* (1918) can be good examples.

Edgar Allan Poe, one of the great American literary figures and one of the writers of the Romantic Movement, permitted America to have its unique literary tradition. He initiated the short story genre which; then, became one of the authentic American literary traditions. Also, he is the creator of the detective story genre. In short, he offered the American literature the opportunity to deviate from the European literary tradition.

Following this overview of originality and reproduction in the American literature, one ends up with more or less a clear view of the journey in which American literature witnessed a wave of imitation and; then, an obvious transference and movement toward authenticity. Moreover, the reader realizes that *Adventures of Huckleberry Finn* is one of the significant authentic American books, and, consequently, “America sees him [Mark Twain], with real affection, as the first of her writers to draw from the American soil the material for an original and lasting work.”⁶⁷ Ernest Hemingway, along with Mencken, deems Twain’s book as the

⁶⁵ Lauriat Lane, Jr, op. cit. , p. 157.

⁶⁶ R. Kent Rasmussen, op. cit., p. 199.

⁶⁷ Maurice Le Breton. “Mark Twain: An Appreciation”, In *Mark Twain: A Collection of Critical Essays*, Henry Nash Smith, pp. 29-39, (Englewood Cliffs, N.J: Prentice-Hall, INC, 1963), p. 39.

first American novel, and Hemingway said overtly: “all modern American literature comes from one book by Mark Twain called *Huckleberry Finn*... But it’s the best book we’ve had.”⁶⁸ With his writings, and especially in this book of escapade, Twain offered his nation a truly American literature.

Following this point, one has to confirm the fact that this book had an impact on their writings, and one of these great writers is Ernest Hemingway. Henry Nash Smith endorses this point by stating: “American literature of the twentieth century owes a substantial debt to the author of *Huckleberry Finn*. Writers as different from one another as Sherwood Anderson and Ernest Hemingway have acknowledged the influence of this book on their prose”⁶⁹. In 1915, Fred Lewis Pattee, the literary historian, recognized Mark Twain as the “original creator” of an accurately “national American literature”⁷⁰. Ernest Hemingway also approves this point.

⁶⁸ Ernest Hemingway, *The Green Hills of Africa* (New York: Scribners, 1935), p. 22.

⁶⁹ Quoted in Harry Hayden Clark, “Mark Twain”, in *Eight American Authors: A review of research and criticism*, ed. James Woodress, p. 319.

⁷⁰ Evan Carton, “Mark Twain and Literary Performance”, in *A Cambridge Companion to Mark Twain*, ed. Forrest G. Robinson, pp. 153-173, (Cambridge: Cambridge University Press, 1999), p. 155.

4. Conclusion

After picking up the most seductive flowers from the large garden of authenticity, one can realize that it is worth speaking about this theme. The reason behind saying this is that this chapter sheds light on many points related to the book, and particularly the spotlights: the authentic elements which are inherent in Twain's book. In fact, these genuine elements permitted the book to be distinctive in comparison to the other books of the time. Hence, the novel has occupied the throne, and; eventually, it is assiduously referred to as the first genuinely authentic American novel. As far as the authenticity in the book is concerned, a miscellaneous array of elements is exposed to see the extent of the book's authenticity. It starts with the most genuine element which is the dialects of the divergent characters. Actually, the presence of this authentic form of language serves the novel immensely. Then, the Mississippi River is presented as another fundamental authentic element. This latter constitutes a genuine setting on which the sense of authenticity in the novel depends greatly. Toni Morrison avows: "... its language [the book's language] - sardonic, photographic, and persuasively aural- and the structural use of the river as control and chaos seem to me quite the major feats of *Huckleberry Finn*."⁷¹ The words which are said by Toni Morrison do not mean that the other elements are less significant. Instead, the following authentic elements are as prominent as the preceding ones, and the authenticity of the book will not be seen as palpable as such without their presence.

When it comes to the type of characters which are present in the book, it is noticed that the emergence of such real characters (as Huck, the young Missouri boy, Jim, the runaway slave, and the reckless father) enhances the authenticity in the book. The American predicament, or the American issue of racism, immediately directs our thoughts to the United States; then, the book will be called an authentic American novel. This dilemma has incessantly been one of the prominent points in the American history. As it is perceptibly displayed, the American frontier is present in the book; thus, the book is given the opportunity to reach a sense of Americanness. The American humour pervades in the story and raises comedy from issues which are really American. In this case, it has to be stated that it offers the book a chance for

⁷¹ Toni Morrison, "This Amazing, Troubling Book", in *Adventures of Huckleberry Finn*, Mark Twain: *An Authoritative text, Contexts and Sources, Criticism*, ed. Thomas Cooley, edit. 3, pp. 385-392, (New York, London: W. W. Norton & Company, 1999), p. 386.

being original. In this chapter, the reader may notice to what extent the aforementioned focal points are significant as far as the work's originality is concerned.

No wonder, the American writers imitated the European literary tradition for such a long time; however, they witnessed a period when there was a great passion for a real and a unique American literature, and as it is previously stated the lexicographer Noah Webster was one of the persons who called for that. Gradually, the American literature was stepping toward an independent and a distinctive tradition. For example, Cooper was reproducing the Europeans' writings; then, he deviated to the distinctive American literary productions. Twain's constant love for unconventionality and authenticity permitted him to produce literary pieces of work that are known for their originality and Americanness. In *Adventures of Huckleberry Finn*, Twain was daring and audacious to depart from the Europeans' themes and wrote about authentic American themes. Furthermore, these American issues are written in genuinely American vernacular, also in an original setting (the Mississippi River). Notwithstanding, the presence of the key elements such as the American predicament, the frontier life, the American humour, and the real characters cannot be overlooked. They are used as tools for generating the authenticity.

This chapter, as well, permits readers to see the novel's place among the other American works. In other words, it shows impeccably the difference between the authentic works and the ones that emulate the Europeans literary productions.

Chapter Two:

Considering the Extent of the Prominence of
Dialect's Function

1. Introduction

As the environment in which Twain spent most of his boyhood influenced him heavily, he often attempted to offer the reader elements and faithful images about that atmosphere. In fact, it is not worthless repeating the fact that Twain always wanted to be exceptional and distinctive; since, those factors contributed, to a great extent, in making him a milestone in the world of literature as a whole, and in American literature in particular. In the light of this, Ernest Hemingway avers: “all American literature comes from one book by Mark Twain called ‘*Huckleberry Finn*’ ”¹ His eagerness for individuality can be observed by giving a deep attention to several scenes from his life. Thus, this strong craving impelled him to search for elements which can provide his work (*Adventures of Huckleberry Finn*) with a sense of distinctiveness and eminence.

Among the essential ingredients which make the work very appealing is dialect. It not only makes it taste good, but it also establishes for it the eccentricity, as well as, the prominence. Twain often wanted to be deviated from the conventions, and “he rebels against imposed attitudes.”² In fact he used colloquialism, that is, “the use of informal expressions appropriate to everyday speech rather than to the formality of writing, and differing in pronunciation, vocabulary, or grammar”³, and this can be considered as an element for establishing a kind of deviation from the commonly agreed norms of writing literary works. Yet, what one has to cast light on is the fact that dialect, in addition to the fact of providing eminence and distinctiveness, helps Twain’s work in many other points, such as the text’s realism, the differentiation of characters, and the variation of the audience.

Besides, he made use of different dialects and- to make things clear- this was not noticed through readings only because before reading the text of the story, one can find an

¹ Ernest Hemingway, op. cit., p. 22.

² Maurice Le Breton, op. cit, p. 36.

³ Chris Baldick, *The Concise Oxford Dictionary of Literary Terms*. (Edit 2). (Oxford: Oxford University Press, 2001), p. 44.

explanatory within the first pages of the book provided by the author, Mark Twain. The author himself informs the reader about the existence of some dialects when he stated that:

In this book a number of dialects are used, to wit: the Missouri negro dialect; the extremist form of the backwoods south-western dialect; the ordinary “pike-county” dialect; and four modified varieties of this last. The shadings have not been done in haphazard fashion, or by guess-work; but pain-takingly, and with the trustworthy guidance and support of personal familiarity with these several forms of speech.⁴

What the reader grasps from this extract is the affirmation on the part of the author. As far as this is concerned, he assures the reader that he did not place this form of language at random; rather he is familiar with the expressions and words that are used in this piece of work. Furthermore, it has to be said firmly that it is not the aim of the research paper to differentiate between these forms of language in terms of spelling, pronunciation, and grammar. The analysts avoid tackling such side in a literary work for fear that there will be somehow a deviation from the artful side of the work. As long as one deals with pronunciation, grammar, and spelling, it is immediately a step forward to the linguistic terrain. At this moment it is of an extreme importance to be familiar with the facets which elicit dialect’s significance. Does dialect help the novel in what concerns realism, the differentiation of characters, and the variation of the audience?

⁴Samuel Langhorne Clemens, *op. cit.* , p. 2.

2. Dialect: An Essential Ingredient in Producing a Tasty Realism within the

Novel

It is quite customary to Mark Twain to lay down most of his works, including *Adventures of Huckleberry Finn* on the desk of realism; since, he is one of the pioneering figures in realism. He is a great aficionado of reality and everyday life events. Besides, W. D. Howells endorses this point in his “Mark Twain: An inquiry” by saying that Twain is “the helpless slave of the concrete.”⁵ Twain attempted in all his works to expose a fascinating realistic dimension, and amid the phase when realism was common place, *Adventures of Huckleberry Finn* succeeded in lifting the trophy that showed its success as a realistic work.

Realism is a literary style in which the author describes people, their actions, their emotions and surroundings as close to the reality as possible. “Realism, a mode of writing that gives the impression of recording or 'reflecting' faithfully an actual way of life”⁶ The work’s realism is displayed not only through the description of the setting, or characters, but also through the way the characters speak. In fact, the language that characters speak in a literary piece of work, and particularly dialect, is prominent in what concerns the creation of realism. Moreover, “the realist is attentive to details concerning dialect, housing, local customs, everyday experience, and more.”⁷ Thus, dialect is considered as one of the significant elements in producing realism.

It is commonly known that Mark Twain chose the language that is totally different from the language used in most literary pieces of work; as it is asserted by Thomas Cooley when he said: “this is the language of speech, and it is very different from the language in which American literature was written before 1885”⁸. Notwithstanding, does the employment of such variety of language hold a given significance in the novel? Does it possess any relationship with realism?

⁵ W. D. Howells, op. cit , p. 316.

⁶ Chris Baldick, op. cit, p. 212.

⁷ George Perkins, Barbara Perkins, op. cit. , p. 229.

⁸ Samuel Langhorne Clemens, op. cit, X.

In order to find answers to these queries, one should subject some aspects under close scrutiny. Indeed, the use of such form of language serves the novel immensely in the sense that it enhances the realistic side of the work because, as H. L. Mencken refers to it, it is “a dialect that was ... unmistakably American”⁹; thus, it is an element taken out from the real life. Twain constantly believed: “fiction is obliged to stick to possibilities,”¹⁰ that is in fiction; one has to find elements and events that really exist in real life. The quotation displays his yen for realism. Hence, his inclination for Realism over Romanticism is quite palpable. For that reason, he included dialect which existed and was used in everyday life. His denunciation of Romanticism images which are not real is elicited through satirizing and mocking on the way Tom lives. He (Tom) constantly reads romantic novels and tries to act out in the real world what took place within the novels. He dramatizes life.

So that realism of the work can be rendered amazingly, Mark Twain made use of elements other than the dialect, and this fact cannot be neglected. In fact he created characters (minor and major) that are not perfectly good or completely evil; they exhibit strengths and weaknesses, just as real people. Most importantly, characters are not sugar-coated or exaggerated. The characters perform actions as they would normally do them, and are not worse or better than their real life counterparts. Besides, the setting is described with much details and imagery, so as to make it as close as possible to the actual surroundings. Nevertheless, the presence of dialect is as prominent as the presence of the aforementioned elements.

The use of proper diction that fits the characters, time period, and location is another way in which *Adventures of Huckleberry Finn* becomes a realistic novel. The form of language used in the text of the novel, hand in hand with the detailed depictions help, to a great extent, the reader in believing that everything is real i.e. everything seems to belong to the real life. The following passage which describes the sunrise is an evidence of what was said:

The first thing to see, looking away over the water, was a kind of dull line - that was the woods on t'other side; you couldn't make nothing else out; then a pale place in the sky; then more paleness spreading around; then the river softened up away off, and

⁹ H. L. Mencken, *The American Language: A Preliminary Inquiry Into the Development of English in the United States* (New York: Cosimo, Inc., 2009), p. 20.

¹⁰ Mark Twain, *Following the Equator* (Hartford, Connecticut: American Publishing Company, 1897), p. 156.

warn't black any more, but gray; you could see little dark spots drifting along ever so far away-trading-scows, and such things; and long black streaks-rafts ... and by and by you could see a streak on the water which you know by the look of the streak that there's a snag there in a swift current which breaks on it and makes that streak look that way; and you see the mist curl up off of the water, and the east reddens up.¹¹

Continuously, dialect is considered as the element with which the writer may give an illusion of reality to the things which seem fictional. It mirrors reality immaculately. Really, it makes the reader enter the environment of the story. It is generally agreed that a real situation requires a real language so that it can be well portrayed. Within the text of the novel, the reader sees everyday language with its special words and even with its hesitations. For instance, the next conversation between Huck and the fugitive slave Jim proves this:

I [Huck] says:

'Maybe we went by Cairo in the fog that night.'

He [Jim] says:

'Doan' less' talk about it, Huck.po' niggers can't have no luck.iawluz 'specteddat rattle-snake skin warn't done wid it's work'

'I wish I'd never seen that snake -skin, Jim i do wish I'd never laid eyes on it.'

'It ain'tyo' fault, Huck; you didn't know.don't you blame yo'self 'bout it.'¹²

In fact, with the use of such form of language, or the common speech, of those people (White and Black individuals), the reader can enter the environment of the story. In the light of this, it can be stated that when Ernest Hemingway maintained: "all American literature comes from one book by Mark Twain called '*Huckleberry Finn*'"¹³; he was actually acknowledging "the

¹¹ Samuel Langhorne Clemens, op. cit , p. 96.

¹² Ibid., p. 77.

¹³ Ernest Hemingway, op. cit., p. 22.

way Huck's vernacular narrative showed writers like him how to describe the world and create a work of art using the voice of American experience."¹⁴ By means of using the vernacular, he is continuously considered as audacious and daring. Adding to the fact that this form of language contributes to the "audacity"¹⁵ of the novel, it has a say as far as the realism of the book is concerned. The reader feels that all what is happening in the story is true:

Twain guides his reader, using the vernacular, directly into the scene so you feel as if you are right next to Huck Finn, floating down the Mississippi River, as he dictates the story to you. Lack of grammar, incorrect sentence structure and words that you would never find in the English dictionary compose Huck's language and allow the reader to get a feel for his character as well as the customs of the specific region he comes from. The local color stories he describes throughout the novel give the reader a representation of the region in which he dwells and travels.¹⁶

William Dean Howells, who is a foremost American literary force, often defended Realism and meanwhile downgraded Romanticism. Richard Gray maintains in his book *A History of American Literature* that Howells was extremely interested in what he called "commonplace". For him (Howells), this meant the fact of being capable of echoing the "common" feeling of the "commonplace people", to mirror the "ordinary lives" of "ordinary Americans."¹⁷ What one can notice is that the common feeling of "commonplace people" cannot be reflected in a very good way unless there is a use of common speech. It is almost widely known that Howells was a defender of talents such as Mark Twain and Henry James. "Honesty, sincerity, decency, plausibility, depiction of 'the common feelings of commonplace people' and 'the

¹⁴ Stephen Railton, *Adventures of Huckleberry Finn*, Mark Twain (Canada: Broadview editions, 2011), p. 14.

¹⁵ Louis D. Rubin, Jr., "Mark Twain: *The Adventures of Tom Sawyer*", in *Landmarks of American Writing*, ed. Hennig Cohen, pp. 157-171, (Washington, D.C.: Voice of America Forum Lectures 1969), p. 171.

¹⁶ Celia Belmonte, "Regionalism and Realism in 19th Century American Literature"
<http://lsaw.lib.lehigh.edu>

¹⁷ Richard Gray, *A History of American Literature* (Malden: Blackwell Publishing, 2004), p. 282.

truthful treatment of material'- such qualities constituted the backbone of realism according to Howells."¹⁸ Apparently, Howells liked Twain's writings because of the fact that Twain's literary productions included the qualities which, for Howells, are crucial in a work of realism. For instance in *Huckleberry Finn*, the reader finds honesty, plausibility, and a good depiction of the common feelings and everyday life. One of the elements which make the book look as a work of realism is dialect. The following paragraph from the novel shows Huck's amazing depiction of his father:

He was most fifty, and he looked it. His hair was long and tangled and greasy, and hung down, and you could see his eyes shining through like he was behind vines. It was all black, no gray; so was his long, mixed-up whiskers. There warn't no color in his face, where his face showed; it was white; not like another man's white, but a white to make a body sick, a white to make a body's flesh crawl — a tree-toad white, a fish-belly white. As for his clothes — just rags, that was all. He had one ankle resting on t'other knee; the boot on that foot was busted, and two of his toes stuck through, and he worked them now and then. His hat was laying on the floor — an old black slouch with the top caved in, like a lid.¹⁹

Many writers and critics praised Twain for using the common speech, and Ernest Hemingway is no exception. He praised his use of dialect, and the way it helps the book. According to him "Emerson, Hawthorne, Whittier, and Company... did not use the words that people always have used in speech."²⁰ Unlike these writers, Twain did employ the speech that people used in their everyday life. It is needless to say that this form of language echoes everyday life impeccably, for this is the variety of language used by people in that particular region at that particular time.

¹⁸ Hélène Christol, Sylvie Mathé, op. cit., p. 28.

¹⁹ Samuel Langhorne Clemens, op. cit. , pp. 20-21.

²⁰ Ernest Hemingway, op. cit. , pp. 22-23.

3. The Novel's Dialects vis-à-vis Characters

Apparently the use of dialect supplies the work with many important elements among which one can allude to the help for differentiating the characters. This point holds a great value. More accurately, dialects distinguish the characters and illuminate the idea that these persons do differ from each other. Twain had a strong desire in trying to differ between characters and “for Twain, it is important that characters sound not like each other but each like her- or himself.”²¹

One of the features which typify each character is the language that the person uses. Indeed, it uncovers the differences of the social classes, as well as, those of generations. People have the tendency to recognise a person through his language, and in the case of this novel, no intricacy is raised when trying to distinguish between each individual because of the fact that each person speaks in a divergent manner. For example, it can be seen that Huck's language is different from that of the slave Jim and that of Miss Watson who is the slave's owner.

3.1. Miss Watson's Language

These are some examples from Miss Watson's speech:

In these lines, she summons Huck to sit up:

‘Don't put your feet up there, Huckleberry;’ and ‘don't scrunch up like that, Huckleberry- set up straight;’ and pretty soon she would say, ‘don't gap and stretch like that, Huckleberry_ why don't you try to behave?’²²

In this particular point, one ought to say that language shows perfectly that Miss Watson is more educated and civilised than the others. As stressed in Huck's words: “The Widow Douglass, she took me for her son, and allowed she would sivilize me, but it was rough living

²¹ Jonathan Arac, “Nationalism, Hypercanonization, and *Huckleberry Finn*”, p. 28.

²² Samuel Langhorne Clemens, op. cit., p.8

in the house all the time, considering how dismal regular and decent the widow was in her ways...²³

3.2. Huck's Form of Language

This is the form of language with which Huck speaks:

‘Git up and hump yourself, Jim! There ain’t a minute to lose. They are after us!’²⁴

‘But I ain’t going to make no complaint. Any way that suits you suits me. What you going to do about the servant-girl?’²⁵

It will be more lucid with the following conversation.

3.3. The Runway Slave's Variety of Language

Jim’s form of language, which belongs to the Blacks’ dialect, is often divergent from all the forms used by others. This can be obviously seen by the following conversation between Jim and Huck:

‘Huck, does you reck’n we gwyne to run acrost any mo’ kings on dis trip?’

‘No,’ I [Huck] says, ‘I reckon not’

‘Well,’ says he [Jim], ‘dat’s all right, den. I doan mine one er two kings, but dat’s en enough. Dis one’s powerful drunk, en de duke ain much better’²⁶

The colloquial form used in this piece of work varies immensely from one character to another.

²³Samuel Langhorne Clemens, op. cit., p. 7.

²⁴ Ibid. , p. 54.

²⁵Samuel Langhorne Clemens op. cit., p. 210.

²⁶Ibid., p. 109.

3.4. Tom's Language (Huck's friend)

In the following lines, Tom's way of speaking will be exposed:

'Now, we'll start this band of robbers and call it Tom Sawyer's Gang. Everybody that wants to join has got to take an oath, and write his name in blood.'²⁷

Here, one can easily notice the fact that his language is utterly different. Furthermore, it shows obviously that this is a language of an educated individual.

3.5. The King's Variety of Language (One of the scoundrels)

In the following paragraph, the light is shed on the King's speech:

Like as not we got to be together a blamed long time on this h-yer raft, Bilgewater, and so what's the use o' yourbein' sour? It'll only make things on- comfortable. It ain't my fault I warn't born a duke, it ain't your fault you warn't born a king — so what's the use to worry? Make the best o' things the way you find 'em, says I — that's my motto. This ain't no bad thing that we've struck here — plenty grub and an easy life — come, give us your hand, duke, and le's all be friends.²⁸

From this number of utterances from the king's speech, it can be said that it is quite different from the language of the others, and it reflects the fact that the King and the Duke are scoundrels.

After constructing in mind ideas pertaining to the forms of language used by some characters from the novel, the analyst can settle with the idea that Huck's language, or the narrator's language, is not entirely written in informal words; differently said, it is not hard to understand the language and this is dissimilar to the case of the runaway slave, Jim. With regard to this latter, it is a little bit difficult to understand his dialect which belongs to Black's

²⁷Samuel Langhorne Clemens op. cit. , p. 12.

²⁸Ibid. , p. 102.

dialects. Each character is unique in the sense that he is known for a specific moral code and a whole background divergent from one personality to another. All this can be revealed through the language the person speaks. Hence, with the exposure of these forms of language, the reader ends up with the idea that this language cannot lead to the shadow of the person, rather it transcends this and; hence, it escorts readers to the whole background of the person. In a nutshell, the use of divergent varieties of language does help anyone to distinguish between the characters, and; thus, to build a given image relevant to each.

Additionally, the employment of different kinds of dialects that are typical to specific regions in the United States provides the reader with a sight on the dialects used in these communities and; eventually, permits him to be acquainted with those varieties of language.

Furthermore, readers inside the country are being aware of the regions' dialects which they cannot probably hear about lifelong. In fact, it reveals the identity of both, the geographical area and the characters. It does do this; since, through language one can know where the person comes from. Moreover, language is one of the elements with which anyone can identify the person's place. The insertion of these dialects offers the reader the opportunity to know about the existence of many dialects among which Blacks' dialect is distinguishable. This latter, in return, proves the presence of the Blacks in that community.

4. What Does Dialect's Presence Induce with Regard to the Audience?

In fact, the fact of using the vernacular in this literary production generates a varied number of positive points as far as the audience of the book is concerned. After revealing this point, one may conclude that whatever has been said about the novel, the number of good points that can be gathered about Twain's book outnumbers the bad ones. It has done a lot to the American literature and to the audience. Many critics consider what this book has done and "Smiley and Arac have far less interest in interpreting the novel than in addressing the way it has been used and the "cultural work" it continues to perform (Arac 21); they are making claims not so much about what *Huckleberry Finn* means as about what it does."²⁹ By means of using the common speech: "the speech of the great majority of the community,

²⁹ Stacey Margolis, "*Huckleberry Finn*; Or, Consequences", *Modern Language Association*, PMLA, Vol. 116, No. 2, pp. 329-343, (Mar., 2001), p. 329.

those whose position is neither notably high nor conspicuously low,”³⁰ the author varies the audience.

The novel’s language addresses all people regardless to their social classes i.e. it is meant to please all the requests. This novel has not made constraints concerning the selection of its readers; instead it welcomes readers coming from different social classes. The novel does not downgrade any social class. Instead, it gathers all of them around one book. In December 1899, the French journal “*Mercure de France*” wrote: “His public is as varied as possible, because of the versatility and the suppleness of his talent which addresses itself successively to all classes of readers.”³¹

Indeed, this form of language fits all kinds of persons because of the fact of being a language of all sorts of daily activities, and, dissimilar to the standard form, everyday language is not restricted to a particular situation. In other words, it is the most used language. Twain said: “great books are wine, my books are water.”³² What is meant by these sublimely expressive words is that his books are read by the majority and not a specific group; given that, all people drink water. All the people from different social classes are capable of having a look at the book. Twain used the language that people use almost in all their daily activities and; eventually, he did his utmost to make the situations in the novel get a realistic flavour; that is, he made it sound extremely realistic. Indeed, this artistic way that displays his talent has to be inherent in the realist’s personality. Through this way, he was making an upsurge in the number of his audience. “Realists adapt the logic of the everyday world and write about contemporary characters and contemporary situations that would be recognizable to their audiences.”³³ The audiences or readers are attached to this book because of its realistic dimension more than anything else owing to the fact that they feel that all the events are real.

³⁰ W. Nelson Francis, *The Structure of American English* (New York: The Ronald Press Company, 1958), p. 519.

³¹ Archibald Henderson, “The International Fame of Mark Twain”. *University of Northern Iowa. The North American Review*, Vol. 192, No. 661, pp. 806-851, (Dec., 1910), p. 809.

³² Ken Burns, *Mark Twain* (documentary). Pbs Home Video, 2001.

³³ George Perkins, Barbara Perkins, op. cit. , p. 229.

Jeremy Hawthorn adds: “when a critic discusses whether or not a novel is realistic, he or she can be referring either to what it contains or to what it does.”³⁴

What can be noticed in the novel is the presence of different generations. For instance, the reader sees the boys such as Huck and Tom, adult women such as Widow Douglass and Miss Watson. Huck’s father represents the drunkard man. At this very special point it can be declared that the author used the language of the great majority. Similarly, readers from all generations are able to read this book. Sir Walter Besant states: “The first quality that I claim for this book, then, is that it does appeal to all ages and every age.”³⁵ Actually, this quality cannot be found in all the books of literature. This prominent feature is a characteristic of momentous and weighty books. Still, great critics deem the books that possess this quality as books of an extreme importance. The great Canadian novelist and critic Robertson Davies avers: “A truly great book should be read in youth, again in maturity and once more in old age, as a fine building should be seen by morning light, at noon and by moonlight.”³⁶

Through writing this piece of work, Mark Twain is doing a kind of advertisement to the local dialects of the regions where he grew up. Indeed, he is exposing these not world widely known dialects to readers from all over the world, and this seems noteworthy; since, he is showing one feature of this region to people who may never hear about it. He is parading a linguistic feature which is specific to a certain community. Despite the fact that this language may seem complex and queer to the audience, Twain succeeded in making them go beyond the difficulty of the words of dialect and look at it from another viewpoint. His literary magic permitted him to transcend this issue. The following terms by Balzac can explain this particular point. Balzac once avowed: “the important point was not to avoid mistakes but to have a quality that sweeps everything in front of it.”³⁷ Additionally, Archibald Henderson approves this point:

³⁴ Jeremy Hawthorn, *Studying the Novel*, edit. 5 (London: Hodder Education, 2005), p. 59.

³⁵ Sir Walter Besant, “My Favorite Novelist and His Best Book”, in *Huck Finn among the critics*, ed. M. Thomas Inge, pp. 43-52, (Washington, D.C: United States Information Agency, 1984), p. 45.

³⁶ Steven Gilbar, *Reading in bed: personal essays on the glories of reading* (Boston: David R. Godine, 1995), p. 87.

³⁷ Joseph Wood Krutch, “Bad Novels and Great Books”, in *Huck Finn among the critics*, ed. M. Thomas Inge, pp. 137-139, (Washington, D.C: United States Information Agency, 1984), p. 139.

At first sight, it seems almost incredible that the writings of Mark Twain, with their occasional slang, their not infrequent colloquialisms, and their local peculiarities of dialect, should have borne translation into other languages, especially into so complex a language as the German. It must, however, be borne in mind that, despite these peculiar features of his writings, they are couched in a style of most marked directness....³⁸

5. A Way for Reaching Uniqueness

It is common place to say that Mark Twain always wanted to be unique; since, it is a characteristic inherent within his personality. From this starting point it must be stated that the employment of dialect along with the absence of a plot in the text can establish the validity of what was said previously.

5.1. Departing From the Commonly Agreed Norms

Unlike the other ways of writing literary works, the way Twain wrote his novel is very particular because of the fact of departing from the generally agreed structure of writing. As it is shown in the notice written by Twain at the beginning of the novel, there is no plot in the book: “Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot.”³⁹ This absence of plot was not found by critics only; it was noticed by the author himself. He is very much known for his aversion to the planning and the strict reference to the agreed norms of structure. This act can be obviously shown in his writings. Similarly, Frank Baldanza comments on this point by saying “that this failure in planning out his plots had a

³⁸ Archibald Henderson, op. cit. ,p. 810.

³⁹ Samuel Langhorne Clemens, op. cit. , p. 2.

temperamental basis is corroborated, perhaps, by Twain's virulent antipathy to the total work of such a careful planner as Jane Austen."⁴⁰

His huge love for the impulse and the sudden urge to create something justifies the absence of the plot that most novels consist of. He often exhibited his abhorrence to the works which follow a careful planning. It is quite sensible to say that the unexpectedness of the river does influence the text; in other words, the text follows the unexpectedness rather than the careful planning. Each time, a new event and new characters come out unexpectedly. Sir Walter Besant maintains: "there is no motive in the book; there is no moral; there is no plot. The book is like a panorama in which the characters pass across the stage and do not return. They follow the unexpectedness belonging to the voyage down the river."⁴¹

Notwithstanding, there must be a consensus that the book has enjoyed a tremendous success, and this latter is achieved even with the absence of one fundamental element of the novel. Hence, this book misses one of the prominent elements which construct a novel and is referred to as one of the great American novel. This defect has not prevented him to be considered as such. In the following words by Joseph Wood Krutch, there can be found some hints concerning this point: "...great work of fiction does not need to be what is called a "good novel" or, indeed, a merely "good" anything else."⁴² Through this way, the book departs from the common norms.

At this point, the ideas deviate to the other way with which the book can be unconventional and away from what is ordinary. This way is the use of dialect: the absence of the standard literary form. This makes the book extremely exceptional and Twain a very extraordinary writer and very well appreciated in the American artful sphere. "It was because of Twain's colloquial language, most critics agree; however, that Hemingway credited Mark Twain with giving that literature a distinctive modern turn."⁴³ The use of the vernacular has certainly served the novel in what concerns reaching the originality. The book is constantly

⁴⁰ Frank Baldanza, "The Structure of Huckleberry Finn", in *Huck Finn among the critics*, ed. M. Thomas Inge, pp. 165-173, (Washington, D.C: United States Information Agency, 1984), p. 165.

⁴¹ Sir Walter Besant, op. cit., p. 45.

⁴² Joseph Wood Krutch, op. cit., p. 137.

⁴³ Samuel Langhorne Clemens, op. cit., X.

praised for “having brought the resources of the casual, substandard, or ‘vernacular’ speech to bear upon the complacency of the ‘genteel tradition’.”⁴⁴

No one can deny the negative criticism that followed its release; on the other hand; one cannot overlook the fact that “his [Twain] enduring and influential achievements are... and his serious use of American vernacular.”⁴⁵ Indeed, he can be considered as a treasure in the American literature because he did what many feared to do. T. S. Eliot declares that Twain is one of the writers whom “there are not a great many” in the literary field, and he states that he gave birth to a new way of writing.⁴⁶

The fact that the words in the novel cause several problems to readers cannot be neglected. Moreover, there are a great number of misspellings and many grammar mistakes and these problems do raise complexities to readers to the extent that they may cease reading it. What readers should do is that they have to treat the novel as if they were hearing the text and not reading it; so that, the hidden meanings can be discernible. Lionel Trilling dealt with this problem, and; likewise, he made noteworthy remarks about this issue:

The prose of *Huckleberry Finn* established for written prose the virtues of American colloquial speech. This has nothing to do with pronunciation or grammar. It has something to do with ease and freedom in the use of language. Most of all it has to do with the structure of sentence which is simple direct, and fluent... Forget the misspellings and the faults of grammar, and the prose will be seen to move with the greatest simplicity, directness, lucidity and grace.⁴⁷

The use of the colloquial speech was used in many other books, and it has marked these books and made them have a kind of distinctiveness, but not in the way it does with *Adventures of Huckleberry Finn*. For instance, in *The Catcher in the Rye* by J. D. Salinger (published in 1951) Holden narrates the story in the colloquial speech of the time; thus, the

⁴⁴ Denis Donoghue, op. cit., p. 221.

⁴⁵ Stephen Matterson, *American Literature: The Essential Glossary* (London: Hodder Education, 2003), p. 225.

⁴⁶ Denis Donoghue, op. cit., p. 224.

⁴⁷ Lionel Trilling, op. cit. , pp. 326-327.

book was one of the distinctive books and, as Twain's book, was banned. *The Pioneers* (1823), which is the first published book of the *Leather stocking Tales*, displays as well some dialects which are spoken in the American soil. Jonathan Arac saw that Cooper's book resembles Twain's novel in what concerns the use of the spoken language:

Yet Cooper, too, made *The Pioneers* serve as the repository for a great range of voices, as a registry for American idiosyncrasies of speech. Despite all that Twain says against his offenses, Cooper represents in *The Pioneers* a wide range of American immigrant, regional, professional, and ethnic linguistic varieties: representations of English spoken by American blacks and Indians; the socially pretentious Essex County, New England, talk of Tabitha the housekeeper and the Jacksonian-democratic New Englandism of Billy Kirby the Vermonter; the jargons of doctors and lawyers; English as spoken by the New York Dutch, a French émigré, and a Cornishman, as well as the cultivated transatlantic English of young Effingham, not to mention again the Temples and Natty.⁴⁸

At last, one settles with the idea that the use of this language, along with the absence of the plot, paved the way for the book to reach the originality. It is informal, albeit beneficial. In fact, it is fundamental with regard to its help for the emergence of a new way of writing. The employment of the vernacular, more than the absence of the plot, affects the novel enormously and in this flow of ideas, Stephen Matterson says: "the novel's influence derives also from Twain's use of the American vernacular for serious rather than comic purposes."⁴⁹

6. Other Elements that Enhance the Realism of the Novel

In addition to the influence of the use of dialect in the strengthening of the realism of the book, there can be found three other elements such as the firsthand experience of Twain, the narration from the point of view of a young boy, and the fact that it is a picaresque novel.

⁴⁸ Jonathan Arac, "Nationalism, Hypercanonization, and *Huckleberry Finn*", p 28.

⁴⁹ Stephen Matterson, op. cit., p. 4.

6.1. The Impact of Firsthand Experience

In fact, Twain's personal experience in the childhood held a significant place in his heart; moreover, it helped him in creating a real environment in the novel. Thus, the realism of the novel owes its existence to some extent to this childhood life. Mark Twain acknowledged an important point: "the most valuable capital, or culture, or education usable in the building of novels is personal experience."⁵⁰ As it is previously stated, Twain lived a long period of time in Hannibal Missouri and he had an array of experiences and adventures in that place. And some events in the novel seem real; since, they are truly present in the life of Samuel Langhorne Clemens at the early age. At the outset, one ought to start with the setting of the novel which is the same as Twain's childhood setting. This real and genuine setting is the Mississippi River which marked the author's life immensely. It is an authentic and a real setting and this fact helps the building of the book's realism greatly. It seems extremely real to the extent that Martin Staples Shockly states: "conventional criticism informs us that through Huck, Mark relives the happy days of his life on the river."⁵¹

Even, the characters in the novel are amazingly created and they seem undoubtedly real. He did not create perfect or flawless characters; rather he used them with all their evils and virtues, with their rationality and superstition. William J. Long declares: "the characters are powerfully drawn, and the vivid pictures of the mighty river by day or night..."⁵² Readers believed that the characters are truly genuine. It can be stated, and it is almost generally agreed, that it is a kind of nostalgia to that time and that place. Stephen Railton endorses this idea by saying: "*Huck Finn* shows signs of nostalgia for those ante-bellum Times."⁵³ Twain seems to reflect, in the novel, real opinions of a real personality and this latter is, in fact, his own personality. He conveyed his outlooks through the protagonist, Huck. Even Huck's opinion as far as slavery is concerned is, in fact, that of Twain. Shockly enhanced this point

⁵⁰Mark Twain, "To an Unidentified Person", in *The Portable Mark Twain*, ed. Bernard DeVoto, (New York: Viking, 1946), p. 775.

⁵¹ Martin Staples Shockly, "The Structure of Huckleberry Finn", *The South Central Bulletin*, The John Hopkins University Press on behalf of The South Central Modern Language Association, Vol. 20 No. 4. pp. 3-10, Studies by Members of S-CMLA (Winter, 1960), p. 7.

⁵² William J. Long, *Outlines of English and American Literature: An Introduction to the Chief Writers of England and America, to the Books They Wrote, and to the Times in Which They Lived*, Edition: 10, Release Date: March, 2005 [EBook #7800].<http://www.gutenberg.org>

⁵³ Stephen Railton, op. cit., p. 31.

and he proposed “that through Huck, Mark relives the inner experience of an individual moral struggle against slavery.”⁵⁴

As he experienced that era, he knew all what happened in a detailed way. Hence, he could provide readers with real portrayals. Adding to the drawing of genuine figures, Twain inserted real issues which are genuinely American (slavery, for example). Everything derives from the real society which has all the characteristics of the authentic American society. All these elements contribute to the real image of the novel. Lauriat Lane confirms this point in the following few words: “the whole combination treated, for the most part, as directly and realistically as possible.”⁵⁵ Twain offers the opportunity to get a miniature picture of the antebellum phase. Such profoundly studied realism underscores the cruelty of society and the constant chase for money even at the expense of human beings. The following extract from the story calls attention to this point:

...along about noontime, the girls’ joy got the first jolt. A couple of nigger traders come along, and the king sold them the niggers reasonable, for three-day drafts as they called it, and away they went, the two sons up the river to Memphis, and their mother down the river to Orleans. I thought them poor girls and them niggers would break their hearts for grief; they cried around each other, and took on so it most made me down sick to see it. The girls said they hadn’t ever dreamed of seeing the family separated or sold away from the town.... The thing made a big stir in the town, too, and a good many come out flatfooted and said it was scandalous to separate the mother and the children that way.⁵⁶

Twain was eager to reach a good kind of realism even at the expense of the book’s success and the following point explores this idea perfectly. Excessively in the phase when the book was receiving criticism, the word “nigger” in the book was persistently raising huge queries concerning the connotations of the word for the black people and it was even banned because

⁵⁴ Martin Staples Shockly, *op. cit.*, p. 7.

⁵⁵ Lauriat Lane, Jr., *op. cit.*, p. 157.

⁵⁶ Samuel Langhorne Clemens, *op. cit.*, p. 146.

of the fact of being “criticized by some Negroes as ‘racially offensive.’”⁵⁷ Notwithstanding, the book does not intend to offences to black individuals; that is, the presence of this word can be seen from another side. Since the word “nigger” “was a common referent to blacks”⁵⁸; that is, it is part of the real everyday life, Twain was eager to use it. What Twain did is that he echoed every detail of the real life in his book.

It is rather the realistic narrative that requires this; differently said, it is because the writer was looking forward to giving birth to a realistic story based on genuine and real everyday life events. What the reader can bear in mind is that many writers and novelists use the words that are common to a specific era in order to enrich the realism of the literary piece of work. Carrie Cuinn asserts: “You can use words common to your characters’ time period to help create a realistic atmosphere.”⁵⁹ As a realistic writer, he had to explore the relationships between characters without embellishments; in other words, he depicted it as it was. As the word “nigger” was part of the real world, it has to be said that the common use of that word at that era justifies its presence in a purely realistic literary production. What confirms that it is just the realistic narrative that requires this is Huck’s help to Jim to escape.

Reality in this book is felt to a great extent. Despite the fact that the status of Jim as a bound person was not revealed, readers realize this and they are unconsciously involved in the actions as well as new events. This point interested Arac and; eventually, “the issue of slavery is so far buried that Jim's unfree status is not even mentioned...”⁶⁰ At some moments in the story the reader can see that the characters are extremely worried , and; in the interim, he feels anxious, too. Having said that, the analyst settles with the idea of how, amazingly, Twain exposed the realism of his piece of work. The protagonist, Huck, depicts people, places, and situations in a way which is powerful and detailed to the extent that the readers feel that the situation is real and is happening in the adjacent area. It is as if Twain really lived that situation. The following paragraph from the text of the novel displays this powerfully:

⁵⁷ Leonard Buder, “‘Huck Finn’ Barred as Textbook by City,” *New York Times* (12 September 1957): 1, p. 29.

⁵⁸ George Perkins, Barbara Perkins, *op. cit.*, p. 234.

⁵⁹ Carrie Cuinn, “Creating the Future with Language”, Posted on 4 January 2013 by guestpost. <http://www.booklifenow.com/2013>.

⁶⁰ Jonathan Arac, “Nationalism, Hypercanonization, and *Huckleberry Finn*”, p. 24.

I went up to my room with a piece of candle, and put it on the table. Then I set down in a chair by the window and tried to think of something cheerful, but it warn't no use. I felt so lonesome I most wished I was dead. The stars were shining, and the leaves rustled in the woods ever so mournful; and I heard an owl, away off, who-whooping about some- body that was dead, and a whippowill and a dog cry- ing about somebody that was going to die; and the wind was trying to whisper something to me, and I couldn't make out what it was, and so it made the cold shivers run over me. Then away out in the woods I heard that kind of a sound that a ghost makes when it wants to tell about something that's on its mind and can't make itself understood, and so can't rest easy in its grave, and has to go about that way every night grieving. I got so down- hearted and scared I did wish I had some company.⁶¹

Starting from Twain's point, the book is set "forty to fifty years ago."⁶² Although the novel was published in 1884, the story is set in an earlier time, the pre-civil war era. However, the analyst of this masterpiece goes beyond this superficial point to a much more deep speculation. Through digging out some hidden elements, critics found out that Twain is alluding to something else. Moreover, almost all the critics who dealt with Twain's book acceded to the fact that Twain was, in fact, referring to the period of time when he was writing his novel; that is, the post-bellum phase. They reckon that Twain was hinting at the kind of life that people were experiencing in that post-reconstruction era of racial crisis. In "*Huckleberry Finn*; or, *Consequences*" Stacey Margolis avows: "it was, at the time, the nation's most famous broken promise."⁶³ As a result, such kind of books requires a great deal of consideration on the part of readers. To illuminate this idea properly, one should have a look at the words of R. Kent Rasmussen who states: "to much greater extent than in Clemens's other books, *Huckleberry Finn* is a novel that requires readings to uncover its many levels of meaning and artistic and ironic nuance."⁶⁴

From the time it has been released, *Adventures of Huckleberry Finn* has been considered as the book that perpetuates the animosity between Blacks and Whites (the ill-will that comes

⁶¹Samuel Langhorne Clemens, op. cit., p. 8-9.

⁶²Ibid., p. 2.

⁶³Stacey Margolis, op. cit., p. 339.

⁶⁴R. Kent Rasmussen, op. cit. , p. 201.

into sight due to race differences). Some critics notice that after having closed the doors of the Civil War, the racial prejudice is found again in the book of Twain. This statement is built on the existence of some points in the text of the story, and these points are an evidence of the previous statement. For example, Aunt Sally is deemed as the character who echoes the southern ideas about the Blacks. The following dialogue between Aunt Sally and Huck proves what is said:

‘It warn’t the grounding — that didn’t keep us back
but a little. We blew out a cylinder-head.’
‘Good gracious! anybody hurt?’
‘No’m. Killed a nigger.’
‘Well, it’s lucky; because sometimes people do get hurt.’⁶⁵

In this conversation Aunt Sally asks Huck whether somebody is hurt or not. The answer, which was given by Aunt Sally when he told her that nobody got hurt except for “a nigger”, prompts critics to state that there is a racial prejudice.

Nevertheless, others see this as a truthful reflection of the reality of that time. Hence, the book provokes a strong controversy to this problem. Despite the fact that there is an insertion of the issue of slavery and racism, the book is still seen as one of the good and greatest examples of realism of the American literature. All the issues that are raised about this novel; that is, all what is said about the inclusion of slavery and racism are seen by some as a real and genuine portrayal that concerns that era. In other words, it is the need to mirror reality properly that propelled Twain to insert these issues which are typical to the American society. Thus, they do not see anything else apart from a work of art that deserves the name of a great work in the literary movement of realism. Arac maintains: “Huckleberry Finn was not propaganda but instead a work of art...”⁶⁶

⁶⁵ Samuel Langhorne Clemens, op. cit., p. 175.

⁶⁶ Jonathan Arac, “*Uncle Tom’s Cabin vs. Huckleberry Finn: The Historians and the Critics*”, p. 84.

6.2. A Young Boy as a Narrator

As it is seen in the text of the novel, Huck, the main character of the book, narrates the story from the beginning to the end. Thus, he represents the narrator and the protagonist in Twain's novel. Throughout the world, young boys are known for their innocence and their trustworthiness in telling the events of everyday life. Lionel Trilling amplifies the point that concerns the truth in the boy's speech in the following paragraph from his article "The Greatness of *Huckleberry Finn*": "No one, as he well knew, sets a higher value on truth than a boy. Truth is the whole of a boy's conscious demand upon the world of adults...At the same time it often makes them skillful and profound liars in their own defense, yet they do not tell the ultimate lie of adults. They do not lie to themselves."⁶⁷ What the reader can grasp from this quotation is that Trilling is confirming the fact that a young boy cannot not help but be a great teller of truth. He adds that boys can lie; however, they cannot lie to themselves.

One cannot deny the fact that the presence of a boy is, as well, a way to display the truth. In the story of the novel, Huck is an uneducated boy who is fond of living his life freely, without restrictions. The palpable naïveté of Huck shows his candor and generates the truthfulness of the narrative. This main character merely narrates the story and mirrors all what he saw. R. Kent Rasmussen states: "by using a young, uneducated boy as his narrator, Clemens was able to detach himself from his narrative and tell his story through the eyes of an innocent and ignorant observer who naively reports his observations and neither interprets nor judges what he sees."⁶⁸

What can be discernible in the novel is the fact that Huck's realistic way of narrating owes its existence not only to the way with which he tells the story, but also in the small details he exposes to the reader. Indeed, what constitutes an evidence of what is said is the description of the Grangerford house which he provides the reader with upon his arrival:

It didn't have an iron latch on the front door, nor a wooden one with a buckskin string, but a brass knob to turn, the same as houses in town. There warn't no bed in the parlor,

⁶⁷ Lionel Trilling, *op. cit.*, p. 319.

⁶⁸ R. Kent Rasmussen, *op. cit.*, p. 201.

nor a sign of a bed; but heaps of parlors in towns has beds in them. There was a big fireplace that was bricked on the bottom, and the bricks was kept clean and red by pouring water on them and scrubbing them with another brick; some- times they wash them over with red water-paint that they call Spanish-brown, same as they do in town. They had big brass dog-irons that could hold up a saw- log. There was a clock on the middle of the mantel- piece, with a picture of a town painted on the bottom half of the glass front, and a round place in the middle of it for the sun, and you could see the pendulum swinging behind it. It was beautiful to hear that clock tick; and sometimes when one of these peddlers had been along and scoured her up and got her in good shape, she would start in and strike a hundred and fifty before she got tuckered out. They wouldn't took any money for her.⁶⁹

When he wanted to make a boy as a narrator, he attempted to use a boy with its own words, the words with which he expressed himself in his daily life in his particular place. Louis D. Rubin, Jr. avows in his article: "*Huckleberry Finn* is told by its author through Huck, with the liberation of vernacular language..."⁷⁰ This liberation in the language of the young boy enhances the reality in the book. Nonetheless, what has to be amplified is the fact that this language is neither the language of babies, nor the superior language inherent in books. Toni Morrison declares this in the following terms: "Liberating language- not baby talk for the young, nor the doggedly patronizing language of so many books on the 'children's shelf.'"⁷¹

In fact, a large group of critics consider this narrator, or Huck, as a person who tells the story, he is neither an interpreter nor a judge and among these critics, one can cite R. Kent Rasmussen and T. S. Eliot who maintains: "Huck has ..., instead, vision. He sees the real world; and he does not judge it-he allows it to judge itself."⁷² T. S. Eliot avers that Huck, as a boy, can convince him, and he adds that he feels that the image of the life in that society at that time is truthful and correct.⁷³ Huck narrates the story of the novel without embellishment about that society; in other words, he neither adds nor deletes events, even James L. Colwell states: "as a Twain surrogate, and with a name phonetically quite similar, he can write with

⁶⁹ Samuel Langhorne Clemens, op. cit., pp. 82-83.

⁷⁰ Louis D. Rubin, Jr., op. cit. , p. 160.

⁷¹ Toni Morrison, op. cit.p. 385.

⁷² T. S. Eliot, "Mark Twain's Masterpiece", in *Huck Finn among the critics*, ed. M. Thomas Inge, pp. 103-111, (Washington, D.C: United States Information Agency, 1984), p. 104.

⁷³ Ibid., p. 109.

frankness about shortcomings of life along the Mississippi, which no one since Frances Trollope had dared.”⁷⁴

All over the world, young boys are well known for their candidness with regard to the mirror image. Often, they have the tendency to reflect what they see or witness naively. Sometimes, they even provide the listener with details which they are not obliged to reveal. Huck is no exception. All the aforementioned points can be attributed to him. He innocently echoes the events, issues, and portrayals. Andrew Lang endorses this point through the following words: “nothing can, be more true and more humorous than the narrative of this outcast boy, with heart naturally good, with conscience torn between the teachings of this world about slavery and the prompting of his nature.”⁷⁵

6.3. A Picaresque Novel

As it is known in the literary terrain, the book of Mark Twain *Adventures of Huckleberry Finn* is famous for the fact of being a picaresque novel. Besides, the fact of being a picaresque novel helps the realistic dimension greatly and enhances it immensely. According to the book of Jeremy Hawthorn,

the picaresque novel is built on the tradition of the sixteenth-century Spanish picaresque narrative, which typically portrayed a sharp-witted rogue living off his wits while travelling through a variety of usually lives by begging or by minor theft; he is cynical in his attitude to the softer emotions, especially love; and through witty and satirical comments he questions established beliefs and customs...The picaresque novel is typically episodic, lacking a sophisticated plot....⁷⁶

⁷⁴ James L. Colwell, “Huckleberries and Humans: On the Naming of *Huckleberry Finn*”, *Modern Language Association, PMLA*, Vol. 86, No. 1, pp. 70-76, (Jan 1971), p. 73.

⁷⁵ Andrew Lang, “The Art of Mark Twain”, in *Huck Finn among the critics*, ed. M. Thomas Inge, pp. 37-41, (Washington, D.C: United States Information Agency, 1984), p. 40.

⁷⁶ Jeremy Hawthorn, *op. cit.*, p. 194.

Twain's book has persistently been referred to as a picaresque novel because of the presence of the mischievous person who is Huck. Almost all the qualities that are stated in the book are inherent in the personality of the protagonist, Huck. This boy is smart and this can be confirmed by his deeds. Moreover, he questions the beliefs of his society. "*Huckleberry Finn* has sometimes been described as a picaresque novel..."⁷⁷

The picaresque novel has often been related to a realistic way of describing the events. "Picaresque novel, in the strict sense, a novel with a picaroon (Spanish, *picaro*: a rogue or scoundrel) as its hero or heroine, usually recounting his or her escapades in a first-person narrative marked by its episodic structure and realistic low-life descriptions."⁷⁸ Since Twain's book is a picaresque novel, it is told in a realistic way. Huck, the *picaro*, depicts the events of his society in a realistic demeanour. Harry Hayden Clark declares that "Parrington called *HF* 'the one great picaresque tale of the frontier' involving 'rebellion against sham.'"⁷⁹

⁷⁷ Tom Quirk, op. cit. , p 142.

⁷⁸ Chris Baldick, op. cit. , p. 193.

⁷⁹ Harry Hayden Clark, op. cit. ,p. 305.

7. Conclusion

To conclude, the existence of dialect served this literary piece of work enormously. This huge and beneficial help ends with extremely delightful results. To begin with, the work gathered a wealth of genuine situations because of the sense of reality given by the presence of dialect. By means of using the colloquial speech, readers do not feel that they are reading a fictional piece of work; rather it seems a real story that is happening in the real world. Altogether, the reality is rendered immaculately through the use of such form of language. Even, dialect is known world widely, and particularly in the literary sphere, for its significant role in the enhancement of the realism in literary productions. When analyzing Theodore Dreiser's short story, which is considered as a realistic work, the result displays that "this story's dialect contributes to its realism."⁸⁰ It is the same case with Twain's book. The fact of using such language impelled Ernest Hemingway to praise this book. The previous example is used just to show that dialect does contribute to the realism of literary works.

In actual fact, the use of the colloquial speech confirms the fact that it is possible to create a work of art with such language. In these last words that concern this chapter, there is an elucidation of the point that states that dialect helps the differentiation between characters. It casts light on the background of the person. After all, the language which the individual uses provides ideas about his status. Thanks to the presence of divergent dialects, the novel was adequately equipped with a sense of differentiation between characters. As far as the audience is concerned, dialect is for all social classes, for all generations, and its presence allows the audience to be acquainted with a new variety of language.

Adding to that, the existence of distinctiveness owes its existence to this form of language. The existence of vernacular permits the novel to maintain its unparalleled status as a unique work. Notwithstanding, the absence of the plot plays a key role in distinguishing the book.

In fact, there are other elements that enhance the realism of the novel other than dialect. The fact that Mark Twain lived in the 1800's and witnessed the Civil War era benefits the novel in what concerns realism. He experienced most of the events in the story and he passed his childhood in the story's setting. T. S. Eliot maintains: "Mark Twain knew the Mississippi

⁸⁰ *Wikipedia, the free encyclopedia*, ed. 2012,
http://en.wikipedia.org/wiki/Old_Rogaum_and_His_Theresa

in both ways: he had spent his childhood on its banks, and he had earned his living matching his wits against its currents.”⁸¹

Also, there is an important factor that makes the realistic dimension be elicited in a deep way. The innocence and the candidness of the young boy, Huck, predominate and; therefore, they offer the book the opportunity to be nothing but an example of realism in American literature. At last, the fact of being a picaresque novel (the picaresque novel is known for its depiction of events in a realistic way) helps the novel greatly to be realistic. Undoubtedly, there has often existed the valorisation and denunciation of the use of dialect.

⁸¹ T. S. Eliot, “Mark Twain’s Masterpiece”, in *Huck Finn among the critics*, ed. M. Thomas Inge, pp.103-111, (Washington, D.C: United States Information Agency, 1984), in *Huck Finn among the critics*, ed. M. Thomas Inge, p. 109.

Chapter Three:

Twain's Tactics in Uncovering the Substantial
Role of the Mississippi River in his Work

1. Introduction

Through a thorough revision of documents and biographies, the point that can be deduced is that the author was born in the genuine American Missouri, and the first time he opened his eyes, it was Missouri's nature that he saw. After dreaming of it several years, Mark Twain finally was granted the title of a Riverboat Pilot, and his love for the river cannot be expressed in words.

Hannibal, the little hamlet on the Mississippi where his family moved when he was four years old, impacted him to a great extent. This place along with its memories was recreated half a century later in a reinforced form in *Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn*, the book placed at the core of this research paper. For this very reason, he told a correspondent: "yes, the truth is, my books are simply autobiographies. If the incidents were dated, they could be strung together in their due order, and the result would be an autobiography."¹

Twain loved the river and piloting in the river from his childhood. At last, he was appointed as a riverboat pilot. This work, hand in hand, with many other elements in his eventful life form the stories of later works. The writer Dennis Welland reveals the fact that "his [Twain] four years on the river formed rode period of his life on which he looked back with most affection and nostalgia, and which...was later to produce much of his most memorable writing."²

Though slavery was abolished when they were written, Twain set all the three (*Adventures of Tom Sawyer* in 1876, *Life on the Mississippi* in 1883, *Adventures of Huckleberry Finn* in 1884) in the slaveholding society of the Southern states in which he had grown up. The word Mississippi River goes beyond its eleven letters. From this latter point one may wonder what this river really denotes.

¹ Dennis Welland, *The Life and Times of Mark Twain* (London: Studio Editions, 1991), p. 9.

² *Ibid.*, p. 15.

In his book, *Adventures of Huckleberry Finn*, Twain shows readers how great and significant this river can be. At the outset, the first point which is going to be amplified is the fact that the river is considered as a solace where Huck and the fugitive slave Jim found the utter freedom. Unlike the situation on the shore, on the river they did not have to answer anyone, or to clarify anything to anyone. The point elicits the idea that the two escapees deemed the river as the place where to relax and take a sigh of relief. The writer Bliss Berry avows: "... *Tom Sawyer* and *Huckleberry Finn*- books that make our American Odyssey ...revealing the magic of the great river as no other pages can do again."³ After this idea, the river is going to be contrasted to the shore. In the novel, the shore is the symbol of the civilized corrupt world, yet the river represents the natural purified place. The Mississippi River, the genuine area, is one of the authentic elements which Twain used trying to authenticate his literary work. In fact, it is a momentous river in the United States. Despite the fact that it is considered as the place of independence, this river has a huge power that determines their way. That place is one of the areas in which Huck was permitted to shape his identity, and his personality. Finally, it can be said that the name Mississippi River goes beyond its eleven letters. From this latter point anyone may wonder what this river really denotes. Can we reckon that there exists a sense of originality by means of employing this river in the piece of work?

³ Bliss Perry, *The American Spirit in Literature: A Chronicle of Great Interpreters*, ed. Allen Johnson (New Haven: Yale University Press, 1918), p. 238.

2. The Symbolism of the River

2.1. The River as a Solace

Needless to say that the Mississippi river holds the lion's share in the novel; since, it is the setting in which most of the *Adventures of Huckleberry Finn* take place. Eventually, it occupies a great place as an overarching symbol in the story. After being adopted by Widow Douglass (The woman who tries tirelessly to make Huck a good boy), Huck got fed up with the new lifestyle. All the strict norms of civilisation he was forced to follow seemed to him as a kind of restrictions. Thus, he sought to escape those constraints, and the best place for him was the river. This latter symbolizes tranquility, freedom and peace.

The Widow finally gave Huck some of the schooling and religious training that he had missed. He had not been indoctrinated to social values. Although Widow Douglas attempted to “reform” Huck, he resisted her attempts and maintained his independent ways. As it is conspicuously shown in the text, he abhorred the way Miss Watson summoned him, and her constant demand for a civilized behaviour. The following paragraph from the book elicits this idea:

The Widow Douglas she took me for her son, and allowed she would sivilize me; but it was rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways; and so when I couldn't stand it no longer I lit out. I got into my old rags and my sugar hogshead again, and was free and satisfied. But Tom Sawyer he hunted me up and said he was going to start a band of robbers....⁴

Undoubtedly, he despised the strict spirit shown by Miss Watson in her advocacy of formal religious demeanor and her demands to read the Bible, but admired the religious spirit practiced by the Widow Douglas in taking care of him and other people. Often, Widow Douglass tried tirelessly to force Huck to wear new clothes, gave up smoking and many other things that were opposed to the formal way of behaving. Huck did not acquiesce, rather he repudiated to what the civilized society obliged him to do.

⁴ Samuel Langhorne Clemens, op. cit., p. 7.

Besides, Huck's father was another obstacle in Huck's life. This abusive and drunkard father was considered as another problem that he wanted to escape. He always wanted him to be under his eyes, to cease attending school classes. Yet, Huck resisted the enclosure in which the father put him. Eventually, the river was the place where he took a sigh of relief. The following sentences show the moment when Huck decided to flee from both, his father and Widow Douglas:

I reckoned I would walk off with the gun and some lines, and take to the woods when I run away. I guessed I wouldn't stay in one place, but just tramp right across the country, mostly night times, and hunt and fish to keep alive, and so get so far away that the old man nor the widow couldn't ever find me any more. I judged I would saw out and leave that night if pap got drunk enough....⁵

Twain probably did not establish a relationship between Huck and the Mississippi River haphazardly. Possibly, what can make this idea true are the similarities between the two. Huck resembles the river in the sense that both of them have no beginning, and no end. Because "the river cannot tolerate any design," Huck cannot tolerate any restrictions of civilization.⁶Huck's world is an atrocious one. As soon as the awful situation in pap Finn's hut is described and the widow's clean upbringing is portrayed, it can be said that violence and tough restrictions wrapped up Huck. The boy found a satisfying serenity in the river. This tranquility was at the psychological and the physical level. Definitely, he wanted to keep abreast of a world which is devoid of civilization and violence.

Miss Watson's slave endeavoured to flee and he made the river his destination. To prevent being sold and forced to separate from his family, Jim ran away from his owner, Miss Watson, and worked towards obtaining freedom so that he could buy his family's freedom. The hardships of slavery prompted him to find a way to get rid of all the restrictions. He told Huck: "I hear old missus tell de widder she gwyne to sell me down to Orleans, but she didn' want to, but she could git eight hund'd dollars for me, en it 'uzsich a big stack o' money she

⁵ Samuel Langhorne Clemens, *op. cit.*, p. 26.

⁶ T. S. Eliot, *op. cit.*, p. 111.

couldn't resist'. De widdler she try to git her to say she wouldn't do it, but I never waited to hear de res'. I lit out mighty quick, I tell you."⁷

Although the fugitives, Huck and Jim, were trying tirelessly to flee from the real world, there had always been an element, or an intrusion from that world. The arrival of the Duke and the Dauphin constituted an interruption for them. "Finally, in the Duke and the Dauphin, fleeing for the moment from the harsh reality of the river's shore, the real world invades the world of the raft, and the latter loses forever the dreamlike and idyllic quality it has often had for the two voyagers."⁸

At this very particular point, it is considered necessary to point toward the need for recognizing the importance of the river to both Huck and Jim. Indeed, it is deemed as a refuge where they feel the utter freedom, and in the following words H. Lass maintains: "To it [Mississippi River] Huck and Jim return gratefully after each unhappy adventure on shore to move with it peacefully and freely once more."⁹ Huck could easily show readers to what extent life was enjoyable on the river through his depictions:

Sometimes we'd have that whole river all to ourselves for the longest time. Yonder was the banks and the islands, across the water; and maybe a spark — which was a candle in a cabin window; and sometimes on the water you could see a spark or two — on a raft or a scow, you know; and maybe you could hear a fiddle or a song coming over from one of them crafts. It's lovely to live on a raft.¹⁰

3. The River versus Civilization

The presence of this great symbol; that is the river, entails the emergence of the theme of freedom and civilization, differently stated, natural life versus civilization. From what is

⁷ Samuel Langhorne Clemens, op. cit., p. 39.

⁸ Lauriat Lane, Jr, op. cit., p. 164.

⁹ Abraham H. Lass, *Plot Guide to 100 American and British Novels* (Boston: The writer, INC, 1971), p. 51.

¹⁰ Samuel Langhorne Clemens, op. cit., p. 97.

stated previously, the one who reads the novel can surmise that the river is deemed as an asylum for the two boys, Huck and Jim; albeit, for Huck it meant, chiefly, an escape from the shore where civilization is common place.

Through this analysis readers can settle with the idea that the shore (the town) and the river are put in juxtaposition; in other words; they will be aware of the fact that they are put in a contrast. Plausibly, the shore denotes civilization and the river stands for the natural life and the purity.

Throughout the novel, Twain seems to suggest that the uncivilized way of life is more desirable and morally superior. Drawing on the ideas of Jean-Jacques Rousseau, Twain suggested that civilization corrupts, rather than improves, human beings. The contrast between the river and the town is established because the young boy is, except for some disagreeable moments, in a state of euphoria on the river; whereas in the town “Pap is abusive and drunk, Huck is alone in the world and is stifled by others rather than cared for, families engaged in rivalry actually kill one another, conmen and other criminals abound and generally speaking, the world Huck Finn lives in is a scary place.”¹¹

As far as Huck is concerned, he utterly rebuffed to submit to the conventions imposed on him by society. Having said this, the analyst of the book can come out with the idea that Twain used Huck as a device with which he can voice his ideas about his society. Through Huck, he subtly conveyed his ideas and his repudiation to what is conventional: Le Breton, in his critical essay, “Mark Twain: An Appreciation” avers: “the horror of convention is the trait common to Mark Twain’s idealism and to his realism.”¹²

With regard to the life on land (on the shore), there are several things that uncover its corruption and anarchy. In addition to the hard lifestyle of Widow Douglas and the prison that Huck was put in on the part of the drunken father, there are other events which confirm that life in the town, at that time, was scary. To begin with, the feud of the two families, the Grangerfords and the Sheperdsons, is one of the primary scenes which show that life on the shore is different from the one on the river. The two families were in a constant hazardous

¹¹ Darkthemes in *The Adventures of Huckleberry Finn*.
http://www.paperstarter.com/huck_finn.htm.

¹² Maurice Le Breton, op. cit. , p. 35.

quarrel, and each time one person from the first or the second family perished. In this case, the members kept on killing each other and the persons from the two families kept on dying. This incident explores to what extent the life on land was terrifying.

Another image that can cast light on the dishonesty in the town is the deception of people on the part of the two scoundrels, the Duke and the King. Often, they lie in order to gain money which was their continuous demand. They pretended to be the Wilks' uncles because of the inheritance. This situation really displays how frightening that society was. Furthermore, the fact that the two rascals sold Jim for an amount of money reveals how difficult life was on the shore and how cruel the individual can be. All these points accentuate the danger of life in the town.

As opposed to the restrictions and responsibilities Huck experienced on land, the river, for him, symbolized freedom. Huck escaped the constraints that Widow Douglas imposed on him, such as speaking well, behaving in a civilized way, sitting up, learning the Bible, and attending classes at school. The following passage proves his aversion to civilization: "I reckon I got to light out for the Territory ahead of the rest, because Aunt Sally she's going to adopt me and sivilize me, and I can't stand it. I been there before."¹³

As the slaves are often connected with stupidity and are constantly referred to as uncultivated and uncivilized, many say that they cannot be friends with white civilized people; that is to say, they fit just for slavery and hard work. For Huck, it was not the same thing. Indeed he refused this and; thereby, he attempted to help him to escape. It is noticed that Huck bears a resemblance to Twain in what concerns being different from the others; thereby, it is blatant that Twain's mindset is reflected in the work; that is, through Huck's mentality.

The river is divergent in view of the fact that it gathered a white and black boy. Moreover, they even built a kind of family on the river. The scene which shows the help offered to one another at the same time as the Duke and the King were sleeping (between Huck and the slave Jim) is clear evidence. Lionel Trilling maintains: "the boy and the Negro slave form a family..."¹⁴ The following passage renders this situation astoundingly:

¹³ Samuel Langhorne Clemens, *op. cit.*, p. 229.

¹⁴ Denis Donoghue, *op. cit.*, p. 247.

I had the middle watch, you know, but I was pretty sleepy by that time, so Jim he said he would stand the first half of it for me; he was always mighty good that way, Jim was. I crawled into the wigwam, but the king and the duke had their legs sprawled around so there warn't no show for me; so I laid outside — I didn't mind the rain, because it was warm, and the waves warn't running so high now.¹⁵

For the young white boy the river is a place which is totally different from the town. The fact of pretending his death represents his removal from the world of reality to the world of spirit (the river). Throughout the journey, Huck was pretending being Tom, Tom's brother, and then a girl. He enjoyed his removal from the real world which is filled with malice and brutality. For him, that world caused predicaments. The following lines elucidate this idea:

The Mississippi river is much more than a moving mass of water... This is certainly true for the two runaways Huck and Jim...The river and the shore are viewed as a contrast between the freedom of the waters and the harsh corrupt society represented on land...Every time Jim and Huck stop on land, they have an encounter with the residents of one town...that drives the point home to the reader that civilization is truly...dishonest. To Jim, the shore symbolizes slavery and confinement from which he tries hard to get away from. To Huck, land is more representative of the custody he wants to get away from, especially including Miss Watson and his father, Pap.¹⁶

While being out from it, he was observing the surrounding world and once he confessed that he was Huck, he was back to that world. Finally, he ended up with a varied harvest of information concerning that weird world. So dying symbolically at the beginning of the novel is so significant and suggestive. In fact, it means that he wanted to head off the world which he abhorred. Lauriat Lane clarifies this idea by saying: "The pattern is, very simply, one of an ever-increasing engagement of the world of the raft, of the spirit, with the world of the shore,

¹⁵ Samuel Langhorne Clemens, *op. cit.*, p. 104.

¹⁶ The River and the Shore in Huck Finn.

<http://www.exampleessays.com>

of reality.”¹⁷ The following words illuminate his fear and hatred to the world of the shore, the world of reality: “Human beings can be awful cruel to one another.”¹⁸

Twain skillfully plays upon the irony of that moment as he describes the conflict between what Huck had been taught and what he gradually acknowledged to be right. The fact that Huck found Jim different from what people in that society thought of him can be a good example of what is stated. In this context, it is needed to indicate that Huck realized that Jim was actually divergent: “...he judged it was all up with him anyway it could be fixed; for if he didn’t get saved he would get drowned; and if he did get saved, whoever saved him would send him back home so as to get the reward, and then Miss Watson would sell him South, sure. Well, he was right; he was most always right; he had an uncommon level head for a nigger.”¹⁹ In what concerns the idea of the passiveness and the impassiveness of Huck, considering the words of T. S. Eliot is of an extreme importance: “Huck is passive and impassive, apparently always the victim of events; and yet, in his acceptance of his world and of what it does to him and others, he is more powerful than this world, because he is more aware than any other person in it.”²⁰

Yet, this still moves around the dominant theme in the story which is the contrast between the restricted life on shore and the freedom offered by the river. Jonathan Arac compared Twain’s *Adventures of Huckleberry Finn* and Cooper’s *The Pioneers* and said:

Both *The Pioneers* and *Huckleberry Finn* establish a crucial scene of conflict between the white outsider and the law, setting up an opposition between human nature and the state that reinforces the contrast between landscape and town. Both works rely on a mystery plot to bring about their conclusions, and in both the white outsider resists remaining within the bounds of the civilized scope that the book has delimited... Huck aims to ‘light out for the Territory’²¹

¹⁷ Lauriat Lane, Jr, op. cit., p. 164.

¹⁸ Samuel Langhorne Clemens, op. cit., p. 182.

¹⁹ Ibid., p. 64.

²⁰ T. S. Eliot, op. cit., p. 106.

²¹ Jonathan Arac, “Nationalism, Hypercanonization, and *Huckleberry Finn*”, op. cit., p. 30.

Huck and Jim's journey is widely regarded as a symbolic statement on the corruption of society and a condemnation of a civilization which encourages greed and deception, destroys innocence, and enslaves human beings.

In fact the river is the place where there is no constraint, nobody to tell you what to do and what not to do, and nobody to impose on you a special behaviour. Out of the shore, they can eat whatever they want at any time, and they can do whatever they would like to do at any moment, that is; there is no one to supervise them or to tell them what is the proper behaviour. In contrast to the life on shore, the river gathers people from different classes. On the Mississippi, rich and poor, Northerner and Southerner, frontiersman and city dweller, come together seeking adventure.

4. Authenticity Pertaining to the Mississippi River

As it is widely known, the Mississippi River is the best known river worldwide. In fact, it is located in the central United States, and it is the largest and most important river in North America. The Mississippi River has played a central role in the exploration and economic development of the continent, and it is a principal artery for bulk freight, carrying more than any other inland waterway in North America. The river is operating as a border between the settled and industrial East and the relatively settled and undeveloped West. Differently said, the Mississippi River and its tributaries, the Ohio and the Missouri rivers, also connected the East to the Western frontier.

“It was called the ‘Father of Waters’ by Native Americans.”²² Father of Waters, the name which the Mississippi River is known for, splits the United States from North to South in the nation’s heartland. Native Americans had lived along the Mississippi River before European settlers arrived. Algonquian Indians gave the river its name. “Named by Algonkian-speaking

²² Oxford Advanced Learner’s Compass (CD-ROM), Oxford University Press 2005, Cultural Guide.

Indians, Mississippi can be translated as ‘Father of Waters.’”²³ So, one can end up by saying that it is an originally American milestone.

The Mississippi River, which constitutes a treasure in the United States history and which is considered as a beacon light, was present in some of Twain’s literary works such as, *The Adventures of Tom Sawyer* in 1876, *Life on the Mississippi* in 1883, *Adventures of Huckleberry Finn*, and *Pudd’nhead Wilson*. Because of containing such momentous elements such as this great river, Louis D. Rubin says: “he wrote books, including two which are among his country’s and the world’s literary treasures.”²⁴ He deems *Adventures of Huckleberry Finn* as a treasure. This river has continuously been regarded as an original characteristic of the United States. W. H. Auden maintains: “When you read *Huckleberry Finn*, the first thing maybe that strikes somebody who comes from England about it is the difference in nature and in the attitude towards nature. You will find the Mississippi and nature generally, very big, very formidable, very inhuman.”²⁵

Adventures of Huckleberry Finn, in particular, witnessed the great presence of this river. Indeed, it was functioning as an authentic material in the work. In other words, the author used this element to authenticate his piece of work, that is; the river helps to a great extent to make the work look like an American literary production. Besides, it is world widely referred to as a national treasure the name of which constantly makes a direct allusion to America. This essential ingredient makes the novel taste American. Frequently, when particularly referring to the Mississippi River, one points directly at America, and, chiefly, the United States.

As an authentic element, the river contributes to the strengthening of the national identity of the United States, it is a milestone. Yardley treats “*Huckleberry Finn* as literary to asserting its pure participation in the identity of the nation.”²⁶ Apparently the author attempted to use as many authentic elements as he could in order to grant his work the title: Purely American literary production. Consequently, it is one of the features that are set to announce the United

²³ James L. Shaffer and John T. Tigges, *The Mississippi River: Father of Waters* (Dubuque, Iowa: Arcadia Publishing, 2000), on the cover.

²⁴ Louis D. Rubin, Jr., op. cit. , p. 171.

²⁵ W. H. Auden, op. cit., p. 131.

²⁶ Jonathan Arac, *Huckleberry Finn as Idol and Target: The Functions of Criticism in Our Time*, p. 81.

States identity. As R. Kent Rasmussen asserts that the thing “on top of all that it is set on the majestic Mississippi River, whose power and inexorable movement give its story a clear form.”²⁷

It is quite evident that Mark Twain permitted this great river to be the place where the main actions of the story took place, and, eventually, it was the mere route which impelled Huck and Jim to other states. James L. Colwell asserts: “few of us nearly a century later can even think of the Mississippi River without being reminded of Huck and his friends in a context or other.”²⁸ Their names have been very much associated with this river. Thus, he took a river that really existed, and is still existing, to employ fictional events and characters; nonetheless, these events and characters can be real, for the author spent a great deal of time in those places, particularly in the Mississippi River.

It is the place which caused nostalgia, since, it represented for him the childhood period. Hence, the events and the characters could have been extracted from that phase. Authenticity can be perfectly presented in the following lines. The Mississippi River is the authentic place from which he took the name Mark Twain which is very original as well. As long as a scrutiny is launched with regard to the name of the author, Mark Twain, it is found that “Mark Twain [means] (... ‘two fathoms’, a term used by Mississippi pilots to sound the river and call for safe waters.)”²⁹ Even his pen name has an allusion to the Mississippi River. A great emphasis must be put upon this latter point; since, it reveals to what extent the Mississippi River is significant to Twain.

It is common place to say that this river is extensively illustrious; since, it functions as a major artery of the United States. Indeed, it does function as an authentic aspect. The reason behind saying this is that it is something typical for the United States and North America. Over the years, the Mississippi River has continually been connected with the exceptional because of the fact of being born, particularly, on the American soil. The presence of this river in this part of the world has often privileged it, and the identification of the United States and North America has always been connected with the presence of this river among the identification elements.

²⁷ R. Kent Rasmussen, *op. cit.*, p. 201.

²⁸ James L. Colwell, *op. cit.*, p. 70.

²⁹ Hélène Christol, Sylvie Mathé, *op. cit.*, p. 30.

What is remarkable about Eliot is that he called the river of *Adventures of Huckleberry Finn* the “River God”, and he asserted that it is the river that gave the book such greatness: “Thus the River makes the book a great book...But Mark Twain is a native, and the River God is his God. It is as a native that he accepts the River God, and it is the subjection of Man that gives to Man its dignity. For without some kind of God, Man is not even very interesting.”³⁰

5. The River’s Appalling Power

That the Mississippi River is considered as a solace for Huck and Jim is a fact that can be stated without seeds of doubt. In that place, Huck could be abreast of the natural life which is devoid of civilization, and Jim could escape Miss Watson’s servitude. The following paragraph from the novel elicits this idea amazingly:

This second night we run between seven and eight hours, with a current that was making over four mile an hour. We caught fish and talked, and we took a swim now and then to keep off sleepiness. It was kind of solemn, drifting down the big, still river, lay- ing on our backs looking up at the stars, and we didn’t ever feel like talking loud, and it warn’t often that we laughed — only a little kind of a low chuckle.³¹

Though it is considered as a freedom for the two boys and an asylum where they could escape the unbearable civilization, the river sometimes occupied the role of a natural force that could play with them as it wanted, and; thus; made restraints to their freedom. Often, it created obstacles such as the fog that prevented them from reaching Cairo. T. S. Eliot commented on the fact that the river can be sometimes a dictator:

But the river with its strong, swift current is the dictator to the raft or to the steamboat. It is a treacherous and capricious dictator. At one season, it may move sluggishly in a

³⁰ Denis Donoghue, op. cit., p. 238.

³¹ Samuel Langhorne Clemens, op. cit., p. 55.

channel so narrow that, encountering it for the first time at that point, one can hardly believe that it has travelled already for hundreds of miles, and has yet many hundreds of miles to go; at another season, it may obliterate the low Illinois shore to a horizon of water, while in its bed it runs with a speed such that no man or beast can survive in it. At such times, it carries down human bodies, cattle and houses.³²

In one season, one can see its speed and frightful sight and at other times one may observe its serenity. In the former case, it is no more the place where they can take a sigh of relief; since, it determined to the individuals the way they take. “A river... can wholly determine the course of human peregrination.”³³ In short, it controlled their journey. Readers may settle with the idea that the river amazingly controlled the escapade of Huck and Jim. It was the Mississippi that made them miss Cairo, and it was the river that obliged Huck to reach the house of the Grangerfords. The fugitives often slept in one place and woke up in another one. The river did have power over them. Its power pervades in the story. Huck said: “When I woke up, I didn’t know where I was for a minute. I set up and look around, a little scared.”³⁴

However, the obvious function of the river in this story, or its function as a source of freedom, is constantly maintained, even with the existence of all those issues. Leo Marx asserts that the river “is a source of food and beauty and terror and serenity of mind. But, above all, it provides motion; it is the means by which Huck and Jim move away from a menacing civilization.”³⁵ After all, it is the source of the escapees’ independence.

6. Shaping the Identity

Throughout the book Huck was experiencing a vast array of situations from which he was capable of learning lessons, and the situations were analysed and stuck in his mind. The problem of shaping his personality, and his identity, is one of the momentous debatable points within the novel; hence, the author provided the critics with something to get their teeth into.

³² T. S. Eliot, *op. cit.*, p. 108.

³³ *Ibid.*, p. 107.

³⁴ Samuel Langhorne Clemens, *op. cit.*, p. 32.

³⁵ Denis Donoghue, *op. cit.*, p. 244.

The critic Tom Quirk avers: “Huck takes the world on its terms, not his own, and experience has taught him how best to navigate its treacheries and delight in its beauties.”³⁶

As soon as the fleers met each other on the Mississippi River, they seemed delighted and they liked the fact that they escaped what disturbed them. Notwithstanding, Huck was really worried and bothered by the fact that he was accompanied by a runaway slave who had to be sent to his owner. In this very particular case, he was asking himself whether to tell the owner about his whereabouts or not. This dilemma disturbed him so much that he kept on thinking about it, and the following words depict his situation: “It was a close place. I took it up, and held it in my hand. I was a-trembling, because I’d got to de- cide, forever, betwixt two things, and I knowed it.”³⁷ It can be said that this moment is one of the situations that impelled him to begin thinking, analyzing and decision-making:

It hadn’t ever come home to me before, what this thing was that I was doing. But now it did; and it stayed with me, and scorched me more and more. I tried to make out to myself that I warn’t to blame, because I didn’t run Jim off from his rightful owner; but it warn’t no use, conscience up and says, every time, ‘But you knowed he was running for his free- dom, and you could a paddled ashore and told some- body.’³⁸

First, he decided to tell Miss Watson by sending a letter in which he informed her about the place where her slave is hidden. The letter said:

Miss Watson, your runaway nigger Jim is down here two mile below Pikesville, and Mr. Phelps has got him and he will give him up for the reward if you send.³⁹

Huck Finn.

Then, he changed his mind and ripped the letter up. He realized that he was the only friend who Jim found helpful and reliable. He made up his mind and said “All right, then, I’ll GO to

³⁶ Tom Quirk, *op. cit.*, p. 140.

³⁷ Samuel Langhorne Clemens, *op. cit.*, p. 169.

³⁸ *Ibid.*, p. 73.

³⁹ Samuel Langhorne Clemens, *op. cit.*, p. 169.

hell”⁴⁰ He chose to help Jim to escape. This moment was very important in Huck’s life; since, he took a crucial decision, and he started to be independent by having a unique personality. Indeed, his identity started to be framed. In this context, J. M. Cox stresses “the idea that HF is really the story of a boy supposed dead who seeks identification.”⁴¹

The emphasis of intentions over actions is used as a catalyst to see the development at the level of the Huck’s personality, and a structure of identity. Denis Donoghue maintains: “the sound heart has won out over the deformed conscience, at least for now. Huck knows that the friendship he has enjoyed with Jim has a far stronger claim on him than the social conventions by which he is supposed to live.”⁴²

At last, his desire to lend a hand to the runaway slave won the battle. “This is the moment of triumph for Huck’s intuitive, Emersonian voice of self and even divine authority.”⁴³ At this moment, it is felt that there is a point which is shared between Twain and the transcendentalist Emerson. This point is the self’s voice and the self-trust. It is commonly known that the transcendentalists believe in the self-trust and the self-reliance, and they put them at the top of their principles. Twain attempted to make Huck trust himself and rely on it. That is the common point between the two writers. In Holman, Harmon and Thrall’s *A Handbook to Literature*, there are prominent lines which say: “Self-trust and self-reliance were to be practiced at all times, since to trust self was really to trust the voice of God speaking intuitively within us (Emerson). The transcendentalists... believed firmly in democracy and insisted on an intense individualism.”⁴⁴ Huck really wanted to help him, yet his conscience that is surrounded by the instructions of his society precluded him from doing that. “...his conscience, which has been corrupted by civilization, argues against helping Jim.”⁴⁵

The young boy said a quotation in which his conscience was speaking: “ ‘What had poor Miss Watson done to you that you could see her nigger go off right under your eyes and never

⁴⁰ Samuel Langhorne Clemens, op. cit., p. 169.

⁴¹ Harry Hayden Clark, op. cit., p. 305.

⁴² Denis Donoghue, op. cit., p. 235.

⁴³ George Perkins, Barbara Perkins, op. cit., p. 234.

⁴⁴ Clarence Hugh Holman, William Harmon and William Flint Thrall, *A Handbook to Literature*, 5 Ed., (New York: Macmillan Publishing Company, 1986), p. 509.

⁴⁵ George Perkins, Barbara Perkins, op. cit., p. 234.

say one single word? What did that poor old woman do to you that you could treat her so mean? Why, she tried to learn you your book, she tried to learn you your manners, she tried to be good to you every way she knowed how. That's what she done.”⁴⁶ H. N. Smith identified this conflict within Huck's self as “the uncoerced self versus the blurring of attitudes caused by social conformity...”⁴⁷

In fact, it is quite plausible to state the fact that Huck was morally enough stable as he could find remedy to solve his predicament (telling Miss Watson about Jim's whereabouts or not). He opted for his own decision, and, eventually, he did break the conventions of his society. George Perkins and Barbara Perkins endorse this point by saying: “Huck is more of a movement inward to self-acceptance and a rejection of conventional morality.”⁴⁸ Thus, he started having his distinctive and personal way of seeing things. He did what it seemed for him sensible. Yet, it is extremely necessary to bear in mind the fact that at the beginning, Huck did not want to stand out against the conventions. In the *Instructor's Manual to accompany The American Tradition in Literature*, it is written: “he doesn't quite have the confidence to reject the multitude of voices and institutions (legal, religious, educational, familial) that are trying to civilize him.”⁴⁹

At this point, it is of a fundamental importance to assert that Huck was not influenced by the rules which are agreed on in his society, in contrast to his friend Tom who was much influenced by novels of adventure, romance and school teachings. In the light of this, the action of tearing up the letter, which is extremely significant, sheds light on the difference between his thoughts and the society's conventions. On the Mississippi River, he tried to be nothing but strictly himself. In this place, he felt the utter freedom and he did not have much contact with people of the shore. He said: “It's lovely to live on a raft.”⁵⁰ The point which is noteworthy is that the young boy did several things on that river: he lived, built a true friendship and succeeded to be mature enough.

⁴⁶ Samuel Langhorne Clemens, op. cit., p. 73.

⁴⁷ Henry Nash Smith, *Mark Twain: The Development of a Writer* (Cambridge, Mass: Harvard University Press, 1962), pp.122-123.

⁴⁸ George Perkins, Barbara Perkins, op. cit., p. 233.

⁴⁹ Ibid., p. 233.

⁵⁰ Samuel Langhorne Clemens, op. cit., p. 97.

Here, another point which shows his moral uplift is going to be amplified. When commenting on the scoundrels, the Duke and the King, Huck said: "...I was sorry for them poor pitiful rascals, it seemed like I couldn't ever feel any hardness against them any more in the world. It was a dreadful thing to see. Human beings can be awful cruel to one another."⁵¹ In the light of this Martin Staples Shockly avows: "there is evidence of moral maturity in this last comment on the Duke and the King."⁵² The novel is sometimes called a bildungsroman because of the fact that it gives a great deal of importance to education be it intellectual or moral. Lauriat Lane, Jr. stated: "The novel is a novel of education. Its school is the school of life rather than of books."⁵³ The thirteen-years-old boy was taught how to be civilized by the teachings of Widow Douglas and her sister Miss Watson; nevertheless, the runaway slave, Jim, taught him the moral lessons. On the other hand, Huck learnt self-sufficiency through the beatings and the neglect of his father, Pap Finn. All the previously stated elements helped him to reach maturity. His submergence into the character of Tom Sawyer proves that he knew who he was and who Tom was, and; thereby, it can be said that he was witnessing a moral development:

...Huck's ability to submerge himself into Tom's character is evidence of practical and moral development... In fact, Huck realized that he cannot be himself among respectable people or even those frauds who pretend to gentility; he has therefore made a distinction between a "conscience" and a "heart"- recognized the essential incompatibility of a necessary social life and a personal moral character.⁵⁴

The array of characteristics that somebody recognizes as belonging uniquely to himself or herself constitute his individual personality which is; eventually, typical for him or her. Throughout the novel, Huck's personality had the opportunity to have a course in which he

⁵¹ Samuel Langhorne Clemens, op. cit., p. 182.

⁵² Martin Staples Shockly, op. cit., p.9.

⁵³ Lauriat Lane, Jr, op. cit., p. 159.

⁵⁴ Thomas Pribek, "Huckleberry Finn: His Masquerade and His Lessons for lying", in *American Literary Realism, 1870-1910*, Vol. 19, No. 3, pp. 68-79, (Spring, 1987), University of Illinois Press, p. 68.

learnt several lessons. “One of the central patterns of the novel is the progress of his learning.”⁵⁵

As long as he pretended death, he had to “find an [new] identity with which he can face the real world.”⁵⁶ Despite the fact that he assumed various roles, starting from a girl; then, the final disguise as Tom Sawyer, his personality, after this eventful journey, was well shaped and instructed more with the moral teachings than with the intellectual ones. Indeed, it is as if he was attending classes in the school of life and he succeeded in taking advantage from them; eventually, he could build up a distinctive personality and an identity. In short, it is a journey of Huck’s soul to find his identity. Toni Morrison maintains: “he [Huck] has had a first-rate education in social and individual responsibility, and it is interesting to note that the lessons of his growing but secret activism begin to be punctuated by speech, not silence, by moves toward truth, rather than quick lies.”⁵⁷

The journey of the fugitives witnessed Huck’s moral development. The events of that journey impacted him, to a great extent, at the moral level. Furthermore, there are many incidents which are responsible for making Huck reach a kind of moral sanity which, in turn, helped him to shape his identity and to know how to react and what to choose. George Perkins and Barbara Perkins avow that there are “pivotal episodes that enlighten Huck to his own moral sanity include his apology to Jim at the end of Chapter XV, the Duke and King’s various swindlings, Huck’s reaction to their tar and feathering at the end of Chapter XXXIV, the Grangerford-Shepherdson feud, and his ultimate rejection of Tom Sawyer’s Romanticism.”⁵⁸

7. The Mississippi River as an Element of Realism

As it is stated in the previous chapter, realism is a literary movement which seeks to reflect, society, nature, daily life issues and actions as they really exist in the real life. Moreover, it does not attempt to portray all this with embellishment; instead it tries to depict

⁵⁵ Lauriat Lane, Jr, op. cit., p. 159.

⁵⁶ Ibid., p. 164.

⁵⁷ Toni Morrison, op. cit., p. 391.

⁵⁸ George Perkins, Barbara Perkins, op. cit., p. 234.

events and people with vices and virtues. As Phillip M. Richards, the writer of “Realism and Victorian Protestantism in African-American Literature” asserts: “in particular, realism in America sought to provide a slice-of-life vision of the world.”⁵⁹ Writers have to reflect what is taking place in life.

Considering the fact that Twain is one of the foremost writers of realism, his writings must have a sense of realism. Since he was a friend of William Dean Howells, they must share the same thoughts concerning realism and literary works of realism. As an outstanding figure in the movement of realism, Howells avers: “‘Our novelists concern themselves with the more smiling aspects of life, which are the more American,’ was his literary credo.”⁶⁰

Twain, as well, used genuine American aspects and truly American settings such as the Mississippi River. In *Adventures of Huckleberry Finn*, he did use the indigenous setting, the Mississippi River. This river helps, to a very great extent, the realism of the book in the sense that it illuminates to the reader the fact that the settings and all the surroundings are real aspects of life.

The Mississippi River enhances the realism of the book in different ways. This real river permits the emergence of most of the real life issues that are palpable in the novel. For instance, it offers to readers the opportunity to know that there was, at that very particular era, a huge need for freedom and the state of being independent from the restrictive rules that the society imposed on people. Because of the river, one can notice that the reality which is the fact that Huck and Jim escaped the things that held them down and the fact that the best place of freedom was that river. With regard to Huck, the river explores the fact that he wanted to get rid of the strict lifestyle of Widow Douglas. It exposes him as escapee who opted for the river over his father. However, it displays Jim as an individual who runs away from slavery. Thus, the river is a way of uncovering the real issues of that society, such as the one of slavery.

⁵⁹ Phillip M. Richards, “Realism and Victorian Protestantism in African-American Literature”, in *A Companion to American Literature and Culture*, ed. Paul Lauter, pp. 354-363, (United Kingdom: Wiley-Blackwell, A John Wiley & Sons, Ltd, Publication, 2010), p. 357.

⁶⁰ Hélène Christol, Sylvie Mathé, op. cit., p. 29.

Secondly, the existence of the river allows the presence of the Duke and the King who represented the real examples of people who deceived others for the sake of money. Through the river, the reader is being acquainted with different real types of people, the villain and the naïve, the unbound and the controlled, the scoundrel and the well thought-of person. It gathered all the existing types of persons. Hence, the river gives readers an idea about the dishonesty and treachery that really existed at that time. The following paragraph establishes the validity of what is being analyzed:

Adventures, scenes and places are all real. The Mississippi River which is symbolized to be the way to freedom is a real river which helps in exploring real issue of the necessity of the freedom of people from the clutches of racism, slavery and intellectual hypocrisy. The extent to which people in the novel resort to dishonesty and deceiving especially shown by the 'Duke' and the 'King' is a real issue of Twain's time that he criticizes as being signs of hypocrisy and the actions against the prevailing religious and moral doctrines.⁶¹

⁶¹ What is the element of Realism in *The Adventures of Huckleberry Finn*?

<http://wiki.answers.com/Q/>

8. Conclusion

After having relatively and not absolutely covered some ideas concerning the Father of Waters (Mississippi River), it can be ended up by stating the idea that the river's significance cannot be overlooked in Twain's piece of work.

Within this literary production, it is as if the river is put on the throne: it embraces everything in the work because of the fact of being the (place) setting of the story. Indeed, the river symbolizes the utter freedom for the white and the black character, respectively, Huck and Jim. "We said there warn't no home like a raft, after all. Other places do seem so cramped up and smothery, but a raft don't. You feel mighty free and easy and comfortable on a raft."⁶² Eventually, it is deemed as an asylum where they can seek refuge. As opposed to the shore, the river is devoid of restrictions all of which represent a huge annoyance for the protagonist. Accordingly, there is a contrast between the shore and the river. The town is represented as the civilized world which is filled with corruption, but the river is described as the place of serenity and purity. Twain used this indigenous river or the Mississippi River as an element that enhances the authenticity in his book. This was done by the author because of the genuineness of that river. T. S. Eliot maintains: "In the writing of *Huckleberry Finn* Mark Twain had two elements which, when treated with his sensibility and his experience, formed a great book: these two are the Boy and the River."⁶³ Furthermore, Mark Twain endeavoured to use the river as an authentic element so that the novel can look like an American product.

In fact, he tried to employ an indigenous setting that represents directly a given place. Plausibly, the presence of the Mississippi River in this piece of work is significant, for many ideas cannot be brought to light without its presence. Despite the fact that it is considered as an asylum for the escapees, this river determines the destination of Huck and Jim. The river's appalling power guides their way; that is, it sometimes plays the role of a dictator. For instance, the fugitives were eager to reach Cairo; however, the river did not want that and; eventually, deviated their way that ended in the Grangerfords.

⁶² Samuel Langhorne Clemens, op. cit., p. 96.

⁶³ T. S. Eliot, op. cit., p103.

Chapter Three

Deeply marked by the surroundings of his environment, Huck could easily frame his identity and his unique personality. The journey that the young boy made is in fact a journey into his soul. He opposed all the instructions imposed on him by the society in which he lived. By the end of the journey, he knew what was right and what was wrong. He was, as well, capable of taking crucial decisions. He trusted himself and relied on it when choosing what to do, and by so doing, he was following the Emersonian path which praises individualism, self-reliance and self-trust. By the end, he was able to know who he was and what he really wanted.

General Conclusion

Ultimately, it can be affirmed that the reader has had a relatively panoramic and an attention-grabbing picture as far as Mark Twain's novel *Adventures of Huckleberry Finn* is concerned. Like any work, it is presented with its flaws and powerful points. As the title of this research paper indicates, this dissertation is in the process of eliciting the significance of the most momentous and authentic elements within the novel, and these elements are the American dialect and the Mississippi River. What they have generated within the novel is appreciated to a considerable extent. Their presence in the book is valued because of the fact that they help many points and issues to be either enhanced or brought to light. Thus, they have a relationship with authenticity and many other points in this.

Almost all the critics (for instance, Jane Smiley) ended up with the same conclusion concerning the significance of those two elements; despite the fact that there was, and still has been, some controversies. Definitely, the close relationship of these two things with authenticity necessitates a pertinent examination and an overview of the word. After declaring that Mark Twain worked tirelessly to depart from the European literary tradition using many authentic elements, the literary production is exposed, with almost no seeds of doubt, as an original American piece of work.

At the outset, the authentic American dialect and the indigenous Mississippi River contribute to the strengthening of the authenticity of Twain's novel simply because they are the most blatant authentic American elements. Notwithstanding, the characters' originality, the American predicament, the genuine frontier life, and the American humour cannot be overlooked; since, they are the authentic elements that help Twain's work to be referred to as an authentic American literary production.

All the aforementioned elements prove how immense is their palpable contribution in the maintenance of the genuineness of *Adventures of Huckleberry Finn*. First, the characters (for example, Huck, Jim, the Duke, and the Dauphin) are genuinely American. What is undeniable is the fact that the frontier life has always been one of the traits which are attributed to the American soil. It is even a phase which the Americans witnessed. Unquestionably, there was a special humour which was typical to the American people; that is, an original type of humour.

Unlike some other American authors, Twain was incessantly keen on creating a distinctive American literary production. Indeed, there is a reproduction and originality in the terrain of the American literature. Undoubtedly, there are a wide range of writers who imitated the other literary traditions, such as the European tradition; whereas, others endeavoured to create an original American tradition that can distinguish them among many other authors. Hence, the novel's American copy has permitted him to be one of the illustrious, as well as, eminent American writers. "Trilling praised the book as a nearly perfect work of literature and a work of cardinal significance in American culture."¹

In relation to dialect, several focal points are presented. It unquestionably does help the work in strengthening the sense of realism simply because it is one of the aspects of the real world. But, still there are other elements without which the sense of realism cannot be conspicuous to such extent, and the novel itself is known for these crucial elements which include first, Twain's firsthand experience, second, the fact that the young boy, Huck, narrates the story of the novel, and third, the fact of being a picaresque novel. With regard to characters, dialect really provides an enormous aid. It serves the novel in what concerns the differentiation between characters.

As language is a catalyst to be on familiar terms with the identity of the speaker, the novel's dialect is extremely beneficial. The use of dialect helps the reader to distinguish between the characters that use very low dialect and those that use the one that is the less low. "But additionally, American backwoods vernacular (everyday speech), previously used only in low-life satire, here became a literary instrument for the first time. Moreover, the vernacular is applied to a cross section of pre-Civil War Southern society, from its dregs (Huck's father) to its aristocracy."²

When unveiling the idea that is related to the audience, it is quite discernible that the novel allows the reader to be acquainted with the authentic dialects which are associated with a specific region. Because of its eccentricity and its realistic dimension, the book has ceased from being local; that is, it has succeeded in becoming universal and known all over the world. "Huck's adventures also provide the reader with a panorama of American life along

¹ Denis Donoghue, *The American Classics* (New Haven: Yale University Press, 2005), p. 246.

² "Mark Twain." Microsoft® Encarta® 2009 [DVD]. Redmond, WA: Microsoft Corporation, 2008.

the Mississippi before the Civil War. Twain's skill in capturing the rhythms of that life helps make the book one of the classics of American literature."³ Definitely, Twain used the vernacular with the intention of being renowned and distinguished. In another side, it is an aid for the novel to gain its originality; nevertheless, the fact that it received valorization and denunciation cannot be overlooked.

Besides, the third fundamental chapter is no less important than the other chapters in view of the fact that it tackles the prominence of the Mississippi River (the Father of Waters). Similar to dialect, this river functions as a significant element. In fact, it is incessantly considered as the very conspicuous and central symbolism of the novel. Readers of this book do attribute to the Mississippi River of the book the ability to provide the utter freedom for the two runaways, Huck and Jim. As a result, it is a symbol of independence and freedom. The contrast drawn between the river and the shore, or the town, unveils the disparity between the two settings. In the novel, the land is seen as a corrupt place where there is no trustworthiness; nonetheless, comfort and freedom are continuously attributed to the Mississippi River. In a way or another, it authenticates the work in the sense that it permits it to look like a purely American work.

In addition to the fact that it is a source of independence, the river is associated with dictatorship. It is linked to authoritarianism, given that it determines the way of the two escapees. Sometimes, they found themselves in places they did not want to reach.

Furthermore, throughout the story, the reader can easily notice the personal development of the protagonist Huck. The river is the place where he could see what could be changed within his personality, and he was capable of building and shaping his identity. He attempted to take decisions which likely match with his way of seeing things. The river offered an opportunity for Huck to know himself. In fact, the development is at the intellectual and moral level.

As far as realism is concerned, the Mississippi River helped to very much extent Twain's work to be reflected as a work that mirrors the real life issues. Its name is more suggestive; in

³"Mark Twain." Microsoft® Encarta® 2009 [DVD].Redmond, WA: Microsoft Corporation, 2008.

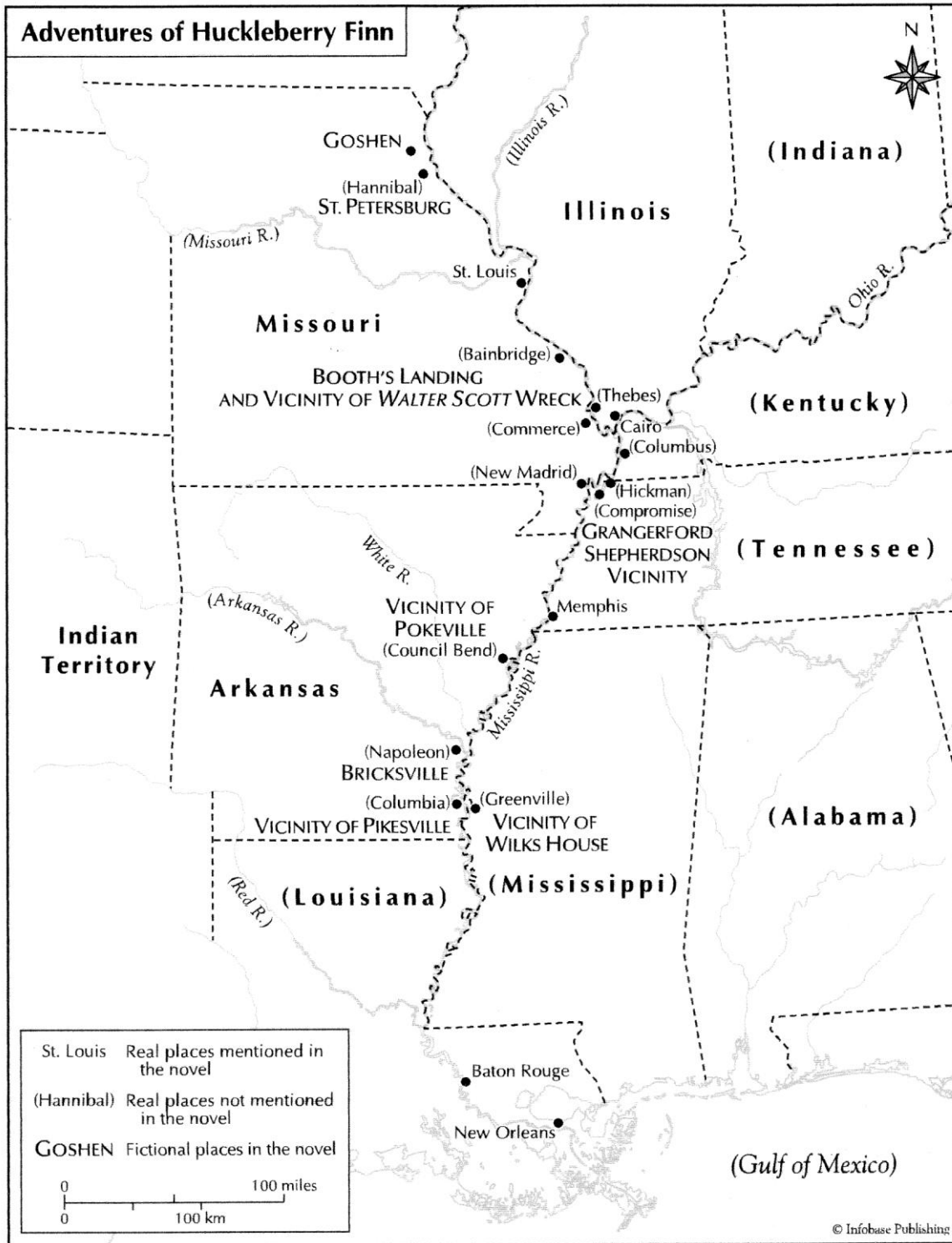
other words, its name is a name of a river that exists in reality; thereby, it reveals that the novel is an echo of the real life.

In a nutshell, Twain's use of the two momentous authentic elements, which include the genuine dialect and the indigenous Mississippi River, permits the novel to be genuinely American, and it helps other extremely significant points to be well presented. Tom Quirk asserts:

Huckleberry Finn was published in England in 1884; coincidentally, Henry James published his famous essay 'The Art of Fiction' the same year. Twain's novel passes most of the tests for the art of the novel that James proposes there- that it be interesting, that it represent life and give the very 'atmosphere of life' in contact with experience, that it 'catch the color, the relief, the expression, the surface, the substance of the human spectacle.' It also happens to fulfill the requirements of some critics and the expectations of many readers that James holds up to skeptical scrutiny- that it have a 'happy ending', that it be full of incident and movement, that it have an obvious moral purpose.⁴

⁴ Tom Quirk, "The Realism of *Adventures of Huckleberry Finn* ", in *The Cambridge Companion to American Realism and Naturalism*, ed. Donald Pizer (Cambridge: Cambridge University Press,1999), p 152, pp. 138-153.

Appendix



Real and imaginary places in *Huckleberry Finn*

The map which is placed above uncovers the real and fictional places that are found within the novel.

Real and Imaginary Places in *Huckleberry Finn*. Map. In R. Kent Rasmussen, *Critical Companion to Mark Twain: A Literary Reference to His Life and Work* (New York: Facts on Life, 2007), p. 185.

It is of a fundamental importance to be acquainted with the following terms; since, they are crucial in understanding the gist of some critical outlooks.

“Bildungsroman: The German term Bildungsroman is now generally used in English to denote that sort of novel which concentrates upon one character’s development from early youth to some sort of maturity.”¹

“Regional Novel: The regional novel involves an especial focus of attention on the life of a particular, well-defined geographical region. Traditionally the region in question will be rural rather than urban....”²

¹ Jeremy Hawthorn, *Studying the Novel*, edit. 5(London: Hodder Education, 2005), p. 184.

² Ibid., p. 195

Bibliography

Bibliography

Books

Arac, Jonathan. *Huckleberry Finn as Idol and Target: The Functions of Criticism in Our Time*. Madison: U of Wisconsin P, 1997.

Barrucand, Michel. *Histoire de la littérature des États-Unis d'Amérique*. Paris: Ellipses Editions Marketing, 2006.

Blair, Walter. *Native American Humor*. San Francisco: Chandler Publishing, 1960.

Christol, Hélène, and Mathé, Sylvie. *An Introduction to American Fiction*. Paris: Ellipses Edition Marketing, 2000.

Donoghue, Denis. *The American Classics*. New Haven: Yale University Press, 2005.

Faulkner, William. *Faulkner at Nagano*, ed. Robert Archibald Jelliffe . Japan: kenkyusha, 1959.

Gilbar, Steven. *Reading in bed: personal essays on the glories of reading*. Boston: David R. Godine, 1995.

Gray, Richard. *A History of American Literature*. Malden: Blackwell Publishing, 2004.

G. Robinson, Forrest. *A Cambridge Companion to Mark Twain* .Cambridge: Cambridge University Press, 1999.

Hawthorn, Jeremy. *Studying the Novel*.edit. 5. London: Hodder Education, 2005.

Hemingway, Ernest. *The Green Hills of Africa*. New York: Scribners, 1935.

Hockwood Hazard, Lucy. *The Frontier in American Literature*. New York: Thomas Y. Crowell Company, 1927.

Howells, William Dean. *My Mark Twain*. South Dakota: NuVision Publications, LLC, 1967.

H. Lass, Abraham. *Plot Guide to 100 American and British Novels*. Boston: The writer, INC, 1971.

Hugh Holman, Clarence; Harmon, William; and Flint Thrall, William. *A Handbook to Literature*. 5 ed. New York: Macmillan Publishing Company, 1986.

Matterson, Stephen. *American Literature: The Essential Glossary*. London: Hodder education, 2003.

Mencken, H. L. *The American Language: A Preliminary Inquiry into the Development of English in the United States*. New York: Cosimo, Inc., 2009.

M. Mandia, Patricia. *Comic Pathos: black humor in Twain's fiction*. Jefferson, North Carolina, London: McFarland, 1991.

Nash Smith, Henry. *Mark Twain: The Development of a Writer*. Cambridge, Mass: Harvard University Press, 1962.

Nelson Francis, W. *The Structure of American English*. New York: The Ronald Press Company, 1958.

Perkins, George, and Perkins, Barbara. *Instructor's Manual to accompany The American Tradition in Literature*. Edit. 9. Boston: McGraw-Hill College, 1999.

Perry, Bliss. *The American Spirit in Literature: A Chronicle of Great Interpreters*, ed. Allen Johnson. New Haven: Yale University Press, 1918.

Railton, Stephen. *Adventures of Huckleberry Finn, Mark Twain*. Canada: Broadview editions, 2011.

Rasmussen, R. Kent. *Critical Companion to Mark Twain: A Literary Reference to His Life and Work*. New York: Facts on Life, 2007.

Samuel Langhorne Clemens. *Adventures of Huckleberry Finn*, in *Adventures of Huckleberry Finn: An Authoritative Text, Background and Sources, Criticism*, ed. S. Bradley, R. Croom Beaty, E. Hudson Long, T. Cooley, (Edit 2). New Delhi: Prentice-Hall of India, 1986.

Sarton, May. *Mrs. Stevens hears the mermaids singing*. New York: W. W. Norton & Company, 1993.

Shaffer, James L. and Tigges, John T. *The Mississippi River: Father of Waters*. Dubuque, Iowa: Arcadia Publishing, 2000.

Twain, Mark. *Following the Equator*. Hartford, Connecticut: American Publishing Company, 1897.

Waller, James. *Face to Face: The Changing State of Racism across America*. New York: Insight Books, 1998.

Welland, Dennis. *The Life and Times of Mark Twain*. London: Studio Editions, 1991.

Articles and Critical Essays

Arac, Jonathan. "Nationalism, Hypercanonization, and *Huckleberry Finn*." *Boundary 2*, Vol. 19, No. 1, *New Americanists 2: National Identities and Postnational Narratives*, pp. 14-32, (Spring, 1992), Duke University Press.

Arac, Jonathan. "Uncle Tom's Cabin vs. Huckleberry Finn: The Historians and the Critics." Duke University Press, *boundary 2*, Vol. 24, No. 2, pp 79-100, (Summer 1997).

Auden, W. H. "Huck and Oliver." In *Huck Finn among the critics*, ed. M. Thomas Inge, pp. 131-136. Washington, D.C: United States Information Agency, 1984.

Baldanza, Frank. "The Structure of Huckleberry Finn." In *Huck Finn among the critics*, ed. M. Thomas Inge, pp. 165-173, Washington, D.C: United States Information Agency, 1984.

Besant, Sir Walter. "My Favorite Novelist and His Best Book." In *Huck Finn among the critics*, ed. M. Thomas Inge, pp. 43-52, Washington, D.C: United States Information Agency, 1984.

Carton, Evan. "Mark Twain and Literary Performance." In *A Cambridge Companion to Mark Twain*, ed. Forrest G. Robinson, pp. 153-173, Cambridge: Cambridge University Press, 1999.

D. Rubin, Louis, Jr. "Mark Twain: *The Adventures of Tom Sawyer*." In *Landmarks of American Writing*, ed. Hennig Cohen, pp. 157-171, (Washington, D.C.: Voice of America Forum Lectures, 1969.

Eliot, T. S. "Mark Twain's Masterpiece." In *Huck Finn among the critics*, ed. M. Thomas Inge, pp. 103-111, Washington, D.C: United States Information Agency, 1984.

F. Burg, David. "Another View of Huckleberry Finn." *Nineteenth-century Fiction*, Vol. 29, No. 3, pp. 299-319, (Dec 1974), University of California Press.

Hayden Clark, Harry. "Mark Twain." In *Eight American Authors: A review of research and criticism*, ed. James Woodress, pp. 273-320, New York: W. W. Norton Company .INC, 1971.

Henderson, Archibald. "The International Fame of Mark Twain." University of Northern Iowa. *The North American Review*, Vol. 192, No. 661, pp. 806-851, (Dec., 1910).

Howells, W. D. "Mark Twain: An inquiry." *The North American Review*, Vol. 172, No.531, pp. 306-321, (Feb., 1901), University of Northern Iowa.

Jackson, Robert. "The Emergence of Mark Twain's Missouri: Regional Theory and *Adventures of Huckleberry Finn*." *The Southern Literary Journal*, Vol. 35, No. 1, pp. 47-69, *Nineteenth Century Southern Writers*(Fall, 2002).

L. Colwell, James. "Huckleberries and Humans: On the Naming of Huckleberry Finn." *Modern Language Association, PMLA*, Vol. 86, No. 1, pp 70-76, (Jan 1971).

Lane, Lauriat, Jr. "Why Huckleberry Finn Is a Great World Novel." In *Huck Finn among the critics*, ed. M. Thomas Inge, pp. 157-164, Washington, D.C: United States Information Agency: 1984.

Lang, Andrew. "The Art of Mark Twain." In *Huck Finn among the critics*, ed. M. Thomas Inge, pp. 37-41, (Washington, D.C: United States Information Agency, 1984.

Le Breton, Maurice. "Mark Twain: An Appreciation." In *Mark Twain: A Collection of Critical Essays*, Henry Nash Smith, pp. 29-39, Englewood Cliffs, N.J: Prentice-Hall, INC, 1963.

Leonard Buder. "'Huck Finn' Barred as Textbook by City." *New York Times* (12 September 1957): 1.

M. Branch, Edgar. "Newspaper Reading and the Writers Creativity." *Nineteenth Century Fiction*, Vol. 37, No. 3, pp. 576-603. University of California Press, (Mar., 1983).

M. Richards, Phillip. "Realism and Victorian Protestantism in African-American Literature."

In *A Companion to American Literature and Culture*, ed. Paul Lauter, pp. 354-363, (United Kingdom: Wiley-Blackwell, A John Wiley & Sons, Ltd, Publication, 2010).

Margolis, Stacey. "Huckleberry Finn; Or, Consequences." *Modern Language Association*, PMLA, Vol. 116, No. 2, pp. 329-343, (Mar., 2001).

Morrison, Toni. "This Amazing, Troubling Book." In *Adventures of Huckleberry Finn*, Mark Twain: *An Authoritative text, Contexts and Sources, Criticism*, ed. Thomas Cooley, edit. 3, pp. 385-392, New York, London: W. W. Norton & Company, 1999.

Marx, Leo. "Mr. Eliot, Mr. Trilling and Huckleberry Finn." In *Adventures of Huckleberry Finn: An Authoritative Text, Background and Sources, Criticism*, ed. S. Bradley, R. Croom Beaty, E. Hudson Long, T. Cooley, (Edit 2), pp. 336-349, New Delhi: Prentice-Hall of India, 1986.

Phelan, Janet. "A Culture in Chaos: What our Language Reveals About our Lives." Last Updated (Monday, 20 September 2010 22:02), <http://janetphelan.com>

Quirk, Tom. "The Realism of *Adventures of Huckleberry Finn*." In *The Cambridge Companion to American Realism and Naturalism*, ed. Donald Pizer, pp. 138-153, Cambridge: Cambridge University Press, 1999.

Scharnhorst, Gary. "The Maturation of American Fiction." In *A Companion to American Literature and Culture*, ed. Paul Lauter, pp. 364-376, United Kingdom: Wiley-Blackwell, A John Wiley & Sons, Ltd, Publication, 2010.

Smiley, Jane. "Say It Ain't So, Huck: Second Thoughts on Mark Twain's 'Masterpiece.'" In *Adventures of Huckleberry Finn*, Mark Twain: *An Authoritative text, Contexts and Sources*,

Criticism, ed. Thomas Cooley, edit. 3, pp. 354-362, New York, London: W. W. Norton & Company, 1999.

Spolsky, Bernard. "Second-language learning." In *Handbook of language and ethnic identity*, J. Fishman (Ed.), pp. 181-192, Oxford: Oxford University Press, 1999.

Staples Shockly, Martin. "The Structure of Huckleberry Finn." *The South Central Bulletin*, The John Hopkins University Press on behalf of The South Central Modern Language Association, Vol. 20 No. 4, pp. 3-10, Studies by Members of S-CMLA (Winter, 1960).

Trilling, Lionel. "The Greatness of Huckleberry Finn." In *Adventures of Huckleberry Finn: An Authoritative Text, Background and Sources, Criticism*, ed. S. Bradley, R. Croom Beaty, E. Hudson Long, T. Cooley, (Edit 2), pp. 319-328, New Delhi: Prentice-Hall of India, 1986.

Twain, Mark. "To an Unidentified Person." In *The Portable Mark Twain*, ed. Bernard DeVoto, New York: Viking, 1946.

Villegas Rogers, Carmen, and W. Medley, Frank. "Language with a purpose: using authentic materials in the foreign language classroom." pp. 467-478, *Foreign Language Annals*, 1988.

Wood Krutch, Joseph. "Bad Novels and Great Books." In *Huck Finn among the critics*, ed. M. Thomas Inge, pp. 137-139, Washington, D.C: United States Information Agency, 1984.

Dictionaries

Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. (Edit 2). Oxford: Oxford University Press, 2001.

Hornsby A S. *Oxford Advanced Learners Dictionary*, Edit 7. Oxford: Oxford University Press, 2010.

Web sites

BrainyQuote.com. XploreInc, 2012. 10 December 2012.

<http://www.brainyquote.com/quotes/quotes/g/georgehenr287486.html>

Celia Belmonte, "Regionalism and Realism in 19th Century American Literature"

<http://lsaw.lib.lehigh.edu>

Carrie Cuinn, "Creating the Future with Language", Posted on 4 January 2013 by guestpost.

<http://www.booklifeflow.com/2013>.

Dark themes in *The Adventures of Huckleberry*

Finn.http://www.paperstarter.com/huck_finn.htm.

"Mark Twain's Adventures of Huckleberry Finn as Bildungsroman." 123HelpMe.com. 09 Feb

2013 <http://www.123HelpMe.com/view.asp?id=15310>

"Mark Twain: The Lincoln of American Literature" By U-T San Diego 12:01 A.M.MARCH

2, 2013 Updated 6:26 P.M.MARCH 1, 2013.<http://www.utsandiego.com>

"Is Racism a Permanent Feature of American Society" StudyMode.com. 06 2011.06 2011

<<http://www.studymode.com/essays/Is-Racism-A-Permanent-Feature-Of-721253.html>>.

The River and the Shore in Huck Finn.<http://www.exampleessays.com>

What is the element of Realism in *The Adventure of Huckleberry Finn*?

<http://wiki.answers.com/Q/>

Wikipedia, the free encyclopedia, ed.

2012,http://en.wikipedia.org/wiki/Old_Rogaum_and_His_Theresa

William J. Long, *Outlines of English and American Literature: An Introduction to the Chief Writers of England and America, to the Books They Wrote, and to the Times in Which They Lived*, Edition: 10, Release Date: March, 2005 [EBook #7800]. <http://www.gutenberg.org>

Other sources

"Mark Twain." Microsoft® Encarta® 2009 [DVD]. Redmond, WA: Microsoft Corporation, 2008.

Burns, Ken. *Mark Twain* (DVD). Psb Home Video, 2001.

Oxford Advanced Learner's Compass (CD-ROM), Oxford University Press 2005, Cultural Guide.



Abstract

Deeply persuaded by the idea of being distinctive and eminent, Mark Twain, or Samuel Langhorne Clemens, wrote the masterpiece *Adventures of Huckleberry Finn* earning for both distinction and a deviation from the European literary tradition. No less than Howells, Twain gave a great deal of interest to realism; hence, he brought to light *Adventures of Huckleberry Finn*, which is known as a typically American book, to represent this movement (realism). This dissertation involves discovering how much the dialect and the Mississippi River are crucial in making the novel unconventional, and authentically American. This research explores how these two previously stated elements (dialect and the Mississippi River) enhance, to a very much extent, other points of great importance. The aim of this dissertation is to uncover the assorted array of answers apt to meet the demands which are raised from the research queries. This research draws upon many sources including books, articles, and websites.

Key words:

Authenticity; Dialect; Mississippi; River; Realism ; Twain; Samuel Langhorne Clemens; Adventures; Distinction; Great Aim.