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INTRODUCTION

Learning foreign languages in Uzbekistan has very important since the first days of the Independence of our country which pays much attention to the rising of education level of people, their intellectual growth. As our first President I.A.Karimov said “Today is difficult to revalue the importance of knowing foreign languages for our country, as our people see their great prosperous future in the cooperation with foreign partners”[1,47]. That’s why knowing foreign languages has become very important today. Under the notion “knowledge” we understand not only practical but theoretical basis too.

Uzbekistan has great importance in the world stage today, for this case there are a lot of successful partnerships with other foreign investors. As the world’s language is English many people need to know it as a second language.

Practically, learners can share their opinions by using the language, but theory is a bit difficult to use and understand directly. To know the language perfectly, people should know theory and literature of this language. Because, most of works are written by the help of words such as colouring words, synonyms, antonyms, homonymic words and many many others. They help writers to make their works “beautiful “ and they can show the power of literature in any nation. For this reason, most of writers try to know the literature of other nations and world literature. They exchange the methods of writing and some main characteristic of writing works such as poems, novels and others.

Of course, the literature of English language has great place while learning this language. English literature has passed great and complicated way of development. Obviously, many writers create some traditions of writing novels and they showed them in their works. If we pay attention to American literature, it has his own value in world literature. Many many novels, poems are read by people which are written by American poets.

The theme of my graduation paper sounds as following: “ Components and characteristic of American novels “.

Actuality of the theme.

Actual character is based on the thesis that American literature has a great place in the world literature. There are some main characters of American novels and it has precise traditions of writing novels.

The tasks and aims of the work.

Before the beginning of writing of my graduation work I set the following tasks and aims before myself:

To analyze the main components of American novels;

To analyze some characteristics of American novels;

To analyze some traditions of writing American novels;

To give information about some traditions of writing novels;

To show some features of novel with the help of analyzing it.

The novelty of qualification paper. The present work is defined by concrete information about some periods of writing novels and some examples of that time.

Theoretical and practical value of materials, such as example of novel is gathered in the present work is in possibility to be used at lectures, as a source for course. In addition, one also can observe the main characteristic of American novels.

Method of research used in this qualification paper are the followings: learning literary value of novels.

The structure of the course paper. The present work consists of four parts: introduction, the main part, conclusion and a list of used literature. All parts of work are defined as possible as.

Chapter 1. Main characteristics and periods of writing of American novels

1.1. Contemporary native American novels

This field focuses on the way Native American writers have used the novel to imagine the 1) syncretism of literate and oral cultures and 2) the construction of ethnic identity in the late Twentieth Century. The novels below are intensely hybridized forms, combining genres from American Indian oral traditions with Euro American fictions and legends. Discourse analysis of these novels has been heavily influenced by Bakhtin and has tended to describe them as orchestrations of cultural dialogue. What these accounts have not fully considered is how the ideology of American ethnogenesis has conditioned the styles of this dialogue, and how the ideology has been challenged, in turn, by these styles [4,45].

According to Werner Sollors, ethnicity in America is a semiotic intent to mark boundaries between what are actually exact components of "external or voluntary" and "inherited" identifications. This noted, a given group's ethnic traits still tend to be understood by its members as internal, or ontogenetic. In other words, under the ideology of consensus, an American ethnic subject may decide what to precise to himself from an ancestral heritage, but typically, this selection transpires after the ancestral past has surfaced, been transmitted, or recovered in some genuine form. For Native Americans, however, the history of colonial deracination has left sizable gaps in cultural history and marked that history with the intercession of external power intent on destroying tribal traditions. Thus, the materials of culture are insistently hermeneutical objects, and that much more complex because they bear a genealogical burden. A need to articulate a continuous and internal cultural identity can be expected for those whose people have felt the coercion to assimilate and who have been administered and represented as marginal peoples. Many Native Americans nonetheless have believed that the articulation of their cultural identities has involved as much imagining anew as rediscovery. Questions of how to integrate ideas of the

traditional with the modern mainstream and without a monolithic, abstract notion of "tradition" doubling and encasing Native Americans in immutable terms have been at the fore of the writers' projects [10,37]. Their freedom to construct re-evaluative narratives, however, has been challenged by the legacy of savagism, the logic and symbology of the subjugation of non white indigenous peoples. That legacy continues to double Native Americans with a concept of authenticity, whether symbolized as primal Nature or as atavistic descent based traits. These writers parody savagist language, but they are also aware that their voices have been effected by the colonial project underpinning that language. Thus the ontological status of the /I/ in these novels is highly complicated. The fact that most of these writers feel an imperative to construct an authentic narrative self (with ties to more traditional, preliterate identities, no less) sets them at odds with what have been prevailing trends in post modernism.

How to describe this doubled consciousness and polyvocality and still comprehend a coherent narrative has generated most of formal responses. Hence the inclusion on the list below of a few early texts by John Rollin Ridge, Simon Pokagon, Mourning Dove, and D'Arcy McNickle, which together offer some paradigms which later Native American writers will revise or displace. Since Native American fiction proliferates after N. Scott Momaday's *Way to Rainy Mountain* and *House Made of Dawn* in the late sixties, the bulk of the writers on this list are post 1970 and run parallel to the burgeoning of post modernism. Many of them, however, are aesthetically unlike post modern fiction, or approach postmodernist techniques gingerly. Welch, for instance, experiments with Pynchonesque effects in his first novel, *Winter in the Blood*, only to turn to the mode of classical tragedy in his next two works. N. Scott Momaday, on the other hand, borrows modernist strategies from William Faulkner to address the tension between orally transmitted and written history. If the postmodernist has made inroads in these novels, it is in Gerald Vizenor's auto critical, self deconstructive texts or among the novels of Sherman Alexie, who has mined American mass

culture (the noir mystery, the apocalyptic dasher horror film, rock `n roll music, rhythm and blues legends) for forms he has modified to make violent rhetorical gestures, dissenting from the cultural conservatism of more traditionalist authors [11,56]. The United States is one of the most diverse nations in the world. Its dynamic population of about 300 million boasts more than 30 million foreign-born individuals who speak numerous languages and dialects. Some one million new immigrants arrive each year, many from Asia and Latin America.

Literature in the United States today is likewise dazzlingly diverse, exciting, and evolving. New voices have arisen from many quarters, challenging old ideas and adapting literary traditions to suit changing conditions of the national life [2.67]. In the Women's Literature section of bookstores one finds works by a "Third Wave" of feminists, a movement that usually refers to young women in their 20s and 30s who have grown up in an era of widely accepted social equality in the United States. Third Wave feminists feel sufficiently empowered to emphasize the individuality of choices women make. Often associated in the popular mind with a return to tradition and child-rearing, lipstick, and "feminine" styles, these young women have reclaimed the word "girl" – some decline to call themselves feminist [12,78].

Actually , nonfiction writers also examine the phenomenon of post-feminism. *The Mommy Myth* (2004) by Susan Douglas and Meredith Michaels analyzes the role of the media in the "mommy wars," while Jennifer Baumgardner and Amy Richards' lively *Manifest : Young Women, Feminism, and the Future* (2000) discusses women's activism in the age of the Internet. Caitlin Flanagan, a magazine writer who calls herself an "anti-feminist," explores conflicts between domestic life and professional life for women. Her 2004 essay in *The Atlantic*, "How Serfdom Saved the Women's Movement", an account of how professional women depend on immigrant women of a lower class for their childcare, triggered an enormous debate[12,60].

American novels

It is clear that American literature at the turn of the 21st century has become democratic and heterogeneous. Regionalism has flowered, and international, or "global," writers refract U.S. culture through foreign perspectives. Multiethnic writing continues to mine rich veins, and as each ethnic literature matures, it creates its own traditions. Creative nonfiction and memoir have flourished. The short story genre has gained luster, and the "short" short story has taken root. A new generation of playwrights continues the American tradition of exploring current social issues on stage. There is not space here in this brief survey to do justice to the glittering diversity of American literature today. Instead, one must consider general developments and representative figures.

Postmodernism

"Postmodernism" suggests fragmentation: collage, hybridity, and the use of various voices, scenes, and identities. Postmodern authors question external structures, whether political, philosophical, or artistic. They tend to distrust the master-narratives of modernist thought, which they see as politically suspect. Instead, they mine popular culture genres, especially science fiction, spy, and detective stories, becoming, in effect, archaeologists of pop culture.

Don DeLillo's *White Noise*, structured in 40 sections like video clips, highlights the dilemmas of representation: "Were people this dumb before television?" one character wonders. David Foster Wallace's gargantuan (1,000 pages, 900 footnotes) *Infinite Jest* mixes up wheelchair-bound terrorists, drug addicts, and futuristic descriptions of a country like the United States. In *Galatea* Richard Powers interweaves sophisticated technology with private lives.

Influenced by Thomas Pynchon, postmodern authors fabricate complex plots that demand imaginative leaps [20,54]. Often they flatten historical depth into one dimension; William Vollmann's novels slide between vastly different times and places as easily as a computer mouse moves between texts.

Creative Nonfiction: Memoir and Autobiography

It is clear that , many writers hunger for open, less canonical genres as vehicles for their postmodern visions. The rise of global, multiethnic, and women's literature – works in which writers reflect on experiences shaped by culture, color, and gender – has endowed autobiography and memoir with special allure. While the boundaries of the terms are debated, a memoir is typically shorter or more limited in scope, while an autobiography makes some attempt at a comprehensive overview of the writer's life.

Postmodern fragmentation has rendered problematic for many writers the idea of a finished self that can be articulated successfully in one sweep. Many turn to the memoir in their struggles to ground an authentic self. What constitutes authenticity, and to what extent the writer is allowed to embroider upon his or her memories of experience in works of nonfiction, are hotly contested subjects of writers' conferences.

Writers themselves have contributed penetrating observations on such questions in books about writing, such as *The Writing Life* (1989) by Annie Dillard. Noteworthy memoirs include *The Stolen Light* (1989) by Ved Mehta. Born in India, Mehta was blinded at the age of three. His account of flying alone as a young blind person to study in the United States is unforgettable. Irish American Frank McCourt's mesmerizing *Angela's Ashes* (1996) recalls his childhood of poverty, family alcoholism, and intolerance in Ireland with a surprising warmth and humor. Paul Auster's *Hand to Mouth* (1997) tells of poverty that blocked his writing and poisoned his heart [19,78].

The Short Story: New Directions

The story genre had to a degree lost its luster by the late 1970s. Experimental metafiction stories had been penned by Donald Barthelme, Robert Coover, John Barth, and William Gass and were no longer on the cutting edge. Large-circulation

weekly magazines that had showcased short fiction, such as the Saturday Evening Post, had collapsed.

It took an outsider from the Pacific Northwest – a gritty realist in the tradition of Ernest Hemingway – to revitalize the genre. Raymond Carver (1938-1988) had studied under the late novelist John Gardner, absorbing Gardner's passion for accessible artistry fused with moral vision. Carver rose above alcoholism and harsh poverty to become the most influential story writer in the United States. In his collections *Will You Please Be Quiet, Please?* (1976), *What We Talk About When We Talk About Love* (1981), *Cathedral* (1983), and *Where I'm Calling From* (1988), Carver follows confused working people through dead-end jobs, alcoholic binges, and rented rooms with an understated, minimalist style of writing that carries tremendous impact [16,39].

Linked with Carver is novelist and story writer Ann Beattie (1947), whose middle-class characters often lead aimless lives. Her stories reference political events and well-known songs, and offer distilled glimpses of life decade by decade in the changing United States.

Inspired by Carver and Beattie, writers crafted impressive neorealist story collections in the mid-1980s, including Amy Hempel's *Reasons to Live* (1985), David Leavitt's *Family Dancing* (1984), Richard Ford's *Rock Springs* (1987), Bobbie Ann Mason's *Shiloh and Other Stories* (1982), and Lorrie Moore's *Self-Help* (1985). Other noteworthy figures include the late Andre Dubus, author of *Dancing After Hours* (1996), and the prolific John Updike, whose recent story collections include *The Afterlife and Other Stories* (1994).

In these days, as is discussed later in this chapter, writers with ethnic and global roots are informing the story genre with non-Western and tribal approaches, and storytelling has commanded critical and popular attention. The versatile, primal tale is the basis of several hybridized forms: novels that are constructed of interlinking short stories or vignettes, and creative nonfictions that interweave history and personal history with fiction.

The Short Story: Sudden or Flash Fiction

The short short is a very brief story, often only one or two pages long. It is sometimes called "flash fiction" or "sudden fiction" after the 1986 anthology *Sudden Fiction*, edited by Robert Shapard and James Thomas.

In short short stories, there is little space to develop a character. Rather, the element of plot is central: A crisis occurs, and a sketched-in character simply has to react. Authors deploy clever narrative or linguistic patterns; in some cases, the short resembles a prose poem.

Supporters claim that short shorts' "reduced geographies" mirror postmodern conditions in which borders seem closer together. They find elegant simplicity in these brief fictions. Detractors see short shorts as a symptom of cultural decay, a general loss of reading ability, and a limited attention span. In any event, short shorts have found a certain niche: They are easy to forward in an e-mail, and they lend themselves to electronic distribution. They make manageable in-class readings and models for writing assignments [16,48].

Drama

Contemporary drama mingles realism with fantasy in postmodern works that fuse the personal and the political. The exuberant Tony Kushner (1956) has won acclaim for his prize-winning *Angels in America* plays, which vividly render the AIDS epidemic and the psychic cost of closeted homosexuality in the 1980s and 1990s. *Part One: Millennium Approaches* (1991) and its companion piece, *Part Two: Perestroika* (1992), together last seven hours. Combining comedy, melodrama, political commentary, and special effects, they interweave various plots and marginalized characters [17,87].

Women dramatists have attained particular success in recent years. Prominent among them is Beth Henley (1952), from Mississippi, known for her portraits of southern women. Henley gained national recognition for her *Crimes of the Heart* (1978), which was made into a film in 1986, a warm play about three

eccentric sisters whose affection helps them survive disappointment and despair. Later plays, including *The Miss Firecracker Contest* (1980), *The Wake of Jamey Foster* (1982), *The Debutante Ball* (1985), and *The Lucky Spot* (1986), explore southern forms of socializing – beauty contests, funerals, coming-out parties, and dance halls.

Wendy Wasserstein (1950-2006), from New York, wrote early comedies including *When Dinah Shore Ruled the Earth* (1975), a parody of beauty contests. She is best known for *The Heidi Chronicles* (1988), about a successful woman professor who confesses to deep unhappiness and adopts a baby. Wasserstein continued exploring women's aspirations in *The Sisters Rosensweig* (1991), *An American Daughter* (1997), and *Old Money* (2000).

Younger dramatists such as African-American Suzan-Lori Parks (1964-) build on the successes of earlier women. Parks, who grew up on various army bases in the United States and Germany, deals with political issues in experimental works whose timelessness and ritualism recall Irish-born writer Samuel Beckett. Her best-known work, *The America Play* (1991), revolves around the assassination of President Abraham Lincoln by John Wilkes Booth. She returns to this theme in *Topdog and Underdog* (2001), which tells the story of two African-American brothers named Lincoln and Booth and their lifetime of sibling rivalry.

1.2. Main periods of writing novels in America

Regionalism

A pervasive regionalist sensibility has gained strength in American literature in the past twenty years. Decentralization expresses the postmodern American condition, a trend most evident in fiction writing; no longer does any one viewpoint or code successfully express the nation. No one city defines artistic movements, as New York City once did. Vital arts communities have arisen in many cities, and electronic technology has de-centered literary life.

As economic shifts and social change redefine America, a yearning for tradition has set in. The most sustaining and distinctively American myths partake of the land, and writers are turning to the Civil War South, the Wild West of the rancher, the rooted life of the midwestern farmer, the southwestern tribal homeland, and other localized realms where the real and the mythic mingle [20,97]. Of course, more than one region has inspired many writers; they are included here in regions formative to their vision or characteristic of their mature work.

The Northeast

The scenic Northeast, region of lengthy winters, dense deciduous forests, and low rugged mountain chains, was the first English-speaking colonial area, and it retains the feel of England. Boston, Massachusetts, is the cultural powerhouse, boasting research institutions and scores of universities. Many New England writers depict characters that continue the Puritan legacy, embodying the middle-class Protestant work ethic and progressive commitment to social reform. In the rural areas, small, independent farmers struggle to survive in the world of global marketing.

Novelist Joyce Carol Oates sets many of her gothic works in upstate New York. Richard Russo (1949-), in his appealing *Empire Falls* (2001), evokes life in a dying mill town in Maine, the state where Stephen King (1947-) locates his popular horror novels.

The bittersweet fictions of Massachusetts-based Sue Miller (1943-), such as *The Good Mother* (1986), examine counterculture lifestyles in Cambridge, a city known for cultural and social diversity, intellectual vitality, and technological innovation. Another writer from Massachusetts, Anita Diamant (1951-), earned popular acclaim with *The Red Tent* (1997), a feminist historical novel based on the biblical story of Dinah.

Russell Banks (1940-), from poor, rural New Hampshire, has turned from experimental writing to more realistic works, such as *Affliction* (1989), his novel

about working-class New Hampshire characters. For Banks, acknowledging one's roots is a fundamental part of one's identity. In *Affliction*, the narrator scorns people who have "gone to Florida, Arizona, and California, bought a trailer or a condo, turned their skin to leather playing shuffleboard all day and waited to die." Banks's recent works include *Cloudsplitter* (1998), a historical novel about the 19th-century abolitionist John Brown [22.65].

The striking stylist Annie Proulx (1935) crafts stories of struggling northern New Englanders in *Heart Songs* (1988). Her best novel, *The Shipping News* (1993), is set even further north, in Newfoundland, Canada. Proulx has also spent years in the West, and one of her short stories inspired the 2006 movie "Brokeback Mountain."

William Kennedy (1928) has written a dense and entwined cycle of novels set in Albany, in northern New York State, including his acclaimed *Ironweed*. The title of his insider's history of Albany gives some idea of his gritty, colloquial style and teeming cast of often unsavory characters: *O Albany! Improbable City of Political Wizards, Fearless Ethnics, Spectacular Aristocrats, Splendid Nobodies, and Underrated Scoundrels* (1983). Kennedy has been hailed as an elder statesman of a small Irish-American literary movement that includes the late Mary McCarthy, Mary Gordon, Alice McDermott, and Frank McCourt.

Three writers who studied at Brown University in Rhode Island around the same time and took classes with British writer Angela Carter are often mentioned as the nucleus of a "next generation". Donald Antrim (1959) satirizes academic life in *The Hundred Brothers* (1997), set in a big library from which one can see homeless people. Rick Moody (1961) is best known for his novel *The Ice Storm* (1994). The novels of Jeffrey Eugenides (1960) include *Middlesex* (2002), which narrates the experience of a hermaphrodite. Impressive stylists with off-center visions bordering on the absurd, Antrim, Moody, and Eugenides carry further the opposite traditions of John Updike and Thomas Pynchon. Often linked with these three younger novelists is the exuberant postmodernist David Foster

Wallace (1962). Wallace, who was born in Ithaca, New York, gained acclaim for his complex serio-comic novel *The Broom of the System* (1987) and the pop culture-saturated stories in *Girl With Curious Hair* (1989) [21,54].

The Mid-Atlantic

The fertile Mid-Atlantic states, dominated by New York City with its great harbor, remain a gateway for waves of immigrants. Today the region's varied economy encompasses finance, commerce, and shipping, as well as advertising and fashion. New York City is the home of the publishing industry, as well as prestigious art galleries and museums.

Don DeLillo (1936), from New York City, began as an advertising writer, and his novels explore consumerism among their most themes. *Americana* (1971) concludes: "To consume in America is not to buy, it is to dream." DeLillo's protagonists seek identities based on images. *White Noise* (1985) concerns Jack Gladney and his family, whose experience is mediated by various texts, especially advertisements. One passage suggests DeLillo's style: "...the emptiness, the sense of cosmic darkness. Mastercard, Visa, American Express." Fragments of advertisements that drift unattached through the book emerge from Gladney's media-parroting subconscious, generating the subliminal white noise of the title. DeLillo's later novels include politics and historical figures: *Libra* (1988) envisions the assassination of President John F. Kennedy as an explosion of frustrated consumerism; *Underworld* (1997) spins a web of interconnections between a baseball game and a nuclear bomb in Kazakhstan.

In multidimensional, polyglot New York, fictions featuring a shadowy postmodern city abound. An example is the labyrinthine New York trilogy *City of Glass* (1985), *Ghosts* (1986), and *The Locked Room* (1986) by Paul Auster (1947). In this work, inspired by Samuel Beckett and the detective novel, an isolated writer at work on a detective story addresses Paul Auster, who is writing about Cervantes. The trilogy suggests that "reality" is but a text constructed via fiction, thus erasing the traditional border between reality and illusion. Auster's trilogy, in effect, self-

deconstructs. Similarly, Kathy Acker (1948-1997) juxtaposed passages from works by Cervantes and Charles Dickens with science fiction in postmodern pastiches such as *Empire of the Senseless* (1988), a quest through time and space for an individual voice.

New York City hosts many groups of writers with shared interests. Jewish women include noted essayist Cynthia Ozick (1928), who hails from the Bronx, the setting of her novel *The Puttermesser Papers* (1997). Her haunting novel *The Shawl* (1989) gives a young mother's viewpoint on the Holocaust. The droll, conversational *Collected Stories* (1994) of Grace Paley (1922-) capture the syncopated rhythms of the city.

Younger writers associated with life in the fast lane are Jay McInerney (1955), whose *Story of My Life* (1988) is set in the drug-driven youth culture of the boom-time 1980s, and satirist Tama Janowitz (1957). Their portraits of loneliness and addiction in the anonymous hard-driving city recall the works of John Cheever [3,53].

Nearby suburbs claim the imaginations of still other writers. Mary Gordon (1949) sets many of her female-centered works in her birthplace, Long Island, as does Alice McDermott (1953), whose novel *Charming Billy* (1998) dissects the failed promise of an alcoholic.

Mid-Atlantic domestic realists include Richard Bausch (1945), from Baltimore, author of *In the Night Season* (1998) and the stories in *Someone to Watch Over Me* (1999). Bausch writes of fragmented families, as does Anne Tyler (1941), also from Baltimore, whose eccentric characters negotiate disorganized, isolated lives. A master of detail and understated wit, Tyler writes in spare, quiet language. Her best-known novels include *Dinner at the Homesick Restaurant* (1982) and *The Accidental Tourist* (1985), which was made into a film in 1988. *The Amateur Marriage* (2004) sets a divorce against a panorama of American life over 60 years.

African Americans have made distinctive contributions. Feminist essayist and poet AudreLorde's autobiographical *Zami: A New Spelling of My Name* (1982) is an earthy account of a black woman's experience in the United States. Bebe Moore Campbell (1950), from Philadelphia, writes feisty domestic novels including *Your Blues Ain't Like Mine* (1992). Gloria Naylor (1950), from New York City, explores different women's lives in *The Women of Brewster Place* (1982), the novel that made her name.

Critically acclaimed John Edgar Wideman (1941) grew up in Homewood, a black section of Pittsburgh, Pennsylvania. His Faulknerian Homewood Trilogy – *Hiding Place* (1981), *Damballah* (1981), and *Sent for You Yesterday* (1983) – uses shifting viewpoints and linguistic play to render black experience. His famous short piece, "Brothers and Keepers" (1984), concerns his relationship with his imprisoned brother. In *The Cattle Killing* (1996), Wideman returns to the subject of his famous early story "Fever" (1989). His novel *Two Cities* (1998) takes place in Pittsburgh and Philadelphia [4,29].

David Bradley (1950), also from Pennsylvania, set his historical novel *The Chaneyville Incident* (1981) on the "underground railroad," a network of citizens who provided opportunity and assistance for southern black slaves to find freedom in the North at the time of the America Civil War.

Trey Ellis (1962) has written the novels *Platitudes* (1988), *Home Repairs* (1993), and *Right Here, Right Now* (1999), screenplays including "The Tuskegee Airmen" (1995), and a 1989 essay "The New Black Aesthetic" discerning a new multiethnic sensibility among the younger generation.

Writers from Washington, D.C., four hours' drive south from New York City, include Ann Beattie (1947), whose short stories were mentioned earlier. Her slice-of-life novels include *Picturing Will* (1989), *Another You* (1995), and *My Life, Starring Dara Falcon* (1997).

America's capital city is home to many political novelists. Ward Just (1935) sets his novels in Washington's swirling military, political, and intellectual circles. Christopher Buckley (1952) spikes his humorous political satire with local details; his *Little Green Men* (1999) is a spoof about official responses to aliens from outer space. Michael Chabon (1963), who grew up in the Washington suburb areas but later moved to California, depicts youths on the dazzling brink of adulthood in *The Mysteries of Pittsburgh* (1988); his novel inspired by a comic book, *The Amazing Adventures of Kavalier and Clay* (2000), mixes glamour and craft in the manner of F. Scott Fitzgerald.

The South

The South comprises disparate regions in the southeastern United States, from the cool Appalachian Mountain chain and the broad Mississippi River valley to the steamy cypress bayous of the Gulf Coast. Cotton and the plantation culture of slavery made the South the richest section in the country before the U.S. Civil War (1860-1865). But after the war, the region sank into poverty and isolation that lasted a century. Today, the South is part of what is called the Sun Belt, the fastest growing part of the United States.

The most traditional of the regions, the South is proud of its distinctive heritage. Enduring themes include family, land, history, religion, and race. Much southern writing has a depth and humanity arising from the devastating losses of the Civil War and soul searching over the region's legacy of slavery[6,87].

The South, with its rich oral tradition, has nourished most of women storytellers. In the upper South, Bobbie Ann Mason (1940) from Kentucky, writes of the changes wrought by mass culture. In her most famous story, "Shiloh" (1982), a couple must change their relationship or separate as housing subdivisions spread "across western Kentucky like an oil slick." Mason's acclaimed short novel *In Country* (1985) depicts the effects of the Vietnam War by focusing on an innocent young girl whose father died in the conflict.

Lee Smith (1944) brings the people of the Appalachian Mountains into poignant focus, drawing on the well of American folk music in her novel *The Devil's Dream* (1992). Jayne Anne Phillips (1952) writes stories of misfits – *Black Tickets* (1979) – and a novel, *Machine Dreams* (1984), set in the hardscrabble mountains of West Virginia.

The novels of Jill McCorkle (1958) capture her North Carolina background. Her mystery-enshrouded love story *Carolina Moon* (1996) explores a years-old suicide in a coastal village where relentless waves erode the foundations from derelict beach houses. The lush native South Carolina of Dorothy Allison (1949) features in her tough autobiographical novel *Bastard Out of Carolina* (1992), seen through the eyes of a dirt-poor, illegitimate 12-year-old tomboy nicknamed Bone. Mississippian Ellen Gilchrist (1935) sets most of her colloquial *Collected Stories* (2000) in small hamlets along the Mississippi River and in New Orleans, Louisiana.

Southern novelists mining male experience include the acclaimed Cormac McCarthy (1933), whose early novels such as *Suttree* (1979) are archetypically southern tales of dark emotional depths, ignorance, and poverty, set against the green hills and valleys of eastern Tennessee. In 1974, McCarthy moved to El Paso, Texas, and began to plumb western landscapes and traditions. *Blood Meridian: Or the Evening of Redness in the West* (1985) is an unsparing vision of *The Kid*, a 14-year-old from Tennessee who becomes a cold-hearted killer in Mexico in the 1840s. McCarthy's best-selling epic *Border Trilogy* – *All the Pretty Horses* (1992), *The Crossing* (1994), and *Cities of the Plain* (1998) – invests the desert between Texas and Mexico with mythic grandeur.

Other noted authors are North Carolinian Charles Frazier (1950), author of the Civil War novel *Cold Mountain* (1997); Georgia-born Pat Conroy (1945), author of *The Great Santini* (1976) and *Beach Music* (1995); and Mississippi novelist Barry Hannah (1942), known for his violent plots and risk-taking style [7,56].

A very different Mississippi-born writer is Richard Ford (1944), who began writing in a Faulknerian vein but is best known for his subtle novel set in New Jersey, *The Sportswriter* (1986), and its sequel, *Independence Day* (1995). The latter is about Frank Bascombe, a dreamy, evasive drifter who loses all the things that give his life meaning – a son, his dream of writing fiction, his marriage, lovers and friends, and his job. Bascombe is sensitive and intelligent – his choices, he says, are made "to deflect the pain of terrible regret" – and his emptiness, along with the anonymous malls and bald new housing developments that he endlessly cruises through, mutely testify to Ford's vision of a national malaise.

Many African-American writers hail from the South, including Ernest Gaines from Louisiana, Alice Walker from Georgia, and Florida-born Zora Neale Hurston, whose 1937 novel, *Their Eyes Were Watching God*, is considered to be the first feminist novel by an African American. Hurston, who died in the 1960s, underwent a critical revival in the 1990s. Ishmael Reed, born in Tennessee, set *Mumbo Jumbo* (1972) in New Orleans. Margaret Walker (1915-1998), from Alabama, authored the novel *Jubilee* (1966) and essays *On Being Female, Black, and Free* (1997).

1.3. The main characters of Mark Twain's works in different themes

Samuel Langhorne Clemens (November 30, 1835 – April 21, 1910),^[1] better known by his pen name **Mark Twain**, was an American writer, humorist, entrepreneur, publisher, and lecturer. Among his novels are *The Adventures of Tom Sawyer* (1876) and its sequel, *Adventures of Huckleberry Finn* (1885), the latter often called "The Great American Novel".

Twain was raised in Hannibal, Missouri, which later provided the setting for *Tom Sawyer* and *Huckleberry Finn*. He served an apprenticeship with a printer and then worked as a typesetter, contributing articles to the newspaper of his older brother Orion Clemens. He later became a riverboat pilot on

the Mississippi River before heading west to join Orion in Nevada. He referred humorously to his lack of success at mining, turning to journalism for the Virginia City Territorial Enterprise. In 1865, his humorous story "The Celebrated Jumping Frog of Calaveras County" was published, based on a story that he heard at Angels Hotel in Angels Camp, California where he had spent some time as a miner. The short story brought international attention and was even translated into classic Greek [8,45]. His wit and satire, in prose and in speech, earned praise from critics and peers, and he was a friend to presidents, artists, industrialists, and European royalty.

Twain earned a great deal of money from his writings and lectures, but he invested in ventures that lost most of it—notably the Paige Compositor, a mechanical typesetter that failed because of its complexity and imprecision. He filed for bankruptcy in the wake of these financial setbacks, but he eventually overcame his financial troubles with the help of Henry Huttleston Rogers. He chose to pay all his pre-bankruptcy creditors in full, even though he had no legal responsibility to do so.

Twain was born shortly after an appearance of Halley's Comet, and he predicted that he would "go out with it" as well; he died the day after the comet returned. He was lauded as the "greatest American humorist of his age", and William Faulkner called him "the father of American literature".

in the evenings, finding wider information than at a conventional school.

Twain describes his boyhood in *Life on the Mississippi*, stating that "there was but one permanent ambition" among his comrades: to be a steamboatman.

Pilot was the grandest position of all. The pilot, even in those days of trivial wages, had a princely salary – from a hundred and fifty to two hundred and fifty dollars a month, and no board to pay.

As Twain describes it, the pilot's prestige exceeded that of the captain. The pilot had to:

...get up a warm personal acquaintanceship with every old snag and one-limbed cottonwood and every obscure wood pile that ornaments the banks of this river for twelve hundred miles; and more than that, must... actually know where these things are in the dark

Steamboat pilot Horace E. Bixby took Twain on as a cub pilot to teach him the river near New Orleans. Twain studied the Mississippi, learning its landmarks, how to navigate its currents effectively, and how to read the river and its constantly shifting channels, reefs, submerged snags, and rocks that would "tear the life out of the strongest vessel that ever floated". It was more than two years before he received his pilot's license. Piloting gave also him his pen name from "mark twain", the leadsman's cry for a measured river depth of two fathoms (12 feet), which was safe water for a steamboat.

While training, Samuel convinced his younger brother Henry to work with him. Henry was killed on June 21, 1858 when their steamboat Pennsylvania exploded. Twain had foreseen this death in a dream a month earlier, which inspired his interest in parapsychology ; he was an early member of the Society for Psychical Research. Twain was guilt-stricken and held himself responsible for the rest of his life. He continued to work on the river and was a river pilot until the Civil War broke out in 1861, when traffic was curtailed along the Mississippi River. At the start of hostilities, he enlisted briefly in a local Confederate unit. He later wrote the sketch "The Private History of a Campaign That Failed" describing how he and his friends had been Confederate volunteers for two weeks before disbanding.

He later left for Nevada to work for Orion, who was Secretary of the Nevada Territory. Twain describes the episode in his book *Roughing It*.

Travels

Twain in 1867

Orion became secretary to Nevada Territory governor James W. Nye in 1861, and Twain joined him when he moved west. The brothers traveled more than two

weeks on a stagecoach across the Great Plains and the Rocky Mountains, visiting the Mormon community in Salt Lake City.

Twain's journey ended in the silver-mining town of Virginia City, Nevada where he became a miner on the Comstock Lode. He failed as a miner and went to work at the Virginia City newspaper Territorial Enterprise, working under writer and friend Dan DeQuille. He first used his pen name here on February 3, 1863, when he wrote a humorous travel account entitled "Letter From Carson – re: Joe Goodman; party at Gov. Johnson's; music" and signed it "Mark Twain".

His experiences in the American West inspired *Roughing It*, written during 1870–71 and published in 1872. His experiences in Angels Camp (in Calaveras County, California) provided material for "The Celebrated Jumping Frog of Calaveras County" (1865).

Twain moved to San Francisco in 1864, still as a journalist, and met writers such as Bret Harte and Artemus Ward. He may have been romantically involved with poet Ina Coolbrith.^[28]

His first success as a writer came when his humorous tall tale "The Celebrated Jumping Frog of Calaveras County" was published on November 18, 1865. His letters to the Union were popular and became the basis for his first lectures.

In 1867, a local newspaper funded his trip to the Mediterranean aboard the Quaker City, including a tour of Europe and the Middle East. He wrote a collection of travel letters which were later compiled as *The Innocents Abroad* (1869). It was on this trip that he met fellow passenger Charles Langdon, who showed him a picture of his sister Olivia. Twain later claimed to have fallen in love at first sight.

Upon returning to the United States, Twain was offered honorary membership in Yale University's secret society Scroll and Key in 1868. Its devotion to "fellowship, moral and literary self-improvement, and charity" suited him very well.

Marriage and children

Twain house in Hartford, CT

Twain and Olivia Langdon corresponded throughout 1868. She rejected his first marriage proposal, but they were married in Elmira, New York in February 1870, where he courted her and managed to overcome her father's initial reluctance. She came from a "wealthy but liberal family"; through her, he met abolitionists, "socialists, principled atheists and activists for women's rights and social equality", including Harriet Beecher Stowe (his next-door neighbor in Hartford, Connecticut), Frederick Douglass, and writer and utopian socialist William Dean Howells, who became a long-time friend.

Library of Twain House, with hand-stenciled paneling, fireplaces from India, embossed wallpapers, and hand-carved mantel purchased in Scotland

The couple lived in Buffalo, New York from 1869 to 1871. He owned a stake in the Buffalo Express newspaper and worked as an editor and writer. While they were living in Buffalo, their son Langdon died of diphtheria at the age of 19 months. They had three daughters: Susy (1872–1896), Clara (1874–1962), and Jean (1880–1909).

Twain moved his family to Hartford, Connecticut where he arranged the building of a home starting in 1873. In the 1870s and 1880s, the family summered at Quarry Farm in Elmira, the home of Olivia's sister Susan Crane. In 1874, Susan had a study built apart from the main house so that Twain would have a quiet place in which to write. Also, he smoked constantly, and Susan did not want him to do so in her house.

Twain wrote many of his classic novels during his 17 years in Hartford (1874–1891) and over 20 summers at Quarry Farm. This includes *The Adventures of Tom Sawyer* (1876), *The Prince and the Pauper* (1881), *Life on the Mississippi* (1883), *Adventures of Huckleberry Finn* (1885), and *A Connecticut Yankee in King Arthur's Court* (1889).

The couple's marriage lasted 34 years until Olivia's death in 1904. All of the Clemens family are buried in Elmira's Woodlawn Cemetery.

Love of science and technology

Twain in the lab of Nikola Tesla, early 1894

Twain was fascinated with science and scientific inquiry. He developed a close and lasting friendship with Nikola Tesla, and the two spent much time together in Tesla's laboratory.

Twain patented three inventions, including an "Improvement in Adjustable and Detachable Straps for Garments" (to replace suspenders) and a history trivia game. Most commercially successful was a self-pasting scrapbook; a dried adhesive on the pages needed only to be moistened before use. Over 25,000 were sold.

Twain's novel *A Connecticut Yankee in King Arthur's Court* (1889) features a time traveler from the contemporary US, using his knowledge of science to introduce modern technology to Arthurian England. This type of storyline became a common feature of the science fiction sub-genre alternate history.

In 1909, Thomas Edison visited Twain at his home in Redding, Connecticut and filmed him. Part of the footage was used in *The Prince and the Pauper* (1909), a two-reel short film. It is said to be the only known existing film footage of Twain [14,5].

Financial troubles

Twain made a substantial amount of money through his writing, but he lost a great deal through investments. He invested mostly in new inventions and technology, particularly in the Paige typesetting machine. It was a beautifully engineered mechanical marvel that amazed viewers when it worked, but it was prone to breakdowns. Twain worked on it between 1880 and 1894, but, before it

could be perfected, it was rendered obsolete by the Linotype. He lost the bulk of his book profits, as well as a substantial portion of his wife's inheritance.

Twain also lost money through his publishing house of Charles L. Webster and Company, which enjoyed initial success selling the memoirs of Ulysses S. Grant but went broke soon afterward, losing money on a biography of Pope Leo XIII. Fewer than 200 copies were sold.

Twain and his family closed down their expensive Hartford home in response to the dwindling income and moved to Europe in June 1891. William M. Laffan of The New York Sun and the McClure Newspaper Syndicate offered him the publication of a series of six European letters. Twain, Olivia, and their daughter Susy were all faced with health problems, and they believed that it would be of benefit to visit European baths. The family stayed mainly in France, Germany, and Italy until May 1895, with longer spells at Berlin (winter 1891/92), Florence (fall and winter 1892/93), and Paris (winters and springs 1893/94 and 1894/95). During that period, Twain returned four times to New York due to his enduring business troubles. He took "a cheap room" in September 1893, which he had to keep until March 1894; meanwhile, he became "the Belle of New York," in the words of biographer Albert Bigelow Paine.

Twain's writings and lectures enabled him to recover financially, combined with the help of a new friend. In fall 1893, he began a friendship with financier Henry Huttleston Rogers, a principal of Standard Oil, that lasted the remainder of his life. Rogers first made him file for bankruptcy in April 1894, then had him transfer the copyrights on his written works to his wife to prevent creditors from gaining possession of them. Finally, Rogers took absolute charge of Twain's money until all the creditors were paid.

Twain accepted an offer from Robert Sparrow Smythe and embarked on a year-long, around the world lecture tour in July 1895 to pay off his creditors in full, although he was no longer under any legal obligation to do so. It was a long, arduous journey and he was sick much of the time, mostly from a cold and

a carbuncle. The first part of the itinerary took him across northern America to British Columbia, Canada, until the second half of August. For the second part, he sailed across the Pacific Ocean. His scheduled lecture in Honolulu, Hawaii had to be cancelled due to a cholera epidemic. Twain went on to Fiji, Australia, New Zealand, Sri Lanka, India, Mauritius, and South Africa. His three months in India became the centerpiece of his 712-page book *Following the Equator*. In the second half of July 1896, he sailed back to England, completing his circumnavigation of the world begun 14 months before.

Twain and his family spent four more years in Europe, mainly in England and Austria (October 1897 to May 1899), with longer spells in London and Vienna [14,7]. Clara had wished to study the piano under Theodor Leschetizky in Vienna. Unfortunately, Jean's health did not benefit from consulting with specialists in Vienna, the "City of Doctors". The family moved to London in spring 1899, following a lead by Poultney Bigelow who had a good experience being treated by Dr. Jonas Henrik Kellgren, a Swedish osteopathic practitioner in Belgravia. They were persuaded to spend the summer at Kellgren's sanatorium by the lake in the Swedish village of Sanna. Coming back in fall, they continued the treatment in London, until Twain was convinced by lengthy inquiries in America that similar osteopathic expertise was available there.

In mid-1900, he was the guest of newspaper proprietor Hugh Gilzean-Reid at Dollis Hill House, located on the north side of London. Twain wrote that he had "never seen any place that was so satisfactorily situated, with its noble trees and stretch of country, and everything that went to make life delightful, and all within a biscuit's throw of the metropolis of the world." He then returned to America in October 1900, having earned enough to pay off his debts. In winter 1900, he became his country's most prominent opponent of imperialism, raising the issue in his speeches, interviews, and writings. In January 1901, he began serving as vice-president of the Anti-Imperialist League of New York.

Speaking engagements

Plaque on Sydney Writers Walk commemorating the visit of Mark Twain in 1895 Twain was in great demand as a featured speaker, performing solo humorous talks similar to modern stand-up comedy. He gave paid talks to many men's clubs, including the Authors' Club, Beefsteak Club, Vagabonds, White Friars, and Monday Evening Club of Hartford.

In the late 1890s, he spoke to the Savage Club in London and was elected honorary member. He was told that only three men had been so honored, including the Prince of Wales, and he replied: "Well, it must make the Prince feel mighty fine". He visited Melbourne and Sydney in 1895 as part of a world lecture tour. In 1897, he spoke to the Concordia Press Club in Vienna as a special guest, following diplomat Charlemagne Tower, Jr. He delivered the speech "Die Schrecken der deutschen Sprache" ("The Horrors of the German Language")—in German—to the great amusement of the audience. In 1901, he was invited to speak at Princeton University's Cliosophic Literary Society, where he was made an honorary member.

Canadian visits

In 1881, Twain was honored at a banquet in Montreal, Canada where he made reference to securing a copyright. In 1883, he paid a brief visit to Ottawa, and he visited Toronto twice in 1884 and 1885 on a reading tour with George Washington Cable, known as the "Twins of Genius" tour.

The reason for the Toronto visits was to secure Canadian and British copyrights for his upcoming book *Adventures of Huckleberry Finn*, to which he had alluded in his Montreal visit. The reason for the Ottawa visit had been to secure Canadian and British copyrights for *Life on the Mississippi*. Publishers in Toronto had printed unauthorized editions of his books at the time, before an international copyright agreement was established in 1891. These were sold in the United States as well as in Canada, depriving him of royalties. He estimated that Belford Brothers' edition of *The Adventures of Tom Sawyer* alone had cost him ten thousand dollars. He

had unsuccessfully attempted to secure the rights for *The Prince and the Pauper* in 1881, in conjunction with his Montreal trip. Eventually, he received legal advice to register a copyright in Canada (for both Canada and Britain) prior to publishing in the United States, which would restrain the Canadian publishers from printing a version when the American edition was published. There was a requirement that a copyright be registered to a Canadian resident; he addressed this by his short visits to the country.

Laterlifeanddeath

“ ...the report is greatly exaggerated. ”

— Mark Twain when it was reported that he had died.

Twain passed through a period of deep depression which began in 1896 when his daughter Susy died of meningitis. Olivia's death in 1904 and Jean's on December 24, 1909 deepened his gloom. On May 20, 1909, his close friend Henry Rogers died suddenly. In 1906, Twain began his autobiography in the *North American Review*. In April, he heard that his friend Ina Coolbrith had lost nearly all that she owned in the 1906 San Francisco earthquake, and he volunteered a few autographed portrait photographs to be sold for her benefit. To further aid Coolbrith, George Wharton James visited Twain in New York and arranged for a new portrait session. He was resistant initially, but he eventually admitted that four of the resulting images were the finest ones ever taken of him.

A color photograph taken of Mark Twain in 1908 using the recently developed AutochromeLumiere process.

Twain formed a club in 1906 for girls whom he viewed as surrogate granddaughters called the Angel Fish and Aquarium Club. The dozen or so members ranged in age from 10 to 16. He exchanged letters with his "Angel Fish" girls and invited them to concerts and the theatre and to play games. Twain wrote in 1908 that the club was his "life's chief delight". In 1907, he met Dorothy Quick

(aged 11) on a transatlantic crossing, beginning "a friendship that was to last until the very day of his death".

Oxford University awarded Twain an honorary doctorate in letters (D.Litt.) in 1907.

Twain was born two weeks after Halley's Comet's closest approach in 1835; he said in 1909:

I came in with Halley's Comet in 1835. It is coming again next year, and I expect to go out with it. It will be the greatest disappointment of my life if I don't go out with Halley's Comet. The Almighty has said, no doubt: "Now here are these two unaccountable freaks; they came in together, they must go out together".

Twain's prediction was accurate; he died of a heart attack on April 21, 1910 in Redding, Connecticut, one day after the comet's closest approach to Earth.

Mark Twain headstone in Woodlawn Cemetery.

Upon hearing of Twain's death, President William Howard Taft said:

“Mark Twain gave pleasure — real intellectual enjoyment — to millions, and his works will continue to give such pleasure to millions yet to come ... His humor was American, but he was nearly as much appreciated by Englishmen and people of other countries as by his own countrymen. He has made an enduring part of American literature”.

Twain's funeral was at the "Old Brick" Presbyterian Church in New York. He is buried in his wife's family plot at Woodlawn Cemetery in Elmira, New York. The Langdon family plot is marked by a 12-foot monument (two fathoms, or "mark twain") placed there by his surviving daughter Clara. There is also a smaller headstone. He expressed a preference for cremation (for example, in *Life on the Mississippi*), but he acknowledged that his surviving family would have the last word.

Mark Twain in his gown (scarlet with grey sleeves and facings) for his D.Litt. degree, awarded to him by Oxford University

Twain began his career writing light, humorous verse, but he became a chronicler of the vanities, hypocrisies, and murderous acts of mankind. At mid-career, he combined rich humor, sturdy narrative, and social criticism in *Huckleberry Finn*. He was a master of rendering colloquial speech and helped to create and popularize a distinctive American literature built on American themes and language.

Many of his works have been suppressed at times for various reasons. *Adventures of Huckleberry Finn* has been repeatedly restricted in American high schools, not least for its frequent use of the word "nigger", which was in common usage in the pre-Civil War period in which the novel was set.

A complete bibliography of Twain's works is nearly impossible to compile because of the vast number of pieces written by him (often in obscure newspapers) and his use of several different pen names. Additionally, a large portion of his speeches and lectures have been lost or were not written down; thus, the collection of Twain's works is an ongoing process. Researchers rediscovered published material as recently as 1995 and 2015.

Early journalism and travelogues

Twain was writing for the Virginia City newspaper the *Territorial Enterprise* in 1863 when he met lawyer Tom Fitch, editor of the competing newspaper *Virginia Daily Union* and known as the "silver-tongued orator of the Pacific". He credited Fitch with giving him his "first really profitable lesson" in writing. "When I first began to lecture, and in my earlier writings," Twain later commented, "my sole idea was to make comic capital out of everything I saw and heard. In 1866, he presented his lecture on the Sandwich Islands to a crowd in Washoe City, Nevada. Afterwards, Fitch told him:

“Clemens, your lecture was magnificent. It was eloquent, moving, sincere. Never in my entire life have I listened to such a magnificent piece of descriptive narration. But you committed one unpardonable sin – the unpardonable sin. It is a sin you must never commit again. You closed a most eloquent description, by which you had keyed your audience up to a pitch of the interest, with a piece of atrocious anti-climax which nullified all the really fine effect you had produced”.

Cabin where Twain wrote "Jumping Frog of Calaveras County", Jackass Hill, Tuolumne County. Click on historical marker and interior view.

It was in these days that Twain became a writer of the Sagebrush School; he was known later as the most notable within the genre. His first important work was "The Celebrated Jumping Frog of Calaveras County," published in the New York Saturday Press on November 18, 1865. After a burst of popularity, the Sacramento Union commissioned him to write letters about his travel experiences. The first journey that he took for this job was to ride the steamer Ajax in its maiden voyage to the Sandwich Islands (Hawaii). All the while, he was writing letters to the newspaper that were meant for publishing, chronicling his experiences with humor. These letters proved to be the genesis to his work with the San Francisco Alta California newspaper, which designated him a traveling correspondent for a trip from San Francisco to New York City via the Panama isthmus.

On June 8, 1867, he set sail on the pleasure cruiser Quaker City for five months, and this trip resulted in *The Innocents Abroad* or *The New Pilgrims' Progress*. In 1872, he published his second piece of travel literature *Roughing It* as an account of his journey from Missouri to Nevada, his subsequent life in the American West, and his visit to Hawaii. The book lampoons American and Western society in the same way that *Innocents* critiqued the various countries of Europe and the Middle East. His next work was *The Gilded Age: A Tale of Today*, his first attempt at writing a novel. The book is also notable because it is his only collaboration, written with his neighbor Charles Dudley Warner.

Twain's next work drew on his experiences on the Mississippi River. *Old Times on the Mississippi* was a series of sketches published in the *Atlantic Monthly* in 1875 featuring his disillusionment with Romanticism. *Old Times* eventually became the starting point for *Life on the Mississippi*.

Twain's next major publication was *The Adventures of Tom Sawyer* which draws on his youth in Hannibal. *Tom Sawyer* was modeled on Twain as a child, with traces of schoolmates John Briggs and Will Bowen. The book also introduces Huckleberry Finn in a supporting role, based on Twain's boyhood friend Tom Blankenship.

The Prince and the Pauper was not as well received, despite a storyline that is common in film and literature today. The book tells the story of two boys born on the same day who are physically identical, acting as a social commentary as the prince and pauper switch places. Twain had started *Adventures of Huckleberry Finn* (which he consistently had problems completing) and had completed his travel book *A Tramp Abroad*, which follows his travels through central and southern Europe.

Twain's next major published work was *Adventures of Huckleberry Finn*, which solidified him as a noteworthy American writer. Some have called it the first Great American Novel, and the book has become required reading in many schools throughout the United States. *Huckleberry Finn* was an offshoot from *Tom Sawyer* and had a more serious tone than its predecessor. Four hundred manuscript pages were written in mid-1876, right after the publication of *Tom Sawyer*. The last fifth of *Huckleberry Finn* is subject to much controversy. Some say that Twain experienced a "failure of nerve," as critic Leo Marx puts it. Ernest Hemingway once said of *Huckleberry Finn*:

If you read it, you must stop where the Nigger Jim is stolen from the boys. That is the real end. The rest is just cheating.

Hemingway also wrote in the same essay:

All modern American literature comes from one book by Mark Twain called Huckleberry Finn.

Near the completion of Huckleberry Finn, Twain wrote *Life on the Mississippi* which is said to have heavily influenced the novel. The travel work recounts Twain's memories and new experiences after a 22-year absence from the Mississippi River. In it, he also explains that "Mark Twain" was the call made when the boat was in safe water: two fathoms (12 feet or 3.7 metres).

Later writing

Twain produced President Ulysses S. Grant's *Memoirs* through his fledgling publishing company Charles L. Webster & Company, which he owned with Charles L. Webster, his nephew by marriage.

At this time, he also wrote "The Private History of a Campaign That Failed" for *The Century Magazine*. This piece detailed his two-week stint in a Confederate militia during the Civil War. He next focused on *A Connecticut Yankee in King Arthur's Court*, written with the same historical fiction style as *The Prince and the Pauper*. *A Connecticut Yankee* showed the absurdities of political and social norms by setting them in the court of King Arthur. The book was started in December 1885, then shelved a few months later until the summer of 1887, and eventually finished in the spring of 1889.

Twain in his later years

His next large-scale work was *Pudd'nhead Wilson* which he wrote rapidly, as he was desperately trying to stave off bankruptcy. From November 12 to December 14, 1893, Twain wrote 60,000 words for the novel. Critics have pointed to this rushed completion as the cause of the novel's rough organization and constant disruption of the plot. This novel also contains the tale of two boys born on the same day who switch positions in life, like *The Prince and the Pauper*. It was first published serially in *Century Magazine* and, when it was finally published in book form, *Pudd'nhead Wilson* appeared as the main title; however, the "subtitles" make

the entire title read: *The Tragedy of Pudd'nhead Wilson and the Comedy of The Extraordinary Twins* [14,10].

Twain's next venture was a work of straight fiction that he called *Personal Recollections of Joan of Arc* and dedicated to his wife. He had long said that this was the work that he was most proud of, despite the criticism that he received for it. The book had been a dream of his since childhood, and he claimed that he had found a manuscript detailing the life of Joan of Arc when he was an adolescent. This was another piece that he was convinced would save his publishing company. His financial adviser Henry Huttleston Rogers quashed that idea and got Twain out of that business altogether, but the book was published nonetheless.

Actually ,to pay the bills and keep his business projects afloat, Twain had begun to write articles and commentary furiously, with diminishing returns, but it was not enough. He filed for bankruptcy in 1894. During this time of dire financial straits, he published several literary reviews in newspapers to help make ends meet. He famously derided James Fenimore Cooper in his article detailing Cooper's "Literary Offenses". He became an extremely outspoken critic of other authors and other critics; he suggested that, before praising Cooper's work, Thomas Lounsbury, Brander Matthews, and Wilkie Collins "ought to have read some of it". George Eliot, Jane Austen, and Robert Louis Stevenson also fell under Twain's attack during this time period, beginning around 1890 until his death. He outlines what he considers to be "quality writing" in several letters and essays, in addition to providing a source for the "tooth and claw" style of literary criticism. He places emphasis on concision, utility of word choice, and realism; he complains, for example, that Cooper's *Deerslayer* purports to be realistic but has several shortcomings. Ironically, several of his works were later criticized for lack of continuity (*Adventures of Huckleberry Finn*) and organization (*Pudd'nhead Wilson*).

Twain's wife died in 1904 while the couple were staying at the Villa di Quarto in Florence. He published some works, after some time had passed, that his wife had looked down upon, as his de facto editor and censor throughout his life. The Mysterious Stranger is perhaps the best known of these, depicting various visits of Satan to earth. This particular work was not published in Twain's lifetime. There were three versions found in his manuscripts, made between 1897 and 1905: the Hannibal, Eseldorf, and Print Shop versions. Confusion among the versions led to an extensive publication of a jumbled version, and only recently have the original versions become available as Twain wrote them.

Twain's last work was his autobiography, which he dictated and thought would be most entertaining if he went off on whims and tangents in non-chronological order. Some archivists and compilers have rearranged the biography into more conventional forms, thereby eliminating some of Twain's humor and the flow of the book. The first volume of autobiography, over 736 pages, was published by the University of California in November 2010, 100 years after his death, as Twain wished. It soon became an unexpected best seller, making Twain one of a very few authors publishing new best-selling volumes in the 19th, 20th, and 21st centuries.

Censorship

Twain's works have been subjected to censorship efforts. According to Stuart (2013) "Leading these banning campaigns, generally, were religious organizations or individuals in positions of influence – not so much working librarians, who had been instilled with that American "library spirit" which honored intellectual freedom (within bounds of course). In 1905, the Brooklyn Public Library banned both The Adventures of Huckleberry Finn and The Adventures of Tom Sawyer from the children's department because of their language.

Views

Twain's views became more radical as he grew older. In a letter to friend and fellow writer William Dean Howells in 1887, he acknowledged that his views changed and developed over his life, referring to one of his favorite works:

When I finished Carlyle's French Revolution in 1871, I was a Girondin; every time I have read it since, I have read it differently – being influenced and changed, little by little, by life and environment ... and now I lay the book down once more, and recognize that I am a Sansculotte! And not a pale, characterless Sansculotte, but a Marat.

Anti-imperialist

Before 1899, Twain was an ardent imperialist. In the late 1860s and early 1870s, he spoke out strongly in favor of American interests in the Hawaiian Islands. He said the war with Spain in 1898 was "the worthiest" war ever fought. In 1899, however, he reversed course. In the New York Herald, October 16, 1900, Twain describes his transformation and political awakening, in the context of the Philippine–American War, to anti-imperialism:

I wanted the American eagle to go screaming into the Pacific ... Why not spread its wings over the Philippines, I asked myself? ... I said to myself, Here are a people who have suffered for three centuries. We can make them as free as ourselves, give them a government and country of their own, put a miniature of the American Constitution afloat in the Pacific, start a brand new republic to take its place among the free nations of the world. It seemed to me a great task to which we had addressed ourselves.

But I have thought some more, since then, and I have read carefully the treaty of Paris [which ended the Spanish–American War], and I have seen that we do not intend to free, but to subjugate the people of the Philippines. We have gone there to conquer, not to redeem.

It should, it seems to me, be our pleasure and duty to make those people free, and let them deal with their own domestic questions in their own way. And so I am an anti-imperialist. I am opposed to having the eagle put its talons on any other land.

During the Boxer rebellion, Mark Twain said that “the Boxer is a patriot. He loves his country better than he does the countries of other people. I wish him success”.

From 1901, soon after his return from Europe, until his death in 1910, Twain was vice-president of the American Anti-Imperialist League, which opposed the annexation of the Philippines by the United States and had "tens of thousands of members". He wrote many political pamphlets for the organization. *The Incident in the Philippines*, posthumously published in 1924, was in response to the Moro Crater Massacre, in which six hundred Moros were killed. Many of his neglected and previously uncollected writings on anti-imperialism appeared for the first time in book form in 1992.

Twain was critical of imperialism in other countries as well. In *Following the Equator*, Twain expresses "hatred and condemnation of imperialism of all stripes". He was highly critical of European imperialism, notably of Cecil Rhodes, who greatly expanded the British Empire, and of Leopold II, King of the Belgians. *King Leopold's Soliloquy* is a stinging political satire about his private colony, the Congo Free State. Reports of outrageous exploitation and grotesque abuses led to widespread international protest in the early 1900s, arguably the first large-scale human rights movement. In the soliloquy, the King argues that bringing Christianity to the country outweighs a little starvation. Leopold's rubber gatherers were tortured, maimed and slaughtered until the movement forced Brussels to call a halt.

During the Philippine–American War, Twain wrote a short pacifist story titled *The War Prayer*, which makes the point that humanism and Christianity's preaching of love are incompatible with the conduct of war. It was submitted to *Harper's Bazaar* for publication, but on March 22, 1905, the magazine rejected

the story as "not quite suited to a woman's magazine". Eight days later, Twain wrote to his friend Daniel Carter Beard, to whom he had read the story, "I don't think the prayer will be published in my time. None but the dead are permitted to tell the truth." Because he had an exclusive contract with Harper & Brothers, Twain could not publish *The War Prayer* elsewhere; it remained unpublished until 1923. It was republished as campaigning material by Vietnam War protesters.

Twain acknowledged he originally sympathized with the more moderate Girondins of the French Revolution and then shifted his sympathies to the more radical Sansculottes, indeed identifying as "a Marat". Twain supported the revolutionaries in Russia against the reformists, arguing that the Tsar must be got rid of, by violent means, because peaceful ones would not work. He summed up his views of revolutions in the following statement:

I am said to be a revolutionist in my sympathies, by birth, by breeding and by principle. I am always on the side of the revolutionists, because there never was a revolution unless there were some oppressive and intolerable conditions against which to revolute.

Civil rights

Twain was an adamant supporter of the abolition of slavery and emancipation of slaves, even going so far to say "Lincoln's Proclamation ... not only set the black slaves free, but set the white man free also". He argued that non-whites did not receive justice in the United States, once saying, "I have seen Chinamen abused and maltreated in all the mean, cowardly ways possible to the invention of a degraded nature ... but I never saw a Chinaman righted in a court of justice for wrongs thus done to him". He paid for at least one black person to attend Yale Law School and for another black person to attend a southern university to become a minister.

Twain's sympathetic views on race were not reflected in his early writings on Native Americans. Of them, Twain wrote in 1870:

His heart is a cesspool of falsehood, of treachery, and of low and devilish instincts. With him, gratitude is an unknown emotion; and when one does him a kindness, it is safest to keep the face toward him, lest the reward be an arrow in the back. To accept of a favor from him is to assume a debt which you can never repay to his satisfaction, though you bankrupt yourself trying. The scum of the earth!

As counterpoint, Twain's essay on "The Literary Offenses of Fenimore Cooper" offers a much kinder view of Indians. "No, other Indians would have noticed these things, but Cooper's Indians never notice anything. Cooper thinks they are marvelous creatures for noticing, but he was almost always in error about his Indians. There was seldom a sane one among them." In his later travelogue *Following the Equator* (1897), Twain observes that in colonized lands all over the world, "savages" have always been wronged by "whites" in the most merciless ways, such as "robbery, humiliation, and slow, slow murder, through poverty and the white man's whiskey"; his conclusion is that "there are many humorous things in this world; among them the white man's notion that he is less savage than the other savages". In an expression that captures his Indian experiences, he wrote, "So far as I am able to judge nothing has been left undone, either by man or Nature, to make India the most extraordinary country that the sun visits on his rounds. Where every prospect pleases, and only man is vile".

Twain was also a staunch supporter of women's rights and an active campaigner for women's suffrage. His "Votes for Women" speech, in which he pressed for the granting of voting rights to women, is considered one of the most famous in history.

Helen Keller benefited from Twain's support as she pursued her college education and publishing despite her disabilities and financial limitations.

Labor

Twain wrote glowingly about unions in the river boating industry in *Life on the Mississippi*, which was read in union halls decades later. He supported the labor

movement, especially one of the most important unions, the Knights of Labor. In a speech to them, he said:

Who are the oppressors? The few: the King, the capitalist, and a handful of other overseers and superintendents. Who are the oppressed? The many: the nations of the earth; the valuable personages; the workers; they that make the bread that the soft-handed and idle eat.

Religion

Twain was a Presbyterian. He was critical of organized religion and certain elements of Christianity through his later life. He wrote, for example, "Faith is believing what you know ain't so", and "If Christ were here now there is one thing he would not be – a Christian". With anti-Catholic sentiment rampant in 19th century America, Twain noted he was "educated to enmity toward everything that is Catholic". As an adult, he engaged in religious discussions and attended services, his theology developing as he wrestled with the deaths of loved ones and his own mortality.

Twain generally avoided publishing his most controversial opinions on religion in his lifetime, and they are known from essays and stories that were published later. In the essay *Three Statements of the Eighties* in the 1880s, Twain stated that he believed in an almighty God, but not in any messages, revelations, holy scriptures such as the Bible, Providence, or retribution in the afterlife. He did state that "the goodness, the justice, and the mercy of God are manifested in His works", but also that "the universe is governed by strict and immutable laws", which determine "small matters", such as who dies in a pestilence. At other times, he wrote or spoke in ways that contradicted a strict deist view, for example, plainly professing a belief in Providence. In some later writings in the 1890s, he was less optimistic about the goodness of God, observing that "if our Maker is all-powerful for good or evil, He is not in His right mind". At other times, he conjectured sardonically that perhaps God had created the world with all its tortures for some

purpose of His own, but was otherwise indifferent to humanity, which was too petty and insignificant to deserve His attention anyway.

In 1901, Twain criticized the actions of missionary Dr. William Scott Ament (1851–1909) because Ament and other missionaries had collected indemnities from Chinese subjects in the aftermath of the Boxer Uprising of 1900. Twain's response to hearing of Ament's methods was published in the *North American Review* in February 1901: *To the Person Sitting in Darkness*, and deals with examples of imperialism in China, South Africa, and with the American occupation of the Philippines. A subsequent article, "To My Missionary Critics" published in *The North American Review* in April 1901, unapologetically continues his attack, but with the focus shifted from Ament to his missionary superiors, the American Board of Commissioners for Foreign Missions.

After his death, Twain's family suppressed some of his work that was especially irreverent toward conventional religion, notably *Letters from the Earth*, which was not published until his daughter Clara reversed her position in 1962 in response to Soviet propaganda about the withholding. The anti-religious *The Mysterious Stranger* was published in 1916. *Little Bessie*, a story ridiculing Christianity, was first published in the 1972 collection *Mark Twain's Fables of Man*.

He raised money to build a Presbyterian Church in Nevada in 1864.

Twain created a reverent portrayal of Joan of Arc, a subject over which he had obsessed for forty years, studied for a dozen years and spent two years writing. In 1900 and again in 1908, he stated, "I like Joan of Arc best of all my books, it is the best".

Those who knew Twain well late in life recount that he dwelt on the subject of the afterlife, his daughter Clara saying: "Sometimes he believed death ended everything, but most of the time he felt sure of a life beyond".

Twain's frankest views on religion appeared in his final work *Autobiography of Mark Twain*, the publication of which started in November 2010, 100 years after his death. In it, he said:

There is one notable thing about our Christianity: bad, bloody, merciless, money-grabbing, and predatory as it is – in our country particularly and in all other Christian countries in a somewhat modified degree – it is still a hundred times better than the Christianity of the Bible, with its prodigious crime – the invention of Hell. Measured by our Christianity of to-day, bad as it is, hypocritical as it is, empty and hollow as it is, neither the Deity nor his Son is a Christian, nor qualified for that moderately high place. Ours is a terrible religion. The fleets of the world could swim in spacious comfort in the innocent blood it has spilled.

Twain was a Freemason. He belonged to Polar Star Lodge No. 79, based in St. Louis. He was initiated an Entered Apprentice on May 22, 1861, passed to the degree of Fellow Craft on June 12, and raised to the degree of Master Mason on July 10.

Twain visited Salt Lake City for two days and met there members of The Church of Jesus Christ of Latter-day Saints. They gave him also a Book of Mormon. He later wrote in *Roughing It* about that book:

The book seems to be merely a prosy detail of imaginary history, with the Old Testament for a model; followed by a tedious plagiarism of the New Testament.

Vivisection

Twain was opposed to the vivisection practices of his day. His objection was not on a scientific basis but rather an ethical one. He specifically cited the pain caused to the animal as his basis of his opposition.

I am not interested to know whether Vivisection produces results that are profitable to the human race or doesn't. ... The pains which it inflicts upon unconsenting animals is the basis of my enmity towards it, and it is to me sufficient justification of the enmity without looking further.

Pen names

Twain used different pen names before deciding on "Mark Twain". He signed humorous and imaginative sketches as "Josh" until 1863. Additionally, he used the pen name "Thomas Jefferson Snodgrass" for a series of humorous letters.

He maintained that his primary pen name came from his years working on Mississippi riverboats, where two fathoms, a depth indicating safe water for passage of boat, was measured on the sounding line. Twain is an archaic term for "two", as in "The veil of the temple was rent in twain". The riverboatman's cry was "mark twain" or, more fully, "by the mark twain", meaning "according to the mark [on the line], [the depth is] two [fathoms]", that is, "The water is 12 feet (3.7 m) deep and it is safe to pass".

Twain claimed that his famous pen name was not entirely his invention. In *Life on the Mississippi*, he wrote:

Captain Isaiah Sellers was not of literary turn or capacity, but he used to jot down brief paragraphs of plain practical information about the river, and sign them "MARK TWAIN", and give them to the *New Orleans Picayune*. They related to the stage and condition of the river, and were accurate and valuable; ... At the time that the telegraph brought the news of his death, I was on the Pacific coast. I was a fresh new journalist, and needed a nom de guerre; so I confiscated the ancient mariner's discarded one, and have done my best to make it remain what it was in his hands – a sign and symbol and warrant that whatever is found in its company may be gambled on as being the petrified truth; how I have succeeded, it would not be modest in me to say.

Twain's story about his pen name has been questioned by some with the suggestion that "mark twain" refers to a running bar tab that Twain would regularly incur while drinking at John Piper's saloon in Virginia City, Nevada. Samuel Clemens himself responded to this suggestion by saying, "Mark Twain was the nom de plume of one Captain Isaiah Sellers, who used to write river news over it

for the New Orleans Picayune. He died in 1869 and as he could no longer need that signature, I laid violent hands upon it without asking permission of the proprietor's remains. That is the history of the nom de plume I bear”.

In his autobiography, Twain writes further of Captain Sellers' use of "Mark Twain":

I was a cub pilot on the Mississippi River then, and one day I wrote a rude and crude satire which was leveled at Captain Isaiah Sellers, the oldest steamboat pilot on the Mississippi River, and the most respected, esteemed, and revered. For many years he had occasionally written brief paragraphs concerning the river and the changes which it had undergone under his observation during fifty years, and had signed these paragraphs "Mark Twain" and published them in the St. Louis and New Orleans journals. In my satire I made rude game of his reminiscences. It was a shabby poor performance, but I didn't know it, and the pilots didn't know it. The pilots thought it was brilliant. They were jealous of Sellers, because when the gray-heads among them pleased their vanity by detailing in the hearing of the younger craftsmen marvels which they had seen in the long ago on the river, Sellers was always likely to step in at the psychological moment and snuff them out with wonders of his own which made their small marvels look pale and sick. However, I have told all about this in "Old Times on the Mississippi." The pilots handed my extravagant satire to a river reporter, and it was published in the New Orleans True Delta. That poor old Captain Sellers was deeply wounded. He had never been held up to ridicule before; he was sensitive, and he never got over the hurt which I had wantonly and stupidly inflicted upon his dignity. I was proud of my performance for a while, and considered it quite wonderful, but I have changed my opinion of it long ago. Sellers never published another paragraph nor ever used his nom de guerre again.

Adventures of Huckleberry Finn is a novel by Mark Twain, first published in the United Kingdom in December 1884 and in the United States in February 1885.

CHAPTER 2. TADITIONS OF WRITING AMERICAN NOVELS

In major American literature to be written throughout in vernacular English, characterized by local color regionalism. It is told in the first person by Huckleberry "Huck" Finn, a friend of Tom Sawyer and narrator of two other Twain novels (Tom Sawyer Abroad and Tom Sawyer, Detective). It is a direct sequel to The Adventures of Tom Sawyer[6,7].

Perennially popular with readers, Adventures of Huckleberry Finn has also been the continued object of study by literary critics since its publication. It was criticized upon release because of its coarse language and became even more controversial in the 20th century because of its perceived use of racial stereotypes and because of its frequent use of the racial slur "nigger", despite arguments that the protagonist and the tenor of the book are anti-racist.

2.1. Analysis of "The Adventures of Huckleberry Finn"

by Mark Twain

Huckleberry Finn ("Huck" to his friends) is a boy about "thirteen or fourteen or along there" years old. (Chapter 17) He has been brought up by his father, the town drunk, and has a difficult time fitting into society.

Widow Douglas is the kind woman who has taken Huck in after he helped save her from a violent home invasion. She tries her best to civilize Huck, believing it is her Christian duty.

Miss Watson is the widow's sister, a tough old spinster who also lives with them. She is fairly hard on Huck, causing him to resent her a good deal. Mark Twain may have drawn inspiration for this character from several people he knew in his life.

Jim is Miss Watson's physically large but mild-mannered slave. Huck becomes very close to Jim when they reunite after Jim flees Miss Watson's household to seek refuge from slavery, and Huck and Jim become fellow travelers on the Mississippi River.

Tom Sawyer is Huck's best friend and peer, the main character of other Twain novels and the leader of the town boys in adventures. He is "the best fighter and the smartest kid in town".

"Pap" Finn, Huck's father, a brutal alcoholic drifter. He resents Huck getting any kind of education. His only genuine interest in his son involves begging or extorting money to feed his alcohol addiction.

Judith Loftus plays a small part in the novel — being the kind and perceptive woman whom Huck talks to in order to find out about the search for Jim — but many critics believe her to be the best drawn female character in the novel.

The Grangerfords, an aristocratic Kentuckian family headed by the sexagenarian **Colonel Saul Grangerford**, take Huck in after he is separated from Jim on the Mississippi. Huck becomes close friends with the youngest male of the family, **Buck Grangerford**, who is Huck's age. By the time Huck meets them, the Grangerfords have been engaged in an age-old blood feud with another local family, the Shepherdsons.

The Duke and **the King** are two otherwise unnamed con artists whom Huck and Jim take aboard their raft just before the start of their Arkansas adventures. They pose as the long-lost Duke of Bridgewater and the long-dead Louis XVII of France in an attempt to over-awe Huck and Jim, who quickly come to recognize them for what they are, but cynically pretend to accept their claims to avoid conflict.

Doctor Robinson is the only man who recognizes that the King and Duke are phonies when they pretend to be British. He warns the town but they ignore him.

Mary Jane, Joanna, and Susan Wilks are the three young nieces of their wealthy guardian, Peter Wilks, who has recently died. The duke and the king try to steal the inheritance left by Peter Wilks, by posing as Peter's estranged brothers from England.

Aunt Sally and Uncle Silas Phelps buy Jim from the "Duke" and the "King". She is a loving, but high-strung "farmer's wife", and he a plodding old man, both farmer and preacher. Huck poses as their nephew, after he parts from the con men

In Missouri

The story begins in fictional St. Petersburg, Missouri (based on the actual town of Hannibal, Missouri), on the shore of the Mississippi River "forty to fifty years ago" (the novel having been published in 1884). Huckleberry "Huck" Finn (the protagonist and first-person narrator) and his friend, Thomas "Tom" Sawyer, have each come into a considerable sum of money as a result of their earlier adventures (detailed in *The Adventures of Tom Sawyer*). Huck explains how he is placed under the guardianship of the Widow Douglas, who, together with her stringent sister, Miss Watson, are attempting to "sivilize" him and teach him religion. Finding civilized life confining, his spirits are raised somewhat when Tom Sawyer helps him to escape one night past Miss Watson's slave Jim, to meet up with Tom's gang of self-proclaimed "robbers." Just as the gang's activities begin to bore Huck, he is suddenly interrupted by the reappearance of his shiftless father, "Pap", an abusive alcoholic. Knowing that Pap would only spend the money on alcohol, Huck is successful in preventing Pap from acquiring his fortune; however, Pap kidnaps Huck and leaves town with him.

In Illinois and on Jackson's Island

Pap forcibly moves Huck to his isolated cabin in the woods along the Illinois shoreline. Because of Pap's drunken violence and imprisonment of Huck inside the cabin, Huck, during one of his father's absences, elaborately fakes his own death, escapes from the cabin, and sets off down river. He settles comfortably, on Jackson's Island. Here, Huck reunites with Jim, Miss Watson's slave. Jim has also run away after he overheard Miss Watson planning to sell him "down the river" to presumably more brutal owners. Jim plans to make his way to the town of Cairo in Illinois, a free state, so that he can later buy the rest of his enslaved family's freedom. At first, Huck is conflicted about the sin and crime of supporting a

runaway slave, but as the two talk in depth and bond over their mutually held superstitions, Huck emotionally connects with Jim, who increasingly becomes Huck's close friend and guardian. After heavy flooding on the river, the two find a raft (which they keep) as well as an entire house floating on the river. Entering the house to seek loot, Jim finds the naked body of a dead man lying on the floor, shot in the back. He prevents Huck from viewing the corpse[6,24].

To find out the latest news in town, Huck dresses as a girl and enters the house of Judith Loftus, a woman new to the area. Huck learns from her about the news of his own supposed murder; Pap was initially blamed, but since Jim ran away he is also a suspect and a reward for Jim's capture has initiated a manhunt. Mrs. Loftus becomes increasingly suspicious that Huck is a boy, finally proving it by a series of tests. Once he is exposed, she nevertheless allows him to leave her home without commotion, not realizing that he is the allegedly murdered boy they have just been discussing. Huck returns to Jim to tell him the news and that a search party is coming to Jackson's Island that very night. The two hastily load up the raft and depart.

After a while, Huck and Jim come across a grounded steamship. Searching it, they stumble upon two thieves discussing murdering a third, but they flee before being noticed. They are later separated in a fog, making Jim intensely anxious, and when they reunite, Huck tricks Jim into thinking he dreamed the entire incident. Jim is not deceived for long, and is deeply hurt that his friend should have teased him so mercilessly. Huck becomes remorseful and apologizes to Jim, though his conscience troubles him about humbling himself to a black man.

In Kentucky: the Grangerfords and Shepherdsons

Travelling onward, Huck and Jim's raft is struck by a passing steamship, again separating the two. Huck is given shelter on the Kentucky side of the river by the Grangerfords, an "aristocratic" family. He befriends Buck Grangerford, a boy about his age, and learns that the Grangerfords are engaged in a 30-year blood feud against another family, the Shepherdsons. The Grangerfords and Shepherdsons go

to the same church, which ironically preaches brotherly love. The vendetta finally comes to a head when Buck's older sister elopes with a member of the Shepherdson clan. In the resulting conflict, all the Grangerford males from this branch of the family are shot and killed, including Buck, whose horrific murder Huck witnesses. He is immensely relieved to be reunited with Jim, who has since recovered and repaired the raft [14,25].

In Arkansas: the duke and the king

Near the Arkansas-Missouri-Tennessee border, Jim and Huck take two on-the-run grifters aboard the raft. The younger man, who is about thirty, introduces himself as the long-lost son of an English duke (the Duke of Bridgewater). The older one, about seventy, then trumps this outrageous claim by alleging that he himself is the Lost Dauphin, the son of Louis XVI and rightful King of France. The "duke" and "king" soon become permanent passengers on Jim and Huck's raft, committing a series of confidence schemes upon unsuspecting locals all along their journey. To divert suspicions from the public away from Jim, they pose him as recaptured slave runaway, but later paint him up entirely blue and call him the "Sick Arab" so that he can move about the raft without bindings.

On one occasion, the swindlers advertise a three-night engagement of a play called "The Royal Nonesuch". The play turns out to be only a couple of minutes' worth of an absurd, bawdy sham. On the afternoon of the first performance, a drunk called Boggs is shot dead by a gentleman named Colonel Sherburn; a lynch mob forms to retaliate against Sherburn; and Sherburn, surrounded at his home, disperses the mob by making a defiant speech describing how true lynching should be done. By the third night of "The Royal Nonesuch", the townspeople prepare for their revenge on the duke and king for their money-making scam, but the two cleverly skip town together with Huck and Jim just before the performance begins [14,35].

In the next town, the two swindlers then impersonate brothers of Peter Wilks, a recently deceased man of property. To match accounts of Wilks's brothers, the king attempts an English accent and the duke pretends to be a deaf-mute, while starting

to collect Wilks's inheritance. Huck decides that Wilks's three orphaned nieces, who treat Huck with kindness, do not deserve to be cheated thus and so he tries to retrieve for them the stolen inheritance. In a desperate moment, Huck is forced to hide the money in Wilks's coffin, which is abruptly buried the next morning. The arrival of two new men who seem to be the real brothers throws everything into confusion, so that the townspeople decide to dig up the coffin in order to determine which are the true brothers, but, with everyone else distracted, Huck leaves for the raft, hoping to never see the duke and king again. Suddenly, though, the two villains return, much to Huck's despair. When Huck is finally able to get away a second time, he finds to his horror that the swindlers have sold Jim away to a family that intends to return him to his proper owner for the reward. Defying his conscience and accepting the negative religious consequences he expects for his actions—"All right, then, I'll go to hell!"—Huck resolves to free Jim once and for all[14,37].

On the Phelps' farm

Huck learns that Jim is being held at the plantation of Silas and Sally Phelps. The family's nephew, Tom, is expected for a visit at the same time as Huck's arrival, so Huck is mistaken for Tom and welcomed into their home. He plays along, hoping to find Jim's location and free him; in a surprising plot twist, it is revealed that the expected nephew is in fact Tom Sawyer. When Huck intercepts the real Tom Sawyer on the road and tells him everything, Tom decides to join Huck's scheme, pretending to be his own younger half-brother, Sid, while Huck continues pretending to be Tom. In the meantime, Jim has told the family about the two grifters and the new plan for "The Royal Nonesuch", and so the townspeople capture the duke and king, who are then tarred and feathered and ridden out of town on a rail.

Rather than simply sneaking Jim out of the shed where he is being held, Tom develops an elaborate plan to free him, involving secret messages, a hidden tunnel, snakes in a shed, a rope ladder sent in Jim's food, and other elements from

adventure books he has read, including an anonymous note to the Phelps warning them of the whole scheme. During the actual escape and resulting pursuit, Tom is shot in the leg, while Jim remains by his side, risking recapture rather than completing his escape alone. Although a local doctor admires Jim's decency, he has Jim arrested in his sleep and returned to the Phelps. After this, events quickly resolve themselves. Tom's Aunt Polly arrives and reveals Huck and Tom's true identities to the Phelps family. Jim is revealed to be a free man: Miss Watson died two months earlier and freed Jim in her will, but Tom (who already knew this) chose not to reveal this information to Huck so that he could come up with an artful rescue plan for Jim. Jim tells Huck that Huck's father (Pap Finn) has been dead for some time (he was the dead man they found earlier in the floating house), and so Huck may now return safely to St. Petersburg. Huck declares that he is quite glad to be done writing his story, and despite Sally's plans to adopt and civilize him, he intends to flee west to Indian Territory.

Major themes

Adventures of Huckleberry Finn explores themes of race and identity. A complexity exists concerning Jim's character. While some scholars point out that Jim is good-hearted, moral, and he is not unintelligent (in contrast to several of the more negatively depicted white characters), others have criticized the novel as racist, citing the use of the word "nigger" and emphasizing the stereotypically "comic" treatment of Jim's lack of education, superstition and ignorance.

Throughout the story, Huck is in moral conflict with the received values of the society in which he lives, and while he is unable to consciously refute those values even in his thoughts, he makes a moral choice based on his own valuation of Jim's friendship and Jim's human worth, a decision in direct opposition to the things he has been taught. Mark Twain, in his lecture notes, proposes that "a sound heart is a surer guide than an ill-trained conscience" and goes on to describe the novel as "...a book of mine where a sound heart and a deformed conscience come into collision and conscience suffers defeat".

To highlight the hypocrisy required to condone slavery within an ostensibly moral system, Twain has Huck's father enslave his son, isolate him, and beat him. When Huck escapes – which anyone would agree was the right thing to do – he then immediately encounters Jim "illegally" doing the same thing. The treatment both of them receive are radically different especially with an encounter with Mrs. Judith Loftus who takes pity on who she presumes to be a run away apprentice, Huck, yet boasts about her husband sending the hounds after a run-away slave, Jim

Some scholars discuss Huck's own character, and the novel itself, in the context of its relation to African-American culture as a whole. John Alberti quotes Shelley Fisher Fishkin, who writes in her 1990s book *Was Huck Black?: Mark Twain and African-American Voices*, "by limiting their field of inquiry to the periphery," white scholars "have missed the ways in which African-American voices shaped Twain's creative imagination at its core." It is suggested that the character of Huckleberry Finn illustrates the correlation, and even interrelatedness, between white and black culture in the United States.

Illustrations

The original illustrations were done by E.W. Kemble, at the time a young artist working for *Life* magazine. Kemble was hand-picked by Twain, who admired his work. Hearn suggests that Twain and Kemble had a similar skill, writing that:

Whatever he may have lacked in technical grace ... Kemble shared with the greatest illustrators the ability to give even the minor individual in a text his own distinct visual personality; just as Twain so deftly defined a full-rounded character in a few phrases, so too did Kemble depict with a few strokes of his pen that same entire personage.

As Kemble could afford only one model, most of his illustrations produced for the book were done by guesswork. When the novel was published, the illustrations were praised even as the novel was harshly criticized. E.W. Kemble produced

another set of illustrations for Harper's and the American Publishing Company in 1898 and 1899 after Twain lost the copyright.

The novel begins with Huck Finn introducing himself and referencing *The Adventures of Tom Sawyer*. "You don't know about me," Huck narrates, "without you have read a book by the name of *'The Adventures of Tom Sawyer,'* but that ain't no matter." He tells readers that, for the most part, Twain told the truth in *Tom Sawyer* but that everyone tells some lies, even people like Aunt Polly and the Widow Douglas.

Huck gives a brief summary of how he and Tom got six thousand dollars each at the end of *Tom Sawyer*. Judge Thatcher has taken Huck's money and invested it with a dollar of interest coming in each day, and Huck now lives with the Widow Douglas and her sister, Miss Watson. The sisters are, as Huck puts it, trying to "sivilize" him, and his frustration at living in a clean house and minding his manners starts to grow. Miss Watson tells Huck he will go to "the bad place" if he does not behave, and Huck thinks that will be okay as long as Miss Watson is not there.

During the evening, Huck accidentally kills a spider that was on his shoulder and worries that bad luck will follow. When the town clock strikes twelve midnight, Huck hears a noise outside his window and climbs out to find Tom Sawyer waiting for him[14,48].

The opening sentence of the novel notifies readers that Huck Finn is the narrator and will tell his story in his own words, in his own language and dialect (complete with grammatical errors and misspellings), and from his own point of view. By using the first person narrative point of view, Twain carries on the southwestern humor tradition of vernacular language; that is, Huck sounds as a young, uneducated boy from Missouri should sound.

This first sentence also alludes to *The Adventures of Tom Sawyer*. The allusion reminds the reader of a novel about boys and their adventures, the purpose of which, according to Twain, was to rekindle in adults memories "of how they felt and thought and talked, and what queer enterprises they sometimes engaged in." Then Huck — and Twain — dismiss the work with "But that ain't no matter." Although the boyish type adventure episodes tend to reappear as a plot motif in *Huck Finn*, especially in the sections including Tom, their primary purpose is more to communicate criticism of Twain's contemporary society than to evoke fond memories. This statement also makes clear that it does not matter whether readers have read Twain's earlier book or not. *Huck Finn* is Huck's story, and he will tell it from his natural, unsophisticated perspective.

This first chapter introduces several major literary elements. Humor is used in various ways in the novel, but Huck's deadpan narration and pragmatic personality juxtaposed to events and beliefs that make no logical or practical sense to him provide much of the novel's humor. Because Huck is young and uncivilized, he describes events and people in a direct manner without any extensive commentary. Huck does not laugh at humorous situations and statements simply because his literal approach does not find them to be funny; he fails to see the irony. He does not project social, religious, cultural, or conceptual nuances into situations because he has never learned them. For example, when Miss Watson tells Huck that "she was going to live so as to go to the good place [heaven]," Huck, applying what he knows about Miss Watson and the obvious lifestyle that makes her happy, responds that he "couldn't see no advantage in going where she was going," and makes up his mind to not try to get there. Huck does not intend his comment to be disrespectful or sarcastic; it is simply a statement of fact and is indicative of the literal, practical approach to life that he exhibits throughout the novel.

The first chapter also serves to introduce an important thematic image that pervades the work: natural, free individualism contrasted with the expectations of society. Huck feels confined by the social expectations of civilization and wants to

return to his simple, carefree life. He dislikes the social and cultural trappings of clean clothes, Bible studies, spelling lessons, and manners that he is forced to follow. Huck cannot understand why people would want to live under such circumstances, and he longs to be able to return to his previous life where no one tries to "sivilize" him.

The contrast between freedom and civilization permeates the novel, and Huck's struggle for natural freedom (freedom from society) mirrors the more important struggle of Jim, who struggles for social freedom (freedom within the society). Both Huck and Jim search for freedom during their adventure down the Mississippi, and both find that civilization presents a large obstacle to obtaining their dream. From the beginning, readers realize that civilization is filled with certain hypocrisies, including religion and the practice of slavery.

Huck's candid narration gives Twain the opportunity to make barbed comments about literary and social institutions of the nineteenth century. The barbed comments range from his literary aversion to the novels of authors such as James Fenimore Cooper (*Last of the Mohicans*) to overt religious hypocrisies such as the Christian acceptance of slavery in his boyhood town.

The historical realities of slavery and racial division are, without doubt, the most important and most controversial elements in *Huck Finn*. Imbedded in the contrast between freedom and civilization is the issue of slavery, and the inclusion of the pejorative slang term "niggers" in the first chapter prepares readers for the similar coarse language that will follow. In order to depict the region and the attitude in a realistic manner, Twain makes a conscious choice not to edit regional bigotry and the language that accompanies it.

The reader should remain aware of two major points while reading this novel: First, the novel is a satire; that is, irony, sarcasm, or caustic wit are used to attack or expose folly, vice, or stupidity. Second, the novel is first person narrative (told from Huck's point of view). Confusing either of these issues can lead the

unsophisticated reader to drastic misinterpretations. The feelings and interpretations of situations, issues, and events advanced by Huck are not necessarily those the author is advocating.

By the end of this first chapter, the reader has gathered a good deal of data about Huck: his mother is dead, his father is the town drunk, he has "a dollar a day . . . all the year round" income, he lacks "book learning," hates the "sivilized" ways, is keenly observant of details around him, and is a realist.

As Huck and Tom sneak off from the Widow Douglas' house, Huck trips, and the noise alerts Miss Watson's slave, Jim. Jim tries to find what made the noise and almost discovers the boys, but after a while he falls asleep. While Jim is sleeping, Tom takes Jim's hat and hangs it on a tree-limb. Afterwards, Jim tells everyone that witches put a spell on him and took him all over the state. Jim's story grows with each telling until finally slaves come from all over to hear Jim's tale of being bewitched. After this episode, he is considered an authority on witches.

Huck and Tom meet the rest of the town boys, and they all go to a hidden cave two miles down the river. In the cave, Tom declares that the band of robbers will be called "Tom Sawyer's Gang" and "Everybody that wants to join has got to take an oath, and write his name in blood." The boys all swear that, if a gang member tells the gang's secrets, they will cut his throat and then kill that boy's family. One of the boys says the oath is not fair because Huck Finn does not have a family unless you count a father who can never be found. A solution is found when Huck offers Miss Watson as his family and says, "they could kill her."

Using pirate books as a reference, Tom describes the future business of the gang as robbery and murder. The other boys wonder why everything must be so complicated and involve ransoms and guards, and Tom replies that he's "seen it in books; and so of course that's what we've got to do."

Chapter 2 introduces Jim, Huck's future companion and friend. In Missouri, most slaves were domestic servants, not workers on plantations that most people today identify with slavery. Jim's initial behaviors as interpreted through Huck are stereotypical traits attributed to blacks at the time: laziness, a tendency toward exaggeration, and conceit. Jim's belief in superstition mirrors that of Huck, and his explanations of what had happened to him that night could be interpreted to reveal either a gullible nature or an opportunist who makes the most of the circumstances that he encounters. Twain not only taps Huck's prejudices in the early portrayal of Jim, but he also taps the prejudices of the reader. Jim gains handsomely from his witch adventure and wisely uses the fictional kidnapping to boost his stature among his peers. Nevertheless, the suggestion that Jim displays negative traits has been partially responsible for the opposition to teaching Huck Finn in the classroom.

The character of Jim, however, is much more complex than the sleepy man who has seen the devil and been kidnapped by witches. Moreover, this simplistic interpretation of Jim in the beginning of the novel enhances the prejudicial nature of the stereotype when the true depth of his character is revealed later in the novel. As readers learn about Huck, they also learn about Jim and the admirable character he is.

Also introduced in Chapter 2 is the character of Tom Sawyer. Tom is a contrasting character (a foil) to Huck, despite their obvious bond and friendship. Tom is a romantic, insensitive representative of the society Huck dislikes. His tendency is to take control, romanticize, and exaggerate all situations. Tom bases his expertise in adventures on the many pirate and robber books he has read. His humorous exaggerations symbolize Twain's dislike of popular and glorified romantic novels. Later, in Chapter 3, Tom mentions Don Quixote as a model of the romantic novels. Ironically, Cervantes was satirizing romantic adventure stories in this work much the same as Twain does in this work. Obviously, Tom was unaware of the satiric nature of the novel, but Twain was not.

Unlike the playful humor of Tom Sawyer, the humor of Huck Finn is bitter satire using the hypocrisy, violence, and squalor in the society that Twain observed. For example, when Tom decides that the gang will rob and murder people "except some that you bring to the cave here and keep them till they're ransomed," the boys discover that no one, including Tom, knows the meaning of "ransom." The boys assign a meaning to the word by conjecturing what it means ("keep them until they are dead"). This meaning, of course, is wrong, but, as in the greater society, because the group believes it to be true, it becomes their truth, and the rest of their action is based on this error, a serious subject matter undercut by humor. The next day, Huck receives a scolding from Miss Watson because of his dirty clothes, but the Widow Douglas does not reproach him at all. Miss Watson explains to Huck that, through prayer, he can have anything he wants. She makes Huck pray for the next few days, and Huck does not understand why the fishhooks he prays for never arrive. During this time, Huck is told that his father, Pap Finn, has been found drowned in the river. Because the body was floating on his back, the superstitious Huck does not believe it is Pap and worries that the violent Pap will show up again. The Tom Sawyer Gang disbands because the only adventure they have is attempting to rob a Sunday-school picnic. In Chapter 3, the practical Huck again struggles to understand religion. When Miss Watson tells Huck he can receive anything he wants through prayer, the literal Huck believes he can receive fishing gear. He contemplates the concept of prayer and wonders why, if someone can get anything, he cannot get any fish-hooks, the widow cannot reclaim her stolen silver snuff-box, and Miss Watson cannot "fat up"? The humorous moment is another example of Huck's literal approach to his surroundings. Because Huck takes everything at face value, he cannot understand the concept of prayer or "spiritual gifts." He does not reject religion, but his literal mindset has difficulty with beliefs that, on the surface, appear to be impractical or untrue. More important, Huck's struggle compares and contrasts the religions of the Widow Douglas and Miss Watson as he begins to see that religion is practiced differently by his guardians. Through Huck, Twain is exploring his own reservations about

religion and its ties to the institution of slavery. It is not incidental that it is Miss Watson who owns Jim and not the Widow Douglas, and Huck continues to question religion and the rules of his society. Huck eventually decides that there are two kinds of Providence, and he would like to avoid Miss Watson's and go to the one the Widow Douglas describes. Chapter 3 continues to establish Tom and Huck as contrasting characters. Whereas Huck takes a literal approach to everything he sees and hears, Tom's knowledge comes solely from the books he reads. At the same time Huck questions religion, he begins to see Tom's "magicians and A-rabs" as fabrication. For Huck, Tom's imagination has the same quality as Miss Watson's religion, and he distrusts the superficial nature of both. This approach serves Huck well throughout the novel. Although he does not completely understand prayer, he does understand the widow's explanation that he "must help other people . . . and look out for them all the time, and never think about myself." By applying his own conscience and beliefs, Huck grows as a character and is able to form his own opinions and not blindly accept society's values and the status quo. Three or four months have passed when Huck finds a suspicious footprint in the snow outside of the widow's house. Because of a cross carved in the heel, the print looks exactly like Pap Finn's boot, and Huck begins to worry that Pap has returned. To protect the reward money from Pap, Huck goes to see Judge Thatcher and tries to persuade Judge Thatcher to take the money for his own. Because Jim is rumored to have the ability to do magic, Huck asks him if he can predict what Pap will do and where he will stay. When Huck asks Jim about Pap's plans, Jim places a hairball on the ground and listens for Huck's fortune. Jim says that there are two angels hovering over Pap — one white and one black — and he does not know which way Pap will decide to live his life. Jim also says that, just like Pap Finn, Huck has two angels over him, trying to help him decide the right path. When Huck returns to his room that night, he finds Pap waiting for him[14,52].

When Pap's tracks appear, Huck would rather give his money away than risk confronting Pap. He knows that Pap is inspired only by whisky or greed, and if Huck is poor, perhaps Pap will leave him alone. In the previous chapter, Pap is described as a town vagrant who "used to lay drunk with the hogs in the tanyard" and Huck is not affected by the description. But Huck's indifference to Pap's reputation changes when he realizes Pap is back in town. Huck's fear is understated, but it suggests that his previous life with Pap was violent and dysfunctional. Moreover, the subtle threat of abuse underscores the theme of a chaotic and violent environment after the Civil War, an environment that Huck cannot entirely avoid despite his plans and cunning. Chapter 4 continues to document that Huck and Jim are superstitious and are products of their society and their circumstances. When Jim uses the hairball to discover Pap's intentions, Jim ends up forecasting Huck's future more than Pap's, and the similarities between the two are obvious. According to Jim, both Pap and Huck have "two angels hoverin'" over them, and the future is uncertain. Jim warns Huck to stay away from the water because it is his fate to be hanged. The darkness in Huck's future, then, relates directly to the Mississippi River, and it is predestined ("down in de bills") that Huck will suffer because of it. The inclusion of predestination reflects Twain's Calvinist background. More important, however, the battle of the two angels foreshadows Huck's future battle with his conscience in terms of Jim's freedom. That evening, Huck discovers Pap in his room. After the initial shock, Huck decides Pap is too disheveled to be a threat. Pap's hair is "long and tangled and greasy," his face is extremely pale, and his clothes are in rags. Pap immediately notices how clean Huck is in comparison and then begins a tirade about Huck attending school and trying to be more of a man than his father[14,60]. Over the next few days, Pap tries to get Huck's money from Judge Thatcher and gain custody of Huck. Pap is unable to get any money, except when he takes a dollar or two directly from Huck. Although the widow wants to raise Huck, Pap convinces a new judge that he has changed and will start a life free from alcohol and sin. The new judge decides that "he'd druther not take a child away from its father" and

grants custody to Pap. The new judge finally realizes he has been taken for a fool, however, when Pap sneaks out and breaks his arm after getting "drunk as a fiddler." Instead of avoiding school, Huck attends just to spite Pap. When the widow tells Pap to stop loitering around her house, Pap kidnaps Huck and takes him upriver to the Illinois shore. The widow discovers Huck's location and sends a man to rescue him, but Pap drives the man off with a gun[14,69]. After a couple of months, Pap's beatings become too harsh and too frequent, and Huck decides to escape. The same night as Huck's decision, Pap gets extremely drunk and begins to denounce the government for its laws and the positive treatment of African-Americans. Eventually both Pap and Huck fall asleep, and Huck wakes up to find Pap screaming about snakes and calling Huck the "Angel of Death." Upon discovering Pap, Huck's first thoughts are of the beatings that Pap used to give him. When Huck sees Pap's appearance, however, he immediately is put at ease. Pap's disheveled appearance does not frighten Huck; instead, Pap appears as a clown or buffoon with exaggerated features. The appearance is similar to other exaggerated frontier characters in American humor, but Pap is more than a caricature; he is the most evil character in the novel, and he is white, "a white to make a body sick, a white to make a body's flesh crawl." Pap's threats are humorous because of the obvious irony; how could a father not be proud of his son learning to read? But as in Chapter 4, the threats are laced with the realization that Huck has been beaten by Pap before. Huck stays captive for the next couple of months and begins to enjoy his old life, free from manners, education, and religion. Huck's "free" life with Pap, however, comes at the price of physical abuse. Pap's miserable character represents yet another negative element of society. Pap exudes bigotry and hate. His ludicrous tirade against the government and blacks is pathetically comical because of his obvious arrogance and ignorance and the slapstick humor involved in Huck's description. The irony, however, is more painful than it is humorous because it symbolizes a common racist attitude built on ignorance and insecurity[14,98].

When Pap calls Huck the Angel of Death at the end of Chapter 6, the name appears to be one of Pap's hallucinations. The label is important, however, and foreshadows the numerous deaths that Huck encounters as he escapes down the Mississippi. The next day Huck finds a drifting canoe on the rising river. When Pap leaves for the night to go drinking, Huck escapes through a hole he sawed in the cabin wall. He takes all the cabin's supplies and puts them in the canoe; he then shoots a wild hog and uses its blood to make it look as if he were murdered. By staging his own murder, Huck thinks he can escape without the threat of being followed. At dark, he leaves in the canoe and eventually lands downstream at Jackson's Island. Twain gives the readers another literary glimpse of the river that enchanted him throughout his life and career. The quiet Mississippi quickly lulls Huck to sleep. The river becomes symbolic of Huck's more peaceful, natural life. The description is important, because it underscores the serenity of the river and of nature in general as opposed to the harsh and chaotic world on shore. Throughout the novel, Twain continues to outline the difference between the two worlds, and the juxtaposition of the peaceful river and brutal shore has often been described as the "raft/shore dichotomy." Huck's flight shows his creativity and cleverness, but it also establishes a logical method of escape. Every action Huck performs, from placing blood on an axe to dragging a bag full of meal, is practical and works to help his plan. The escape is efficient, and although Huck wishes Tom were there to "throw in the fancy touches," readers realize that Tom's additions would create more problems than solutions. Huck's practicality is evident not only in his narrative reaction to events but also in his physical actions. The self-reliant characteristic aids Huck well in the future, as he faces decisions that require individual thought and rejection of accepted beliefs. Huck wakes up on Jackson's Island to hear a ferryboat firing a cannon. He knows that this will bring a drowned body to the surface and realizes that they must be searching for him. Huck also remembers that another way to find a body is with a loaf of bread filled with quicksilver. He scouts the shoreline and finds a large loaf, then wonders if prayer really works. Someone, after all, had prayed that the bread find his body, and that

prayer had worked[14,55]. Confident that he is now safe, Huck explores the island until he stumbles upon fresh campfire ashes. Huck climbs a tree for safety but curiosity sends him back to the site, and he discovers Miss Watson's slave, Jim. After convincing Jim that he is not a ghost, Huck learns that Jim has run away because Miss Watson was going to sell him down the river to New Orleans. During the evening, Jim impresses Huck with his knowledge of superstition. Huck's contemplation of prayer brims with humor as he tries to fathom the logic of how the quicksilver bread found him. The combination of a superstitious practice (quicksilver bread) and a religious custom (prayer) shows that Huck's beliefs include a portion of both. As reluctant as he is to embrace Miss Watson's religion, he still holds a fearful respect of its power. The same is true for the practice of superstition. When Huck first stumbles upon Jim, he does not immediately ask why Jim is on the island, nor does he worry that Jim will tell anyone he is alive. Instead, Huck's first reaction is one of joy at the companionship. More important, Jim's reintroduction extends the important theme of freedom and civilization from Huck to Jim, and sets up the circumstances that will lead to their odyssey down the Mississippi. Huck's continued struggle with society's restrictions and laws now includes the more serious issue of race and slavery. Huck's comment that "people would call me a low-down Abolitionist and despise me for keeping mum" shows that his society does not tolerate those who denounce slavery. This is Huck's first important break with society, but a break that would make his return nearly impossible, as he realizes. The stance is similar to Twain's own boyhood experience where slavery was an accepted practice in the South. Although Huck has shown the tendency to reject society's beliefs, he cannot immediately dismiss its influence and teachings. This chapter also serves to establish the relationship between Huck and Jim and their roles in contrast to one another. Whereas Huck's initial representation of Jim was stereotypical, in this chapter, Jim quickly reveals himself as an authority on superstition. Huck's literal nature does not allow him to be impressed easily, but his belief in signs and superstition elevates Jim, who "knowed all kinds." In addition, Twain was fond of using a twin image in order to

develop his themes. In some works the image is obvious (for example, Pudd'nhead Wilson and The Prince and the Pauper). In others, the image is more subtle. In this work, Tom and Huck are twins with differing dominant personality characteristics: Tom, the romantic, and Huck, the realist. Likewise, Jim and Huck are twin-like, each searching for his own kind of freedom, but one black, the other white.

2.2. Analysis of literary words of "The Adventures of Huckleberry

Finn "

There are words that used in novel:

sugar-hogshead a large barrel used to store sugar.

niggers nigger, originally a dialectal variant of Negro, the term is a derogatory and vulgar racial slur directed primarily toward African Americans[14,112].

the quality word used by the South to describe aristocracy,

five-center piece monetary equivalent of a nickel. Nickels were not minted until after the Civil War.

skiff a flat-bottomed boat propelled by oars.

high-toned aristocratic or snobbish.

blame a milder slang alternative for "damned."

the nation slang for "damnation."

hived robbed.

pow-wow to confer, to have an intense discussion; originally from a North American Indian word.

"sumter" mule sumpter mule, a packhorse, mule, or other animal used for carrying baggage.

lay in ambush hide in ambush.

slick up to polish.

tract a propagandizing pamphlet, especially one on a religious or political subject.

sap-head a fool.

irish potato the common white potato; so called because extensively cultivated in Ireland.

down in de bills predestined, foreordained by divine decree or intent.

black slouch a felt hat with a broad, floppy rim [14,206].

put in her shovel offered an opinion.

pungle to pay.

bullyragged scolded, chastised.

forty-rod cheap whisky.

tow a rope made from strands of broken or coarse flax or hemp.

mulatter mulatto, a person who has one black parent and one white parent.

habob aristocratic member of the community.

delirium tremens involuntary muscle spasm usually associate with drinking alcohol and characterized by sweating, anxiety, and hallucinations.

palavering talking or idly chattering.

trot line a strong fishing line suspended over the water, with short, baited lines hung at intervals.

slough a place, as a hollow, full of soft, deep mud; a swamp, bog, or marsh, especially one that is part of an inlet or backwater.

stabbord starboard, the right side of a ship or boat or boat as one faces forward.

corn-pone corn meal.

sand in my craw courage.

fan-tods the nervous fidgets.

plug er dog-leg a plug of cheap chewing tobacco.

taller tallow, the nearly colorless solid fat extracted from the natural fat of cattle or sheep, used in making candles and soap[14,220].

While reading the novel above, we come across these words which are used that time. We can call them literary words.

CONCLUSION

At the end of graduation paper, we can sum up all above mentioned ideas about components and main characteristic of American novels. In every nation we can see most of writers who are well-known all over the world. They have their reputation to world's literature. Because they can use the words that are connected with people's "soul". They know how to attract readers.

Every nation has its own language and its own history. During the nation's developing its language and also changings according to the external and internal influence. The literature of every nation is partly great and important factor of national and historical peculiarity.

In every culture there are ways of writing a work such as a novel, a poem and so on. Like other national literatures, American literature was shaped by the history of the country that produced it. For almost a century and a half. America was merely a group of colonies scattered along the eastern seaboard of the North American continent-colonies from which a few hardy souls tentatively ventured westward. After a successful rebellion against the motherland.

If we speak about contemporary American literature , it is subversive. It contains the element of surreal, plots and commentary. Primarily postmodernist, these works are inherently distrustful. They not only question cultural inconsistencies, they allow such inconsistencies to naturally unfold within the narrative. As a result, contemporary American literature , arguably continues the pattern of highly-politicized fiction popularized in the 18th and 19th century, along with the though-provoking questions of 20th century Modernist movement.

In American literature we come across a lots of writers who have great reputation of world's literature such as Mark Twain. He was one of the

great lecturer, journalist, novelist and humorist of American poets. His one of the famous work is “Adventures of Huckleberry Finn”. In this novel Huckleberry Finn is a young boy in the 1840s, who runs away from home, and floats down the Mississippi River. He meets a run away slave named Jim and the two undertake a series of adventures based on the Picaresque novel by Mark Twain. From the moment it was published in 1885, Mark Twain’s “Adventures of Huckleberry Finn” caused controversy. It challenged authority, poked fun at religion and was accused of leading children astray. What is surprising is that 125 years later, Huckleberry Finn is still making news. Mark Twain paid attention the word “nigger” in this novel. Today there are school districts in America that ban this American classic for one reason-one word: “nigger”, a word so offensive it’s usually called the “N-word”. As first reporting in March, a publishing company says that schools do not have to change their reading list because they changed Huckleberry Finn. Their newly released edition removes the N-word and replaces it with “slave”. It is a bold move for what is considered one of the greatest works in American literature. It meant that Mark Twain had written Huckleberry Finn as a realistic novel in history. Plot of this novel is clear. Because a good plot has a clear motivation. It should be an initiating incident, a clear story structure. It may also have a number of subplots. If we speak about the plot of novel above, it is like this:

Exposition, conflict, rising action (Huck is an orphan living with Miss Watson. He is extremely bored and cannot stand to be there. Suddenly, Pap shows up and wants Huck and his fortune), rising action, climax, falling action and resolution.

In my graduation paper, I try to learn the history of American literature and some writers of American literature. Then I came across some precise characteristic of American novel. I have read a novel for learning way of writing American novels as an example. I have learnt a lots of traditions of

writing novels and some characteristic. All parts and chapters of my graduation work are defined as possible.

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