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**The Concept of Modern Journey in Mark Twain's The Adventures of Huckleberry Finn****A B S T R A C T**

This study aims at exploring and presenting the significance of the journey in modern American fiction. It examines the concept of journey in literature, which has a long history since the beginning of human wanderings. It focuses on the adventures of a traveller from one place to another whether by sea or by land. Travel writers use such a theme to satirize the defects of their societies as well as the cruelty of human nature.

The study shows that the concept of journey began as an impersonal theme which concentrated on the environment only rather than the traveller's individuality. Gradually, it has changed to be personal by focusing on the traveller's individuality. The change from impersonal impressions to personal ones has flourished in literature, particularly in modern American fiction, because the Americans themselves search for their identities, history, and heritage throughout their journeys.

The present study focuses on Mark Twain (1835-1910), and his novel The Adventures of Huckleberry Finn (1885), which stands for the journey from slavery into freedom. The discussion of the novel raises questions about the significance and meaning of the concept of journey in modern American fiction.

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مفهوم الرحلة الحديثة في رواية مغامرات هاكلبيري فن ل مارك توين

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المستخلص

تهدف الدراسة الى استكشاف وعرض اهمية الرحلة في الرواية الأمريكية الحديثة. وتوضح الدراسة مفهوم الرحلة في الأدب والذي له تاريخ طويل منذ ان بدء الانسان ترحاله. كما تركز الدراسة على مغامرات الرحال من مكان الى آخر سواء كان بحراً أم برأ . ويستخدم كتاب الرحلة هذا الموضوع ليهجو عيوب مجتمعاتهم وكذلك قساوة الطبيعة البشرية.

وتوضح هذه الدراسة كيف ان بدايات استخدام مفهوم الرحلة كموضوع كان غير ذاتي مركزا على بيئة الرحال ليتحول تدريجيا فيكون ذاتيا ويركز على شخصيته. ان هذا التعبير قد ازدهر في الأدب ولاسيما في الرواية الأمريكية الحديثة لان الامريكيين انفسهم يبحثون عن هوياتهم وتاريخهم وتراثهم من خلال الرحلات.

تركز الدراسة الحالية على مارك توين (١٨٣٥ - ١٩١٠)، وروايته مغامرات هاكلبيري فن (١٨٨٨)، التي تمثل الرحلة من العبودية الى الحرية. نقاش هذه الرواية يطرح اسئلة عن اهمية ومعنى مفهوم الرحلة في الرواية الأمريكية الحديثة. الكلمات المفتاحية: توين ، هجاء ، الدعابة و الرحلة.

1. Introduction**1.1. Mark Twain: A Biographical Sketch.**

Samuel Langhorne Clemens (1835-1910), better known as Mark Twain, is regarded as one of the most American and literary giants. He is a humourist author, and lecturer. He is considered a key figure in any account of the cultural links and substitutions across national and international borders during his life time (Messent, Peter 2007, 38). When he was a boy, his mother said "when I saw him I could see no promise in him" (Kehe, Marjorie 2005, 30). He has a complicated soul that he was a poor student who daydreamed rather than study. Though he was wild and disreputable, he was a sensitive man whose youthful feelings and impressions overwhelmed him throughout his life. His mother who was a good story teller influenced him (Ibid). Twain was born in Missouri, yet, he grew up in Hannibal on the Mississippi river where he witnessed the social and economic issues of his time. Each of his father and uncle owned several slaves. The young Twain spent much time in his uncle's farm, listening to the tales and spirituals told and sung by the slaves. This was the most influential period at his life in which he established his appreciation for African-American rights and culture to influence his future writings (Huso, Deborah 2011, 1). Later on in Hannibal, Twain worked as an apprentice in a printing press and this experience gave him a chance to write his experiences of steamboats stream in the form of letters. After spending time working for newspapers in New York and Philadelphia, Twain travelled to South America in hope of improving his lot. Fortunately on his way, Twain met a famous steamboat captain and joined him. Therefore, Twain gave up his ideas of travelling south for steamboat pilot job.

Accordingly, he revived his childhood memory of Hannibal. Throughout his career, Twain reflected his memory of the life on the shores, the unusual movements of the river, and the disturbances of the floods caused to the rafts. Unfortunately, Twain's river experiences were interrupted by the outbreak of the Civil War in 1861 (Messent, Peter 2007, 2).

Then, Twain joined his brother, mining for gold and silver in Nevada at the time of its discovery. Later on, depending on his experiences in Missouri, Hannibal and Nevada, Twain became a newspaper reporter and correspondent in *Virginia City Territorial Enterprise*. There, he witnessed the influence of male company in which he became a friend to the editor of the newspaper, Joseph T. Goodman (1838-1917). Goodman admired Twain's clever satire and intellectualism. Under Goodman's influence, Twain was supported to write expansively and adventurously. Goodman was a source of inspiration for Twain as the latter trusted him very much (Ibid, 9).

Twain was also influenced by William Wright (1829-1898) whose pen name was Dan De Quille. Wright who was a skillful writer and a reporter affected Twain with his comic techniques. When composing a book about western mines, Wright told Twain that "I'll show you how to make a man read every one of those sketches, under the stupid impression that they are mere accidental incidents that have dropped in on you unawares in the course of your *narrative*" (Gribben, Alan 1984, 46).

Twain was introduced to Charles Farrar Browne (1834-67) whose other name was Artemus Ward. Browne was a humourist and a lecturer and had a great impact on Twain until the former's death. Twain was much affected by Browne's style which was wild and vulgar. Moreover, Twain acquired many of Browne's strong characteristics as a writer, self-parodist, and sophisticated deadpan lecturer feigning naiveté. Twain admired Browne's way of presenting social ethics through humour. In this way, Twain could present sharp satiric comment on social ethics (Caron, E. James. 2011, 277). Later on, in (1865), Twain went to San Francisco, California, where he became a travelling correspondent for the *Alta Californian* newspaper. There, he met Bret Harte (1836-1902), an American author who became Twain's literary mentor (McWilliams, Jim 1997, 50).

In (1867), aboard ship named Quaker City, Twain sent a letter to the newspaper, saying "... nothing so liberalizes a man and expands the kindly instincts that nature put in him as travel and contact with many kinds of people" (Quoted in Ibid). Throughout that sea journey, which was a pleasure one made to the old world, Twain saw more than what he wished. He saw the Azores, Gibraltar, Tangiers, Marseilles, Paris, several Italian cities, Athens, Istanbul, Sevastopol, Yalta, Ephesus, Beirut, Damascus, Jerusalem and the Holy Land, Egypt, and Spain. Shortly after that, Twain became a writer of travelogues, sketches, tales, and short novels (Emerson, Everett 1984, 42). Another influence on Twain was made by George W. Cable (1844-1925), an American novelist whose tendency for moral teachings encouraged Twain to be a satirist and a reformer (Cable. W. George and Turner, Arlin 1960, 6). As Twain had major influential figures during his lifetime, he himself influenced many others especially Earnest Hemingway (1899-1961) and Norman Mailer (1923-2007) who regarded him as their literary forefather (Huso, Deborah, 4).

In this respect, H. L. Mencken (1880-1956) a German critic said; "I believe that he was the true father of our national literature" (Quoted in Ibid). Mencken added, "I believe that Mark Twain had a clever vision of life, that he came nearer to its elementals and was less deceived by its false appearances than any other American who has ever presumed to manufacture generalizations" (Quoted in Ibid).

It is worth mentioning that when composing his works, Twain depended on his personal experiences inside as well as outside the United States. In (1867), Twain presented his first book *The Celebrated Jumping Frog of Calaveras County and other Sketches*. This book, which distinguishes Twain's literary career as a novelist, humourist, and a man of letters, based on his experiences of mining operations in Nevada. Twain also wrote *The Innocents Abroad* (1869) which is a travel book based on his lecture - Tours abroad (Redmon, Jeremy 1997, 10).

In (1870), Twain married Olivia "Livy" Langdon and settled in Hartford. Olivia was different from the rough people Twain encountered during his lifetime. She preferred humanity above expedience. So, she represented another type of social action who inspired Twain. She also represented the ambitions that Twain did not know he had. Therefore, under her care, Twain published the best of his tales, sketches, and novels (Miller, Melinda 2014).

Twain's writing was interrupted by the sickness of his wife. In (1903), his wife's health had declined, and this made them travel to Italy to be treated there. Yet, she died in (1904). Twain wrote two novels *The Mysterious Stranger* and *Autobiography*, which were published after his death. The first book is a kind of morality with parallels from the biblical Satan-Adam-Eve story. It deals with an attempt to spoil the innocent boys by a satanic stranger. The other book is a collection of incidents, observations, recollections, and characters, all connected together (*The Columbia Encyclopedia* 2015).

Twain was honoured with special degrees by various American universities for his enormous contributions to the English and American literature. Twain's fame as a writer came from the fact that he was very funny. He was the first writer who presented American humour on paper. Due to his fun, Twain's readers still laugh. Nevertheless, Twain wrote; "The source of all humor is not laughter, but sorrow" (Quoted in Cox, Ted 2002). He also wrote "There's no laughter in heaven" (Quoted in Ibid). Thus, Twain used humour as a comic mask and as a means to present satire. He was an embittered sentimentalist who hardly harboured his deep pessimism beneath the mask of humour. Twain said: "There are many humorous things in the world," (Quoted in Ibid), he added, "among them the white man's notion that he is less savage than the other savages" (Quoted in Ibid).

Twain's humour and satire are timeless since the significant element of his art is an obsession with the foibles of the human condition especially mortality. His themes are concerned with man's weakness in the grasp of indifferent forces of the universe as well as his own pervading pettiness and mercilessness. Twain strived to discover the correct form for the embodiment of these ideas. In this respect, Bernard De Voto (1897-1955), an American historian and author, claimed that these ideas are "repeated over and over in the various manuscripts, modulated, changed, adapted, blended, and in the end, harmonized" (Le Breton, Maurice 1963, 38).

Concerning his style, Twain was the first writer who used common, vernacular American language to produce a work of art. His style is distinguished by its clearness of statement, compression, verbal exactness, directness, felicity of expression, and photographic ability in presenting an incident. In his book *Christian Science*, Twain was proud of his own style; he said:

" No one can write perfect English and keep it up through a stretch of ten chapters. It has never been done. It was approached in the "well of English undefiled"; it has been approached in Mrs. Eddy's Annex to that book; ... I have even approached it myself; but none of us has made port " (Quoted in Bellamy, Gladys Carmen 1950, 250).

De Voto also comments that " it should be remembered that such a style is not developed inattentively, nor are infants born with one by God's providence " (Ibid). Moreover, Twain's style fits his travel books since he spoke in his own person, with no necessity for conforming himself to the exigencies of characterization or of dialect (Ibid, 249).

When Twain died in (1910), he already established himself as one of greatest literary American figures. His style as well as the criticism of society in his writings all foreshadowed the modern era that would follow. For the American reader, Twain is not imprisoned by the requirement of his calling, instead, he is a man of a free spirit to whom one turns to breathe the active, healthy atmosphere of America, which cannot be found. Twain survives as a man of a unique phase of American experience (Breton, 38).

2. The Quest for Freedom in Mark Twain's *The Adventures of Huckleberry Finn*.

It is argued that Mark Twain's *The Adventures of Huckleberry Finn* is the finest novel ever presented in American fiction. Believing in the novel's importance, H. L. Mencken praises the novel mentioning:

" I believe that Huckleberry Finn is one of the great masterpieces of the world, that it is the full equal of Don Quixote and Robinson Crusoe ... I believe that it will be read by human beings of all ages ... long after every book written in American between the years 1800 and 1860, with perhaps three exceptions, has disappeared entirely save as a classroom fossil. I believe that Mark Twain had a clearer vision of life, that he came nearer to its elementals and was less deceived by its false appearances, than any other American who has ever presumed to manufacture generalization, not excepting Emerson. I believe that, admitting all his defects, he wrote better English, in the sense of cleaner, straighter, vividder, saner English, than either Irving or Hawthorne ... I believe that he was the true father of our national literature, the first genuinely American artist of the blood royal " (Quoted in Messent, 109).

In 1876, Twain began writing his manuscript of the novel. Later on in (1880s), he stopped his writing by travelling to the lower Mississippi Valley where he realized that African-Americans were still living in slavery. In addition, he remembers his early life in Hannibal. Twain set *The Adventures of Huckleberry Finn* in (1840s) when slavery was legal to serve as a political allegory of the 1880s. He returned to the manuscript determining to write a sharp satire. When completing the manuscript, Twain sent a letter to his English publisher saying " I've just finished writing a book; & modesty compels me to say it's a rattling good one, too " (Maurice, 40).

By the 1950s, the former objections to the novel were dismissed and became a classic American book in the standard high-school English curriculum. Yet, in 1957, the novel received another damage of moral condemnation. The National Association for the Advancement of Colored People considered the novel as racially offensive book in which the narrator, Huck, of the fourteen years old, refers to the Black as " niggers " for more than two hundred times. Some people like Marcella Flake, a teacher whose fourteen years son protested the book, said " until you live in black skin, you don't know how this feels " (Quoted in "Educators to Discuss How to Teach `Huckleberry Finn' 1985). He added, " I wouldn't bring anything into my classroom that would make any of my kids hang their heads in shame " (Marx, Leo, 1995). In this field, John H. Wallace (1906-89), an educator, also called the novel " the most grotesque example of racist trash ever written " (Ibid).

On the other hand, *The New York Times* reported the certification of a letter in 1885 through which Twain offered financial help for a Black student in Yale Law school in which he wrote that " We have ground the manhood out of ...[black men] & the shame is ours, not theirs; and we should pay for it "(Ibid). In this context, Sterling Stuckey, a Black historian, proclaimed that the novel is "one of the most devastating attacks on racism ever written"(Ibid). In addition, some critics state that the racial attitudes in this novel are not Twain's. Instead, they are those of an ignorant adolescent boy, vagrant, virtual outcast who has no mother, whose father is an illiterate drunk, bigot, and bully. According to David Bradley, a Black English professor, " what do you expect him to say? What word are you going to use? They did not call people African-Americans " (Ibid). Since there is no substitution, Huck is obliged to use the word " nigger ". Moreover, Shelly Fisher Fishkin, an American studies professor at the University of Texas, mentioned that " It's more than just a book that we want to be able to keep on the syllabus. It's a weapon in the battle against racism that we can't afford to take out of our classrooms " (Ibid).

By mixing his raw humour with mature material, Twain develops a novel which attacks the legal traditions of the south. Through the narrator's eyes, the reader sees and evaluates the south, its defects, and its redeeming qualities. Twain's humour is used as a disguise for his view point. The narrator's voice is a mask to convey the social attitudes of slavery and racism. The novel has many connotations such as slavery, friendship, racism, hypocrisy, and freedom. The novel is about Huck and his adventures with Jim, the slave, along the Mississippi river from S.T. Petersburg to the Phelps's farm in Arkansas (McArthur, Debra 2006, 109).

The journey in this novel is represented by the journey that both Huck and Jim take to escape the injustices and restrictions imposed upon them by their society. Huck is an orphan, with a mother whom nothing is known about, and a father who “used to lay drunk with the hogs in the tanyard, but ... hain’t been seen in these parts for a year or more [sic]” (Twain, Mark 1999, 13). Feeling imprisoned and unsatisfied in the environment of civilization, Huck decides to leave his guardian, the Widow Douglas, who adopts him to be civilized. Huck rebels against the principles of society which are imposed upon him by the Widow Douglas and her sister, Miss Watson, as dressing in nice clothes, attending schools, learning the basics of reading and writing (Nylund, David 2000, 3). Huck said:

" The Widow Douglas, she took me for her son, and allowed she would sivilize me; but it was rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways; and so when I couldn't stand it no longer, I lit out [sic] " (AHF, 2).

Being abused and beaten by his father who re-adopts his son for his money of a treasure-trove, Huck flees him and hides in Jackson’s Island where he meets Jim, the slave of Miss Watson. After overhearing that he is sold to a trader by his owner, Jim runs away. Jim’s escape from actual slavery is associated with Huck’s escape from harshness of his father, from the civilizing efforts of Miss Watson and the Widow Douglas, and from respectability and routine of daily life (Ibid, 4). Huck described Jim that “He was thinking about his wife and his children, away up yonder, and he was low and homesick; because he hadn’t ever been away from home before in his life; and I do believe he cared just as much for his people as white folks does for ther’n [sic]” (AHF, 267). So, Jim is not regretful for his escape, instead, he longs for his family, planning to have one steal his wife and children. While longing for his family and expressing his feelings of loss, Jim allows Huck to see him as a person, not as an object. Therefore, they become close friends, love and care for each other to the extent that Jim becomes as if he were Huck’s father. Huck and Jim begin their journey along the river, using rafts or boats, to be away from the society which prevents such friendship. For them, their journey on the raft symbolizes freedom, hope, and equality (Durocher, Kristina 2011, 52). Describing the pleasure of life on the raft, Huck says “there warn’t no home like a raft, after all. Other places do seem so cramped up and smothery, but a raft don’t. You feel mighty free and easy and comfortable on a raft [sic]” (AHF, 200).

Huck and Jim live their daily life simply on the raft which provides them with spiritualism. They are naked and enjoy nature as stars, sights, sounds, and smells of their environment and this is pointed out by Lauriat Lane when he says “The nakedness of Huck and Jim when they are alone on the raft becomes a symbol of how they have shucked off the excrescences of the real world, their clothes, and have come as close as possible to the world of spirit” (Mensch, Harry and Elaine 2000, 46). Yet, Peter Messent points out that their journey might symbolize alienation and isolation; he says:

" ... in many ways the raft functions as an estranged or alienated social world where Huck and Jim depart from the accepted norms of interracial behavior On the raft, not all but some of time, the interaction of black and white without fear, prejudice or constraints can be accommodated " (Quoted in Twain, 114).

On the raft, Huck can overcome the racist mentality of the south society in which Blacks are treated badly as if they were animals. They are accused of every crime and this is clear when Pap, accuses Jim of killing his son, Huck, when the latter fakes his murder for the aim of running away. Disguising himself as a girl to return back to the town, Huck is informed by a woman that Jim, the slave, is accused of Huck's murder. She said "Some think old Finn done it himself ... But before night they changed around and judged it was done by a runaway nigger named Jim [sic]" (AHF, 97). Huck has a capacity of love and help for Jim when he informs him that "Git up and hump yourself, Jim! There ain't a minute to lose. They're after us! [sic]" (AHF, 107). Twain demonstrates that when crimes occur, Blacks are immediately blamed before Whites. And then, on the river, on the raft with Jim, shucking off that blind ignorance because this runaway slave is the most honest, perceptive, fair-minded man this white boy has ever known" (Ibid, 103). For Huck, Jim's black image in the white mind is contrasted with Pap's white one. Huck describes Pap that he is "not like another man's white, but a white to make a body sick, a white to make a body's flesh crawl----a tree-toad white, a fish-belly white" (AHF, 32-33).

Commenting on Huck's attempts of saving Jim, Huck is asked by slave hunters of whether the person with him on the raft is Black or White. Huck answers that he is White, and he is his father who is infected with smallpox. In consequence, with his tricks, Huck gets money from slave hunters and saves Jim at the same time (Champion, Laurie 1991, 177).

As a good hearted boy, Huck's innocence is tied to cunning, while Jim's one is expressed through his gullibility and humbleness. For them, the river serves as a means of escape and comfort. It is the place in which Huck and Jim are examined to be transformed. So, their journey is characterized by a quest of self- knowledge. On the raft, they were away from the society which was described by Huck as " it was enough to make a body ashamed of the human race " (AHF, 279). Moreover, according to Michael J. Hoffman, Huck and Jim's roles are presented as "free man and black man, master and slave," (Quoted in Mensh and Mensh, 47). But their relationship on the raft is changed to that of " two men ... without the mediating vision of society to dictate their behavior " (Ibid).

Planning to reach Cairo, Huck and Jim fail when they miss a turn and drift deeper into the south by fog's effects. Jim who feels sorry for that complains saying " Po' niggers can't have no luck. I awluz 'spected dat rattle-snake skin warn't done with its work [sic] " (AHF, 160). Jim, who represents all the Blacks, believes that he is the victim of the natural forces. Throughout their journey, Huck plays pranks on Jim and in this episode, Huck tells Jim that their separation is just a dream. Yet, Jim as an intelligent boy understands the truth and rebukes Huck without ever smiling, saying:

" En when I wake up en fine you back agin, all safe en soun', de tears come en I could a got down on my knees en kiss' yo' foot I's so thankful. En all you wuz thinkin' 'bout wuz how you could make a fool uv ole Jim wid a lie. Dat truck dah is trash; en trash is what people is dat puts dirt on de head er dey fren's en makes 'em ashamed [sic] " (AHF, 147-48).

Blaming himself for his invasion of human dignity, Huck learns a lesson and decides to give up playing tricks on Jim. Moreover, Huck is shocked by Jim's ability of recognizing such pranks in a clever way. Huck's traditional view that Blacks are less intelligent than Whites is changed and this increases Huck's moral development. He is playful but practical, inventive but logical, compassionate but realistic. Moreover, Jim is loyal to Huck; and after the separation, Jim is reunited with Huck. Both of them are developed morally (Champion, 127).

It is worth noting that passing Cairo is an important concern for Huck and Jim to re-examine and re-evaluate the South society. Another separation between them leads Huck to find the shore, to be invited to live with the Granger fords and it soon becomes clear that Jim hides nearby. Expressing his social satire, Twain tries to reveal the hypocrisy of religion existed in the feud between the Granger fords and the Shepherd sons which causes bloody river just to satisfy the two families' desires. Attending the church weekly carrying their guns, the Granger fords and the Shepherd sons listen to the sermons of brotherly love, yet, they have nothing to do with the principles of religion and Christ (McArthur, 108). They praised these sermons that "everybody said it was a good sermon, and they all talked it over going home, and had such a powerful lot to say about faith, and good works, and free grace, ... " (AHF, 188). These people are confident of their "goodness" but they do not apply what they learn. Instead, they are ready to kill each other (Ibid).

Sickened by the evils and hypocrisy of religion which leads to violence only, Huck's real religion is to help others and be kind with them. When Huck is advised by Miss Watson that prayers bring spiritual gifts, he replies:

" This was too many for me, but she told me what she meant---I must help other people, and do everything I could for other people, and look out for them all the time, and never think about myself ... but I couldn't see no advantage about it---except for the other people " (AHF, 19).

Generally speaking, hypocrisy is prevailed in the south society and is not necessarily religious. At the time of considering Huck's smoking as a mean act by the Widow Douglas, she expresses her will that it is well to take snuff " because she done it herself " (AHF, 3). Concerning his social satire in a funny form, Twain presents the characters of the king and the duke who are frauds. The king and the duke represent the society from which Huck and Jim escape. Such representation is commented by Robert Shulman who says:

" The Duke and the Dauphin are a parody of the positive family Huck and Jim create...[s]ince their acquisitive motives and values are central to American society, the Duke and the Dauphin also comically image the society they fleece " (Quoted in Mensh and Mensh, 62).

By regarding that people are fools, the king and the duke cheat people, and get their trust to steal their money. On the river, when they are saved by Huck and Jim, the king and the duke control the raft. Downriver, the king and the duke disguise themselves as the British uncles of the three daughters whose dead father leaves an inheritance to them and his two brothers. The king and the duke deceive the three daughters to get the inheritance. Soon after discovering their true identity with Huck's efforts, the king and the duke are tarred and feathered by the townspeople. Though Huck is sickened by the two frauds' deeds, he feels sorry for them when they are punished (Johnson, Claudia Durst 1996, 16). Huck says:

" Well it made me sick to see it; and I was sorry for them poor pitiful rascals, it seemed like I couldn't ever feel any hardness against them any more in the world. It was a dreadful thing to see. Human beings can be awful cruel to one another " (AHF, 397).

Huck's humanity is not restricted to some people only, rather, it extends to all. On the other hand, Jim's sale to the Phelps's family by the king, results in Huck's dilemma, which is described by Twain as a struggle between a sound heart and a deformed conscience. In addition, Henry Nash Smith claims that:

" Huck's conscience is simply the attitudes he has taken over from his environment. What is still sound in him is an impulse from the deepest level of his personality that struggles against the overlay of prejudice ... imposed on all members of the society " (Quoted in Mensh and Mensh, 24).

Huck is bewildered between his sinful act to help a nigger to be free from the Phelps's capture, and letting him in the hands of the oppressors. Huck resolves:

" ... at last, when it hit me all of a sudden that here was the plain hand of providence slapping me in the face and letting me know my wickedness was being watched all the time from up there in Heaven, whilst I was stealing a poor old woman's nigger that hadn't ever done me no harm, and now was showing me there's One that's always on the lookout, and ain't a going to allow such miserable doings to go only just so fur and no further, I almost dropped in my tracks I was so scared [sic] " (AHF, 365).

Moreover, feeling guilty of his act of saving Jim, Huck says:

" people that acts as I'd been about that nigger goes to everlasting fire, [sic]" (AHF, 365). Huck is in conflict between his inner desire and the social pressure imposed upon him. Therefore, facing such hard moral decision, Huck writes a letter to Miss Watson telling her about Jim's location. Then, thinking about his friendship with Jim as well as Jim's humanity and caring for Huck, the latter is bewildered between choosing heaven as he does not help him or hell as he helps him. Finally, tearing up the letter, Huck chooses to go to hell for saving Jim. Huck comes to believe that going to hell which is away from people's hypocritical and cruel traditions is better than going to their heaven. Thus, the natural good intentions of Huck's sound heart triumphs over his deformed conscience " (Quoted in Mensh and Mensh, 67).

The phrase “ Miss Watson’s big nigger, named Jim, ” (*AHF*, 7) is changed to the name “Jim” who is a warm human being; lovable and admirable (*Ibid*, 8).

For Huck, the journey is useless unless Jim becomes free. Huck said that Tom " told me what it was, and I see in a minute it was worth fifteen of mine, for style, and would make Jim just as free a man as mine would, and maybe get us all killed besides. So I was satisfied and said we would waltz in on it " (*AHF*, 401).

To save Jim from slavery of Aunt Sally Phelps, who is Tom’s aunt, Huck and Tom have to disguise themselves pretending to be Tom and his youngest brother Sid. Tom who always wants to settle matters at his will, a younger manager who is eager to control things around him and systemize his world, achieves his wish by saving Jim. Yet, Tom is wounded in the process, and Jim refuses to run away until Tom is treated by a doctor(Ritzenberg, Aaron 2013, 42). Huck tells that although the doctor’s humanity is restrained by slavery, he is good since he prevents Jim’s being beaten and tells of his heroism saying “ he ain’t no bad nigger [sic], ” (*AHF*, 493). After Tom’s recovering from being shot in the leg, Huck says: “ Tom’s most well, now, and got his bullet around his neck on a watch guard for a watch, and is always seeing what time it is ” (*AHF*, 505). Tom wears the bullet around his neck to show it to the world proudly. So, his identity is revealed. On the other hand, Huck’s awareness of Jim’s humanity is developed when he mentions that Jim’s ignorance means “ you can’t learn a nigger to argue ” (*AHF*, 137). So, Huck’s moral enlightenment is shown when he comes to realize that Jim is a human being whose blackness is ignored, and whose restrictions are faded away. In other words, though Huck is compassionate from the beginning of the novel, he is also developed when he comes to know Jim better, his sympathy, respect, and comradeship all deepen (Champion, 128).

Concerning his release by Miss Watson at her free will, Jim’s freedom is achieved completely. When owning himself, Jim declares “ yes; en I’s rich now, come to look at it. I owns myself, en I had de money, I wouldn’t ’ want no mo’[sic] ” (*AHF*, 81). Jim also tells Huck that the dead body once they observe in the floating house is Pap’s. Hiding such information till the end of the journey as Robert Sattlemeyer claims, is to protect Huck " from the shock of seeing the corpse of his debauched father " (Mensch and Mensch, 43). Huck is comforted from the abuses of his father. Offering to be adopted by Aunt Sally, Huck refuses for considering her as a part of the society, and for him, every characteristic of civilization is useless. Huck declared “ But I reckon I got to light out for the Territory of the rest, because Aunt Sally she’s going to adopt me and civilize me, and I can’t stand it. I been there before [sic] ” (*AHF*, 506). For Huck, to be civilized is not to be like Aunt Sally, yet, it is to be like Tom (Johnson, 41). Moreover, Huck understands his identity saying “ for it was like being born again, was so glad to find out who I was ” (*AHF*, 384).

3. Conclusion

In *The Adventures of Huckleberry Finn*, Twain tries to show the ability of man to develop morally throughout the empathy towards human sufferings. Huck and Jim run away from civilization and slavery since they are unsatisfied with such traditional issues. Their journey is a kind of quest for freedom. They love each other, loyal to each other, and reunited

after every separation during their journey along the Mississippi river. As Jim cares for Huck as if he were his father, Huck saves Jim believing that kindness must be rewarded with kindness. They constitute new communities for their own security. From the beginning of their journey, Huck and Jim seem to be spiritually dead, but by understanding each other as well as the townspeople along the river, sacrificing themselves for each other, their minds are enlightened. Jim who is presented as naïve and easily deceived by others, becomes known by his complexity and intelligence. Tom, whose inner desires are restrained by social issues, becomes aware of himself and his identity. Huck and Jim, with the help of Tom, achieve their freedom each in his own way. Huck is freed from civilization as well as his father's abusive treatment, and Jim is freed from slavery to be an ordinary human being who can own a wife and children. Their journey is physical as well as spiritual. Huck and Jim evaluate freedom, unlike the society which is governed by rules, regulations, and slavery. Throughout their initiation into the harsh realities of the adult life, Huck and Jim become independent and morally developed.

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