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**Slavery and Racism in Mark Twain's *The Adventures of
Huckleberry Finn: A Stylistic Study***

**A Dissertation Submitted in Partial Fulfillment of the Requirements of
a Master Degree in Literature and Civilization**

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Dedication

To our precious families.

Acknowledgement

First and Foremost, all praise is to Allah, The Almighty, for giving us determination, patience and strength to do our research. To whom without His mercy, help and guidance this work would never have been done.

Abstract

Slavery and racism have been the major issues of the antebellum American South and their legacies continue to exist even after the abolition of slavery. Therefore, this study aims to investigate the themes of slavery and racism in one of the America's greatest classics *The Adventures of Huckleberry Finn* (1884) by Mark Twain. We use the stylistic approach and the theory of narratology to identify the themes under study. The former is chosen to examine the writer's style and language in order to clarify his standpoint. The latter is used to analyze the characters' speech and actions. Thus, with these two theories, we conducted a descriptive analytical research to investigate the themes of slavery and racism. Our research paper is divided into three chapters. The first chapter introduces stylistics and its literary analysis. The second chapter deals with slavery and racism in the American literary realism. The third chapter is devoted to the literary analyses of the themes of slavery and racism in Mark Twain's *The Adventures of Huckleberry Finn*. The study has come to the following results. First, it is proved that the themes of slavery and racism are portrayed through the characters' language and actions. Second, it proves the writer's antiracist attitude towards slaves as he asserts the humanity of blacks.

Keywords: Slavery, Racism, *The Adventures of Huckleberry Finn*, Stylistic approach, Narratology.

الملخص

لطالما كانت العبودية و العنصرية من القضايا الأساسية في المجتمع الأمريكي قبل الحرب و بقيت آثارهما موجودة حتى بعد إلغاء العبودية. لذلك تهدف هذه الدراسة إلى التحقيق في موضوعات العبودية و العنصرية في واحدة من أعظم كلاسيكيات الأدب الأمريكي رواية مغامرات هاكلبيري فين لمارك توين (1884). نستعمل النهج الأسلوبي و نظرية السرد لتحقيق في المواضيع قيد الدراسة. الأولى لفحص أسلوب الكاتب و لغته و بذلك توضيح موقفه إضافة إلى نظرية السرد لتحليل أفعال و أقوال الشخصيات. وهكذا، فقد أجرينا، بفضل هاتين النظريتين، بحثاً تحليلياً و صفيّاً لاستقصاء مواضيع الرق و العنصرية. تنقسم ورقة البحث التي نقدمها إلى ثلاثة فصول. يتناول الفصل الأول المناهج الأسلوبية وتحليلاتها الأدبية. أما الثاني فهو مخصص لدراسة العبودية و العنصرية في الأدب الأمريكي المحاكي للواقع. أما الفصل الثالث فهو مخصص للتحليل الأدبي لمواضيع العبودية و العنصرية في رواية مارك توين "مغامرات هاكلبيري فين". وقد توصلت الدراسة إلى النتائج التالية. أولاً، مما أثبتته هذه الدراسة أن موضوعا الرق و العنصرية قد صوروا بنجاح من خلال لغة و أفعال الشخصيات. ثانياً، و مما ذكر سابقاً فإن الموقف المناهض للعنصرية الذي يتخذه الكاتب في التعامل مع العبيد قد أثبت من خلال تأكيده على إنسانية السود.

الكلمات المفتاحية: مغامرات هاكلبيري فين ، العبودية ، العنصرية، المنهج الاسلوبي، نظرية السرد.

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General Introduction

1. Background of the Study

From the ancient world to our own times, Slavery has always been a universal phenomenon which has regularly become legal and accepted concept among all mankind. According to Mark D. Welton's *International law and Slavery*(2008), several civilizations have legalized slavery and extensively practiced it. Between 1680 and 1786, around two million African slaves have been transported to North America by the English ships alone (Welton).

In the nineteenth century, the export of African slaves has rapidly increased due to the need of labors in cotton plantations. Peter Kolchin in his book *American Slavery1619-1877* (1993) claims that “the number of slaves invested in cotton manufacturing doubled between 1840 and 1860 surpassing their rate of population growth”(178). Chattel slavery and the slave trade have commonly been practiced in the United States of America specifically in the southern states. The latter have always considered themselves to be superior to blacks and never accepted to be equal to what they own as property. Slavery has been accepted in the South with no doubts and it has been believed that it is a blessing given by God. Slaves in Southern societies suffer from the mistreatment of white people as they have been stripped of their names and dehumanized in many ways, they have no right to make contracts, get educated or to own properties. The denial status of slaves forces them to seek several ways to avoid the torture upon them including eating dirt to get sick and be unable to work; escaping their masters and even murdering their unborn babies to prevent them from being born into slavery. In 1860, the American nation has been divided into a proslavery south and an antislavery north. This opposition played a key role in pushing the country towards bloody and vicious four years of Civil War. During the war, on January1st, 1863 the Emancipation

Proclamation has been issued by President Abraham Lincoln to free slaves in the southern states and save the union (Kolchin).

Slavery continues to be an issue of controversy in the United States for decades after the Civil War. As it is mentioned in Kathryn VanSpanckeren's book *Outline of American Literature*(2007), Former slaves and fugitives such as Frederick Douglass, Richard Wright, Solomon Northup and Booker T. Washington have used literature to document their experiences under slavery in vivid memoirs and autobiographies. In their slave narratives they have recorded their lives in the American south in which they have portrayed their struggles as people of color and depicted the discrepancy between America's ideal freedom and their reality.

First of all, the international abolitionist Frederick Douglass who has left a literary treasure of several autobiographies. One of his best recognized ones is *Narrative of the life of Frederick Douglass, an American Slave* (1845). Douglass's piece of literature has been influential in promoting causes of abolition. In his work, Douglass describes his experiences as a slave from birth and how he grows up into a man who could only live free or die (VanSpanckeren). Equally important, Richard Wright's autobiography of his early life *Black Boy* (1945) marks his tortured fifteen-year slavery in the Jim Crow South. Richard, in each chapter, recalls the painful memories that later help him maintain a better understanding to the black Southern American writer who eventually becomes. Richard narrates his work from the perspective and knowledge that a child might possess. However, the power and authenticity of the narration make his message reachable and his sufferance understandable (VanSpanckeren). Furthermore, *Twelve Years a Slave* (1853) is a memoir and slave narrative by Solomon Northup. Northup, born free black man in the state of New York, describes how he has been

tricked to go to Washington, D.C., where he has been kidnapped and sold into slavery in the deep South. The work details the slave markets in Washington, D.C. and New Orleans and gives an impressive description to the slave treatment on major cotton and sugar plantations in Louisiana where he has passed twelve years under slavery (Eakin).

In addition, the American writer Booker T. Washington, who is considered as an educator and a main figure in the African American community, is a slave by birth on a plantation in the state of Virginia. Washington's *Up From Slavery: An Autobiography* (1901) is written as an account of his life. He starts his book by retrieving the early years and conditions of his life when he has no right to sleep on a real bed or eat a good food instead he eats the leftovers of his masters. Washington also talks about his sufferance to be able to go to school and how he manages to work hard to aid his family. The book describes his experience from a slave to a recognized, educated and appreciated figure in the eyes of the public (VanSpanckeren).

The nineteenth-century American Literature distinguishes two significant writers who have adopted slavery and racism as themes in their classic texts. Harriet Beecher Stowe is considered as one of the first authors to tackle Slavery and Racism in her literary works. According to Kathryn VanSpanckeren, Stowe's *Uncle Tom's Cabin* (1852) describes life in Southern farms where the realities of slavery and human trading are made apparent. The novel sheds the light on the legal legitimization of slavery and how the cruelty of slave owners is protected by law. In addition to Samuel Langhorne Clemens who is also known by the pen name Mark Twain. Twain's novel *The Adventures Of Tom Sawyer* (1876) is the prequel of *The Adventures of Huckleberry Finn* (1884). Rodger Lathbury's book *Realism and Regionalism(1860-1910)* (2006) portrays the life of slaves in Twain's novel and how they

work unstoppably in the favor of the plantation of their masters in the Mississippi River. The work also emphasizes the cultural and religious beliefs of the southerners as they take Slavery as their right given by the Lord.

2. Statement of the Problem

Mark Twain is best known for his masterwork *The Adventures of Huckleberry Finn* (1884). It is viewed as the quintessential American novel. The work has received a great attention and literary gratitude for its several themes including racism, slavery, religion and superstition, freedom and social hypocrisy. Twain is remembered as one of the history's icons of truth, as well as America's finest novelists. He believes in what the new United States stands for such as freedom, democracy, equal opportunities, open mindedness, education and consideration of the underdogs and those sentiments are born out and reflected in his literature (Twain). Despite the fact of being a literary masterpiece, the book has been banned a month after its release in Concord, Massachusetts due to the use of racist language and the word "nigger" in particular. More recently, *The Adventures of Huckleberry Finn* has proceeded to be a subject of controversy. According to American Library Association, the novel is the fifth most banned book in 2007 for the same reason.

Point of views seem to split into admirers and harsh critics. T. S. Eliot, the great twentieth-century poet, and Lionel Trilling have praised Twain's work and even pronounced it a masterpiece. Ernest Hemingway has considered it a work that created the American identity as he says, "All modern American literature comes from one book by Mark Twain called *Huckleberry Finn*...It's the best book we've had. All American writing comes from that. There was nothing before. There has been nothing as good since"(22). On the other hand, a number of literary critics seem to oppose the novel, saying that it fails in a number of ways including

the racial posture. Neil Schmitz's *Twain, Huckleberry Finn, and the Reconstruction* (1971) claims that Jim at the novel's conclusion is the impotent and "the object of devious schemas" (18). Moreover, Forrest G. Robinson's *The Characterization of Jim in Huckleberry Finn* (1988) denounces Twain's representation of Jim as a character. Robinson has contended that despite of reaching a status of manhood, Jim eventually returns to be a gullible, superstitious and a passive character. In addition to John Wallace's *The Case Against Huck Finn* (1992) in which he claims that the novel is a racist work and the teaching of this novel does nothing but prevailing racism in America's classrooms. In the same light, this study therefore, makes a serious attempt at investigating the problem of slavery and racism in Mark Twain's *The Adventures of Huckleberry Finn* and tries to clarify Twain's attitude towards slavery by means of literary stylistics.

3. Aims of the study

The objective of this research paper is to carry out a stylistic analysis to Mark Twain's *The Adventures of Huckleberry Finn* in order to address the problem of slavery and racism in the pre-civil war southern societies. Moreover, to depict the writer's portrayal of slavery through the main characters as well as to defend his posture as a nonracist literary man.

4. Research Questions

- ❖ Does language aid in portraying slavery and racism in *The Adventures of Huckleberry Finn*?
- ❖ Does Huck and Jim's relationship prove Jim's humanity?
- ❖ Does Mark Twain use satire to address slavery and racism?

5. Research Hypotheses

In order to answer the research questions, the following hypotheses are proposed:

- ❖ The language used in the novel may reflect the oppressive situation of black people in the American southern states as it has been depicted in Huck and Jim's speeches.
- ❖ The Analysis of Mark Twain's *The Adventures of Huckleberry Finn* at the level of the main characters Huck and Jim might present the shift in Huck's perspective toward slaves and Jim in particular.
- ❖ The use of satire might indicate Twain's intention to address slavery.

6. Research Methodology

In order to answer the proposed questions, this research follows the descriptive analytical method which is based on the stylistic approach. The analyses focus on the examination of the writer's style in conveying the themes of slavery and racism as well as the description of characters' language, thoughts and behaviors.

7. Literature Review

Shelley Fisher Fishkin's book *Was Huck Black?*(1993) reveals the impact of the African-American culture and language on the birth of Mark Twain's Huckleberry Finn as both novel and character. John Albert explains Fishkin's thoughts in his work *The Nigger Huck: Race Identity, and the Teaching of Huckleberry Finn* (1995) and how the African-American voice contributes in understanding Twain's vision on race and slavery. He also discusses Toni Morrison's point of view on the racial problems and the use of the word

“nigger” in the book. Albert concludes that Huckleberry Finn as a character is the bridge of interrelatedness of whites and blacks in the United States.

In a study entitled *Struggle for Being a Free Man in Mark Twain's The Adventures of Huckleberry Finn : A Marxist Approach*(2007), Laela Dwia attempts to identify the struggle of the major characters for being free men. The result of her analysis confirms Mark Twain's protest against oppression, particularly the practices of slavery by highlighting the novel's close relationship with the social reality of the American society in the second half of the nineteenth century.

In a study entitled: *The Treatments of Black Slave before and after Abolition in the Adventures of Huckleberry Finn* (2011), Ratih Hasni explains the treatments of black slave pre and post the abolition. The findings of this study reveals that there is no difference in black treatments before and after the abolition of slavery.

A thesis conducted by Adéla Stanková *The Problem of Slavery and Race in The Adventures of Huckleberry Finn* (2014). The paper shows how Mark Twain presents the problem of race and slavery in his novel to capture Huckleberry's ambivalent attitude towards it through his relationship with Jim. The researcher concludes that the stereotypical thoughts of the American society towards black slaves are complete nonsense.

In a journal article *Social Criticism in Mark Twain's the Adventures of Huckleberry Finn* (2016), Ibrahim Shalabi focuses on black slaves' reality and how it is translated into fiction. He concludes that Mark Twain comes to realize that the black reality is a part and parcel of the American reality.

8. Structure of the research

This research paper consists of three chapters. Chapter one is devoted to stylistics as an approach and literary theory. It covers the different types of stylistics, its scope and the literary stylistic analysis. Chapter two focuses on slavery and racism in the American literature. It discusses the American realism including its features and themes. In addition to the reading of Mark Twain and slavery and racism in his literary works. Finally, chapter three is the analytical part. It firstly provides a limitation to the scope of the analysis. It as well as focuses on how slavery and racism are conveyed through the characters' language, actions and behaviors. In addition to a close analysis to the setting, themes, satire and the use of figurative language.

Chapter One

An Introduction to Stylistics

1. Introduction

Language does not only serve as a means of communication, it also functions as a vehicle through which people's culture is transmitted. It is an index of identity which serves as a repository of individuals' backgrounds. Literature is made of language, in fact, the former uses the latter as a medium to deliver a meaning or a message. In the same light, Fishman suggests that language itself is the literary message as he states "Language is not merely a means of interpersonal communication and influence. It is not merely a carrier of content, whether latent or manifest. Language itself is content" (4). Throughout history, it seems that literature and language have a mutual relation in which the development of the first is dependent on the second. The discipline that directs its foci on literary products by using linguistic means is known as stylistics.

The language of literature has become a center point of both critical and linguistic investigation of literature. It seeks to bridge the gap between the two disciplines of linguistics and literary criticism, this attempt is called stylistics (Chomsky). Therefore, the task of this chapter is to introduce the discipline of stylistics and its practice in order to prepare the ground for the analysis of its various aspects and manifestations in the third chapter.

2. Definition of Stylistics

The definition of stylistics seems to be a subject of disagreement among stylisticians. Scholars such as Geoffrey. N. Leech, Michael Short and Charles Bally have defined Stylistics in their own ways. According to Geoffrey. N. Leech and Michael Short's *Style in Fiction* (2007), stylistics is a linguistic approach to literature. It linguistically studies style by explaining the relation between language and the artistic function with motivating questions

such as “why” and “how” more than “what”. In short, stylistics revolves around the literary appreciation and the linguistic description of the literary work.

Short’s *Exploring the Language of Poems, Plays and Prose* (1996) proposes another definition of stylistics as an approach to the analysis of literary texts using linguistic description. Stylistics builds a bridge between literature and linguistics. Consequently, Stylistics can sometimes look like either linguistics or literary criticism, depending on the angle of analysis.

Bally says “a study of...the elements of a language organized from the point of view of their affective content; that is, the expression of emotions by language as well as the effect of language on the emotions” (qtd. in Taylor 23). The stylistic study of literary language is consequently based on the expressiveness and effectiveness of language in delivering emotions to the readers. Stylisticians strive to identify the relation between the artistic use of language in the literary text and the conveyed meaning (Chapman).

With all the provided definitions and notions, it is agreed upon by several scholars and linguists that the study of style is central to stylistics and it shows not only the use of language in literature but how meaning is delivered. Stylistics looks at the text’s style in several dimensions such as choice between variety of expressions, as deviation from the norms of language, as individual and as an era.

2.2. Scope of Stylistics

Stylistics, as a discipline of literary analysis, covers a range of texts including literary and nonliterary ones. The chief concern of stylistics is the systematic analysis of style in literature and its variation according to the context, genre, historical era and the author

(Crystal). According to *Stylistics*(2010) by Lesley Jeffries and Daniel McIntyre, stylistics focuses on language use in spoken and written, literary and nonliterary variations.

At the range of theories, stylistics is seen as an eclectic discipline due to its multidisciplinary nature. It undertakes insights from numerous branches such as psychology and philosophy as it is seen in cognitive stylistics. In addition to sociology, pragmatics and discourse analysis. Stylistics marks its roots in the two fundamental theories of formalism and structuralism. Introduced by Jan Mukarovsky in 1936, stylistics adopts the theory of Foregrounding in order to aid the literary analysis and gain a full understanding to the text (Jeffries and McIntyre).

With the development of stylistics in 1960s, a new discipline that is seen to be associated with stylistics has come into existence. Narratology, as a theory, is the systematic study of narrative which contributes much to the understanding of viewpoint and plot structure. Stylistics makes a clear distinction between content and style and narratology between story and discourse. The former focuses on style by referring to how the content is presented and the latter focuses on the discourse and how the story is told. According to Wales, style “is commonly seen as a choice of form (manner) to express content (matter)” (158). Similarly, in narratology, discourse is regarded as the means (manner) used to tell the story (matter). Therefore, style and discourse appear to be interchangeable (Burke).

To study a literary work from a narratological standpoint, three main elements are taken into concern in the investigation of prose fiction including focalization (point view), characterization, and tense (Burke).

3. Types of Stylistics

In the course of time, several types of stylistics came into existence. The structure of stylistics is shaped according to the task or the subject matter. Therefore, each existed type is different from the others and deals with a specific angel of investigation and focuses on particular study of language units.

3.1. General Stylistics

General stylistics is often viewed from the wide notion of the linguistic study of all types of linguistic events from different areas of life. It is used as a cover term for the analysis of non-dialectical literary varieties of language, or register. In other words, it deals with situational or contextual use of language. Furthermore, it contains variation of language according to field, mode and style of discourse. Scholars can also conduct a stylistic study of a religious sermon, a sport commentary, a legal document, a political speech and business conversation (Wales).

3.2. Linguistic Stylistics

Linguistic stylistics was established in the 1930s by British linguists including John Rupert Firth, M.A.K. Halliday and John Sinclair. The scope of their work mainly focuses on the social context in which language is used and the in-depth observation of ordinary language use (Taylor). According to Widdowson, linguistic stylistics or functional stylistics is a branch that tends to explore the linguistic features of a text as it points out certain linguistic forms and function of language units from the perspective of their linguistic and functional effectiveness in different types of speech. According to Ayeomoni, the linguistic study of a text is mainly specified and definite as it depends on its analysis and interpretation of a piece of literature on the objective and verifiable methods.

3.3. Literary Stylistics

This branch of stylistics has been introduced in Germany by Leo Spitzer (1887-1960). Spitzer and other representatives of his school have paved the way to the stylistic examination of literary works known as “Literary Stylistics” (Raj). The stylistics that studies literary language within the conceptual scheme of criticism and shifts the attention from the articulation circumstances to the words of the text is literary stylistics (Bradford). It deals with the artistic expressiveness of a literary work and it studies the ways in which word and sense are employed in literature. It shifts the center of attention from the situation of the utterances to the words of the text and more about how the style interferes in processing the situation. The beauty of language and how it is used to capture reality is also the focal concern of literary stylistics (Bradford).

This branch of stylistics distinguishes three types such as Author’s stylistics, Reader’s stylistics and Immanent stylistics. Author’s stylistics, the addresser, deals with the individual styles of writers. It focuses on their interests, backgrounds, thoughts and beliefs. Whereas, Reader’s stylistics, the addressee, focuses on the reader reaction and perception, it deals with some notions such as foregrounding and defamiliarization. These concepts serve to restore freshness to perception which has become habitual and automated and make things strange to create some sort of newness in the readers’ minds (Cook). In addition to immanent stylistics which interprets the literary text by the reader with no interference to the author (Zhukovska).

3.3.1. Literary Stylistics and Story Theme

Wales sees theme as the essence of the literary piece. She also defines it as the major point of the work. Therefore, story theme can be regarded as the deepest meaning conveyed by a fictional text. It can be inferred that literary stylistic approach represented by Leech and

Short in their work *Style in Fiction* (2007) stresses much on the implicit and covert side of thematic meaning. They tend to use the term “significance” to refer to the story theme and declare that the story theme is celebrated through the unstated and the implication of words’ meaning.

3.3.2. Literary Stylistic Analysis

According to Leech and Short, the ultimate aim of stylistics, as a method of textual interpretation, is to analyze a text and take into consideration the literary devices, figures of speech and the writer’s choice of words which aid in creating style in language. Hence, the stylistic devices of discourse derive the words’ meanings literally or figuratively. According to Barry, stylistic analysis is unique in that “It attempts to provide a commentary which is subjective and scientific, based on concrete quantifiable data, and applied in a systematic way” (201). In this context, Geoffrey N. Leech and Michael H .Short’s *Style in Fiction* have proposed a checklist of linguistic and stylistic categories that enables researchers to collect data on a fairly systematic basis and evaluate the literary work at the level of style. Leech and Short’s stylistic categorization is listed under four classifications including lexical categories, grammatical categories, figures of speech and cohesion and context.

There is no harm in mixing categories since the purpose of this list is heuristic. It is also in the nature of things that categories will overlap, so that the same feature may also be noted under different headings (Leech and Short).

3.3.2.1. Lexical Categories

Lexical categories aim to investigate how the choice of words affects the multiple types of meaning. It includes five important elements including general, nouns, adjectives,

verbs and adverbs. Leech and Short in their work *Style in Fiction* commence with general which is concerned with the simple or complex nature of the vocabulary. In addition to the writer's use of the emotive of words as opposed to their referential meaning. Furthermore, Leech and Short refer to another element which is nouns; most particularly, abstract nouns and their kinds such as nouns referring to events or perceptions. Moreover, types of adjectives are significant in the stylistic analysis. For instance, physical, psychological, visual, auditory, color, referential, emotive or evaluative. They also may appear as restrictive or nonrestrictive, gradable or non-gradable, attributive or predicative. Another important element in this category is verbs, they often refer to movements, psychological states or activities, physical acts, speech acts or perceptions. Furthermore, verbs can be transitive, intransitive, linking, factive or non-factive. The last element in Leech and Short's list is Adverbs. It is important to know the semantic functions they perform, for example, manner, place, direction, time or degree and the significant use of sentence adverbs.

3.3.2.2. Grammatical categories

In *Style in Fiction*, Leech and Short analyze the sentences form and complexity alongside with the clause types and structures. They also detect the genre, significance and nature of the phrases such as noun phrases, verb phrases or others utilized by the writer. Moreover, within the word classes Leech and Short emphasize on examining how a particular function words like prepositions, conjunctions, pronouns, determiners, auxiliaries and interjections are employed for a specific effect. They have also discussed within the overall category the writer's use of any general variety of grammatical construction used to special effect, for instance, comparative or superlative constructions, coordinative or listing

constructions, parenthetical constructions, appended or interpolated structures like which occur in casual speech.

3.3.2.3. Figures of Speech

In *Style in Fiction*, Leech and Short mention that figures of speech can be represented through the consideration of the incidence of features which are foregrounded. Foregrounding as a term is first used in the Czech theorist Jan Mukarovsky's book *Standard Language and Poetic language* (1932). Foregrounding is to make use of specific devices such as repetition, emphasis, unexpected lexical collocations and syntactic inversion in order to draw the attention of the reader. It includes some sort of stylistic distortion, either by deviating from the linguistic norm through appearing as an aspect of the text or alternatively where an aspect of the text is brought to the fore through repetition or parallelism (Simpson). To identify such features, the traditional figures of speech schemes and tropes are often useful categories.

3.3.2.3.1. Schemes

It is a deliberate deviation from the ordinary arrangement of words for rhetorical effect. This kind of change in standard word, order or pattern can be perceived or examined through the existence of several literary devices such as alliteration, assonance, anaphora and parallelism.

Grammatical and lexical schemes focus on the occurrence of mirror-image patterns such as chiasmus, or formal and structural repetition including anaphora and parallelism. In the view of R. Jakobson, parallelism is the repetition of the same pattern. He equally stresses that not all repetition of the synonymous is parallelism, but the equivalent in structure. Parallelism, as a stylistic device, deals with introducing the unexpected regularity to the language in order to achieve foregrounding, whereas deviation is the unexpected irregularity.

Parallelism occurs at any level of language including graphology, phonology, lexis, syntax and semantics (Leech).

Phonological schemes is concerned with the interaction of the phonological features such as rhyme, alliteration and assonance with the meaning and examines the existence of any salient rhythmical patterns in the text (Leech).

3.3.2.3.2. Tropes

It is a deliberate deviation from the normal signification of a word for rhetorical and artistic effect. Tropes is mainly concerned with the presence of an obvious violation or any departure from the linguistic code. For instance deviant lexical collocations, semantic, syntactic, phonological or graphological.

3.3.2.3.2.1. Deviation

Deviation, as defined by Short, is a “linguistic phenomenon that has an important psychological effects on readers (hearers). In any literary text, if a part is deviant, it becomes especially noticeable or perceptually prominent. This psychological effect is called foregrounding” (11). In other words, to call a literary text a deviant is when the latter includes those elements that stand out in some way. Writers tend to defamiliarize the familiar by breaking the rules and violating the norms to deliver a work that is artistically found to have an effect on the readers, this work is foregrounded (Burke).

Deviation can occur at many linguistic levels and can simultaneously appear at more than one level in the same text. In *A Linguistic Guide to English Poetry*, G. N. Leech distinguishes eight different types of linguistic deviation including graphological deviation,

phonological deviation, grammatical deviation, lexical deviation, semantic deviation, dialectic deviation, historical deviation and deviation in register.

Although Leech's investigation seems to focus only on the language of English poetry, Short argues in his book *Exploring the Language of Poems, Plays, and Prose* (1996) that this classification can be applied as well on the language of English prose and calls for the need of the "poetic prose and prosaic language". In the same light, Leech and Short's *Style in Fiction* (2007) defends the same thought.

3.3.2.3.2.1.1. Graphological deviation

It is an area to explore a text stylistically where the primary focus is foregrounding. It is concerned with the physical appearance of a text. Therefore, it can be identified by looking at words in italics, capital letters, bold letters and words that are underlined. The use of punctuation marks can equally create stylistic effects. The estrangement of text through uncommon arrangement of letters, uncommon words, the unusual use of space or everything that is visually odd constitutes graphological deviation (Gregoriou).

3.3.2.3.2.1.2. Grammatical deviation

Jafaar elaborates that "grammatical deviation is the kind that poets disregard the rules of sentences. The authors sometimes put no period between sentences; make no space between words, also use the tenses incorrectly" (241). In that sense, this type of deviation is related to the patterns of language which contribute in the creation of meaning in the literary discourse. Furthermore, Leech discusses in his book *A Linguistic Guide to English Poetry* (1969) that there are two types of grammatical deviation; syntactic, morphological deviation. The syntactic deviation refers to the disarrangement of words or the misuse of grammar in a

sentence or more in the literary text, whereas the morphological deviation takes place in the estrangement of the words' formation, construction or spelling (Leech).

3.3.2.3.2.1.3. Phonological deviation

The occurrence of phonological deviation in a literary work is considered to be less since literature is more often written, and the former has to do with sounds and its effect on delivering the meaning. It demonstrates unusual sound effects like alliteration, assonance and the altering of normal spelling to represent particular accents, dialects and the phonetic misspelling of words (Gregoriou). An author opts for -or employs- certain types of sound effects depending on the results they desire to obtain in the end on this kind of deviation (Jafaar).

3.3.2.3.2.1.4. Lexical deviation

In any stylistic exercise, attention is especially given to words. When those words are violated from their normal and standard form, this is known as lexical deviation. It occurs to give an aesthetic depth and effect to any piece of literature on the level of message. It is also seen as the inappropriate application of words out of their context, nature or neologing which is the invention of new words (Gregoriou).

3.3.2.3.2.1.5. Semantics deviation

This type of deviation is associated with the implicit meaning behind the use of creative language in the literary text. Different meanings can be conveyed with one simple word and meaning of literary discourse can be served by any semantic feature, alone or with other features (Elnaili). Therefore, the use of figurative speech and metaphoric expressions are exclusive to semantic deviation. In *A Linguistic Guide to English Poetry*(1969), Leech

classifies the semantic deviation into three tropes including semantic oddity, transference of meaning and honest deception.

Semantic oddity means semantic bizarreness or strangeness of expression. According to Leech, it is categorized into five types such as pleonasm, periphrasis, tautology, oxymoron and paradox. With the reference to Leech categorization, transference of meaning is divided into four types of figurative language including synecdoche, metonymy, metaphor and simile. Additionally, honest deception refers to the sense of misrepresentation of the truth. According to Leech, it is divided into three tropes; hyperbole(exaggeration), litotes(understatement) and irony.

3.3.2.3.2.1.6. Dialectal Deviation

The term dialecticism is used by Leech to refer to the dialectal deviation. He states that dialecticism means the borrowing or the usage of social and regional features known as dialect in the work of literature. It takes place when the writer gets out of the standard language by using words, expressions or structures which are from a specific dialect. Dialecticism is most of the time used by storytellers and humorists, as Mark Twain's *The Adventures of Huckleberry Finn* (1884), the text under study, marks the utterance of the dialectal deviation. Twain states in his book's explanatory that "in this book a number of dialects are used, to wit: the Missouri negro dialect; the extremest form of the backwoods Southwestern dialect; the ordinary 'Pike-County' dialect" (2).

3.3.2.3.2.1.7. Deviation of Register

In order to convey their messages, writers often use one or more sorts of registers. The latter refer to the particular use of language by a particular profession. Literature, as a literary

profession, has its register and its specific use of words. However, modern writers have unleashed themselves from the chains of poetic language. Register borrowing, in prose, is regularly accompanied by register mixing, thus to say the gathering of features that belong to different registers in the same work of literature (Leech).

3.3.2.3.2.1.8. Historical Period Deviation

In this kind of deviation, writers are not limited to only the language of their own specific period. They tend to use linguistic heritage, including dead languages such as Latin, Greek, and archaic words or structures in order to promote the aesthetic and musical value of their literary works (Leech). Leech considers this deviation as archaism; he refers to it as “the survival of the past into the language of present time” (52).

3.3.2.4. Context and Cohesion

This category focuses on the literary analysis of a text in terms of context and cohesion. Cohesion mainly focuses on the internal organization of the text. It deals with how the meaning is consistently portrayed and the ways in which sentences are connected by checking to what extent is the influence made by the use of connectors, pronouns or ellipsis (Leech and Short).

Context deals exclusively with the external relations of a text. It focuses on the text’s message and how it is delivered by addressing how the writer approaches the reader either directly or behind the lines, through thoughts of some fictional characters or their actions. In the same sense, context handles the addresser–addressee relationship and the author’s attitude implied towards his or her subject. It also looks for the way how a character’s words or thoughts are represented either by direct speech or by some other methods including indirect speech and free indirect speech (Leech and Short).

4. Conclusion

The present chapter has introduced stylistics, style and the stylistic analysis. From the above, it becomes clear that the study of style is the preoccupation of stylistics. The framework of stylistics, as an analytical approach, deals with a whole range of sciences and from which it derives its interdisciplinary character and flexibility. From a linguistic point of view, stylistics studies linguistic procedures which generate expressive values and aim to identify those features of a text which create aesthetic emotions and states during the process of reading. In brief, stylistics allows individuals to interact with a text and opens their minds to the numerous meanings of a particular literary or nonliterary text. The stylistic approach consists of multiple types including general, linguistic and literary stylistics. However, The method used in conducting this research is literary stylistics which deals with the artistic expressiveness of a literary work and studies the ways in which word and sense are employed. Furthermore it focuses on analyzing the text regarding the way how it is deviated from the norms.

Chapter Two

Slavery and Racism in the American Literary Realism

1. Introduction

In the early times, religion and mythology have been considered the highest truth, but during the mid and late nineteenth century, the world has shifted its dimension and believed in only what they can see and feel as an objective truth. During that time, a changing movement has flourished to reject the romantic thought and begin an era as influential as none in the history (Den Tandt). Realism does not refer to a war or a historical event, it refers to the birth of a new set of ideas and a radical revolution of mindsets and expressions. It is a movement that covers several domains including art, philosophy, politics and literature. According to Christophe Den Tandt, literary realism has evolved into a literary movement in the mid of the nineteenth century in Europe especially in France. Due to both the French and industrial revolutions and with the works of Stendhal and Honoré de Balzac, France has witnessed the first use of realism as a thought even before its rise as a literary school in 1850s.

In Russia, the novel writing has become an expressive tool by which the cultural and political issues are portrayed. Literary realism marks a significant development in the 1840s as the term the social realism has been introduced. The latter aims to depict everyday scenes and bring the issues and lives of the working class to forefront without idealization (Den Tandt).

The wave of this movement has reached the new world in the 1860s and taken the nation by storm. After the civil war and towards the end of the nineteenth century, the American nation has experienced a fundamental shift in all aspects. The aftermaths of the industrial revolution have unified the Americans and changed their perspectives; it is the age of reason and pure description of life. The American Realism aims to give a voice to the oppressive social class and sheds the light on the current issues of that time such as slavery,

racism and poverty. It also delivers a sincere depiction of the American reality during that time. Therefore, this present chapter attempts to circumscribe the American Literary Realism by highlighting its features and themes. In addition to introducing Mark Twain, the well-known American realist, who embraced slavery and racism in his literary works.

2. American Literature Between 1860-1914

The period of (1860-1914) of American literature has marked several events and circumstances which instituted in the rise of Realism in the united states. With the publication of Charles Darwin's *On the Origin of Species* (1859), the declaration of American Civil War (1861) and the great loss of two significant literary figures; Henry David Thoreau (1862) and Nathaniel Hawthorne (1864), the literary landscape was ready to embrace a new generation of writers who took the torch of truth and rejected the lie of Romanticism (Scharnhorst and Quirk).

2.1. Historical Background

The Romantic movement, which is originated in Germany but quickly spread to England, France and beyond, has reached America around the first half of nineteenth century, mainly from 1820 to 1860. This artistic, literary and intellectual movement has brought a new wave of change appeared in arts, music and specially literature. Smith Andrew in his book *Gothic Literature* (2013) states that Romanticism is a movement that rejects all of the values that such movements like the enlightenment and the scientific revolution have believed in. Romanticism, in America, has come to represent what has been once buried in the human soul since Americans were suffering from the issues of slavery, capitalism, industry crisis and many other problems that make it hard for them to live (Ashworth). In 1836, the Romantic

ideas have been centered around the Transcendental belief which takes art as inspiration rather than science and focuses on the matter beyond the material realm. It also stands for the unity of the world and the equality of individuals under the power of God. Romanticists and Transcendentalist poem and essay writers like Ralph Waldo Emerson, and Henry David Thoreau also emphasized on individualism and the value of common person. They as well stressed on the freedom and originality of self-expression which captures the spirit of nineteenth-century America and frequently be applied to authors of both prose and poetry (Berek et al). In fiction, Romanticist and late romanticist writers such as Walt Whitman and Emily Dickinson were looking for new unique identity that holds zero similarity in belief with the European one; therefore, they tended to reject the rational thinking and pragmatic standards of that time and revolted against the age of reason by focusing on imagination, intuition and individualism (Vanspanckren). This opposition results into a vigorous movement full of unique themes such as fantasy, escapism, individuality, nature and the distinctive representation of religion as compared to the one in the age of enlightenment (Brians). Romanticists seemed to express their romantic visions in the form of what Hawthorne called “romance” genre of novel. Romances were not love stories, but serious novels that treat the dark times of the absence of settled life in the American societies and its influence on the creation of American's identity. After the negative consequences of the Civil War, American writers became more interested in the new ideas of freedom, self-reliance as well as the passion towards creating and living new life that is completely different from the age before (Vanspanckren).

As a reaction to Romanticism, a movement called Realism has begun to rise by the early 1860's until 1914. In which the American Civil War (1861-1865) between the North and

South has played a vital role in shaping the American history. A few decades after the Civil War, the United States have assumed a new prosperity and started to develop into an industrial giant, with over half of the population in the eastern states living in towns and cities. However, this era have been coincided with several problems including the social and economic issues. All those post-war hard conditions have participated in the growth of alienation in which American writers of this period try to picture the reality of this era and depict its truth (Vanspanckren).

In their fiction, realist writers such as Mark Twain, Henry James, William Dean Howells, Sarah Orne Jewett, Mary Wilkins Freeman and John William De Forest tend to represent what they see in real life and not what they prefer to see. In the same sense, Howells writes in his work *Criticism and Fiction* (1891):

Let fiction cease to lie about life, let it portray men and women as they are, actuated by the motives and the passions in the measure we all know; . . . let it not put on fine literary airs; let it speak the dialect, the language, that most Americans know—the language of unaffected people everywhere.(114)

In other words, Howells emphasizes on the importance of choosing truth in depicting the American reality rather than allegorizing or sentimentalizing experiences in compared to the work of their predecessors. Henry James agreeably admits in his essay *The Art of Fiction* (1884) that “the air of reality seems to me to be the supreme virtue of a novel”(89). Hence, he points out the significance of authenticity in the creation of a fiction, for instance, Stephen Crane’s *Maggie: A Girl of the Streets* (1893), Jack London’s *Martin Eden*(1909) and later Theodore Dreiser’s *An American Tragedy* (1925) those works are examples of this representation (Scharnhorst and Quirk).

2.2. American Literary Realism

American Realism has dominated the American literary scene in the post-civil war era. As a literary term, it refers to a literary mode in which the human life and experience, that are especially exemplified by the writers of this movement, are presented in literature (Abrams). Along the same line of thought, realism is “a mode of writing that gives the impression of recording or reflecting faithfully an actual way of life” (Baldick 184). Hence, Literary Realism is seen to be the actual representation of reality, far from any idealism or romanticism. The American realists such as Mark Twain, William Dean Howells and Henry James tend to write their works through which the struggles of ordinary people are accurately portrayed and the social phenomena including slavery and racism are presented (Berek et al). Another definition provided by Coles’s *Dictionary of Literary Terms* states that “Realism, in literature, is a manner and method of picturing life as it really is, untouched by idealism or romanticism. As a manner of writing, realism relies on the use of specific details to interpret life faithfully and objectively”(169).

2.2.1. Regionalism

Regionalism also called local color is a literary movement related to realism. According to Kathryn VanSpanckeren in her book *Outline Of American Literature* color writings have flourished after the civil war although they appeared earlier than that. As in his book *Realism and regionalism* (1860-1910), Roger Lathbury claims that regionalists or local colorists managed to keep to their own original setting and environment and their works carry a brilliance of a distinct place even while presenting the experiences that happen to all people regardless to where they live unlike the internationalists which their fiction occurs both in the United States and abroad. Local color stories is most distinctive by the motive of defending

certain time and place that may be threatened by the rapid changes happening. This approach is associated with their stories even while writing about contemporary events. Regionalists or local-color writers reflect a set of manners, dialects, legends and inborn attitudes of mind that are firmly rooted in their regions which makes their writings distinctive from others, for instance, the mindset of New England writers is different from those of the South (Scharnhorst and Quirk).

2.2.2. Naturalism

Naturalism refers to a literary movement that began in about 1880 and ended in about 1940. Roger Lathbury in his book *Realism and regionalism(1860-1910)* states that naturalism aims, like realism, to narrate the images of real life without glamorization or sentiments. In their writing, naturalists focused on the working class and the poor (Lathbury). Additionally, naturalism is a literary expression of “Determinism” that principally refuses religion as a motivating power in the world and instead perceives the universe as a machine (VanSpanckeren). It also believes that people’s experiences and environment play a role in shaping their mindsets and actions (Lathbury).

2.3. Features of American Literary Realism

Winfried Fluck’s *Fiction and Fictionality in American Realism*(1986) refers to John William De Forest’s novel *Miss Ravenel's Conversion* (1867) as one of the first works on the American Realism. The novel indicates that the union between North and South after the Civil War holds the promise of a new America which now seems to be able to enter a stage in the development of human civilization never attained before. In order to achieve this promise in reality, American writers choose to turn to realism. Artists and writers of this movement strive for detailed realistic and factual description about a contemporary setting in which they try to

represent events and social conditions which are often inspired by their personal experiences, as they actually are without idealization. Therefore, the concept of realism is regarded as a realization of democracy (Barrish).

Mark Twain, as a realist writer, states that “Truth is stranger than fiction, but it is because fiction is obliged to stick to possibilities; Truth isn't”(155). Twain and other realist writers tend to pay a great attention to truth or reality and revolt against Romanticism and romantic writers in their literary works. Their writings always focus on average people and places rather than romantic characters, hence their works try to show the treatment of romantic character in a more realistic setting. Twain and other realist writers also focus on showing their point of views on current events and issues such as War. In addition to commenting on actions or morals of specific social class for which they go objectively in depth at exploring the negative realities of life such as poverty, death and discrimination (Barrish).

The writings of American realism are also characterized by their focus on societies of large groups rather than individuals where classes and society are the dominant themes in which they explore everyday lives of middle and sometimes low classes. Besides its use of a diction that simply fits the characters where a specific dialect is employed. American realist plot is usually centered around thoughts and behaviors of characters. The latters are presented to have a full control in their destiny and fate in the story progress. The realist writers as well tend to show their works more than telling them through their real depiction of events and the detailed description of characters and nature (Barrish).

2.4. Themes of American Literary Realism

The years following the Civil War symbolize a time of healing and rebuilding in the United States. The country has witnessed a rapid growth during that period including the increasing charge of democracy, the spread of education and literacy, the technology of mass production, industrialism and urbanization which opened many opportunities for thousands of new immigrants. In most of Americans' minds, the ideology has been shifted and the essence of life has changed to rely more on science and truth rather than romance or spiritual mythology and that shift is highly observed in their literature. The American realist literature does not aim to amuse but more to convince the reader. It works as a mirror of society where all the social and cultural matters are reflected in it. The thematic issues of this literature are not the romantic or fantasy, but the focus is on everyday life and its issues such as poverty, middle class, education, identity, diversity, women rights, slavery, the problem of race and ethnicity. These social truths appear as major themes of the American literary realism. With the major theme of racism all other themes related to it also get the literary space. The themes like discrimination, injustice, suppression, marginalization and the protest have got the significance as the major themes of the literature (Applegate).

The destruction of civil war has left the American nation divided and instilled a pessimistic feeling for the future in the Americans' minds. However, the realist writers have accepted their actual life and have not escaped from it. They have written about several thematic concerns including the ideal morals which the post-civil war America has needed the most including uniformity, freedom and civilization (Applegate).

3. Slavery and Racism in American Literary Realism

Slavery is not a new subject to the American nation. In fact, the history of slavery is as old as the history of America. It has started with the native inhabitants who have been forced to work for the favor of the new colonies. In addition to the first ship of African slaves in the 1600's which declared an era of social discrimination and physical maltreatment. The struggle of those slaves was a major theme in the nineteenth century American literature. The writings of black slaves gave insights into the dark world of slavery and contributed in its ending with the 1865th Abolition. Frederick Douglass is undoubtedly one of the most famous fugitives who joined the abolition movement by his slave narratives. Douglass's *Narrative of the Life of Frederick Douglass, an American Slave* (1845) portrays his life as former slave and describes the life under the institution of slavery (Kemble).

Writing about slavery was not only exclusive to blacks. The American literary realism distinguishes several nonblack novelists who embraced slavery and racism as major themes in their literary works. It does not go without mentioning one of the most well-known realist writers Mark Twain (VanSpanckeren).

3.1. Mark Twain

Samuel Clemens, famous by his pseudonym Mark Twain, was born in November 30th, 1835 and raised in Hannibal, Missouri which has influenced most of his writings. Clemens grew up in an environment where slavery was a normal practice. He was exposed to a rich mixture of dialects including African American, Missourian, Southern and Northern dialects of those traveling up and down the river. Clemens developed a powerful sense of irony which is drawn partly from the rooted contradictions of living in a country that prided itself on freedom and independence even while keeping slaves in bondage. As well as gaining an ear for the

multifarious sounds of the human voice in conversation (Scharnhorst and Quirk). Before Clemens could turn his childhood memories into literature, he needed to see something of the world. At the age of twelve, Clemens started to work for a several newspapers in his hometown. Later, he worked as a steamboat pilot on the Mississippi River. All the experiences that he went through and the stories he heard have later inspired two of his lasting literary masterpieces, *Life on the Mississippi* (1883) and *The Adventures of Huckleberry Finn* (1884). During the civil war, Clemens has served as a soldier in the Confederate militia but shortly he left the war zone and worked as a reporter for various newspapers in the West. He imposed his touch in both factual reporting and unusual burlesque tales. This dual emphasis would characterize his entire career as a journalist. Samuel adopted the pseudonym Mark Twain in 1863 which is taken from the riverboat slang that means water is at least two fathoms (twelve feet) deep and thus easily travelled. His second book *The Innocents Abroad* (1869) was a collection of satirical travel letters and made an outstanding success. Clemens later married Olivia Langdon and moved to the East where he lived for the rest of his life and gained his significant friend William Dean Howells, despite his feelings of non-belonging and distance from his homeland. Clemens gained a widespread recognition after the publication of *The Gilded Age* (1873) and *The Adventures of Tom Sawyer* (1876). The following seven years were devoted to a sequel to Tom's story, a novel on the life of Tom's friend, Huck Finn. Although it was found to be inappropriate for children, *The Adventures of Huckleberry Finn* (1884) was a huge success. The book reflects Twain's childhood in the South including his memories of the insensitivity of whites and blacks discrimination.

Despite the fact of obtaining no academic degree, Mark Twain managed to build a very successful career of his own and left a huge legacy to the American literature. His writings

have always been the most widely read, staged, debated, reinterpreted and filmed ever (Sloane). In this regard, William Dean Howells in his work *My Mark Twain* (1910) eulogizes Clemens for the great literary man he is and sees him as one of a kind as he states “Emerson, Longfellow, Lowell, Holmes I knew them all and all of the rest of our sages, poets, seers, critics, humorists, they were like one another and like other literary men but Clemens was sole, incomparable, the Lincoln of our literature” (84). Clemens died on 21st April 1910.

3.1.1. Slavery and Racism in Mark Twain’s works

The issue of race and social injustice have been essential matters in Mark Twain’s literary works. As humorist, Twain shows an intense sympathy to the struggles of humanity by means of jokes. His works are always revolving around three major themes which are egalitarianism, empathy, and entrepreneurialism. On the other hand, many critics and literary men have accused Twain for being a proslavery and racist man, but in fact, Twain was not a supporter of slavery; despite his father and uncle being slave owners, Twain married the daughter of an Abolitionist (Hankinson). His attitude towards slavery and racism was clear as he has commented on the Emancipation Proclamation as it sets the white men free the same way it does with black slaves (Twain). In Twain’s point of view, slavery and racism were shameful practices which should not have a place in the American nation and white Americans as well need to be freed from them. Twain, the husband of an Abolitionist and supporter of the Emancipation Proclamation, would not write a novel containing racism with the intention of installing racist ideologies; he would, however, write about racism to satirically criticize it (Sloane).

Twain’s influence has exceeded to include writers of all types and genres such as Toni Morrison, the well-known African American writer. She praises Twain’s work in her

introduction to the *Oxford Huckleberry Finn* and states that the book frees the language and more importantly its silences. She finds it a true undertaking to the most troubling and sophisticated issue of race (Sloane).

3.1.1.1. Life on the Mississippi

Mark Twain's *Life on the Mississippi* (1883) is a memoir of his personal experiences as a steamboat pilot on the Mississippi River. In this work, Mark Twain portrays the life of the American society before and after the Civil War. He uses of the Mississippi river as a major theme to depict and reflect its changes on the society that lives on its banks during that time. Twain utilizes the river to picture the rough conditions and the growing pessimism during that time. *Life on the Mississippi* also reflects the exploitation of the black race as properties by the authoritative white and their exclusion from the society. Twain shows blacks in their society as slaves working in plantation owned by whites. In addition to being consigned to the ranks deckhands and cabin-crew servant like cooks, porters and chambermaids. Twain's narration of this work is purely personalized for which he only relies on his own experiences and adventures on the river (Hankinson).

3.1.1.2. The Adventures of Huckleberry Finn

Mark Twain's *The Adventures of Huckleberry Finn* which appeared in 1884 and existed in the Mississippi River village of St. Petersburg, is regarded by many as the greatest literary achievement America has produced and witnessed. As well as a great reason of inspiring the critics to choose it as the great American novel. The novel has been inspired by Twain's life as a riverboat pilot and a son of slave owner. It has begun as the sequel to *The Adventures of Tom Sawyer*(1876) which was clear in the opening chapters. They mainly return to the picaresque design of the earlier novel as Huck and Tom manage to undergo in multiple

kinds of play. But the immediate difference is the point of view from which the story is told. For instance, chapter one of *The Adventures of Huckleberry Finn* starts by “You don’t know about me, without you have read a book by the name of *The Adventures of Tom Sawyer*; but that ain’t no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly”(3). Particularly, in the previous quote Huck addresses his words to the reader in which he aims to inform that his character will be unfamiliar to those who never read *The Adventures of Tom Sawyer* (1876). When the book first appeared, it scandalized reviewers and parents who thought it would violate young children’s minds and attitudes with its representation of a hero who lies, steals and uses vulgar language. In the last half of the twentieth century, the disapproval of the book has continued on the grounds that its portrayal of Jim and use of the word “nigger” is racist and the novel keeps its place on the lists of books banned in schools across the country. Yet, from the beginning *The Adventures of Huckleberry Finn*(1884) was also recognized as a book that would leave an impact and revolutionize American literature. However, as another perspective, the novel provides readers with a glance into the past, into a time when having the wrong skin color meant being subhuman and inferior and by providing these examples, the readers would have a chance to understand the historic roots of discrimination against minorities. Without this opportunity, the history and long term effects of racism cannot be fully realized (Telgen).

4. Conclusion

This chapter has first provided an insight into the emergence of Realism as an artistic and literary movement. Moreover, it tackles the American literature between (1860-1914) and focuses on the historical background that helped in the rise of a new revolutionary movement which changed the American destiny. It precisely sheds the light on the dominant movements

of that time. Realism has prevailed in the post-civil war American literature; it refers to the mode of writing which represents the actual and authentic human life without remonetizing it. This movement has later been followed by two other movements that grew out of it which are Regionalism and Naturalism. This chapter has also presented the main features of literary realism and its major themes most notably slavery and racism. Mark Twain is seen as the main representative of this literary movement hence, this chapter introduces his biography and most of his influential works throughout his life. As well as referring to his emphasis on using the themes of slavery and racism in his writings and criticizing them in a very humorous and satirical way.

Chapter Three

Slavery and Racism in Mark Twain's *The Adventure of Huckleberry Finn*:

A Stylistic Analysis

1. Introduction

The language used by Mark Twain in his masterpiece *The Adventures of Huckleberry Finn* (1884) has always been a matter of controversy for some and a source of inspiration for others. Therefore, the major task of this paper is to shed the light on how the themes of slavery and racism are successfully expressed through the writer's choice of language. The analysis is carried out following the heuristic checklist of linguistic and stylistic categories proposed by Geoffrey N. Leech and Michael H. Short in *Style in Fiction* (2007). The study will be based on the most dominant stylistic features in the novel of *The Adventures of Huckleberry Finn*. The scope of the analysis will be narrowed to cover the two major deviations such as the grammatical deviation and the dialectal deviation and how they contribute in expressing the meaning and delivering the story's themes. Moreover, the investigation will detect the stylistic features that dominate the novel including irony, simile and imagery as well as the satiric aspects of the book. With the aid of narratology, the characters' analysis will be held to reveal the author's attitude towards slavery and racism.

2. Synopsis of the Novel

The novel starts with the narrator of the book Huckleberry Finn living with the Widow Douglas and her sister Miss Watson who attempted to civilize him. Later, his father Pap Finn took him by force and locked him in a cabin where he treated him miserably. Huck managed to escape after he faked his own death. He reached Jackson's Island where he met Jim, Miss Watson's slave, who also ran away when he knew that she was selling him to a plantation in Orleans. They quickly left the island after knowing that people were allegedly accusing Jim

for Huck's death, and start their journey on the river to the free states. They finally reach Cairo but not before they are almost hit by a paddle boat and get separated in the water (Roberts).

Huck ended up with the Grangerford family who welcomed him to their house. Later, he knew about their feud with the Shepherdsons. One day, Miss Sofia Grangerford ran away with Harney Shepherdson, and all of her family followed to stop her escape. The feud led to many deaths in both families. While Huck was caught up there, Jim showed up with the repaired raft then they took off down the river. One time, Huck and Jim helped to rescue a pair of men who claimed to be a duke and a dauphin. Huck knew that these two men were frauds, and nothing of what they said was true, but he remained calm just to keep Jim safe. The duke and dauphin convinced Huck and Jim to join them in their acts to gain money. Coming into one town, they knew about the story of the wealthy Peter Wilks. The pair of aristocrats went to the Wilks' mansion pretending to be their English uncles and took Huck as a servant boy. Later, Huck felt guilty for the Wilks's three nieces and planned to reveal the scam. Huck's plan was about to unfold when the Wilks's real brothers arrived (Roberts).

During the confusion, Huck found the chance to escape and went to where Jim was hiding. The two quickly headed down the river escaping everyone but soon the duke and dauphin arrived and joined them. After a few days of travel down the river, The frauds sold Jim to the Phelps for forty dollars. Soon Huck learned about the news and decided to free Jim even if it went against the social principles. Huck arrived at the Phelps's farm in search of Jim, he was joined by Tom who agreed on helping him. During the process of rescuing Jim, Tom got injured while running away. Jim insisted on Huck to bring a doctor for Tom even though that might risk his own freedom. The next day, The doctor came with Tom carried in and Jim tied up. The townspeople threatened to hang Jim and beat him, but the doctor told them how

helpful and caring he has been towards Tom. The latter soon informed Aunt Sally that Jim was a free man by Miss Watson's will. Finally, Jim told Huck that his father died and Huck decided to leave for the territory since Aunt Sally was going to adopt him and civilize him again (Roberts).

3. Elements of the Story

It is agreed that any Literary work consists of various elements such as content, point of view, characters, setting, theme and other literary ideas but without language, these elements would not exist. In other words, they are formed and completed through the medium of language.

3.1. Point of View

The Adventures of Huckleberry Finn is known as one of the most distinctive literary works in America as it adopts an adolescent boy narrating the story in his own language, as well as it employs the child's perspective and marks the presence of the vernacular language throughout the book. The story is told from the first-person point of view. Through the usage of "I and we", Mark Twain transmits his story events through the eyes and perspectives of the protagonist and the thirteen year-old boy Huckleberry Finn. Twain chooses Huck Finn to narrate his book for multiple reasons. In the novel, we learn that Huck is an uneducated, naïve, and innocent boy who keeps on questioning everything around him which establishes a solid ground to the author to pass his thoughts and ideas. Huck also allows the readers to see what he sees and learn what he learns as the story proceeds. In fact, Huck is an unreliable narrator since he does not fully understand the events that he describes due to his youth and lack of experience. This feature can be sensed in Huck's long-standing internal battle as he talks about

being wrong to help Jim. However, the reader knows that Huck is doing the right thing, he states “What had poor Miss Watson done to you, that you could see her nigger go off right under your eyes and never say one single word?”, he adds “What did that poor old woman do to you, that you could treat her so mean?” (86). Huck’s unreliability gives space to the readers to interpret and analyze and enables Mark Twain to attack some of the societal and religious behaviors including slavery and the issue of race as well as fully immerse the readers in the time and mindset of the novel (Telgen). Additionally, Huck’s distance from the mainstream society makes him doubt the world around him which permits Twain to express his rejection to the society hence its institutions. Thus, The greatness of this novel lies in the smoothness of Huck’s language and the power of telling the truth, and no one sets a higher value to truth than a boy (Fishkin).

3.2. Characters

The Adventures of Huckleberry Finn holds a set of characters who get involved in the institution of slavery. These characters contribute in the plot progress and serve the themes of slavery and racism whether by being slaves themselves as Jim, owning slaves or making money from slavery.

3.2.1. Huckleberry Finn

Huckleberry Finn, the protagonist and narrator of the novel, is a thirteen year old boy who comes from the lowest levels of white society. He has lost his mother at a young age. His father, Pap Finn, is a town drunkard, cruel and a greedy man who shows no responsibility towards Huck. Pap does not mark his presence in his son’s life, as a result Huck himself is dirty and frequently homeless. He has never had a stable life as any other kid at his age. Therefore, he does not know how does it feel to have a family. Unlike any other white boy,

Huckleberry rejects and never embraces the education and the religious teachings he gets. He is an untrained horse who never accepts to be controlled. The character of Huck represents the author's standpoint against the southern society. It is seen that Huck's morality refuses the principles of his community and its institutions including slavery and racism as he states when Jim got sold "I would go to work and steal Jim out of slavery again; and if I could think up anything worse, I would do that, too" (203). In this regard and according to Huck's sense of fairness, it is right to free the runaway slave even if it goes against the law and religion (Roberts).

3.2.2. Jim

Jim is Miss Watson's slave. He is a superstitious and naïve person who believes in myths and masters telling stories about witches and predicts the future. Later, Jim escapes when he learns that Miss Watson is selling him and he will never see his family again. He eventually joins Huck in his journey down the river seeking freedom. During their traveling, Jim shows a great amount of caring towards Huck and even makes him change his mind on the stereotypical thoughts on blacks. Mark Twain gives Jim the voice and the language of a slave to depict their reality at that time. His portrayal of Jim contradicts the common claims of whites. Jim is a wise adviser, thoughtful human, compassionate, caring father and great friend. In short, he exhibits all the traits that a slave supposedly lacks. In this regard, Twain emphasizes the small-mindedness of the whites and assures blacks humanity by presenting these 'subhuman' beings, especially Jim, as much more humane and sensitive than the majority of the whites (Bloom).

3.2.2.1. Huck and Jim's Relationship

Huck and Jim's relationship has witnessed a remarkable development. At the beginning of the narrative, Huck treats Jim as any other white person would do; he underestimates him, pulls some tricks on him and he even considers him inferior. But as the story progresses, Huck and Jim grow a good sense of friendship as they are drifting down the river. Jim shows a great deal of caring and loyalty toward Huck in several events. He opens his heart to the kid and tells him about his family. Accordingly, Huck realizes how human Jim is unlike the stereotypical thoughts that he has been taught. He even humbles himself to apologize to Jim many times. In fact, They share one raft and one fate, as Huck says "Git up and hump yourself, Jim! There ain't a minute to lose. They're after us!"(62). This "us" indicates the unity of this pair (Lathbury).

Despite Jim's strong companionship, Huck feels guilty for helping a runaway slave because he is involved in a mental battle where he cannot decide which side to choose. He confronts the social principles and faces a dilemma about freeing Jim. In fact, slavery is considered as one of the most affective opposing powers to Huck as he struggles to fathom the social injustice toward blacks. The influence of slavery invades each part of the novel and participates in shaping Huck's maturity towards the social prejudice (SparkNotes Antagonist).

His mental and moral dilemma reaches its climax when he has to choose between either sending Jim back to his owner, or do what it takes to set him free. At this point, Huck, indeed, cares about how society will view him. He is afraid of the sin and the shame of helping an escaped slave. Nevertheless, he thinks of the punishment that Jim will receive if he sends him back to slavery, as he reveals "she'd be mad and disgusted at his rascality and ungratefulness for leaving her, and so she'd sell him straight down the river again; and if she didn't,

everybody naturally despises an ungrateful nigger”, he adds “and they’d make Jim feel it all the time, and so he’d feel ornery and disgraced” (202). Later, He recalls all the warm moments they have had in their adventures on the raft and all the stories they have shared together, and decides to go against all the social norms, accepts the eternal damnation and follows his conscience as he declares “All right, then, I’ll go to hell”(203). This shift unleashes Huck from the chains of society; he refuses the notion that Jim is a property and confronts society by declaring Jim’s humanity as well as he realizes that the fallacies which he has been fed on slaves being ignorant and unfeeling are not true (SparkNotes Antagonist).

3.2.3. Tom

Tom Sawyer is Huck’s childhood friend, a well brought up boy from a respectable family who has a character. He is bright, knowing, kind and full of principles. His language illustrates that he is a well-educated boy; however, he is not morally mature as Huck and all what he cares for is adventures and fun. He is self-indulgent and does not concern himself with other people's feelings and situations. Tom puts himself and everyone else through a great danger and causes himself to be injured; however, he has influenced Huck in so many terms (Roberts).

3.2.4. Pap Finn

Pap is the ideal representation of the uncivilized southern man. He is the corrupted and drunken fifty-year-old father of Huck. He is immoral and prone to violence, abusive and neglectful toward his son. He is audacious and will go to any absurd length to get what he wants, although he is totally unaware of his infamous character. He dislikes the educated people and never wants Huck to be one of them. For instance, the story marks his outrageous reaction when he encounters the free educated slave. Pap says that the man goes against the

natural laws and pretends to be something he is not. During their adventure, Pap dies and Jim recognizes his dead body but does not tell Huck until the end of the narrative (Bloom). Twain portrays Pap as the unethical, degenerate and racist man to lead the readers to disavow Pap's beliefs and reject the principles of the society that Pap endorses (Smith).

3.2.5. Widow Douglas and Miss Watson

Widow Douglas is a regular, decent and religious woman. She adopts Huck and tries to civilize him. The widow tries hard to teach Huck the right attitude and religious beliefs. For instance, she sends him to school, and does not allow him smoke and describes smoking as a mean practice. She would like Huck to be on time for supper and she reads the bible to him. As the story develops, the Widow Douglas shows caring and love towards Huck and she even cries over him when he runs away. Her sister “Miss Watson” is a tolerable slim old maid with goggles on. She is the representation of the racist slave owner. She as well takes the role of teaching Huck how to behave and pray to get what he asks for (Roberts).

3.2.6. The Duke and Dauphin

Mark Twain has succeeded in physically presenting these two characters in the tongue of Huckleberry. The Dauphin is a seventy year-old bald headed man, with a gray moustache. Huck also describes his appearance as a filthy trouble maker. The Duke is about thirty year-old man who seems to be a disagreeable and cantankerous person. The story tells the cons and scams that the two aristocrats pulled, and how they risk Huck and Jim’s lives just for the sake of money. They, as well as Pap, in fact serve a thematic purpose in the book. They are the epitome of greediness of whites and hunger for money at all expense. They care less for others’ lives especially slaves and treat them as property as they sell Jim to the Phelps for forty dollars (Roberts).

3.3. Setting

Twain's novel events date back to forty or fifty years before its publication. In a time when slavery was a common practice in the Southern states of America. The story happens in multiple places. It starts in a town called St. Petersburg, Missouri and ends in the town of Pikesville. As Huck and Jim are moving, the setting is frequently changing. However, a raft on the Mississippi river remains the only unchanging place for the pair of adventurers. The raft gives a sense of home and belongingness to Huck and Jim where they feel comfortable and safe. It allows them to find themselves and know one another. It is a place where no one is judged either by their race or background. Additionally, one of the major geographical features of the novel is the Mississippi River. It provides Huck and Jim with a great sense of life and liberty where they get to live multiple adventures in different towns on its banks. For Jim, the river symbolizes the path to freedom far away from slavery. Their journey on the river signifies a mental awakening for Huck. it sets him free from the social boundaries and opens his eyes to reject racism and slavery and accept Jim as a human being. Twain chooses to put several locations to his novel to showcase the real situation of slaves in different places in the deep south. One of the places that marks slaves' maltreatments is the Wilks's house. Twain allows the reader to witness the tragedy of separating a slave family and selling them to different places. Another setting that portrays slaves exploitation is the Grangerford's house. Huck describes how the house is full of slaves who constantly serve their masters, he says "Each person had their own nigger to wait on them— Buck too. My nigger had a monstrous easy time, because I warn't used to having anybody do anything for me" (103). This indicates the common normalized attitude of whites toward slaves and slavery (Telgen).

4. Slavery and Racism through language

Slavery and racism have always been the book's most critical points. As previously mentioned, many critics have accused the book to be racist and proslavery. Hence, the analysis is held to investigate the accusation through the writer's style and the novel's themes as well as to prove Twain's anti-racist point of view.

4.1. Deviation in the Novel

Mark Twain uses the power of language to create a literary product that is rich of details and aesthetics. In this novel, Twain's style of writing provokes the readers to think and grabs their attention to the institution of slavery and racism through his use of deviation. Therefore, this analysis focuses on two elements which serve the process of investigation including grammatical deviation and dialectical deviation.

4.1.1. Grammatical Deviation

Twain's choice of words is deviant from the standard language; therefore, the novel witnesses several grammatical deviations which are intentionally put to convey multiple messages to the readers. The following table illustrates the common grammatical violations which have been made by Huck and Jim as main characters (Braggio).

Data Collection

Table 1

The Multiple Grammatical Violations in Huck and Jim's Speeches

Type of violation	Huck	Jim
Double negations	✓	✓
misplaced pronouns	✓	--
wrong pronoun case	✓	✓
Incorrect tense	✓	✓
subject/verb agreement	✓	✓
Misspelling	✓	✓
deletion of letters	--	✓

Source : Twain, Mark. *The Adventures of Huckleberry Finn*. London: Harper Press, 2013.

Double Negation

Huck's utterance

"Jim **didn't** say **nothing** for about five minutes..."(Twain 83).

Jim's utterance

"... en I **didn'** k'yer **no mo'**..." (Twain 83).

Misplaced Pronouns

Huck's utterance

"... and the king **he** went ashore..." (Twain 200).

Wrong Pronoun Case

Huck's utterance

"... Jim and **me** got uneasy..." (Twain 199).

Jim's utterance

"**Jim** won't ever forgit you" (Twain 87).

Incorrect Tense

Huck's utterance

"I **threwed** the paddle down" (Twain 80).

Jim's utterance

"... I **knowed** dey was arter you" (Twain 45).

Subject/Verb Agreement

Huck's utterance

"So we stayed where we **was**." (Twain 200).

Jim's utterance

" dat's what I **wants** to know" (Twain 82).

Misspelling

Huck's utterance

"The Widow Douglas, she took me for her son, and allowed she would **sivilize** me"(Twain 3).

"Another time they tried a go at **yellocution**..." (Twain 199).

Jim's utterance

" what do **dey** stan' for? I's **gwyne** to tell you."(Twain 83).

Deletion of Letters

Jim's utterance

"...en went to sleep, my heart wuz **mos'** broke bekase you wuz **los'**..." (Twain 83).

The interpretation

In this novel, Mark Twain's style of writing is distinctively characterized by its deviation from the standard grammar. This violation indicates the real situations and the social classes of the novel's main characters. Huck's weak grammar showcases his intellectual background. The high frequency of grammatical mistakes in his speeches shows the absence of education in his life. As a white boy, Huck had the chance to attend school but he refused to do so. On the other hand, Jim's severe grammatical errors indicate the lack of knowledge and shows the miserable reality of slaves in the southern states. Through these errors, Twain aims to illustrate the inhumanity of whites as they deprive slaves, at any age, from attending schools; instead, they force them to work for their favor. Accordingly, Jim's language is acquired from his parents and he will pass it to his children with no chance to be corrected. In comparison to Jim's situation, Huck comes from the bottom levels of the white society, yet he has more value, respect and privilege than what Jim can ever obtain. Huck has also chosen to be uneducated whereas Jim is obliged to be illiterate (Braggio).

3.1.2. Dialectal Deviation

One of the features that defines Mark Twain's style is the use of dialects. Twain incorporates a number of dialects and colloquial phrases into his literary piece including "Missouri negro dialect, the extremest form of the backwoods Southwestern dialect, the ordinary Pike County dialect and four others modified varieties of the latter" (Twain 3). The following table shows the several features of dialects used by the main characters Huck and Jim (Alexander).

Data collection

Table 2

The Dialectal Features in Huck and Jim's Speeches

Features of Dialect	Huck	Jim
The use of ain't	✓	✓
The use of colloquial phrases (Alas, Shucks, Chile, Dern)	✓	✓
The use of blending	--	✓
The use of eye dialect	--	✓

Source : Twain, Mark. *The Adventures of Huckleberry Finn*. London: Harper Press, 2013.

The Use of Ain't

Huck's utterance

"it **ain't** no disgrace" (Twain 202).

Jim's utterance

"De man **ain't** asleep, he's dead" (Twain 50).

The Use of colloquial Phrases

Huck's utterance

"**Shucks**, they don't all of'e preach the same day..." (Twain 164).

Jim's utterance

"Laws bless you, **chile**, I'uz right down sho' you's dead agin" (Twain 111).

The Use of Blending

Jim's utterance

"...**Lemme** look at you, chile, **lemme** feel o'you..." (Twain 82).

The Use of Eye Dialect

Jim utterance

“**Dad** fetch it, how is **gwyne** to dream all **dat** in ten minute...” (Twain 82).

The Interpretation

Mark Twain’s unusual writing style contributes in recording a historical era when slavery is a major part of it. His use of dialects helps in genuinely representing people of that time. Twain includes several tongues in his novel to highlight the regional, social and cultural differences of his characters. Throughout the story, dialectic language serves as a way to show identity. It adds depth to the characters and makes them sound different and real. In the same light, Huck uses the ordinary Pike County dialect. Even though this dialect is the commonly used one by the book’s characters of all social status, Huck is distinguished as a white boy from the lowest class of society because of the presence of some slang phrases in his speech. On the other hand, Jim uses the Missouri Negro dialect which immediately indicates his racial background. Therefore, he frequently drops letters and blends words together due to the fact that he comes from a slave environment that only communicates in such way and does not have the chance to learn formal rules. Twain gives the black African American voice to slaves, henceforward Jim, to distinguish them from the white characters. Their language lacks variation as it is only used for the sake of communication unlike the sophisticated language of whites which is rich of vocabularies. However, the Missouri negro dialect perfectly represents the negro culture and their beliefs (Alexander).

4.2. The Novel as Satire

The Adventures of Huckleberry Finn is classified as a picaresque genre as it adopts the style of satire in its writings (Rasmussen). Mark Twain uses satire to open people's eyes to the need for change by exposing the flaws of the antebellum southern society. Twain attempts to reflect the reality and mock his surroundings through the utilization of humor which is created through a set of stylistic features such as irony, simile and imagery. In the same perspective, his novel *The Adventures of Huckleberry Finn* satirically addresses multiple ideas including romanticism, religion, civilization, hypocrisy, superstitions and most importantly slavery and racism in one of the critical periods of the American history (Momen).

Twain's social and religious satire is represented in the language and actions of his characters. He mocks the disingenuousness and hypocrisy of religious people through Miss Watson. Despite attending church and reading the bible which supposedly preaches humans equality, she as a matter of fact owns slaves and treats them roughly. He also satirizes the social beliefs which accept slavery and racism through Huck's inner thought about Jim's situation. Huck is socially dictated to feel ashamed and sinned for helping Jim, but in fact he is doing a humanitarian action to free an oppressed slave. For instance, Huck learns about Jim being sold and thinks to rescue his life as he says "Once I said to myself it would be a thousand times better for Jim to be a slave at home where his family was, as long as he'd got to be a slave"(201). Although Huck believes that Jim deserves to be free, he prefers him to be a slave among his family rather than being a slave among strangers. Moreover, Twain ridicules slavery in another event when Tom rejects Huck's simple plan to save Jim. Ironically, Tom knows that Jim is no longer a slave, yet he plans to go in an unnecessarily complicated scenario and risks Jim's freedom just for the sake of adventure. "Work? why,

cert'nly it would work, like rats a-fighting. But it's too blame' simple; there ain't nothing to it. What's the good of a plan that ain't no more trouble than that?"(222), Tom says. The fact that Tom and Huck have been trying to free an already free man is ironically portrayed by Twain to show the worthless value of slaves in that time as their lives were manipulated by a young boy like Tom for the sake of pleasure (Wilson).

Twain utilizes a set of stylistic features to satirically attack slavery and racism. He frequently uses figurative language including simile and imagery to weave his message and create a vivid image to his story scenes. For instance, the simile used by Huck when he knows that Jim is missing his family. He compares Jim's feelings to whites as he says "I do believe he cared just as much for his people as white folks does for their'n. It don't seem natural, but I reckon it's so" (147). Huck's language portrays the white supremacy and depicts blacks as socially discriminated and classified as inferiors.

Moreover, Twain considerably uses imagery to provide an honest image about the conditions of slaves at that time and enable the readers to sense, not merely read about, the event, he states:

A nigger woman come tearing out of the kitchen with a rolling-pin in her hand, singing out, "Begone you Tiece! you Spot! begone sah!" and she fetched first one and then another of them a clip and sent them howling, and then the rest followed; and the next second half of them come back, wagging their tails around me, and making friends with me. There ain't no harm in a hound, nohow. And behind the woman comes a little nigger girl and two little nigger boys without anything on but tow-linen shirts, and they hung on to their mother's gown, and peeped out from behind her at me, bashful, the way they always do. And here comes the white woman running from the house. (209)

In this scene he describes a female slave in the kitchen working for her owner. Through his descriptive and detailed language, Twain draws a realistic picture of slaves in the southern society to attach his readers with the scene. He successfully portrays how black slaves struggle with poverty as they wear old rags and how they are exploited and prevented from their simplest rights such as decent clothes (Roberts).

Twain also depicts the brutality and racism of whites in their treatment of slaves especially fugitives. The most notable event is when Jim got caught after his evasion. As Huck says:

They cussed Jim considerable, though, and give him a cuff or two side the head once in a while... and they took him to the same cabin, and put his own clothes on him, and chained him again, and not to no bed-leg this time, but to a big staple drove into the bottom log, and chained his hands, too, and both legs, and said he warn't to have nothing but bread and water to eat after this till his owner come. (270)

Twain depicts this vicious scene to enable the readers to visualize the insensitivity of whites and describes the insult and humiliation that blacks receive, in this case Jim, only because they want to be free (Roberts).

4.2.1. The “N” word

The term nigger is firstly recorded in 1587 as negar. The origins of this word may go back to the dialectal pronunciation of negro in northern England and Ireland. In the era of enslavement, the words “nigger” or “black” were given to slaves to differentiate them from any local white person with the same name (Schulten). *The Adventures of Huckleberry Finn* has allegedly been accused for the use of the racist language and the word nigger in particular. Throughout the novel, this term is used by every character white or black and at any age to

refer to slaves. For instance, it is seen that Jim, the runaway slave, uses this word to describe another slave, he says “I had a dream, en de dream tole me to give it to a nigger name’ Balum”(47). This portrays the tolerant attitude of blacks toward this term as it is imposed by the southern society at that time. Additionally, Twain uses satire to reflect the common racist perspective of the white southerners through Pap’s language. For example, Pap gets outraged when he learns that an educated free nigger can vote. Ironically, he, the illiterate man, believes that a nigger cannot be free or educated and all what the man has achieved is out of his nature (Smith). Similarly, Huck uses this term to disown the white race and express his disgust and frustration at their actions, as he says “Well, if ever I struck anything like it, I’m a nigger. It was enough to make a body ashamed of the human race” (154). This use in particular depicts the corrupted side of the white society and mocks their greed and selfishness. Accordingly, Huck finds refuge in Jim and even prefers to be a nigger and not to belong to such pathetic people (La Bossiere).

Many readers reject the use of this term and consider it as an insult to the human dignity regardless of the author’s intention behind its utilization. In fact, it is almost impossible for Twain to describe the reality of slaves without using the specific terms of it. His aim from the “n” word usage is completely satirical. Hence, The term is used to describe the American racism and the hostility of southern societies. Therefore, he uses satire to trace the shortcomings of the social values and to criticize the racial culture of this particular society. In addition to raising awareness and affecting a renaissance of the society to change it for the better by exposing its prevailing hypocrisy (Smith).

4.3. Themes

The Adventures of Huckleberry Fin carries several themes including freedom, superstitions, civilization, religion, conscience, slavery and racism. Nevertheless, this analysis is focused on the main two themes which are slavery and racism in opposition to social and religious hypocrisy.

4.3.1. Slavery and Racism Vs. Social and Religious Hypocrisy

The themes of slavery and racism are the central subjects of the novel. The book depicts the slave culture which permeates the whole story. Through his work, Mark Twain criticizes the southern society that dehumanizes and discriminates the black race. In a society where the ownership of slaves is a mark of a well social status, it is seen that each family, Huck and Jim come across, holds slaves including the widow Douglas, Grangerfords, Wilks and the Phelps. The black African-American slaves are meant to work and obey their white owners by the orders of religion, and churches are instrumental in maintaining this institution. They teach that slavery is the will of God and whoever rejects it will be sent to hell. The religious teachings are not only encouraging whites to own slaves, but they are convincing blacks that this is the only thing they are created for. Even though they are submissive to serve whites, they are receiving maltreatments and humiliation in return. For instance, we see Jim running away after he knows that Miss Watson has the intention to separate him from his family and sell him to what she calls a nigger trader down to Orleans as he mentions "...— dat's Miss Watson — she pecks on me all de time, en treats me pooty rough, but she awluz said she wouldn' sell me down to Orleans. But I noticed dey wuz a nigger trader roun' de place"(44). This shows how slaves are considered as properties to buy or sell at any moment and their lives are in the hands of their owners (Dempsey).

In addition to the racial prejudice which is an essential thought in the novel. Through several events, Jim is differentiated as a black slave who does not have the right to be alone with no chains on his hands, “You see, when we left him all alone we had to tie him, because if anybody happened on to him all by himself and not tied it wouldn’t look much like he was a runaway nigger”(149), Huck says. Jim also is the first person to be blamed on Huck’s fake death despite the fact that everyone knows that Huck’s father is an alcoholic and abusive person and especially towards his son. Additionally, the insensitive reaction of Aunt Sally the time Huck tells her about the boat accident which has caused the death of a black slave. She feels so thankful that no one gets hurt as if the dead slave is nonhuman, she says “Good gracious! anybody hurt?”, Huck replies “No’m. Killed a nigger”. She adds “Well, it’s lucky; because sometimes people do get hurt” (210). This particular conversation from the novel clearly shows the racist attitudes of the society and how children can be raised based on such racial stereotypes that a slave is a nobody and his life has no value (Dempsey).

5. Conclusion

This analytical chapter has spotted slavery and racism in Mark Twain’s *The Adventures of Huckleberry Finn* and investigated his attitude toward these issues through his style and the use of humor and satire. In order to answer the research questions, this chapter has firstly dealt with the synopsis of the novel and analytically described the story elements. It has also discussed the main characters’ relationship through which Twain has criticized the social norms of his society and proved Jim’s humanity. In addition to the significant choice of the setting which associates the readers with a specific historical time and place. Moreover, it has stylistically tackled Twain’s style by shedding the light on the grammatical deviation and the dialectal deviation to indicate the social discrimination towards blacks and address the

inhumanity of whites. Furthermore, it studies the stylistic features of the novel including irony, simile and imagery and highlights their contribution in the themes' portrayal and Twain's social satire. To sum up, Twain's language has shown his honest intention to realistically record a period of time where slavery and racism are major parts of it. Despite the novel's accusation for being racist, Twain has brought a frank discussion of the racial issue and called for change through his description of the speeches, thoughts and culture of the antebellum southern society.

General Conclusion

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The Adventures of Huckleberry Finn has always remained a matter of controversy due to the disagreement upon its language. Therefore, the present research paper has attempted to provide a stylistic analysis of the themes of slavery and racism. It has devoted the first chapter to introduce stylistics and explain its relation with style. The chapter has also focused on Leech and Short's literary stylistic approach which has been adopted as the research method.

The second chapter has shed the light on slavery and racism in the American realism. It has also introduced the literary realism and its relevant features and themes. In addition to the reading of Mark Twain and his main works.

The third chapter has stylistically analyzed the novel to investigate the themes of slavery and racism through Mark Twain's language and characters. This chapter has also taken under study the utilized artistic techniques of language including satire and irony and their contribution in clarifying Mark Twain's attitude towards slavery and racism.

As a realist author, Twain has adopted multiple tongues in his book in order to allow the readers to sense the authentic dialects of a specific region most particularly the real life on the banks of the Mississippi River. It has also offered the chance to the readers to explore the vernacular language and invited them to embrace the American literature. The writer has used the power of language to illustrate a vivid image of slavery and racism in the south. It has permitted him to identify his characters and depict their cultural, social and racial differences. Moreover, The novel would not reach this success, if it was written in standard language. Its aesthetics and richness lie in Twain's choice to use the grammatical and dialectal deviation. In addition to the use of figurative language which has played a major role in representing a

detailed realist portrayal of slaves' social condition. This genius combination of various dialects has strengthened the book and made it one of the greatest novels in the American literature.

Through the analysis of Huck and Jim's relationship, we have seen Twain's view on slaves and especially their oppressed situation. The writer's narration of the events through a thirteenth year-old white boy has shown the social and religious hypocrisy as well as the wrong assumptions. Through the journey of Huck and Jim, Twain has unveiled the mistreatment and discrimination that blacks have been receiving to criticize the brutality of whites. Accordingly, Huck has changed his view on slavery from something he has once accepted and considered to be normal to a thing that is now harsh, unfair and unacceptable. To sum up, Twain has proved that individual morality is higher and stronger than the morality of a community.

Mark Twain has made use of satire to attack slavery and the issue of race. Yet, many readers have misunderstood the novel's ironic sense and that is the penalty of humor. Readers, who do not understand satire, will quickly conclude that the book is racist regardless of the author's intention. Twain has published his novel after the abolition of slavery; however, a sense of a Negrophobic racism and social segregation have taken a major part of the post-reconstructed south. He has aimed to take the readers back to the antebellum southern states to satirically mock and criticize them and to respond to the failure of the reconstruction era. Although Mark Twain has grown up served by slaves, he has always rejected this practice and reflected his thoughts in his literary works. In this novel, the author has genuinely depicted a period of time where he has included principles and beliefs of real people inspired by his life in the south. He has shown a great deal of originality and authenticity in representing his

society. Twain has left a notice in his book which ironically states that the work contains no morals but in fact it protests the two major social issues of his time.

After a deep examination of the novel, it is seen that Mark Twain is indeed against slavery and racism. He has portrayed his standpoint at many levels including the language and characters' presentation. Successively, the study has approved that the language used in the novel has reflected the oppressive situation of black people in the American southern states as it has been well depicted in Huck and Jim's speeches. As well as it has asserted slaves humanity through the characters' analysis and Huck and Jim's relationship. Additionally it has exemplified Twain's use of satire and his intention to address slavery and racism, thus the proposed hypotheses are confirmed.

At the end of the conclusion, we recommend the readers, especially English language students, to read *The Adventures of Huckleberry Finn* in order to enrich their knowledge about the issue of race and slavery which have been and still be major flaws of the American nation.

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