CHAPTER FOUR
HUMOUR AND SATIRE

The term 'humour' implies a sympathetic recognition of human values and deals with the foibles and incongruities of human nature, good-naturedly exhibited. Humour deals with the incongruities of character and circumstance. Humour always laughs however, earnestly if feels, and sometimes chuckles; but it never sniggers. Humour is one of mankind's innate senses and humour also has very positive values. To Hutcheson, for example, these were primarily two. One, humour served as a source of pleasure that relieved people of unhealthy seriousness

"Everyone is conscious that a state of laughter is an easy and agreeable state, that the recurring or suggestion of ludicrous images tends to dispel fretfulness, anxiety, or sorrow."¹

Besides being innately valuable for causing happiness, humour has practical value in balancing the mind.

"The application of ridicule is the readiest way to bring down our high imaginations to conformity to the real moment or importance of the affair."²
Ridicule gives our minds a bend to the contrary side, so that upon reflection it may be more capable of settling in a just conformity to nature.

**Hutcheson's** second value of humour centers on the chance to correct small faults through gentle derision.

"If small faults are not inconsistent with a character in the main amiable, be set in a ridiculous light, the guilty are apt to be made sensible of their folly, more than by a bare grave admonition."

In the words of Kant, "Laughter is an affection arising from the sudden transformation of a strained expectation into nothing."³

**Catherine Beecher** declares that "All medical men unite in declaring that nothing is more beneficial to health than hearty laughter."⁴

-*Humour* is the most precious defense of man, whether against the encroachments of a fearsome world, or against the inner horrors of guilt and despair. It removes the gloom of popular scorn, and gives a fresh perspective. *Humour*, as an artistic category was born under a sentimental rubric. Twain's contemporaries understood the sense of *humour* to be one of literary sentimentalism's many sensibilities. *Humour*, as opposed to irony, makes idiots into clowns and makes laughter rather than anger the appropriate response. American *humour* does not follow a formula, yet it
separates itself clearly from serious protest writings and systematic revolutionary doctrines. In the words of E.B. White, "humour can be dissected, as a frog can, but the thing dies in the process and the innards are discouraging to any but the pure scientific mind."\(^5\)

Lewis Leary says, "humour is so typical that, unlike one's one-horse shay, it fails even to outlive its century."\(^6\)

To Lewis B. Wright humour is a very perishable commodity. *Irony*, as defined by various writers is a device by which a writer utters a meaning contradictory to the stated or the clear one. *Irony* can be comic, tragic or satirical and can be presented by two methods e.g. the use of words (*verbal irony*) or situations (*situational irony*) to convey the opposite of what is meant or what might naturally be expected. *Irony* forces the humanity of its heroes and reduces the sense of ritual inevitability in tragedy, provides social and psychological views for disastrous ruin and makes as much as possible of human misery. *Irony* is a process by which the similarity between two or more facts is presented. The speaker says something different from what he actually means. It is done either by understatement, by overstatement, or by another imaginable extent of indirection. It is really delightful to note the
discovery of the audience of the degree of difference between what was actually said and what was meant.

A clear conclusion occurs at once from this definition of *irony* that although, it involves laughter, *humour* should not be considered as superficial or unsophisticated. According to **Gertrude Stein**, Thanksgiving for Twain "*is different what it is assumed to be, a pious and righteous holiday; in his exasperation at the delusion involved in this view.*"7 **Clemens** goes over to the opposite extreme of saying, it represents gratitude that we murdered more of them than they did of us. While *irony* is undoubtedly a very important feature of the structure of **Twain's** works, there 'are other minor devices which add to the vividness and power of *irony*. As the following passage of *'Huckleberry Finn'* illustrates:

"*Then the old man got to cussing, and cussed everything and everybody he could think of, and then cussed them all over again, to make sure he hadn't skipped any, and after that he polished off with a kind of general cuss all round, including a considerable parcel of people which he didn't know the names of, and so called them what's-his name, when he got to them, and went right along with his cussing.*" (p. 137)
Clemens unexpectedly mixed irony in the South Western humour which later took, two important forms Profanity and tall-tale. The essence of these tall-tales is that they need a speaker and a listener who do not bother about realism and are just charmed by the tale.

_Irony_, as it is employed by Mark Twain, appears in different guises. Sometimes, irony is seen operating on the conscious level. Huck Finn observes life without blinkers: his innocence and his obstinate testing of the statements of the adults in the light of personal experience enable him frequently to measure the wide gap that separates illusion from reality, falsehood from truth. Once Twain wrote,

"_It is easy to find fault, if one has that disposition. There was once a man who, not being able to find any other fault with his coal, complained that there were too many prehistoric toads in it._"  

Twain made use of double _irony_: not only is he saying the reverse of what he means about his country, he also insists that his story is not at all a romance by his patently ironic claim to be writing as "_fanciful_" or "_ideal_. His _irony_ suggests that he is not concerned with the atmosphere of romance, but, seemingly, only with the transcription of reality in as "realistic" a way as possible.
In the long range development of American Literature humour became a significant characteristic and became the first essentiality for the development of American Fiction. Humorists and lecturers assumed the role of a simple-minded yankee or frontiers man, made shrewd comments on national affairs in the style of a "cracker box philosopher." As consequences of a vicious age, the religion and moral fervour which manifested in the repression of even the most innocent pleasure and entertainments resulted in the corruption of taste and licentiousness of the period. A further consequence of the culture's centripetal tendencies is seen in the popular effort to uphold the faith in progress and to thwart fanaticism by ostentatiously encouraging dissent or even attack.

"Humour accepted the challenge with alternate glee and rage", Bier contends, "and it had pushed its peculiarly heightened prerogatives in America to the further limits."9

Thus, between the period of 1865-1914 humour became the foundation of American fiction. All the works, produced in that period were admired immensely for they not only make people laugh but became the precious treasure of American fiction, too. Several critics of this time had the opinion that the activities of some of the humorists really served a practical purpose
in the development of post-war fiction. Van Wyck Brooks found the substance of this humour to the harsh life of the West of nineteenth century. Humour came forward as a mental and emotional freedom of the pent-up forces of restraint. It became a sort of remedy in an atmosphere grim and ugly. It was a society of corruption and crime where chaos was flourishing.

"San Francisco was weltering in corruption."¹⁰

People were excessively interested in acquiring money and their possessiveness was growing rapidly. In such a corrupt society humorists took "to lash an individual or locality on papers"¹¹ as their duty. Satire attacks the follies of society and fools indiscriminately, revealing in the process those shadowy highlights and low lights between pretensions and achievements.

One gains from nineteenth century American humor's acidic strain a sense of the nation's true history. Humour had become a tool to reveal the pretence, sham, hypocrisy and the ugliness of society often, humorists wrote so frankly that they had to hide their identity and adopted pen-names to escape the attention of the reading public. It remained for Twain, in Allen Gribben's view, to establish the importance of American humor permanently. Ridiculing sham and pretension, humour of this kind
was a true expression of American democracy, while its vivid and colloquial style did much to invigorate the American language.

In nineteenth century American moral philosophy was developing thus the value of *humour* as a relief gained prominence over its value as a means for improving character. The definition of *humour* as the perception of incongruity was the dominant one through the mid-nineteenth century, serving as the basis of Romantics as well as Sentimental notions of *humour*. Beneath the violence and exaggeration of mid-nineteenth century there lies an impulse toward realism, toward a faithful presentation of the life of the region. In nineteenth century humorists tried to show how hollow and morally inappropriate to real life America's conventional philosophy was. Humour represented a, more dynamic American reality than could any high brow aesthetic, presumably ossified by gentility and suffering osteoporosis from lack of "real' food. Vernacular comedy conventionally mocks low-style characters for their crude stupidities, and even when these characters reveal truths humorously, readers recognize the superiority of the message to the messenger, and their own superiority to both.

Like satire, comedy too, tends to be a conservative medium. Much American humour of nineteenth century was primarily sentimental.
Often, indeed, writers used sentimental humour to domesticate and elevate *low-life* characters. Humorists used the idea that the cultivated can turn humour to positive account in order to sanction their irreverence. They often built a genteel frame around their *base* characters in order to guide their readers' responses. But soon, humorists dropped the genteel or elevated frame in favor of a persona who would serve as a socially acceptable butt of laughter. Frivolity of humor and the moral seriousness of satire were the essential requirements of nineteenth century American fiction. The former is contingent on fantasy, on unreality, the latter insists what is really there. At that time humour was important as protector of human liberty. *Twain* granted it scope to attack people and ideas he felt were in conflict with that sense of manhood that he had come to value so highly. This idea allowed him to explore the power of humour. When he used it as a weapon in his later years then Mark Twain discovered that *against the assault of laughter nothing can stand*. So, humour and satire was used to attack the ills the novelist saw in the world around him. *Twain* celebrated humour as mankind's supreme weapon though it was employed too seldom, he believed. His Mysterious Stranger proclaims, but quickly adds:
"you are always fussing and fighting with other weapons. Do you ever use that one? No, you leave it lying and rusting. As a race, do you ever use it at all? No, you lack sense and the courage."  

Nineteenth-century Americans ridiculed the affectations of louts. Affectation renders the people ridiculous and permits one to laugh at them. By pretending the object of attack was simply affecting the qualities that made him dangerous - courage, intelligence, power or whatever. This technique of belittling the object of attack belongs to a tradition of literary satire of the nineteenth century.

Nineteenth century society was corrupt and prominent authors took it as a duty to make the people conscious of their own behaviour and attitudes and they found humour the best way to attack on social attitudes. To serve this purpose so many authors adopted pseudonyms in order to hide their identity. As Marcus Cunliff observed in the case of Mark Twain:

"Punning, facetious, irreverent, the American funny men filled the newspapers and lighter periodicals with his material. Like his British contemporary - Thackeray-one recalls, wrote once as "Michael Angelo Titmarsh"-he chose a preposterous penname David Ross Locke masqueraded as Petroleum V. Nasby, Robert Henry
Newell turned into 'Orpheus C. Kerr'. Each had his particular pattern-his fort as Artemus Ward called it-but connectively they produced the humour as western.”

Mark Twain adopted this name on February 3, 1863, when he signed a humorous travel account with this pen-name.

"I believe that our Heavenly Father invented man because he was disappointed in the monkey.”

He was promoted as the Wild Humorist of the Pacific Slope, when in 1867 he invaded the East, he stood in companionable terms to frontier comedy. Soon, it was possible for the second term of his works to identify grander objects; he could be considered equal to the spirit of the West and the spirit of the West with America. No other author has been so widely association with the nation, so wonderfully a forming part of its myth.

Twain is rightly considered, "the wild humorist of the plains."

" for in his works humour enters quite spontaneously and he always did his best to present the chief traits of American humour. He was the most representative humorist of America in the nineteenth century. The essence of his humour lies in the conditions of the West which became the source of inspiration to several other writers, too like Petroleum V. Nasby, Orpheus C.
Kerr and Bret Harte. He was the formation of the West, the frontier which included the Pacific Coast and the South West. Clemens extended his humour into serious territory but it does not mean that his humour was serious, but larger areas of seriousness came under the dominion of his humour. So, he is popularly known as the "Wild Humorist of the Pacific."
The humour of Twain's novel is American. In Twain's hand,

"comic jargon and dialect became a finished literary weapon, emphatically visual, and deceptively simple, sounding like speech and yet not quite the same."\[^{15}\]

Twain became the progenitor of a new form, distinctly American and incarnating the experiences of a frontier boy seen in squalor and brutality. Clemens' humour has distinct traits. In fact, humour was the very atmosphere of his mind. His jokes are often brief, as once he says, about a club: "it always had more clergymen in it than good people."\[^{16}\]

These jokes though brief, increased rapidly into short, entertaining story (anecdote), and from them into episodes, but there it reaches its own natural limitations. For a work of great length, all one can do is string separate jokes together. As Howells saw clearly:
I, for instance, in putting this paper together, am anxious to observe some sort of logical order, to discipline such impressions and notions I have of the subject into a coherent body which shall march column wise, if he were writing it, would not be anxious to do any such thing. He would take whatever offered itself to his hand out of that mystical chaos, that divine ragbag, which we call the mind and leave that. Mark Twain is pre-eminently an American humorist. His grasp of life's absurdities is always firm and incisive, whether he is mocking blue-blood society, the advance of technology, the muddy prose of fellow writers, the romance of western migration, or people's gullibility. He sets a uniquely American tone in his writings.

His humour's wildest extravagance is the break and an escape from a deep feeling, a wrath with some folly which disquiets him worse than other people. He had personal hatred for some humbug or pretension that embitters him beyond anything but laughter. His humour springs from a certain intensity of common sense, a passionate love of justice, and a generous scorn of what is petty and mean. Intense admirers of Twain have been at the greatest distance from charging the elements of greatness in Twain. Thus, they can easily and completely take pleasure in him without the least sense of intellectual inferiority. His humour is wild and makes
“reader to look after relevancies and sequence for himself. These there might be, but not of that hard-and fast sort which I am eager to lay hold of, and the result would at least be satisfactory to the author, who would have shifted the whole responsibility to the reader with whom it belongs, at least as much with the author.”

**Twain** worked as a newspaper editor, wrote humorous articles and letters though for a short time, it constituted a long term consequences in his continuing inability to organize plots, chains of or any kind of ordered rational sequence, except in novels in which humour is seen no where or less important. The joke basis does not permit very great length. In the standard form, the springing of the discrepancy is reserved for the punch line, to preserve suspense. In other forms, where suspense is not the principal concern, the discrepancy may be announced earlier and then elaborated upon. Independent and lawless in its adventures basically it can be termed as national humour. His humour seems to the uncultured mind too good to be a product of literature.

**Twain's** uncovering of the corruptible, smug self satisfaction inflating the nation's village elites, in *The Man who Corrupted Hadleyburg* and his ridicule of mankind's pretensions to godliness, in *The Mysterious
Stranger." Reflect the maturing of his artistry. He had a skill of making people laugh at themselves: their ridiculous short comings and preposterous inconsistencies. In setting forth the essence of his humour, Mencken defined his brand of mirth:

"a capacity to discover hidden and surprising relation between apparently disparate things, to penetrate to the hollowness of common assumptions, and to invent novel and arresting turns of speech. "

This kind of expression which clearly fulfils these requirements occurs in his works like "Roughing It" and "The Adventures of Huckleberry Finn", The life of the west turned many writers humorists. Mark Twain, Orpheus C. Kerr Petroleum V. Nasby and Bret Harte came forward as great humorists of America and the life style of the West became the subject matter of their creative works. Humour became a device for them by which they could easily bring all the vices, hypocrisy, pretences and falseness of the society into lime-light. Mark Twain's humour, although it was original, but in some mysterious way he took his creative support from the south-western narrative mode which was popularized by Artemus Ward and other frontier humorists of "tall-tale" which grew out of hard conditions in Nevada. It was the West which provided him new horizons of success among American
writers and generated in him a kind of greatness that American literature had nowhere achieved. Like Fredrick Jackson Turner, De Voto also believed that settled frontier qualities were essentially the American qualities.

Twain was basically a humorist of the frontier, an improviser. The chief source of Twain's humour lies in the humour of that particular region i.e. South West of the United States to which he belonged as a young man. The energy delights in every aspect and the humour of the frontier laid a foundation of his literary mind. He heard it in Hannibal where he resided as a boy on the river Mississippi steam-boats. It was the very frame work of his books whether they were travelogues or fiction or his disillusioned or image breaking treatment of history. To De Voto, enamored as he was of a myth of the frontier, Twain was astonishingly an extraordinary American, the archetypal westerner. Voto noticed Twain as "proceeding from a shining post." Hannibal was an idyll and a cosmos. Florida and Hannibal were delightfully agrarian communities "umbilical to a great man's mind" In the beginning the people of the South-West poked fun at rigor, danger, loneliness and crudity of their life-style as a means of whistling in the dark, at laughing away the terror and depression. By altering the conditions of life, they left reality behind. They showed boastfully before the cultured European and Eastern travelers who supposed to find brutality and vulgarity
but these people provided them a bit more than they expected for. Marcus Cunliff expressed their condition as:

"Much of it was wildness, thinly populated by Indians and white hunters and trappers, until the first settlers came, life was hard, they survived by developing self-reliance to an extraordinary degree and developed contempt for niceties of speech or social observance." \(^{20}\)

Their old methods of expressions like "flabbergast" (surprise) and "rampageous." (to rush in a violent manner) though had been turned into new myths. South Westerners had a great affinity with yarn-spinning, travelling across the country, moving down the river, resting at night by campfires, household firesides and these people found that good stories helped them in passing their time easily. So, they praised story-tellers who were masters of this art. In such a way art of narration flourished. In traditional South Western humour, the Whig gentleman spoke in the first person in the frame of narration. Missouri was Western, but it was also Southern, for having the established custom of slavery, to the custom and acceptance of which Mark Twain was born and bred without any applied doubt of its divinity, but in the peculiar social civilization of the older South from which his native state was settled. The most notably Southern traits of
Twain's humour is its power of seeing the fun of Southern seriousness, but this vision did not come to him till after his liberation from neighbourhhood in the far West.

Southwestern oral humour which meant to amuse influenced Mark Twain, but it became an implied comment with him. In 'Huckleberry Finn' there are two different reactions to Huck's appearance as a "ghost." The first is Jim's when they met each other on Jackson Island; the other is Tom's on the Phelps Farm.

"He bounced up and stared at me wild. Then he drops down on his knees, and puts hands together and says:" (p. 80)

"Doan' hurt me-Don't! I hain't ever done no harm to a ghos'. I awluz liked dead people, en done all I could for 'em. You go en git in de river again, whah youb 'longs, en doan' do nuffnto Ole Jim, 'at' uz awluz you' fren." (p.94)

And then:

"I says 'Hold on!' and it stopped alongside, and his mouth opened up like a trunk, and staid so; and he swallowed two or three times like a person that's got a dry throat, and then says: I hain't ever
"done you no harm. You know that. So then, what you want to come
back and ha 'nt me for?" (p. 295)

Jim's reaction is normal but typical—there is the belief in the existence of
ghosts who continue to wander about. But Tom’s reaction is in tune with his
bookish adventures. Both the situations are equally comic for the living
Huck is taken to be a ghost. But, here too, Twain does not fail to make a
potential use of the inherent absurdity. Those who had a feeling of respect
for Twain found Western qualities in his writings. Twain is approved for
spontaneity, hyperbolic humour, and democratic high spirits by many
easterners and Europeans without any ambiguity. Boston men of letters
Thomas Sergeant Perry, a superior critic recognized American humour as
a result of American democracy and declared Twain in a specific manner as
a recorder of "the hideous fringe of civilization" along the Mississippi. The
excessive popularity that Twain has had as a perfect ideal Western
American or as foreshadowing the entire American branch of the human
race has held true both for the general readers and for the critics. In the early
phase of this century critics accepted Twain clearly as 'heroically American'
and this acceptance was the consequence of the notable range of the effect of
William Dean Howells, who wrote about Twain's American style, of how
naturally and wholly American his humour was—having universal qualities,
too. In a comparison that strengthened Twain with additional metaphoric possibilities in "My Twain", Howells declared that Clemens was "sole, incomparable, the Lincoln of our Literature." (p. 39)

In tall tales and anecdotes of Southwestern comedy blacks occupy a state inferior to that of members of the poor-white class. Their injuries were laughable, not painful, their ignorance and simplicity were proper subject for derision: when they were objects of ridicule there was no burden on the mind of any remorse or guilt. This Southwestern humour was the kind that Clemens knew best from his earliest years, his jests, jokes, and anecdotes show what Clemens thought might be valuable, when developed. They reflect his opinion of the taste of his readers, and they add to our understanding of his racial attitudes and his sense of comedy.

If there is any pattern basic to the humour of the South West it is that a character is pushed by the author into a situation in which he either exposes the pretensions of others or himself emerges as ridiculous because of his pretentious behaviour. The satire embedded in this humour is a satire of the ridiculous. Hypocrisy and vanity-lead to affected behaviour, and

"from the discovery of this affectation arises the Ridiculous which always strikes the reader with surprise and pleasure."\(^{21}\)
Twain, using the materials and surroundings of his Southwestern literary progenitors, throws into doubt a reader's complacent evaluation of common sense as applied first to daily human behaviour, and finally to man's role in the universe. The characteristics of Southwestern humour are those of realism in content and epistemology. Even the satirical intentions, behind the humour, call upon the reader to agree to the existence of clearly defined standards identically visible to all thinking men. When he started observing or speaking, inevitably he took the humorous point of view. But he was very serious at heart like many other great humorists. Very often his humour was pictorial and fantastic. In general Twain's humour can be divided into two streams

1. Childish and innocent humour  2. Witty and sober humour

This is because it is quite difficult to classify Twain's humour under any one category. Twain laughs, certainly, at an abuse, at ill manners, at conceit, and his reader laughs with him. His humour is simple and direct in form. Mark Twain was the first to make humour pure and harmless. He added more bulk to harmless pleasures than any other humorist. Though there is nearly always sense in his nonsense, yet he is the master of pure drollery. His humour often appears to be child-like. When he is not telling a joke he is insufferably tedious. His humour is as innocent as
that of a child, it amuses grown-up people too. It is impossible for Twain to be serious for more than two minutes at once about anything. He cracks jokes and tells comic stories yet a self styled misanthrope, Mark Twain rants tirelessly against the damned race of humanity through his humour. It was his temperament which drove him irresistibly to romanticism, besides, he never tried to search originality in this case. In his matter and technique, he followed some limits to the well-established traditions of the Western humorists. Several of his comic incidents were often current, that whatever technique he might choose, such as the macabre or the truculent, Twain was following his predecessors. He rendered simply his great strength of writing, his energetic and cheerful laugh, high spirits and his superior handling of language. But his humour is close to heart, the rough, clear laughter of the West, which is very often verbal, sometimes it is short-lived even then pleasing. He had youth of spirit and youth of humor and played almost to the end. Boston Post insisted this point with a fine example:-

"Spontaneity, playful extravagance, the ignoring of the conventional and the staid, even at the risk of shocking, literal and limited beings were characteristic of Mark Twain. His scrawl on a card to a sick man on whom he called, ‘God and I are sorry that you
are so ill’ was an expression that came from him without the slightest
hesitancy over the incongruity. “22

He deserves to rank foremost among Western humorists above his rivals for
his humor has a plenty of sincere purpose and larger intent.

Will a day come, when the race will detect the Funniness of
these juvenilities and laugh at them and by laughing at them destroy
them? For your race, in its poverty, has unquestionably one really
effective weapon- laughter. Power, money, persuasion, supplication,
persecution- these can lift at a colossal humbug-push it a little-
weaken it a little, century by century; but only laughter can blow it to
rags and atoms at a blast. Against the assault of laughter nothing can
stand.” (The Mysterious Stranger)

Wit can never be separated from humour. In other words, humour and wit
always remain one. Clemens always said that "his aim is to entertain, not to
instruct the masses." But he opposed his own statement by writing:

"There are those who say a novel should be a work of art solely and
you must not preach in it, you must not teach in it. That may be true as
regards novels but it is not true as regards humour. Humour must not
professedly teach, and it must not professedly preach, but is must do both if
it would live forever. By forever I mean thirty years... I have always preached that is the reason that I have lasted thirty years. If the humour came of its own accord and uninvited, I have allowed it a place in my sermon, but I was not writing the sermon for the sake of just the same, humour. I should have written the sermon whether my humour 'applied for admission or not.'

Typically, Samuel Clemens presents his enjoyment of entertainment with an impressive expression that hides his real feelings so that the reader's discovery of the discrepancy is followed by the explosion of laughter, since the reader realizes all at once both the discrepancy and the added discrepancy of Clemen's mock-serious presentation. He once said:

"... the humorous writer pretends to absolute seriousness
(when he knows his trade) ..."

This style is firmly fixed in his experience, since he tells that he learnt these devices from his mother in his childhood for him his mother was a master of this art. Twain is benevolent, compassionate and amiable humorist and innovative moralist. Twain never lost his moral qualities and never took interest in criminality, vices, fights and vulgarity. He was essentially a humorist and planted a fine blend of dialects and expressions. His writings were often ironical, bitter and a severe criticism of the contemporary society:
Mark Twain felt the need of protective coloration in the society
this profanity seemed the safety-valve of his high pressure intellectual engine. When he had blown off, he was always calm, gentle, forgiving; tender."^{25}

Twain always restrained himself from mentioning the well set up literary methods of the Western humorists. His jokes were practical and current. His humour goes to the heart of his readers, a humour which is wild or boisterous laughter of the West. His humour was a relaxation for miners after the hard work. Sometimes his humour is truly verbal or close to life but always transient. His humour is apparent which was connected with the deepest core of his heart. His practical mind was dominating and forced its regulations on his own personality. Thus, imagination was a kind of mask for his commonsense.

In "How to Tell a Story" (1815) Twain tried to describe the disciplines of humour which serves in many ways as a reply to questions put up by his critics. In his own words:

"There are several kinds of stories, but only one difficult kind was the humorous. I will talk mainly about that one. The humorous story is American, the comic story is English, the witty story is
The humorous story depends for its effect upon the manner of the telling; the comic story and the witty story upon the matter. The humorous story may be spun out to great length, and may wander around as much as it pleases, and arrive nowhere in particular; but the comic and witty stories must be brief and end with a point. The humorous story bubbles gently along, the others burst."26

Undoubtedly, Twain’s witty style lent a peculiar charm to his books. He writes in the note at the beginning of Huckleberry Finn:

"In this book a number of dialects are used, to wit: the Missouri Negro Dialect; the extreme form of the backwoods Southwestern dialect; the ordinary 'Pike County' dialect: and four modified varieties of this last. The shadings have not been done in a haphazard fashion, or by guesswork: but painstakingly, and with the trustworthy guidance and support of personal familiarity with these several forms of speech."27

Mark Twain's humour can be seen through two angles, either his humour is the simplicity of his heart with or it is a sentimentalism which works as a mask to hide his pessimism behind it. His humour was not only a remedy to the chaotic public of America it also served the purpose of a 'moral-booster'.

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Twain's style and art of narration in a simple way enhanced the charm of his humour. Pascal Covici says in his book, "Mark Twain's Humour":-

"The Image of a world: the essential truths for man are truths of self-knowledge and a man who is devoid of it is a target for pity-or for laughter. There are many humorous things in the world; among them the white man's notion that he is less savage than the other savages. (xx192)

At the deep core of his heart he has often the grimness of a reformer; his wit is turned by preference not upon human nature, not upon droll situations, and things abstractly ludicrous, but upon matters that are out of joint, that are unfair and unnecessarily ignoble, and cry out to his love of justice for discipline. It has been a common place of criticism for centuries, that laughter is equally degrading to the laughable object and to the man who laughs. It is a part of criticism that there can be innocent but is quite a childish superstition. Mark Twain supposed evidently that his humour was not of that kind, it degrades neither himself, nor his readers, nor necessarily, the subject of his discourse, As Chaucer allocated to himself the 'Tale of Sir Thopas' and satirized the romantic craft in his own person.
There was an assumption of moral greatness. So is the case with Mark Twain. His self-satire is very frequently an artifice to escape comment. His humour is apparent rather than actual, not through or deep which was lacking depth of character or understanding. His humour become gradually visible from the depth of his personality. Imagination then emerges only a comic state for common sense. At times common sense influenced and forced his fantasy. It does not create rough laughter, but the entertaining sections causing laughter to reprimand men, manners and morals severely. Such humour is often accompanied by satire. There is delicacy and sometimes bitterness, too. The complicated and impassioned personality of Twain can be easily traced there. At some places he resembles Sterne, like him he also presented the knowledge of human heart, Twain never checked his generous annoyance provoked by the unfair treatment which he found everywhere around him. He produced jokes but they were never bitter and biting. Twain, like a mature child amuses himself. There were enormous lies hidden in the simplicity of his heart, or he was an embittered of his heart, or he was an embittered sentimentalist who tried to cover his deep pessimism under the mask of humour. As Philadelphia Press put it,
"Nothing could tame him. He was a perpetual lesson... that the way to get the most in life's game was to play it to the uttermost, going one's own way in and no other."

A deterministic vision was always hidden behind his humour. In the last phase of his writing career his determinism became quite apparent and clear. The purpose behind his humour was clearly

"to strip man of his pretentious robes, his fig leaves, his good conduct medals; to prick his iridescent bubbles of arrogance and pomposity; to puncture his cherished illusions; to hold a loony mirror up to his miserable nature so he can see himself in all his ungainliness."²⁸

Many of his incongruities are contained within the frame-work of extended yarns and he exhibited the imaginative vigor occasionally that could compress a thought into sententious witticism or sparkling metaphor. When Mark Twain was about to make a start as a humorist, it had become a trend to "make comic capital' out of everything. Failures and frustration were common features of the frontier, but the humorists were sworn, as it were "to a conspiracy of the masculine silence."²⁹ Humour grew out of this need for a "morale booster" in the face of enormous repressions.
In such a situation a new kind of humour i.e. "pure comic fun" emerged which was spun out of exaggerations, verbal witticisms which had slang vulgarity and fantastic ridicule. Thus, Twain's humour consisted of pun, exaggeration, and witticisms. He was well known to all the popular features of American humorists and practiced them all. The charm of Twain lies in his art of telling. Once he made a classic comment

"Everyone talks about the weather but nobody does anything about it."  

Being a newspaperman he knew all the tricks of creating humour to reveal the incongruity of man. He was a great prospector and abreast with the conditions in the West, its vices, hypocrisy and degraded morals. He was one of the licensed jesters. These jesters belonged to different classes. As **Marcus Cunliff** remarked:

"There are puns: he knows the newspaper business from Alpha to Omega. There are all kinds of straight faced exaggerations, repetitions, anti-climaxes: as of the man who I had a wart on his nose and died in the hope of a glorious resurrection. He is the master of all the tricks of travesty and invective".  

31
Newspapermen of that time liked people, observed life keenly with a sense of detachment. They were professional jesters who had been disappointed and their disappointment took the shape of satires and they were called cynical. They used puns and denounced the follies of the society. **Twain** absorbed these characteristics and started disliking the evils

"gregarious, impatient of humbug and pomposity,
adoring gadgets and technological improvements, absorbed and interested in the writer's craft, he loved the people and hated public." ³²

**Twain's** humour had various peculiar qualities of his own which brought him to the rank of professional humorists of that time. There is always-significant purpose in **Twain's** humour. He wanted his readers to try to understand themselves. Those people who fail to make attempt to understand themselves become the object of laughter. **Twain** never allowed his readers to laugh at his characters, the readers laugh with the characters. His earliest backwood humour had been done in realistic colours and bears the impress of authenticity. But this school soon conventionalized its technique, relying on burlesque, tall tales, distorted spellings, genial philosophy. Though, **Twain** never bend on bad spellings and eccentricities to draw attention. But it doesn't mean that **Twain** was quite original in his humour. The essence of
humour was common to America when he started writing. But for the spelling, these observations by Ward or the imminent Civil War might be Twain's. It was this humour that Twain inherited and enriched it with a wealth dug from his own large and generous nature:

"I said the crisis had not only cum itself, but it had brought all its relations. It has cum...with an evident intention of making us a good long visit. It's go in to take off its thing and stop with us". 33

In Twain's words:-

"Let us be thankful for the fools. But for them the rest of us could not succeed".34

Twain had a specified tendency and quick learning to a comically exaggerated imitation for an ordinary or familiar conversation. Strong imagination of Twain became an abstract force and attracted Twain to the exaggeration which in the condition of so much of his personal humour. A superb example of exaggeration in Mark Twain's "Huckleberry Finn" is seen when the' Duke' and the 'King' shed profuse tears when they see the coffin of their 'dead brother':

"And then they put their arms around each other's necks, and hung their chins over each other's shoulders; and then for three
minutes, or may be four, I never see two men leak the way they done. And mind you everybody was doing the same; and the same place was that damp I never see anything like it.” (p. 199)

Twain uses exaggeration as a tool to provide 'comic-relief' in the most serious parts of his novels. His humour saves his novels from lapsing into hysterical denunciation of humanity itself. But Twain never supported his comic vision throughout his writing career. It would not be sufficient to say of him that his humour consisted in exaggeration. His whole art consisted in that, and his only art. Indeed, his exaggerations were regarded as "symptoms of mental alienation." Exaggeration was one of the devices by which the frontier humorists created their effort. Tall tale was popular in the West. Its essence was that it had been told. Artemus Ward and Mark Twain were successful lecturers "The monologues were in dialect, the reproduction of dialogue was misspelt."35

Twain was required by the society to maintain its psychic equilibrium. Mr. Paine has attributed it to the environment "the battle with the frontier. The fight was so desperate, to take it seriously was to surrender. Women laughed that they might not weep." Mark Twain found life in Nevada uncongenial and remarked that Nevada was a place where "devil
would feel homesick." Thus, exaggeration became a favourite mode of expression of this frontier humorist. The art of narration and the employment of colloquial expressions are several types of dialects, Twain learnt from Artemus Ward who was also a lecturer like Twain. But Twain employed these devices better than Ward. Being influenced by Ward he also adopted pseudonym, made extensive use of puns and mis-spellings.

Mark Twain, in submitting to the common need, shares the common love of exaggeration. ‘Govern a great country, as you would cook a small fish.’ It was a trend of those days to overdo all things. Thus, humour which should be treated as relief, and nothing else, was an end in itself but beneath the violence and exaggeration of mid-nineteenth-century Southwestern humour there lies an impulse toward realism, toward a faithful and sincere presentation of the life of common people. If a reader is asked to respond to victimized protagonists, or to protagonist's victims, as though they were of the same flesh and spirit as himself, he is not going to laugh as he watches their cruel and exaggerated suffering. When Sut Lovingood leaves half of his skin stuck to his shirt by some newfangled, glue like starch, one can laugh only if Sut is nothing more than the 'nat' ral born durn'd fool' he represents himself to be. On the contrary, Huck Finn to be comparably flayed, the reader would wince, not smile; no one laughs when
Nigger Jim is bitten by a snake, or when Huck hides out from Shepherds on by climbing a tree. Twain uses biblical material to suggest multiple significances in the scenes that seem unambiguous. This is the same effect he achieves through his combined use of parody and burlesque in a single episode. The rituals of "Tom Sawyer's Gang" are parody, for Tom preserves the words that signify the machinations of a cut-throat band, while focusing them into a context, a form, of boyish pranks. Twain is superior to his brethren, being possibly the leading humorist whom the United States has produced in any century, but his favourite plays understatement, black dialect, exaggeration, burlesque, incongruity, deadpan vernacular and others.

There were some other standard comic devices which Twain initiates in his days. A favourite stylistic device is to describe one phenomenon in a vocabulary taken from another context, as when he treats a Virginia reel in military terminology, or a wedding in the language of articles of incorporation for mines. Twain observed the world as corrupted and immoral, yet hopelessly comical and ultimately lovable. Twain expressed his iconoclastic, cynical view of society in powerful satires. Twain is one of the greatest humorists of the world. But his vision and wisdom are missed under the burden of his humour. Cruelty and cynicism are the main traits of American humour. Twain's humour is also filled with
cruelty and satires. The down-fall of Puritanism caused this bitterness. V.S. Pritchett observed:

“If an Englishman hated Puritanism, he could fall back on the rest of the elaborate English tradition, if an American hated that philosophy which had become almost totalitarian in the United States, he found himself alone in the wildness with nothing but bottomless cynicism and bitterness for his consolation.”

In fact, nineteenth century American society was pervaded with homesickness and Twain conformed this tradition. The harshness, homesickness (nostalgia), hopelessness and searching for a spiritual abode were the characteristics of American humour. Twain's grimly mocking or cynical humour,

"The corpse and the coffin humour is a dry wine which raises his animal spirit.”

Like Dickens, his humour, too, is blended with pathos. Mark Twain was a man of ideals. He believed that humour is a very "serious business". In "Pudd 'nhead Wilson" he says "everything human is pathetic." Twain depicted the sordid realities of life and the pictures would have been
unbearable but for the element of humour in it. In "Huckleberry Finn" this has rightly been pointed out:

"The story is a succession of incidents which take place in feuding, murder, mob-rule, bigotry, sharp-practice and selfishness—yet they are all made tolerable because the humour of narrative constantly restores the balance." (p. 14)

Twain's humour rises up from "the depths of despair" thus it can be described through the paradox "tragic laughter." It cannot be separated from seriousness. Almost all incidents, after chartering through comic details, quietly step into the areas that rightly belong to tragedy. Humour was the literary counter part of his physical acts of violence. Mutual hatred, aggressive and destructive impresses were sublimated into jokes. To escape detection Twain wrote under "the protective coloration." His humour turns 'fundamentally upon serious and earnest conceptions of life'. His humour was a form, a kind of sheet to cover his deep earnestness. The grim seriousness within his soul deepened with age. His burlesque, his buffoon manner lessened, his irony deepened. His joking manner was covered lightly with a passionate sincerity about life, a scorching, withering denunciation of evil, of selfishness, hypocrisy. Twain's humour is mingled with sympathy
for the down trodden. There is a streak of humanitarianism in his humorous writings. He was always on the side of the underdog for he had firm faith in the equality of man. As he points out in the "Mysterious Stranger":

"humour is even a very important means of controlling social behaviour. For your race, in its poverty, has unquestionably one really effective weapon- laughter". (p. 149)

Humanity had a faculty prompting it instinctively to criticize the behaviour of its neighbours, and say whether they acted rightly or not in any trying situation, which in real life is held in check by a sense of having no business to judge, and of not knowing all the ins and outs of the affair. But as, where fiction is concerned, there is no restraint, one of the attractions' of a good novel whose characters speak and move like living beings, is the opportunity it gives for the exercise for the aforesaid critical faculty. Mark Twain boasted that he was "the whole human race compacted and crammed into a single suit of clothes-" a man housing in his person" every quality and every defect that is findable in the mass of the race." was not intended altogether as a joke. His own confession,

"it is by the goddess of God that in our country we have those three unspeakable precious things: freedom of speech,
freedom of conscience and the prudence never to practice either of them. “39

Twain was a prophet of the poor and downtrodden. He loved human beings without any distinction of colour, caste, creed or nationality. A close study of his works establishes that Twain was gifted with international vision. In "Connecticut Yankee", "Following the Equator", "King Leopald's Soliloquy" his international vision reflected. Wherever he went he was touched to see the bad condition of people.

Twain's love for humanity began from his childhood. His mother Jane Lampton was a kind-hearted woman. He was influenced by his mother and uncle John Quarles. On the river he met many people. From there his feeling towards humanity grew and he became a cosmopolitan. Twain was a firm representative of abolition and emancipation, even going so far to say "Lincoln's Proclamation... ... not only set the black slaves free, but set the white man free also." Twain insisted that non-whites were not getting justice in the United States. Once he said, "I have seen Chinamen abused and maltreated in all the mean, cowardly ways possible to the invention of a degraded nature....but I never saw a Chinaman righted in a court of justice for wrongs thus done to him."40
His writings depict his concern for down-trodden. He could understand the complexities and contradictions in American life better than any other novelist. He thought that the common man of America was not to be wholly understood by a limited faithful study of the common-place of his daily existence. He succeeded in recording fully and faithfully "the whole of life in all its variety and range." Twain has constantly emphasized sympathy for the down-trodden and upliftment of the backward. He violently attacked the hypocrisy and priggishness of those who exploited the down-trodden and helpless under the honorific garb of civilization. His religion was humanity. Twain was not an Infidel but the inscription made him one.

To Twain humour never meant only to provide 'pure fun'. He never wanted to be called a "Phunny Phellow" (funny-man) throughout his life. His humour was purposive- it instructed and entertained both. The chief concern of Twain was to elevate his readers socially and morally. The direction and shape of his humour was reformatory, moralistic and humane. Twain's representative nature held moderately firm for good or for bad, he was archetypal. His humour made him a popular literary figure among youth of his century. Twain, a typical American proved the virtues of the land and of the society in which he was born and fostered,
"thus reassuring every American in his self-complacency."\(^{42}\)

His humour was not like a coarse pressure, but it is entertaining narration which appeals to laughter to reprimand manners and morals. His humour is subtle but often bitter. His complex and passionate personality is reflected in his humour. His humour seems to be the study of human heart and feelings. But sometimes his bitterness in the shape of humour resembles Swift where Twain found himself unable to check his annoyance by what is perceived as wrong. Though, his enormous success as a lecturer and after dinner speaker clarify his outstanding qualities of being a great humorist, he had a prodigious mind and creativity and original thoughts to stand on his own qualities as a humorist.

Mark Twain is surprisingly known as "Phunny Phellow" for his humorous and satirical genius. For in his heart Twain must have realized that essentially he was a man of feeling, too sensitive to serve merely as a comedian, too undisciplined to be the Philosopher he sometimes fancied himself. Twain not only loved a few persons with an intensity that was downright discomfiting, but he also kept a "Hate List" which contained enemies as "eunuchs", "missing links" and "sexless tapeworm". Proud of his reputation as a liar, he was probably the most completely honest man of his time and was surely his own most severe critic, censor and author. Twain
was considered a "funny man" only by the diehard Puritan members of the Concord Library Committee. These people barred *Huckleberry Finn*, from the shelves of their library thinking the novel *suited to the slums than to the intelligent respectable people* । For them *Mark Twain* was no more than a funny-man, rough and inelegant. These puritans were ruthless and severe. Paradoxically, this America's greatest "funny man" is also an equally great moralist.

Many critics believe that *Mark Twain* has received his artistic talent by indulging in too much humour and tall laughter. *Brooks* observes:

"The making of the turn was undoing of the artist."\(^{43}\)

But a number of eminent critics have rejected this view that *Twain's* humour has brought enduring qualities to his art. It is his humour which enables him to convey moral truth to readers *Mark Twain* was figure with whom the public at large could identify. He was the unrivaled platform and newspaper comedian of his time, the darling of reporters and photographers, the master of the demotic; but he was also a wise man, a social philosopher. He was another, better ~elf, more extravagantly, vitally American than America. In fact, "Mark Twain" is a very eccentric creation of Mr. Samuel
L. Clemens. Whatever opinion is formed about Twain, Howells ever treated him with tenderness. He once greeted him as a man of "delicacy":

"among the half... dozen...personalities that each of us becomes, I should say the Clemens' central and final personality was something exquisite. His casual acquaintances might know him, perhaps, from his fierce intensity, his wild pleasure in shocking people... one could not know him well without realizing him the most serious, the most humane, the most conscientious of men." \(^{44}\)

Twain made an abundant use of humour and satire with a view to improve the follies of the society. His satire is without malice or vengeance. It just meant to ridicule and not to abuse. His social satires are more popular than his personal satires. They expose the follies and vices of their age of the contemporary institutions. Thus, he cannot be regarded as mere a phunny phellow but he can be regarded as a social-reformer behind the mask of fun. **Twain** never allowed himself to be taken merely as a "funny-man". His sincere love of justice and his wide sympathy forced recognition of other phases of his works than his fun making and saved him from being considered merely as a joker.
Twain made the best use of humour in "The Adventures of Huckleberry Finn" and humour is spread throughout the novel and often it becomes satirical in tone. He created humour of character and situation. Often his humour follows the way in which things are told. Huckleberry Finn is a classic product of humour. There are lies, deceptions, machinations of plot, prevarications of Huck and Tom and the superstitious beliefs of the primitive Jim which arises humour very frequently. In "Huckleberry Finn" Twain's humour attains several dimensions of range and character. In the novel Twain's comic vision is filled with humanitarianism and broad sympathy. Twain nowhere bend upon vulgar ridicule. Tom Sawyer, the ring-leader of the mischievous group plays tricks. He has his own gang of robbers like Huck, Joe Harper and Ben Rogers. Tom makes them believe that they are not ordinary, but highwaymen. But they do not rob rich Arabs, the schoolboys on a Sunday-Picnic-party are their prey. Tom told so many lies in this novel which spread a smile on the face of the reader.

In "The Adventures of Huckleberry Finn" Clemens indicated his fondness for using Negroes for sexual comedy by reporting a supposedly overheard conversation on board ship between two black laundresses. One says that if she were a girl, she
"wouldn't sleep with no stranger, don't care what he'd pay." (p. 149)

It is only through Huck that the satire is created, but to Huck himself there is no satire. The reader can smile at the boy's confusion and share the boy's pleasure in recounting his disparagement of a church service. The humour of naïveté is a tricky business to talk about, because naïveté becomes wit the moment it is only pretended. When Huck is being naive, Twain is being witty. Humorous deception (hoax) based on human love of sensation underlies the book as a whole. It is a book based on humour and satire.

There is a satirical tone where the feuding Grangerfords and Shepherd sons attend the church, guns in tow, and attend to a sermon "about brotherly love, and such like tiresomeness." The Sunday School culture that Twain knew so well was satirized in his works like "The Adventures of Huckleberry Finn, " "The Adventures of Tom Sawyer," and "The Gilded Age" and so on.

His voice rings out, clear and unmistakable, in the novel, in the hit of militarism: "an army is a mob; they don't fight with courage that's born in them, but with courage that's borrowed from their mass." (p. 139) The force of the book is so strong at this point that the illusion is not shattered. Walter Scott welcomed Twain as "the king of humorists" - who knew how to transmute all earthly stuff, such as the Negro Jim and the street Arab, Huckleberry Finn into "the gold of pure literature." Laughter has often
been a medium for social critique, and the comical note that Twain strikes can go very far in that direction, though satire is only one of its aspects, for Huck's verbal mimicry, conveyed through the rhythms of a colorful dialect, is delightful comedy for its own sake. "The Adventures of Tom Sawyer" is an attempt in a new direction. It is consecutive, and much longer than the former books. The book cannot be taken just a collection of screamers; readers laugh more easily, and find some relief in being able to relax the conventional grin. The novel with strange surroundings suddenly makes people laugh. Twain's this novel can be taken as high praise. In fact, the earlier parts of the novel are the most amusing thing written by Twain. The humour, presented here is not always characterized by provoking loudness or it is always away from disturbance, but it is always genuine and sometimes pathetic. This pathos continues the interest in the novel and some pieces of self consciousness then and there spoils the heartiness of a laugh. The book attracts children along with intellectuals. As a humorist, Twain has a great deal of fun in Tom. Twain has an audience both in America and in England for' the hearty laughs which the reading of Tom Sawyer cause on this side of the world.' Tom Sawyer is sure to leave its stamp on younger minds. Satire is implied here and there, in the novel partaking humour. Twain made satirically ironic use of romantic excitement, as when Tom
Sawyer glories in visions of Becky Thatcher's reactions to his death: "This picture brought such an agony of pleasurable suffering that he worked it over and over again in his mind and set it up in new and varied light, till he wore it thread bare." (VIII, 26-27)

Many critics have emphasized the negative portrayals of his religious upbringing: noting, for instance, the oppressive tone of Twain's Sunday School or Church passages in “Tom Sawyer”. The sections of this novel covering church life have a satirical tone. The key features of church life appear to be "showing off' and brainless conformity, such as in the story of the boy who "once recited three thousand verse (of scripture) without stopping; but the strain upon his mental faculties was too great, and he was little better than an idiot from the day forth." (p.174) This comic episode suggests (and criticizes) the way religious language is consumed by the general populace memorization without meaning or reflection that precludes any in-depth examination of the religious texts themselves.

In the novel Twain used the style which was most suited to the American ethos. He used comic jargon and dialect as a powerful literary weapon and it was quite natural, too. Though, apparently simple but it needed deep understanding. “Roughing It” was the first book which
Clemens set out to write as a book and finished. It was a kind of literary manifesto for him and provides the clearest introduction to his performative mode and to the function of humorous and comic devices in controlling audience and subject matter.

"Roughing It" denies intellectual seriousness by asserting that the "book is merely a personal narrative," not history or philosophy. Its purpose is to "while away an idle hour." In the novel embedded tale of the Syrian Camel eating Twain's over-coat signifies, the material value of verbal material. To the camel the pocketed journalistic documents- with their "solid wisdom"- are undigestable viands, fatal in fact though in meaning

"one of the mildest and gentlest statements- I ever laid before a Trusting public. "(P:-13)

The comical Hyde- Morgan land provides Twain an excuse for his usual attacks on juries and the judicial process. The subsequent story of Ned Blakely's vigilante justice, moreover, provides a dubious alternative to an imperfect jury system. The book lampoons American and Western society. Blaine's story has two effects beyond amusement. In passing, it serves as one more of a series of events in which Twain- the writer presents Twain-
the tender fool being taken by the western brand of humour. **Blaine** on the lecture platform is amusing. **Twain** introduced **Blaine's** story to his lecture audience as an example of the "bad effects of a good memory", his jest was founded on a keen sense of when and when not to use unrelated details. The irrelevancy serves to provide delicious humour. The preparations for **Buck Fanshaw's** funeral not only amuse one but present a fully-drawn character. The young girl's reaction to **Hank** plays up another aspect: she is part of the primitive world and can remain indifferent to the knight, whom, in **Hank's** telling phrase she treats as 'a couple of cows.' But **Hank** himself is recognized as something to be feared. He is not one of the animals. The girl is right, too, for Hank will do all to destroy the sheep fold of Mother Church. The reader can himself anticipate **Hank's** antipathy to the church from his equation of "Sunday" with loneliness.

Mark Twain, while profiting from "The Gilded Age", wrote of it with a fierce undercurrent of savage criticism. Twain uses parody and burlesque to undercut the conventional social values conventionally supported by conventional romance. When Laura disappoints a young lady-friend by referring to the dinner menu instead of weeping over a "lost-love", the parody and burlesque of a traditionally "romantic" situation reassure the reader that life can be lived without the props of romantic melodrama if
romantic meaning is lost, another sort of meaning is gained. Twain uses parodies and burlesque satirically.

In the novel Colonel Sellers is the most "innocent", or otherworldly character Twain created, yet the good Colonel proposes schemes that would oppress millions of people (V, 76-81) and assumes that climate has always been a ready source of income, no matter who suffered. Adams' self mockery drives each reader farther into isolation; there can be no common ground of security when even as Adams is lost. Twain's use of humour to meet the chaos has an effect opposite to that of Adam's mocking humour. Twain uses humour and satire to unite his readers and himself against the threatening world.

In The Gilded Age, satire takes place when the corrupt Senator Dilworthy addresses a Sunday School with reverence and pious charm:

"Now, my dear little friends' sit up, straight and pretty... let me tell you about a poor little Sunday School Scholar I once knew... (he) was always in his place when the bell rang, and he always knew his lessons... he would not let bad boys persuade him to go to play on Sunday... and by and by the people made him governor-and he said it
was all owing to the Sunday School... That man stands before you! All that he is, he owes to Sunday School." (p. 139)

The satire of the speech consists of the allusion to the Sunday School as a source of 'all that he is' -by which is meant, hypocrisy, hidden corruption, and the ability to manipulate institutional religion to foster docility and conformity.
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