CHAPTER VI

Twain and Technique
Technique means a particular way of doing something. Mark Twain who is one of the most famous writers of America, has different techniques in writing either short stories, novels or any other form of literature. He was an innovative man who thought it to be fair to introduce some innovations in conational techniques like ending style, love, sentiment, depiction of superstitions, depiction of adventurous boy heroes and their vigorous search for freedom. Because of these queer and fantastic techniques, he had occasioned great controversies among the twentieth century critics.

From filthiest trash to the supreme work of art and technique, from the outright initial rejection to the latest more devout recognition as 'symbol of American dream' literary criticism (in case of Twain) has traveled a long way and has placed Mark Twain on the national pedestal on one side and on the international map of literary giants on the other. No other writer in the world has appealed to the reading public of all age categories as Mark Twain did. This fact was nicely put by Kurt Vonnegut Junior., when he says; “Twain was so good with crowds that he became in competition with singers and dancers and actors and acrobats, one of the most popular performers of his time. It is so unusual, and so psychologically unlikely for a great writer to be a great performer too, that I can think of only two similar cases – Homer’s perhaps, and Moliere’s.”

Mark Twain’s greatness is now an accepted fact. His technique has endured and survived a number of scathing critical assaults which began during his life – time and continued till recently. So disgusted was Mark Twain with his critics in the beginning of his master piece, The Adventures of Huckleberry Finn. That the infuriated novelist issued a warning notice to the critics which reads, “Persons attempting to find a motive in this narrative will be prosecuted; persons attempting o find moral in it will be banished; Persons attempting to find a plot in it will be shot.” Even then during all these years Twain’s acceptance as a great literary figure was unanimous, especially among the intellectual highbrows, the so-called men of taste and culture.
On the other hand Twain's astonishing hold on the unliterary public baffled the professional critics fed on the stale, static fictional modes, and they explicated this phenomenon one way or the other. The fact was that the literary techniques of Mark Twain found their champions in our age of radical changes in literary taste and outlooks and compelled the critics to look deeper into the literary technical mechanism of Mark Twain.

The year 1935 saw the centenary of the great novelist and many tributes appeared in various literary magazines and books. There was a general change in the initial outlook. The drift was now towards the value embodied in a work of art; young writers were coming up with new critical theories under the influence of I. A. Richards and William Empson. They gave new definitions to the criticism and were disinterested in their critical evaluation. Thus the greatness of Mark Twain is an accepted fact now and his various techniques are being shown in the new light by the researchers.

Coming to Mark Twain's techniques in the select works, it is circumscribed ourselves to the ending styles of his works, treatment of love, sentiment, depiction of superstitions and the adventurous boys and their vigorous search for freedom. In this chapter we dwell upon these important techniques of the writer.

It would be surely fair to begin this chapter with the analysis of ending styles of Mark Twain's select works, which was really a burning topic among the critics, especially the ending of The Adventures of Huckleberry Finn was the subject of endless controversy among some recent critics. The story in fact goes as far back as 1935 when Ernest Hemingway in an eloquent praise of Mark Twain criticized the ending of the novel. He says, "You must stop where the Nigger Jim is stolen from the boys. This is the real end. The rest is just cheating."³

Hemingway's complaint is true to some extent for the remaining chapters only prolong the novel with no considerable consequence, but the reason behind the extending of the novel should have been the resolvement of all the knots, like Pap's death, Jim's acquittal from slavery, revealing Tom
and Huck's real identities and their premeditation about adventures and most importantly Huck's return to anonymity. Lional Trilling also opined the same when he defended the ending as a device which allows Huck to return to his anonymous dream world.

Thus in the final chapters all the thematic strands are gathered and fused into a peculiar and rare singularity of structure pattern. The end chapters have to be read as the resolution of the novels of contraries, through irony—paradox patterns through tonal contrasts technique and through the frequent use of inverted correspondences. It is this dialectical mode, much more evident in the last chapters, that enables the novelist to dramatize the vast expanse of human experience which he so ambitiously endeavours to encompass. There could probably be no more befitting 'Ending' than the one that the genius and artistry of Mark Twain has gifted to the mankind, despite the fiddle-faddle of the critics.

In *The Adventures of Tom Sawyer*, the other select novel of our study, also the ending style is somewhat different when compared with the traditional endings. In fact the novelist devised a different plant to the novel while he started writing it. He wanted it to be written in four parts. This fact was well related by Justin Kaplan, when he puts it as, “Initially Twain had indented (*The Adventures of Tom Sawyer*) to be a kind of bildungsroman; it was to have four parts. 1. Boyhood and Youth, 2. Youth and early Manhood. 3. The Battle of Life in Many Lands; 4. Age 37 to 40?“

In composing *Tom Sawyer* itself, Twain faced and solved two problems. First when he was about half way through his manuscript, he paused at a crucial point and determined to keep his story centered in Youth in St. Petersburg. An early scheme had included taking Tom on *A Battle of Life in Many Lands*, and the moment for his departure was reached on manuscript page 403. Then Twain contemplated 8, altered the structure of the novel, in order to suit an emergency conclusion, this fact was well related by Hamlin L. Hill, when he says about the hasty conclusion as, “Then in 1875, in the second half of the book, Twain very deliberately shifted his
chapters so that climatic actions were placed after childish and immature incidents". Not only Hamlin L. Hill revealed it even the various anecdotes, episodes and marginal notations in the novel clearly reveal that Twain brought an emergency ending to the novel. Of course Twain himself writes the conclusion with a kind of bravado which reads, "so endeth this chronicle. It being strictly a history of a boy, it must stop here. The story could not go much further without becoming the history of a man. When one writes a novel about grown up people, he 'knows exactly where to stop that is, with a marriage; but when he writes of juveniles, he must stop where he best can."

Thus the ending style of Tom Sawyer was also a considerable controversy; There are some other critics who argue that the novelist despite bringing it to a sudden halt, unnecessarily extended it by incorporating some insipid chapters, thus leading to the structurelessness of the novel. They argue that the novel would have been ended at the retrieval of Tom and Becky from the cave itself. But there is no meaning in their stale argument. The novelist wrote the novel by and large for the children, as it is crystal clear that children do love windfall and imaginary profits. That is why Twain made Tom and Huck rich. Through this he could serve two purposes at a time. The first is, appeasing the child psychology and the second is, revealing all the impending knots like the death of Injun Joe, and the starting of a robber's gang by Tom. Thus the impeccable master made his mark again by ending the novel in his own style.

Even in our other select work Life on the Mississippi, we have the same kind of technique used by Mark Twain in his ending style. Everybody thought that the author would stop with the story description of 'A Legend of white Bear Lake in the last chapter LX of speculations and conclusions. But in this case also he stuck to his guns and extended the work further by four chapters called appendix A, B, C and D finally ended the work with the undying head. In case of The Prince and the Pauper, we don't have this technique as it was set in the Middle Ages of romantic England. The traditional ending style was meticulously observed by Mark Twain in this case.
The next interest in this chapter Twain's Technique is treatment of 'love' by Mark Twain. Until Mark Twain started writing novels, love was not a theme that was least considered by the American writers. In The Scarlet Letter, the novelist tried it but it was also to ruin two lives. But Mark Twain had a good gusto of it for he himself fell in love with Olivia Langdon and faced a lot of difficulties to woo her to get married. This experience and his infatuation for girls during his school days about which he says in his autobiography, should also have prompted the author to portray at stretches, in his works. Here he says in his autobiography about his love affair with a number of girls, "I recall Marry Miller. She was not my first sweet-heart but I think she was the first one that furnished me a broken heart. I fell in love with her when she was eighteen and I nine, but she scorned me and I recognized that. This was a cold world. I had not noticed that temperature before ... As I remember it I soon transferred my worship to Artemisia Briggs."

The infatuation and love which had been experienced by Mark Twain in his boyhood days could be clearly seen in Tom Sawyer too, when he shifts his love from Amy Lawrence to Becky. This love episode and Tom's aftermath fluttering really take back every reader to their boyhood days, and prick them and their hearts, by leading to imagine what would have been their lives if they had been really successful in their boyhood fluttering and fluttering with their pubertical choices.

In The Adventures of Huckleberry Finn we see the mention of love in chapter 18, where Sophia and Hamey's love affair occurs. Apart from that we hear about love and lovely things in Jim's fond memories of his wife and children. Whereas in The Adventures of Tom Sawyer we have this love subject sufficiently in the love episode of Tom and Becky. At first the readers see Tom being fired by Becky, when he sees her for the first time. Here the author Mark Twain beautifully relates the feelings of Tom when he says, "As he (Tom) was passing by the house garden a lovely little blue - eyed creature with yellow hair plaited into two long tails white summer frock and embroidered pantaletts. The fresh crowned hero fell without firing a shot."
Thence starts the love story of Tom and Becky and takes many turns and twists. The love story gets its momentum in the school, and it was well portrayed by Mark Twain. In portraying the juvenile love scenes of Tom and Becky, Twain showed a lot of care, for it was an infatuation than love. Moreover one should know the juvenile psychology to understand their little hearts and their pangs. When Tom was hated by Becky, Tom hated himself more than anything. He was forsaken and desperate. He did not know what to do and ran hither and thither in madness. He was absolutely foolish in mentioning other girl friend's name when he was in sweet company of his sweet heart. For this he had to suffer and reform himself or die, yes at least temporarily. True he thought of various devices to win back his love's love. On the other side Becky's situation was also precarious, for she was accustomed to the jolly company of Tom, and moreover she was supposedly engaged to him.

Without knowing the feelings of his Becky, Tom planned to run away to Jackson Island along with his cronies Huck and Joe Harper and they went and spent jolly time there and returned only to become mythical heroes of St. Petersburg. Thus Tom could achieve, what he desired once again he became a hero not only in the eyes of the gentry of St Petersburg but also to his love, Becky. But he willfully neglected her, in spite of her readiness to make up the love rift. Moreover like any man he returned to his previous girl friend and was spending jolly time with her. He knew that he was doing all these things to pain Becky. Becky could not bear it any more like any girl friend, and at the same time she could not leave her lover like that. This dichotomy was well understood by the narrator and he beautifully says about Becky's feelings like this; "Then she (Becky) observed that now Tom was talking more particularly to Amy Lawrence than to anyone else. She felt a sharp pang and grew disturbed and uneasy at once. She tried to go away, but her feet were treacherous." (TATS, P.125)

What more evidence we need to make out that Becky was in deep love with him. The love strife became still serious when Becky tried to get the attention of Tom, by picking a quarrel with another girl, who was attentively
listening to Tom's adventures; even this did not help her and finally she did as any girl friend would do with her lover to win him back to her side. Becky seemingly roamed with a boy called Alfred, whom Tom hated the most. Now Tom came back to terms with Becky and reconciled with her.

Now the crucial phase came in the love affair of Tom and Becky in the cave, where they were unfortunately imprisoned. Here their love story reaches the ultimate consummation, when Tom tries to comfort her with his coaxing and consoling words. Their talk about the cake in the cave is really a loveable thing in their love story. Here they speak,

""Tom, I am so hungry!"

Tom took something out of his pocket.

"Do you remember this?" said he

Becky almost smiled,

"It's our wedding cake, Tom."(TATS.P.203)

Tom's desperate efforts to find out the way out, his concealing of the fact that their enemy Joe was verily there in the cave and Becky's crying really treat us with the same old rut that we find in any love story of in any Indian vernacular movie. But when Becky cries and says that she could not even die without Tom's presence our hearts are quite moved and the love story was immortalized by Mark Twain who thought it was not the least theme in the novel. Somehow the young lovers came out of the cave and became good lovers for they underwent very many troubles together. Twain was also generous enough to bless the young lovers with an advanced gift of riches. This fact was well complimented by Henry Nash Smith when he puts it as, "It is appropriate that The Adventures of Tom Sawyer ends with Tom made wealthy by the treasure he has found acclaimed as a hero, and basking in the approval of both his sweetheart (Becky) and her father."9

Regarding love theme in Life on the Mississippi, there are not many considerable love affairs to be studied in this book. It is purely travelogue,
relating to the present and by gone days of the narrator. Even then there are some romantic love stories on the river Mississippi which are not worthy to pay any attention of as they are more of infatuation than pure love. Here is an example of that sort which Twain voluptuously relates, "The young clerk of whom I have been speaking – whose name was not George Johnson, but who shall be called George Johnson for the purpose of this narrative, acquainted with this young girl and they sinned, and the of foreigner found them out and rebuked them. Being ashamed, they fled, and said they were .... Privately married. Then the old foreigner's hurt was heeled, and he forgave and blessed them. After that they were able to continue their sin without concealment."\(^{10}\)

Next technique in Twain's works is sentiment.Sentiment is an emotional feeling, through which one can move even rock like hearts. Mark Twain is a master in portraying such sentimental scenes in his work. So here one finds some important sentimental scenes in his select works. Let it be started with finding sentimental situations in the novel, The Adventures of Huckleberry Finn in which one finds rich traces of them. Huck was put under the guardianship of Widow Duglas. Hucks' wealth which he got as his share from the thieves treasury was kept with the Judge. At least for this money and for many reasons his father bullyrags both of them and he vehemently criticizes the government and bitterly cries for his boy, and says, "Call this a government! Why just look at it and, see what it's like. Here is the law standing ready to take a man's son away from him a man's own son, which he has had all the trouble and all the anxiety and all the expense of raising."(TAHF, P.26).

Through the words of Huck's pap one understands that he loved his boy a lot and banked all his hopes on him. His old heart moves with fatherly sentiment for his little boy. That's why Huck's father hates the government and polished people like Widow and Judge Thatcher. The next time one comes across such sentimental scene is at Jim's speech, which he was forced to make to Huck when he was befooled; Jim says, "What do dye Stan' for? It's Gwynne to tell you. When I got all wore out wid work, en wid de
callin' for you, en went to sleep, my heart wuz mos', broke beaks you wuz los', en I didn't wake up en fire you back again, all safe en sound; de teams come, en I could 'a' got down on my knees en kies yo' foot. "(TAHF, P.86).

Huck was very much moved with such sentiment that had been shown upon him by Jim. On another instance Jim the nigger fondly remembers his dumb daughter and weeps bitterly for her. Again when Jim says that he will earn a lot of money and buy backe his wife and children, really tears really roll down from every readers eyelids. Here Huck says about Jim's idea as,"...he would go to saving up money and never spend a single cent, and when he got enough he would buy his wife.... and then they would both work to buy the two children. "(TAHF, P.88). On the another instance Jim refusal to moving away from Tom Sawyer and Huck and his sentimental talk really move every reader of the novel The Adventures of Huckleberry Finn.

In the next select novel The Adventures of Tom Sawyer, there are a lot of sentimental scenes. This sentimental series starts with the Tom Sawyer's running away to Jackson Island along with his cronies Huck Finn and Joe Harper. Tom's intensions in running away to Jackson Island were different, but this silly adventure leads to so many sentimental scenes in the novel. The first thing that we come across in the novel is Aunt Polly's and Mrs. Harper's crying for their supposedly lost children's. Aunt Polly, Harvey and all cry for Tom Sawyer, who was verily there under the cot listening to all their sentimental gloatings. Even Tom Sawyer who was supposed to be the most mischievous boy could not bear it. He never thought that he was that much loved and revered by his family members.

These are the real revelations what Tom expected from his family members, but more than his family there is one person who has to make such revelation. It is Becky, Tom's soul mate. She was also moved by this happening and now Tom's thoughts were killing her. She knew that she had her share in Tom's Missing. The day before she insulted Tom by throwing away his lovely gift, a brass knob. Here she sadly says about it as, "Oh, if I
only had a brass adirion knob again. But I haven't got anything now to remember him by."

Besides Beck's crying, a number boys, girls and villagers mourning in the Church moves us to the core. Mark Twain's portrayal of sentimental scenes may not be the best yet they are praise worthy. But whoever they read the novel's slog chapters will be really moved and they wouldn't hesitate to say that Twain is the best in portraying sentiment. Tom and Becky were enslaved in the cave by missing their way in the depths of cave. They vigorously searched for the way to come out of instead of finding the way out Tom saw his arch rival Injun Joe in the cave. Thus the danger was lurking both the ways for Tom and Becky. At this juncture Becky's feeble sentimental talk really makes us to weep bitterly for Tom and Becky. Both of them lost hope of finding the way, especially Becky. The awful situation that had been faced by Tom and Becky was beautifully depicted by Mark Twain. Chapter 31, is full of sentimental scenes, Becky's requesting Tom to be of her side at the time of her death, can move even the stones. Perhaps it is the best sentimental scene that had been authored by Twain. Let us read it in the author's own words when he describes the poor flight of young children in the cave as; "But Becky was very week. She had sunk into a dreary apathy and would not be aroused, she said she would wait there, where she was, and die, it would not be long. She told Tom to go with the line and explore if he choose; but she implored him to come back very little while and speak to her, and she made him promise that when the awful time came, he would stay by her and hold her hand until all was over."(TATS, P. 147)

The last sentimental incident in the novel is Injun Joe's death in the cave. Joe is an enemy to humanity and this enmity can be seen in his resentment against White civilization or it's mistreatment of him. Because of this he kills Dr. Robinson in the graveyard; this fact had been testified by Tom Sawyer. Instantly he escaped from the clutches of law and fell into the clutches of cave. In killing this savage Twain took more care for the sentimental reasons for Twain knew that if anybody kills Joe directly he
would win some kindness from the readers. That's why he indirectly gets him killed and thus he got rid of Joe's problem. This fact was well attested by Smith, when he puts it; "(Twain) solves his problem by introducing evil in the form of Injun Joe, who's mired blood labels him an outsider. Tom and Huck fear him, and Tom is sufficiently aggressive to testify against him in court, but a direct collision is out of the question and Injun Joe has to be destroyed unintentionally by Judge Thatcher when he seals up the mouth of the cave!"12

Tom and Becky, who were enslaved in the cave somehow came out and the jubilant village celebrated their return with much jubilation. In order to avert such problems in the future, it had been in unanimously decided to seal the mouth of the cave. Tom was completely unaware of it. Judge Thatcher got it sealed within no time and thus the fate of Injun Joe who was there in the cave had been sealed. He, with all his might tried to come out but he had to die a terrible death. Though he was a treacherous villain yet all people became sentimental at his death and thus Twain again won but also from his own little hero Tom. Here Twain narrates Tom's feelings, "When the cave door was unlocked, a sorrowful sight presented itself in the dim twilight of the place. Injun Joe lay stretched upon the ground, dead, with his face close to the crack of the door, as if his longing eyes had been fired, to the latest moment, upon in light and the cheer of the free world outside. Tom was touched, for he knew by his own experience how this wretch had suffered."13

The next select novel The Prince and the Pauper is Twain's first attempt at historical fiction. Rich with surprise and hilarious adventure the novel is a delightful satire of England's romantic past. In the novel much of sentimental scenes originate in the inability of each of the boys probe Edward and Tom Canty, a pauper at Offal court, to function in a new world and in the new circumstances. The sentimental scene at first can be seen in the novel at the chapter – V, in the form of conversation between Tom and King Henry. Tom and Prince Edward trade their identities and now Tom is the royal palace pretending to be Prince Edward. He did not know the royal
etiquette and the other royal procedures, so that he behaved strangely on the various occasions. Because of this a rumor was spread that Edward (Tom) went mad.

Hearing this fatal news Henry VIII spirits went down and he summoned the young Prince to the royal court. There unfurled a series of sentimental scenes between the King and the young Prince. Henry fondly called his son (Tom) to speak with him, but Tom tumbled and babbled some mad rubbish talk. Henry's filial love burst and he exclaimed “Alack, I had believed the rumor disproportioned to the truth, but I fear me, 'tis not so. Come to thy father, child, thou art not well.”

The king bitterly wept forgetting his royal status for his supposed mad son (Tom), when he told that he did know the King. Really the scene moves the readers when Henry says to Tom not say such cruel words as he banked all his hopes on him at the twilight of his old age. But the dramatic irony is that really the lad who is standing before the King is not his own son, but the poor king did not know this fact and he begs Tom to be fair towards his old father. He further assured Tom to be free and comfortable in his presence, as his heart is full of love and hope towards him. But Ironically Tom pleads the King not kill him as he was too young to die. The word 'die' signalled forlorn to the king and he sadly says, “Die? Talk not so, sweet prince, peace, peace to thy troubled heart; thou shalt not die!”(TPP, P. 21)

Besides these, the kings' requesting his son to kiss him, and his asking, whether he was not loving father, his father assurance of Tom's life all these scenes are entirely sentimental and they move the heart of the readers and Surely tears roll down the cheeks if we read all of them.

Here, Prince Edward was caught by John Canty, father of Tom canty. He thrashed him blue and black and threw him into the arms of Tom's mother. Tom's mother and sister's weeping for Edward, their efforts to assist Edward, Tom's mother's feeding of Edward, and her soothing words move us to the core. Her efforts to know the identity of the prince and her failure move us further when the author says about pitable condition of the poor
woman, "The poor woman was smitten almost helpless with surprise and
grief, but she continued to try her emotions and to soothe the boy to sleep
again."(TPP, P. 46)

Mark Twain's sentimental scene creation further continues in the
novel at the death news of Henry VIII, Hough’s cheating of Miles Hendon,
and at the royal procession of Tom to coronation ceremony. With the demise
of Henry VIII and non – return of Edward, Tom was going to become the king
of England. So, in honor of the new king, a grand procession was arranged
and Tom was leading the procession with a great pageant. Throngs of
people gathered all the way and Tom was flinging golden coins at intervals
at the gatherings. While he was doing so at particular point a ragged poor
woman's, none other than his own mother, torn her way to the feet of Tom
and kissed one of his legs crying, "O my child, my darling!" Tom recognized
her but he bluntly said that he did not know her. After uttering these words
partly, Tom's throat muted and his countenance became pale for he new
what it meant. Tom's mother was aghosted at this happening and Twain
describes this most important sentimental and melancholic scene like this;
"... And she turned for a last glimpse of him, whilst the crowd was
swallowing her from his sight, she seemed so wounded, so broken hearted,
that a shame fell upon him which consumed his pride to others and withered
his stolen royalty. His grandeurs were stricken valueless; they seemed to fall
away from him like rotten rags."(TPP,P.182)

Thus the sentimental scene ends with moving every son's and every
mother's heart to the core. Will there be any greater sentimental scene than
this in the works of Mark Twain, no there cannot be Twain is the master of
humor and satire but not of sentiment yet his portrayal of sentimental scenes
in his works are moving and praise worthy.

The next technique that had been chosen in this chapter is Twain’s
employing of superstitions in the select works, especially in The Adventures
of Huckleberry Finn, The Adventures Tom Sawyer and The Prince and
the Pauper in all these works there is the overt elements of superstitions
carefully presented which were there among the children and slaves of St. Petersburg. These are mere fragments of an older and infinitely more complex set of European and African beliefs in sympathetic magic, witchcraft and the like. The induction of these super natural, superstitious and mythic things will give the story a kind of antiqueness, at the same time it will add mystery to the story line. This truth has been beautifully remarked by Robert Tracy when he puts it as, "They (superstitions) are introduced primarily as local color, secondarily as a means of giving the story atmosphere and a sense of past experience and tradition a usable past. They have more important functions, however, for they also add certain darkness to the story, shading which prepares us for the uncovered corpse in the moonlight."\textsuperscript{15}

All the above facts can be seen in our three novels chosen for this particular topic. In The Adventures of Huckleberry Finn these superstitions galore starts with Jim's hair ball. Miss Watson's slave, Jim was supposed to possess a 'hair ball' which was believed to be taken from the fourth stomach of an ox. He used to do magic with it. This superstition was felt to be true by Huck and Tom. Huck wanted to ask the hair - ball about his father's whereabouts. This hair ball superstition had been derived from African folklore; which had been prevalent in the niggers of those days.

On another instance Jim the slave of Miss Watson escaped from his owner and took shelter in Jackson Island, where Huck was already sojourning. On hearing the snoring sound of Jim, Huck spotted him on the Island and spoke to him as usually. But Jim mistook Huck to be a ghost and earnestly cries, "Doan hurt me – don't! I haint's ever done no harm to a ghos. I alwuz liked dead people, en done all I could for'em. You go en git in de river again, when you belongs, en Doan, do muffin to Ole Jim, 'at'uz al wuz yo' 'ferm'."\textsuperscript{16} Such was the fear, people had in these days about the ghosts. They believed the superstition that people become ghosts after death and they will threaten them to death. Here Jim was terribly afraid of Huck, for he was feared to be dead, by all the people of St. Petersburg. Because of that only Jim was creating that confusion.
Somehow Huck convinced Jim that he was not a ghost but he was verily a live person like him. Then both of them made a camp in the Island and tried to live a free life. One day Huck tried to catch some wild, young birds which perched on the branches near their hovel. But Jim prevented him and related a superstition which was digested in the frontier region in those days. Here Huck says about that superstition in his own words, "I was going to catch some of them, but Jim would not let me. He said it was death. He (Jim) said his father lay mighty sick once, and some of them catched a bird, and his old granny said he would die, and he did." (TAHF, P.45)

The irony in the above words is that Jim's father died just because of catching a young bird, but Huck's father too died without Huck's catching the bird. Like that Twain tried to strike some coherence between the deaths by incorporating their superstition in the novel. But unfortunately Huck did not know the sad news until the end of the novel. Huck's Pap was killed by someone in a drunken brawl on the lumber raft. The raft swept near to Huck and Jim's camp they went on there and looted all the belongings and Jim was shocked to see the dead body of Huck's father. He also warned Huck not to come near the dead body as the unburied dead body would bring bad luck upon him. So the people in those days used to believe the superstitions that unburied dead bodies and snake skins would do no good for them. From the conversation of Huck and Jim one can easily make out it when Jim speaks about the superstition of snake skins bringing bad luck upon them. Here he says about it as; "Doan 'let's take about it, Huck. Po' niggers can't have any luck. I alwuz' spected dat rattle snake - skin, weren't done wid its work." (TAHF, P.93)

Huck and Jim continued their journey until the Duke and Dauphin joined them and they sold Jim, stealthily to Phelps family. Phelps were none other than Tom's aunt's family. Huck reaches there and he was mistaken to be Tom and he continues in the same role and Tom when he arrives there becomes Sid instead of Tom Sawyer. Huck explains the poor plight of Jim and they plan to release him from the log -shed where he was imprisoned. Both of them follow a nigger who feeds Jim and Jim who sees them shouts
loudly saying that his young friends have come to save him. But Tom and Huck pretend as if they had heard nothing, for they don't like to be known as Jim's friends if they want to save him. The nigger who brought food for Jim asks Tom and Huck whether they know him. They say that they don't know him moreover they pretend as if they didn't hear anything. The nigger superstitiously says, "Oh, its de dad – blame' witches, sah, en I wish I was dead, I do. Dey's awluz at it, sah, en dey do mos' kill me, dey sk'yers me so." (TAHF, P.94)

In the novel The Prince and the Pauper also there are superstitious instances, though it had its setting in England, for its general milieu was romantic past of the royal and ruffian life there in that country. Moreover Twain was adept at employing the European mythical superstitions, which were prevalent in the frontier region of America. This fact is well attested by Robert Tracy when he comments it about on the usage of superstition in American literature, especially in Mark Twain's. He writes "These are more fragments of an older and infinitely more complex set of European and African beliefs in sympathetic magic, witchcraft and the like." Thus the novel got the same superstitious touch like other select novels in this regard.

In the novel The Prince and the Pauper, there are only two superstitious instances Tom the Pauper became the pseudo prince of England by the uneven turn of incidents. One day he saw a prisoner being taken by a sheriff to the gallows. Immediately he summoned the officer and ordered him to explain the reasons for the hanging of the poor soul. The officer superstitiously says, "Your majesty; this is more and worse. Many terrified that witch, since gone from the village, none know whether, did foretell, and speak it privately in their ears, that the sick man would die by poison, and more, that a stranger would give it, a stranger with brown hair and clothed in a worn and common garb, and surely this prisoner doth answer windily to the bill. Please your majesty to give the circumstance that solemn weight which is it due, seeing it was foretold." (TPP, P.89) So not only the common folk but even the top brass also believed these superstitions.
Besides that they took decisions of capital punishment on such hair brained and baseless proofs.

On other occasion also two innocent women were taken to the prince and the same witch crafty had been shown the reason for their capital punishment. The two women (mother and daughter) were believed to be causing storms.

Based on the superstitious complaint given by forty people the two women were ordered to be hanged. The only evidence that they had was creation of storms by black magic. The other interesting thing about the instance is that the two women will also suffer and lose everything of their own if they do so, as they too live in the same village. Thank God Tom saved them by his acumen and judicious discernment.

In Life on the Mississippi, the other work of our study there are a lot of superstitions which prevailed in the Mississippi Valley in those days. But they have been already discussed in The Adventures of Huckleberry Finn and in The Adventures of Tom Sawyer. Hence they are not being again discussed for the fear of repetition. The above fact had been well mentioned by Neal Frank Doubleday when he remarks it as, "Mark Twain recorded a good deal of the folklore of the Mississippi River country. You will probably remember the accounts of the superstitions of Tom Sawyer and Huck Finn that run through their respective adventures, accounts which have fascinated readers ever since they were written." 18

In all the select works the most important and obvious feature that one finds is, an adventure element of boy heroes towards the distant lied freedom. Like the traditional adventurous novels Mark Twain takes a central character in the person of a boy. Even today also the Americans remember Twain as a man who told the boys' adventurous stories which looked like their own. This fact was well confessed by Lewis Leary when he puts it as, "They (Americans) know him as a shaggy man who told stories of boy adventures so much like their own or those they would like to have had that they become intimately a part of personal experience." 19
Mark Twain's boy heroes are not very romantic, nor are they rogues. They are innocent boys in their teens. Some time their origins are quite obscure and sometimes they are abandoned, coming from either lower or upper strata of the white society of either America or England. All the same they are a part and parcel of the contemporary culture but distaste of education and the so called high browed, aristocratic official culture. The casual factors which generate note of protest are not in them, but they lie outside in society itself. They develop hatred and contempt for the priggish and hypocritical ethical codes of civil conduct and behavior and refuse to follow them and in addition that they always hanker for absolute freedom. Thus with their vigorous fight for freedom, they became mythical boy heroes for the posterity. This truth was beautifully attested by Brander Mathews when the great critic remarks it as, "The boy of to-day fortunate indeed, and of a truth, he is to be congratulated. While the boy of yesterday had to say his stomach with the unconscious humour of Sand ford and Merton, the boy of to-day may get his fill of fun and of romance and of adventure in Treasure Island and in Tom Sawyer and in its sequel Huckleberry Finn."

Thus all the boy heroes of Twain are desperate boy's hankering for freedom. This quest for freedom is an important dimension in the works of Mark Twain, which is the last technique that is going to dwell upon in this chapter. In the novel The Adventure of Huckleberry Finn quest for freedom can be seen in two important characters, Huck and Jim. Thus this is the key note of the novel. Both Huck and Jim are running away through the death — bed repentance of Miss Watson, but Huck imagined free world lies still far off. Jims' flight is confined to personal freedom whereas Huck's revolt is directed against the whole southwestern American culture. His quest for freedom has a larger human significance.

Huck's boyish innocence came into direct clash with the so called equalized world with its double standards of morality. As a child of nature, as free as the elements, he is naturally perturbed at the mechanical regularity and rigid puritanical discipline which governs the widow's household. Till now his understanding of the world around him has been
based on his sensory experience. Rational or theoretical philosophizing are alien to his being. Circumstances have landed him in an area where he can establish no rapport with the people around him. Thus he was baffled; feels sick and cramped. This truth was well remarked by Alan Trachtenberg when he remarks it as, "Huck feels cramped and confined in his new condition as ward of Widow Douglas and closet neophyte of Miss Watson."^21

To get relief from this loan some life Huck joins Tom's gang of robbers but there too he is disillusioned, for Tom's adventurous are merely fake. Huck is an adventures boy, the make believes of Tom's adventures inexorably loathe Huck. At this juncture, his Pap enters the scene. Generally to be free from his ruffian father he accepted to be a ward of Widow Douglas, but now that so called – civilized life bored him a lot. Of course he knew pretty well, that's why he says even at the end of the novel The Adventures Tom Sawyer as, "Tom, It don't make no difference. I aren't everybody, and I cannot stand it."^22

Huck's father takes Huck to the river bank on the Illinois side, ironically Huck was greatly relieved by his father's bullish act for it gave him a lot of freedom from the old pedantic lady. No doubt, he is occasionally beaten, roughly treated, but these maniac spells are infinitely more bearable than the incomprehensible restrictions placed on him by the well meaning genteel ladies. Now he is free to smoke, remain dirty, with nothing to do. But this freedom was not enough for Huck, for he had been enslaved by his Pap in a log house. So this freedom also bored him for his freedom's expense is a confinement even more threatening, a virtual imprisonment. The only release from it, is escape, flight, and effacement of the identity through which both town and Pap oppress him; he can resume autonomy only by assuming death for his name.

In brief and general terms, such as the inner logic of the theme of freedom as one arrives at the Jackson Island episode. With Jim's appearance as a runaway slave, a new and decisive development begins. We now have two runaways and their conjunction generates the rest of the
narrative, deepens the theme, and forces nuances to the surface. Jim's situation is both simpler and more urgent than Huck's. His freedom is no more or less than escape from bondage, escape to free territory. He expects there to assume what is denied him in slave society, his identity as an adult man, husband and father. The fact that the reader is made to share this expectation with Jim, that the novel does not allow the readers to anticipate a reversal of hope if Jim reaches free territory, is important. Powerful given the possibility of fulfilled for Jim.

As pointed out earlier, Jim and Huck begin their journey on a positive declaration of escape from the society, which is out to arrest Jim. It also implies that Huck would again be forced into the world of Miss Watson. That is the main reason that he chooses to join Jim on the road of freedom. Both of them suffered there on the Island for a few days understanding each other. After that their jest for freedom and reaching the free states burnt them like anything. Getting of a raft gave philippe to their idea and once they started their great journey to freedom on their way of freedom had been hindered a lot by the slave hunters and other ruffians. At last they thought that they got considerable freedom on the raft in the river, but the river's jolting by creating a storm marred their idea. Even then they felt such storms were nothing for them when compared with the storms that they faced and had to face on the land.

Huck and Jim's journey continued unhindered. On one night they crossed Cairo in the fog and thus again entered slave owned states. Thus their aim of going to free states and living a free life came to an end. To add salt to injury their raft had been hit by a speeding ship and thus the freak accident separated Huck and Jim. Huck was finally caught by feudal factionist family. Thus on the land he was thrown into so called civilized society again which he hated the most. Fortunately his stay was too short as Grangerfords Huck's host and Sheperdsons fought brutally. In this pell-mell condition he ran to the river Mississippi and sought its blessings. The river immediately provided him with not only the lost and damaged raft but also Jim his soul mate. Thus Huck realised that the raft was safer place for them.
than the land. That's why Huck says, "We said there warn it no home like a raft after all. Other places seem to be cramped up and smothery, but a raft don't you feel mighty free and says and comfortable on the raft."23

The raft thus, is a symbol of hope. Life on the raft is sharply contrasted with the life on the banks of the river. Every time Huck and Jim's quest for freedom is threatened with violence and danger, they escape to the safety and security provided by the raft. It is as clear as crystal that Mark Twain contrasted the land life with that of the raft sharply. In this connection Peter Coveney comments, "In Huckleberry Finn there is an implied conflict between the life on the raft and the corruptions worked upon it by the power of society."24

Well again Huck and Jim faced the same problem when they met the Duke and Dauphin on the land in a river side village. Both of them cheated the villagers and thus they invited the troubles. Saving them by allowing on to his raft Huck invited more problems at last his own freedom in particular and of Jim's were pawned to those rogues. They sold Jim to Phelps family and thus the freedom hunter Jim became the hunted. His freedom was usurped at once and he was enslaved again.

At last our romantic hero Tom came into the scene in the guise of Sid to save Jim along with Huck. But he was also a slave of romantic plans. He could not free himself until Huck came to his rescue with his rationalistic thinking. Somehow Jim's quest for freedom ended with the death of Miss Watson, but Huck's quest for freedom did not end. In order to be free to live the innocent natural life Huck must escape both the tyranny of St. Petersburg and tyranny of Pap. But still he did not know that his cruel father had died. The secret was revealed by Jim, and thus he gave some relief to Huck, but it was not quite enough and it is limited and he hankers for more and more. This fact was well remarked by Guru Dayal Grover when he puts it as, "Huck's freedom is limited by his social context and historical heritage."25
Huck's freedom is constrained and limited for he feels that he is a prisoner of his culture, a fact about which the novel's last twelve chapters leave no doubt. He loves to live an adventurous life, with no rules and no bounds. But now his freedom is again at stake. That's why he sullenly says, "But I reckon I got to light out or the territory ahead of the rest, because Aunt Sally she's going to adopt me and civilize me and I cannot stand it. I have been there before."26

The quest for freedom in the novel The Adventures of Tom Sawyer starts with Tom's escape to Jackson Island along with adventurous boys Huck and Joe Harper. Tom was grossly insulted both at home and at the school. So that he wanted to go somewhere, where he could enjoy freedom. Joe Harper's was also the same case, and for Huck every life was the same. So all the three boys slipped away silently from the sleepy village St. Petersburg to the Jackson Island in a mad pursuit of freedom, but the poor children could not realize the fact that real freedom lied only in the civilized life, where some restrictions were necessary and compulsory. This fact was only realized by all of them, when they were away from the civilized life. But all of them were boys and the story itself is a boy's mischievous and adventurous story as it was felt by Brander Mathews when he put it as, "Tom Sawyer was a tale of boyish adventure in a village in Missouri, on the Mississippi river."27

There on the Island the three boys spent a jolly time; they had nothing to do there like washing, cleaning and going to school etc. Tom was the happiest and he says, "Its just the life for me, you don't have to get up, mornings, and you don't have to go to school, and wash, and all the blame foolishness."28 Tom is a wild adventurous boy, his adventurous spirit groaped in the darkness of civilized rules and regulations thitherto. But now the hidden spirit erupted like a volcano and his much felt freedom, which he had been hankering all these days like his friends, is there at his elm, that's why he is so happy.
Tom's quest for freedom is short lived and it wanted name and fame alike Huck's. That's why he secretly sailed home that night and listened to all the praise that had been poured on him by his family members, with that he came to the Island gloating like any boy. After a few days the quest for freedom erased from the minds of Tom's friends too and Tom himself knew well that he had been fighting for a losing battle when he tried to thwart all the plans of going home.

The next thing we come across in the cave incident is not quest for freedom, but struggle for freedom from the draconic claws of the terrible cave, where Tom and his girlfriend Becky had unfortunately missed their way and thus they were enslaved in it. This enslavement of course had done a world of good to Tom and it had given a new life like all ancient adventurous heroes. This fact is well confessed by Robert Tracy when he remarks, "In many traditional legends Cave has a similar death; it is often a place of a temporary dropping out of life. Mark Twain chooses to use it rather differently, however. In The Adventures of Tom Sawyer the cave suggests the visit to the underworld which is part of the adventures of Dante, Aeneas, Odysseys, and other epic heroes, and underworld ruled over by a devil."29.

Here in the cave of our novel, there is no devil, but its incarnation is there in the form of Injun Joe, who had been hiding there, after escaping from the court on the charges of murdering Dr. Robinson. Thus a diabolic feature has been attributed to the cave. There Tom's struggle for freedom from the dark cave and his matured consolation of Becky made Tom a real hero. At last he could win his freedom from the cave and thus Tom's quest and struggle for freedom ended.

Regarding Huck's freedom it was still in dilemma. His well cherished dream of getting complete freedom was not given by the society and of course it couldn't be given for some reasons. That's why he was very unhappy though he got considerable amount from the treasure of Joe. He is a nature's boy born for complete freedom, no reservation in it would please
him. Thus Huck's quest for freedom did not end and of course it would not even in the sequel to our present novel, for it was illusionary.

In the novel *The Prince and the Pauper* quest for freedom can be clearly found in two major characters of Edward the prince and Tom Canty the Pauper. Both of them lived divergent lives. Everybody's own life seemed a bondage to each other. All the time they wanted to get rid of their present lives like Huck Finn, who did not want to be civilized and who rejected the confinements of society. Tom Canty has no freedom and is constantly beaten and restricted in his home environment, likewise, the young prince is confined to his royal apartments and has little or no freedom that he doesn't have the freedom that he believes a commoner has. Thus Tom Canty dreamt of royal life whereas Edward dreamt of care free life. After attaining their life cherished dreams their illusions were shattered and they vigorously fought for their previous lives, at least where they could have some peace.

Edward and Tom Canty traded their identities and thus Tom became the prince and the real prince became a Pauper boy. After entering royal apartments only Tom realized that instead of freeing himself from his treacherous father, he had been enslaved there in the royal palace among cold hearted and blue blooded people. Of him Twain writes it as, "His old dreams had been so pleasant, but the reality was so dreary."(TPP,P.24)

Edward's case was also the same. He came out to see the life outside the royal palace. But it was unbearable for him. His old life itself seemed comfortable for him. He came out to feel the real meaning of the freedom, instead he was thrown into such bondage, and he became a virtual slave among the Paupers. By the time he realized his mistake, things were out of his hands. Thus the struggle of the two boys for freedom ended only when both of them got their original positions.

The early novelists of the South-west introduced an impressive number of characters into their pages. Their practice of including a multitude of characters representing numerous nationalities and mixed races tends in one respect to detract from their art, since it precludes a thorough treatment
of the major ones. But it does provide a noteworthy service that of indicating the rich variety of ethnic groups that populated the region. The novels, however, do more than survey as a more catalogue of peoples. To say in the words of Edwin W. Gorton Jr., "They represent an index to the prominence of any given group of inhabitants of the region." When a particular race was in its ascendancy economically, politically and socially in the Southwest, novelists tended to draw more generously on it for fictional figures.

The early novelists thus focus primarily upon the dominant races - Indian, Spanish, Mexican, and Anglo American. In addition to its focus upon dominant races, the early novelists strongly stressed male characters, a natural tendency resulting from the fact that early southwestern novelists were usually concerned with action. In terms frequency, as the statistics show, the adventurer is the dominant male character type. In most of the novels this features was repeated. The priest, or his equivalent, is the second leading type in terms of appearance. Even the landed aristocrats also got their lion share in the early novels.

The early novelists thus were much interested in only dominant upper strata of the Southwestern society. They never bothered about the common man or woman. This fact was befittingly related by Edwin W. Gorton Jr., when he remarks, "Although the early novelists introduced an abundance of racial types, they failed, strangely, to present characters common to the southwest as a unique regional area." In much the same manner than they do with reference to common men characters, novelists of those days fail in portraying women to present types the unique to the region. In almost all the works of Mark Twain this feature can be seen upto certain extent as he had also followed the same southwestern patterns in portraying woman characters; even in case of portraying adult characters also he took a lot of care. He never allowed them to grow more to their fullest form, as his interest was all the time vested in the child characters. Even then those characters are worth full enough to remember as they are Twain's typical character of the frontier region.
In *The Adventures of Huckleberry Finn* there are a number of memorable women and adult characters ranging from lower order to higher order. This fact was well related by Victor A. Doyno when the critic writes this fact as, "The fictional world of Huckleberry Finn contains numerous memorable people, ranging, across the spectrum from saints to sinners." The novel which was a virtual vaudeville of all sorts of characters gives a vivid picture of Twain's characterisation of women. In the novel we find a number women characters like Widow Douglas, Miss Watson, Sarah Williams Mary Jane Wilks Sophia Grangerford, Aunt Polly, the Nigger women and others.

In the novel the parentless Huck was adopted by Widow Douglas she wanted to civilize Huck, in this process she tries every effort but in vain. The reason was that she and her daughter were themselves hypocrites. They impart all religious values and morals to Huck, but the irony is that they themselves don't follow them. Forgetting their humanity they wanted to sell their faithful slave Jim, the nigger. Both of them simply say that they are reluctant to sell Jim on the other hand they are trying to sell him to the highest bidder. Thus they are very cruel. That's why Huck says that these human beings are very strange for they feel sorry for the untimely demise of Moses who had been dead since times immemorial but they feel nothing for their living fellow beings. They themselves take snuff, behave filthily and resort to all types immoral activities behind the scene. This deceitful nature baffled Huck for some time, soon he realised that it was the way the world goes with women.

The next woman character we come across in the novel is Sarah Williams. She was very hospitable woman. She treats Huck with food and the required news of Hucks supposed death and Jim's escapade. She also tells that Jim might have been hiding in Jackson Island, as she had seen smoke coming from the Island. She was very eager to send her husband there to get hold of Jim, the nigger, as there had been a handsome reward on Jim. The next woman character one comes across in the novel is Mary Jane Wilks. This character is indeed a nice gentle character created by
Mark Twain. Mary Jane Wilks was one of the nice of Peter Wilks. She was very kind and attractive girl who had shown a lot of concern even for her father's slaves, who had been mercilessly sold by, the king, who was just pretending as Mary Jane's Uncle. She is just a contrasting character to Widow Douglas and to Miss Watson both in the manners and in treating the slaves. This fact was well attested by Victor A. Doyho when he says, "Mary Jane Wilks functions as an exemplary angel woman of Twain's imagination, who could write pathetic sentimental poetry on any mournful occasion." 33

Mary Jane reacts to the death of her uncle and to the resulting altered circumstances with dignity and honesty. She reacts to the deception by the king and Duke with intelligence and force. Thus her character is really striking one in the novel by brushing out the concept that the southwestern novelists give much importance to the male characters only.

Sophia Grangerford and Aunt Polly are other women characters in the novel. Sophia Grangerford is a culinary unmarried lady, born in feudal family of Grangerfords, who had a bitter factionist rivalry with Shepeardsons which is another feudal family. Both these feudal families had a long lasting feud on some unsettled issues. Both the families use the same landing pass and go to the same church on Sundays with their guns fully loaded. They are wealthy, well mannered, but they are very violent and brutal. Forgetting such bitter enmity between the two families Sophia Grangerford fell in love with Horney Shepeardson and eloped with him. For this elopement plan she used the Bible which was a sacred book; but anyhow she was not unkind towards anybody like Aunt Polly.

Aunt Polly was the maternal aunt of Tom Sawyer, aged about fifty years. Her husband was Uncle Silas Phelps, who owned a very big farm in the frontier region. Aunt Polly was very pious and hospitable. But the only blot in her character is ill treating of slaves, and her indifference to the nigger's lives. She speaks of all humanity and divinity but still she lacks something of that kind. Any how her love towards Huck and Tom, her concern for her family and her superstitions all made her a perfect lady of the Frontier. Mark Twain took special care in creating this character as he
himself told in his autobiography that he had created her out his memory of his own aunt.

In the other novel *The Adventures of Tom Sawyer*, Aunt Sally, Mary, Amy Lawrence, Becky Thatcher, Lady Thatcher, Widow Douglas are some of the important women characters. Mark Twain unlike his contemporary novelists gave a lot of importance to the women characters at the same time he gave more importance to the male characters following the Southwestern tradition. Amongst all these women characters Aunt Polly (Aunt Sally in the novel the *Adventures of Huckleberry Finn*) is very interesting character. She is a constant character in the novel from first to the last chapter. Mark Twain gave her real life with his pen as she was taken from his own life.

Aunt Sally was a good lady with some principles, but these principles could not subdue her sister's boy Tom Sawyer whose heart was full of adventurous spirit and mischievous activities. She could not mend him, but at the same time she could not give him up like that. There had been a constant struggle between her and him in this regard but it was always pleasant. Innerly she had built a great hope on this boy who was full of cheery spirits. Either in asking him to whitewash the fence or in asking him to attend Sunday school or in asking him to behave properly in every manner, she found pleasure with the boy's surprising retorts to her meticulous devices. She could not however bear Tom's ever increasing rockish activities, so that sometimes she was unfairly strict with him. Because of this attitude Tom decided to runaway to Jackson Island along with Huck and Joe Harper.

The disappearance and the supposed death of Tom really moved her to the core and Twain writers at this juncture about Aunt Polly's feeling saying "But as I was saying," said Aunt Polly, "he warn't bad, so to say only mischievous. Only just giddy, and harum-scarum, you know. He weren't any more responsible than a colt. He never meant any harm, and he was the best hearted boy that ever was" and she began to cry, saying," and I
never to see him again in this world, never, never, never, poor abused boy."

From the above words one can uptake how much affection that old lady had in her hearts of hearts for the poor Tom Sawyer.

Aunt Sally did not eat and sleep properly until she saw Tom in the church, where the young heroes' funeral prayers were being conducted by the St. Petersburg villagers. Finding Tom in real flesh and blood she was speechless and fretted him with kisses and repeated hugs. Even Tom himself was moved by the old lady's affection and decided that he should not trouble her any more. But unfortunately and unconsciously he again tortured her with his missing in the cave, when he went on a picnic to the cave along with Becky Thatcher. On knowing the news of Tom Sawyer's missing in the cave the old lady was dropped into a settled melancholy and her gray hair had grown almost white, but her happiness was complete when she was informed about Tom's resurrection from the devilish cave.

Mary was the other female character who evince the readers a lot of interest in her, but one does see her only in a few chapters. Mark Twain attributed to this character all the frontier hospitality and tenderness like Jane Wilks. The other female characters that one comes across the novel are Amy Lawrence, and Becky Thatcher. Becky was the lovely girl friend of Tom Sawyer and Amy Lawrence was his for more girl friend. Becky was the only daughter of Judge Thatcher; she was very beautiful and intelligent.

Tom Sawyer fell into love with Becky at the first sight itself. On this infatuation Twain says as, "The fresh crowned hero fell without firing a shot. A certain Amy Lawrence vanished out of his heart and left not even a memory of herself behind!" Such was the impact of Becky on Tom Sawyer, the young hero of St. Petersburg village. Mark Twain had shown a lot of skill in portraying this beautiful blue eyed girl. She was very cool and calm, and her role in the novel was interesting. Her consoling words to Tom Sawyer in the school, her affection, infatuation, love towards Tom are memorable incidents in the novel, which will remind the reader of his her own school days. Especially Becky's speech in the cave moves every reader to the
Certainly, Becky was one of the most interesting female characters penned down by Mark Twain. Lady Thatcher, Lady Harper and Widow Douglas are some of the other women characters that one comes across in the novel. Lady Thatcher was the wife Judge Thatcher and the mother of Becky. Lady Harper was the mother of Joe Harper, a crony of Tom Sawyer. One finds both these women character weeping for their lost children on various occasions except that, the author Mark Twain did not say anything much about them. But Widow Douglas had a small role in the novel by being kind enough to Huckleberry Fim, the village orphan and untouchable. She was the wife of Judge Douglas late, living on Card-liff hill. Injun Joe and the dumb Spainard tried to kill her, but Huck's timely intervention saved her. To reciprocate this help she adopted Huck, and tried her best to civilize him, but all those efforts failed utterly as Huck ran away in the sequel to this novel.

In the novel The Prince and the Pauper also there are a good number of women characters, whose role is very important in the course of the novel. Tom Canty's grandmother, mother, and sisters, Lady Edith, and some other women are seen in the novel in their various roles. First of all, one sees Tom Canty's grandmother, who was just a perfect devil, having all those physical and mental traits. Though she was the grandmother of Tom Canty she thrashes and kicks him like anything. Tom himself says about her when the little prince asks about her as "There be times that she stayeth her hand, bring asleep or overcome with drink; but when she hath her judgment clear again, she maketh it up to me with godly beatings."(TPP,P.10) Generally grandsons and granddaughters are well treated by their respective grandmothers, but Tom Canty was an unfortunate fellow to have such a grandmother.

Tom Canty's mother and sisters are very interesting and angel like characters in the novel. Tom's mother's name was not mentioned in the novel, but Tom's two sisters names were mentioned as Bet and Nancy. Most of the critics believe them to be the models of Mark Twain own daughters, as the novel itself had been written for their entertainment sake.
All of them, Tom's mother and two sisters were very kind and gentle though living in utter poverty. Especially Tom's mother's kindness was striking towards her son. She bore many tortures for her little son. She herself starved many nights by serving her share of food to Tom, still she was happy looking at her son's noble and honorable traits.

With the trading of the identities with prince Edward Tom Canty was forced to remain in the Royal palace and Prince Edward who was now in the guise of Tom Canty was forcibly brought home by, Jhon Canty, who was a terrible thief. Edward was severely beaten by Jhon and had been thrown him into the arms of Tom's mother. Tom's mother fed and consoled the little prince, by gently suggesting him to behave according to the wishes of his supposed father Jhon Canty. But Edward said that he was not her son and his mother had been dead since long back. These harsh words lacerated her motherly heart a lot and even then she comforted him to sound sleep. When the Prince was in his deep sleep she devised a simple test, but Edward failed in it throwing her into deep sorrow. But this is not the saddest thing that belittled her, there is another incident which humiliated not only her, but the entire motherhood under the sky.

Somehow Jhon Canty's family broke up and the Prince Edward despite of all his efforts could not go to the Royal palace in time to claim the throne. After the death of Edward's father, members of the royal family, nobles and others made Tom Canty's coronation arrangements and Tom Canty was being taken to the king's Royal Palace with a grand procession. Various nobles, ministers, gentry of London and common folk of the England stormed into the streets of London just to have a glimpse of their new king. Tom's mother also came there and saw her son sitting on the leading chariot occasionally flinging handful of coins on the waiting public. The poor lady didn't care money but tore her way near to Tom and upon her unexpected finding, Tom closed his eyes with his hands and putting his palms outward. She instantly cried, all lovely words and embraced his dangling but glittering leg and kissed it repeatedly by saying oh! My child and oh! my darling, but the Royal guards snatched her with a curse and sent her reeling back. Even
this insult was nothing to her, but Tom's pricking words 'I do not know you, woman!' literally killed her.

This scene dominated the entire novel with Twain's excellent portrayal of pathetic mother character. Instantly this unknown woman of rags became a heroine of the novel. Provisionally we forget all the sufferings of prince Edward, all the injustice that is done towards Miles Hendon, and even the poor flight of Lady Edith who was another interesting woman character in the novel. Thus Tom Canty's Mother character is a striking Woman character that had been even portrayed by Mark Twain. Lady Edith was the only daughter of a baron who died of unknown reasons leaving all his property and his daughter in the hands of Richard Hendon who was the father of Miles Hendon. Miles was in love with Lady Edith and she too reciprocated it deeply. But Richard Hendon's intension was that she must marry his elder son Arthur, but soon Arthur died of some ailment.

Thought it was a sad incident yet Lady Edith was happy for she could now marry her lover boy Miles Hendon. But all her hopes came to staggering halt as Hugh the younger brother of Miles Hendon plotted against Miles and got him banished and thus forcibly married Lady Edith. Thus she was forced to live a terrible life all the time the sword of Democles hanging on her neck in the form of suspicion by her husband. But soon things turned topsy-turvy and Prince Edward became the king of England and bestowed the Hendon Hall baronet and the hand of Lady Edith to Miles Hendon in recognition of his service and also in the wake of his brother Hugh's running away. Thus Lady Edith character had to become scapegoat in the hands of Mark Twain for she had no saying in any matter in the novel. She was just a silent spectators to all the happenings, though they are happening against her wishes.

The other women characters that are portrayed in the novel are inferior type. They had not been given much importance as their role was very simple and short-living. Mark Twain had been criticized by many critics that he had not given as much importance as he had given to male
characters. More over the created women characters also did have a common trait of duplicity; in almost all his works. This fact was well remarked by Victor A. Doyno when he comments, "Most of those (women characters) who populated this world share an important trait, a mental ability central to the works; almost all employ duplicity. Only a few are accidentally deceptive." 36

But the above statement cannot be accepted out rightly, as Twain had portrayed beautiful female characters like Tom's mother, Mary Jane Wilks, Becky Thatcher, lady Edith, Bet, Nancy and some other character of that sort. Perhaps the above statement would have been made by Doyno in connection with Twain's lienage to the southwestern region. Generally the primitive southwestern novelists gave a lot of importance to the male characters, as all their novels demanded action and adventure instead of sentiment and love, but Mark Twain maintained a golden mean in creating women characters according to situation. In some cases he might be unfair towards the women characters that doesn't mean that he portrayed all the women characters with a low opinion, instead once can say affirmatively he had a high opinion of women characters otherwise he would not have created such lovely mothers, sisters, daughter and girlfriends in his works.
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33. Ibid. P.38.


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