CHAPTER THREE

PSYCHOLOGICAL REALISM

If any American writer stands as the principal hero of the myth of the West that writer is Mark Twain. Early notices presented him as a rough far-westerner, a Nevadan, a Californian, later images tended to modernize him to connect him with the excitement of silver mining, with technological marvels, gingerbread steamboats and the agrarian post-frontier. These portraits related him to the conspicuousness of authorship. The awareness that he was a comedian, a wit, and in the popular mind, a social philosopher. Twain's literary career is truly fascinating in its strangeness. He is one of America's greatest writers. People like to think that Mark Twain, above all other authors dug into the virgin soil of his native country, and brought forth rich treasures which could be found nowhere else but the truth is different. It will shock those, 'who have habitually fled to Twain as a refuge from Europeanism to know that mark Twain drew much of his inspiration for his most American books from European models.

Minnie M. Brashear noted that Twain tried to create a legend of himself as an original. Dewey Ganzel remarked that Twain fabricated a
persona as a natural man of the frontier; and Hamlin Hill pointed out that Twain's renowned persona was of 'a groundling with some literary aspirations.' Alan Gribben after compiling a remarkably complete list of books owned, borrowed or mentioned by Clemens-explained that Clemens' affectation of being an unread man may be attributed to his notion of what was expected of him and to the pleasure he took in having his public think his artistry spontaneous. **Twain's** American novels are all involved with a kind of flamboyance- Congressional corruption, sordid murder and the profound sorrows of slaves interlarded with the sledge- hammer humour of freak twins and near maniacs. The short-stories bear these marks, in addition to characteristics shared with the autobiographical, travel and historical writings.

There are innumerable interesting pieces of picturesque landscape in **Twain's** writing and clever dashes of color upon which one stumbles in the most unexpected places. In "Huckleberry Finn", "Tom Sawyer" and other works it can be detected that **Twain** gave to the world his own youthful experiences. **Twain** drew in the pages of his books many character sketches which are photographically real and true to life. But his range of thought seems wider, his wit had less of an irresponsible schoolboy gaiety and more of serious intention. To deal with **Twain is** to deal with a laughing
iconoclast, who finds the finest possible joke in the incongruousness, between the dreamy gorgeous Orient and the poverty and ugliness. Several extracts from his later works show him to be competent of intense interest deserving respect and approval. The boyish engagements and frolics are easily perceived and charming still, but under that foam and witty effervescent some nobler qualities, always manifested, are becoming obvious. Twain himself had a double code of high respect and sympathetic pity and concern for the suffering of others

'He was fairly humane man to slaves and other animals; he was an exceedingly humane man towards the erring of his own race.'

The slaughter appeared to him a pitiful thing and somehow wrong; but the man 'had a right to kill his slave if he wanted to'. Twain's stories deal largely with American subjects and are of uneven quality containing delightful and intense men, mixed with buffoonery and high melodrama. Some of his novels are among the greatest world literature. In length his works admirably suited to the anecdote and in content to a genially colloquial style. There is less space in them for meandering off into side issues, unless, as is sometimes the case, such meandering is the comic point of the tale. They are
close to his personal experience, and they present the most intimate and heartwarming picture of the true Mark Twain.

Twain has succeeded in presenting the degradation of men in his works. He was having an inward dual and he took little pride in his writings; He prevented his injurious convictions from being expressed. He made a striking appeal to rudimentary minds. Twain was a prolific writer. He generally had several projects simultaneously as well as a number of ideas for other projects. In the almost three quarters of a century since his death some of the enormous body of his work has slipped into obscurity. With some authors that might be a blessing, but with Twain it is a loss to the reading public. He is not considered abstruse or typical, rather he has always been thought of as an accessible author. He escapes his own humorous definition of a literary classic. "... a book which people praise and don't read." He was immensely sincere to his works. But his literature never preaches sermons. His "greatest strength lies in his little sketches, the literary snapshots. The shorter his work, the more striking it is. He draws directly from life. No other writer has learned to know so many different varieties of men and circumstances, as he; no other has taken so strange a course of development."
His personality was so vivid, so of a piece, that it permeated every act and word. He was already an international, a world celebrity and character in 1902. If Mark Twain was eccentric in his beginnings as a novelist it should not surprise his readers. He was widely known for his eccentricities in his days and which he enjoyed and encouraged, too. He never hesitated to take liberties in his novels. He had a great respect for fiction. Once he wrote to Rudyard Kipling in 1890.

"I never read novels myself except when the popular persecution forces me to—when people plague me to know what I think of the last book that everyone is reading. Personally I never care for fiction or story books... if they are only facts about the raising of radishes they interest me."

He always regarded himself an entertainer, but as a serious one, his humour was only incidental to his purpose- if it came, good, if not, it could be dispensed with, for he was concerned primarily with discussing a moral. His ability to construct a narrative having the sense of immediacy associated with tales around a camp fire depends first of all on his ability to distinguish between an "oral" narrative as it is written and as it is spoken. He most clearly indicates an artist's consciousness of the differences between a story as told and a story written. The contrast most revealing of Twain's artistry is
in the different ways in which audience and reader are led into the narrative "trap".

During a career spanning half a century, he tried at several categories and subgenres of literature including detective fiction, scatology, maxims, science fiction and political pamphlets. The diversity of his enormous canon would have had little lasting effect if his experiments had lacked quality.

The Gilded Age (1873) is a prose epic of the age exposing corruption of the post civil war period. 'The Gilded Age' began almost as a parlour amusement. One evening in Hartford when the Charles Dudley Warners were dinner guests, the gentleman attacked the current harvest of novels so vociferously that the ladies challenged them to turn out something superior themselves. Clemens and Warner who were successful writers and both were unoccupied at the moment, accepted the gambit and set about planning a novel which would challenge the tyranny of feminine taste in that form.

'The Gilded Age' is a book bristling with current scandal, varied characters, big doings, and genuinely funny developments. The early part parallels Clemens' family history closely. The detailed material on Washington must be drawn from Clemens' days as secretary to Senator Stewart and as a syndicated columnist in the capital. All the humour bears
his authoritative mark. They got their friend J. Hammond Trumbell to provide very scholarly looking chapter mottoes taken from nearly every language and system of writing the world has ever known. They would have done better simply to preface the volume with this paragraph from: chapter xxvi:

"Beautiful credit! The foundation of modern society, who shall say that this is not the golden age of mutual trust, of unlimited reliance upon human promises? That is a peculiar condition of society which enables a whole nation to instantly recognize point and meaning in the familiar newspaper anecdote, which puts into the mouth of a distinguished speculator in lands and mines this remark: "I wasn't worth a cent two years age and now I owe two millions of dollars".  

'The Gilded Age' is a quagmire of labyrinthine financial speculations, flimsy credit, and paper value, gilded over by fancy oratory, fake advertisements, pious sentiments, and opium dreams of quick riches. And a Congress crying out to be bribed, bartered, and bought is the quick and at the centre of the swamp. The early life of John Clemens, Sam's father, is reflected in Squire (later Judge) Hawkins' marriage in Kentucky and his setting in Tennessee, where he purchases the tract of land that led to such
fabulous dreams. There follows the enthusiastic letter from colonel Beriah Sellers that lures the family to Missouri. Sellers, the irrepressible dreamer who lives in an aura of imagined wealth and financial prospects as thickly impenetrable as the chivalric fog that envelops Don Quixote, is based in part on Clemens' uncle, John Quarles, who wrote a similar letter to get the Clemens to Missouri. But the real basis of this celebrated portrait is James Lampton, a cousin on Sam's mother's side. The untimely death of Judge Hawkins, who murmurs about the future wealth to be gained from the Tennessee land even as he expires, is precisely the picture of John Clemens in the Autobiography. The close resemblance to the family history slack off, except for the splendid portrait of Orion Clemens, the ebullient, ineffective and lovable dreamer, in the character of Washington Hawkins.

Clemens used his own river, experience in Chapter III and IV in the description of steam-boat race and the explosion of the. Two young Eastern surveyors, Philip Sterling and Henry Brierly, come to Missouri to cash in, on the railroad boom, where they are taken in by Colonel Sellers' wild dream of developing stone's landing into a Metropolis called Nepolean by bringing in the railroad. He means to deepen, straighten and lengthen a little stream called Goose Run, then to be renamed the Columbus River.
This scheme bears close resemblance to Judge Clemens presidency of a short-lived company that was dedicated to making the Salt River navigable in order to revitalize the hamlet of Florida. Following the same penchant for dealing in paired characters as Philip turns out to be an ambitious, steady worker, whereas his friend Henry is the empty braggart, dupe and duper of all the unscrupulous speculators. Henry has an amorous interest in Laura Hawkins, an orphan of the Aramanth disaster who was adopted by the family on their way to Missouri. After being tricked into a false marriage by Colonel Selby, a Confederate officer who hardheartedly deserts her after three months, she becomes a calculating charmer who uses her beauty as Henry uses his tongue to inflame and then capitalize on the gullibility of suckers.

In its early sections, the book is only loosely organized and it often stops in mid-passage. For delicious little set pieces like the exciting steamboat disaster. The Negro-Corpse in the dissecting room, and the richly humorous description of the muddy, venal and corrupt city of Washington in Chapter xxiv, for all this seemingly, irrelevant material, there is a thematic undercurrent which units the most varied characters and situations in the fever for quick wealth.
The structure tightens up about midway when the story turns to the schemes of Laura and Senator Dilworthy when Laura re-encounters her former seducer, Colonel Selby, she resumes her intimacy with him. The Knobs Industrial University bill is passing in the House of Representatives after a bitterly contested battle, at the very time Laura in New York shoots him dead. A second major climax occurs as Laura is acquitted of the murder on the grounds of temporary insanity. Her ill-fated attempt at lecturing is followed by a fatal heart-attack. Twain in this novel takes the opportunity to condemn the excesses of the jury system of trial. The conception of the whole novel is a male protest against feminine taste-in fiction.

The subtitle, 'A Tale of Today', announces the author's intention to deal with realism. In this novel, here and there Clemens and Warners were in conscious revolt against certain romantic conventions of the novels popular in their day. But what they primarily depended on for their masculine concept of reality was two notorious scandals that had received wide publicity. The facts of Laura's later career as murderess and lecturer were drawn from the case of Laura Fear, a celebrated San Francisco murderess, Since she had earlier lived in Virginia City, some feel there is a possibility Clemens might actually have met her. The nearly fantastic drama of Senator Dilworthy's exposure is a literal transcription of the career of
Senator Samuel Clarke Pomeroy (1816-91) of Kansas which vied for attention with other open sores in the Reconstruction Congress. "Gilded Age" is a brilliant complementary picture of the gaudy frontier spirit that was washing in upon the staid realm of the genteel, to the vast concern. Subtitled "A Tale of To-day" The Gilded Age is valuable as a portrait of its age. The Adventures of Tom Sawyer (1876) is basically the story of Tom's growth and development during one spring and summer in the dusty little village of St. Petersburg. Although Tom's age was never told, one can assume from his actions, eating jams, camping out on Jackson's Island and all the little escapades—that he must have been around seven or eight, an age when boys learn to become little men and start going out into the outside world for fun and adventure. Tom also feels cramped by the daily routine of prayers, meals, chores, bedtime and so many other things that mothers impose in the name of discipline. Twain himself describes as follows:

"He was not the model Boy of the village. He knew the model boy very well though— and loathed him."

Tom plays boyish pranks on Aunt Polly, Sid, his friend, the schoolmaster; the Sunday School Superintendent, and the village as a whole. He does, in fact; all the things that any young boy who is happy and secure at home do at this age. Tom's love for adventure leads him into trouble and it will be
necessary to recapitulate the incident at the graveyard and all that it led to, it
will also be necessary to talk about the camping out at Jackson's Island, the
incident at the caves and the encounters of a close kind with Injun Joe.

Basically, Tom is portrayed as a real boy living in a real time and
place as a symbol of eternal boyhood. Tom's dreams are the dreams of every
boy; to find buried treasure, to save his love from death, to beat the enemy,
to be a hero in the eyes of the world and, above all, to skip school and not to
be put down by the shackles of so called discipline. Tom Sawyer has been
accepted as the supreme American idyll. De Voto says

‘the St. Petersburg of Tom Sawyer is a final embodiment of an
American experience many layers deep....Something formed from America
lives as it lives nowhere else."7

James M. Cox took this novel seriously on its own terms, and dismisses the
charge of flimsy plot-construction on the ground that

"the reality of the adventures lies not so much in their
order as in their relation to Tom."8

Centered on its juvenile protagonist, the action of the story is defined by
Tom's unwavering commitment to a dream of himself as hero in a world of
play. With the discovery that coherence resides in a dominant character rather than plot Cox insists that:

"every episode of Tom Sawyer enacts... the conversion of all 'serious' community activity all duty, pain, grief, and work-into pleasure and play. Tom Sawyer himself is the agent of this conversion." ⁹

In 'Tom Sawyer' domestic affairs, school, church, the political and legal establishments, the status hierarchy- in all these areas strict code works to enforce order and maintenance of degree. The death of Injun Joe makes Tom reflect on the human condition almost in an existential way:

"That drop was falling when the pyramids were new; when Troy fell; when Columbus sailed... Did the drop fall patiently During five thousand years to be ready for this fleeting human insects' need? And has it another important object to accomplish ten thousand of years to come? No matter".(p.262)

In A Tramp Abroad (1880) there are two quite different scholarly approaches to the widely observed oppositional pattern. On one hand, there is a criticism which calls attention to the dividedness of the text, giving special emphasis to the tensions and unresolved contradictions that emerge
from its highly polarized structure while on the other hand, the second body of criticism is equally attentive to the binary texture of the narrative, but has glimpsed a unity in the consciousness that presides over its shifting surfaces.

There are a number of intervals in the narrative when, irony of one brand or another reveals Twain's intention to 'play'. This is conspicuously the case in the opening chapters, for example, when the narrator brings a mood of quite evidently simulated naïveté to the prospect of the journey. There are similarly humorous impersonations of innocence in episodes involving guides, billiard-tables, Turkish baths, barbers and a glove seller. There is little detachment in Twain's account of being fumigated in Italy. On the contrary, it is a case of simmering resentment rising steadily to an angry boil as he recalls the discomfort suffered at the hands of those "fumigating, maccaroni-stuffing organ-grinders. "(p.42)

All narrative perspectives in the "Tramp Abroad" are subject to frequent and frequently extreme alternations. There is additional confirmation of this view in Twain's curiously inconsistent impersonation of an Italian traveler, liberally endowed "with modern Roman Sloth, modern Roman superstitions, and modern Roman boundlessness of ignorance" who returns home to report on his tour of America. The initial
impulse in this sketch is perfectly manifest in the characterization of the tourist; modern Italian culture is about to suffer an unfavourable contrast with its American counter-part. The simulated Roman voice goes on in an excited very positive way about the awesome superiority of the American way of life. But, then, in mid paragraph, the subject turns to New World affluence, and innocent awe quite abruptly turns to anger:

"There is really not much use in being rich, there. Not much use as far as the other world is concerned... because there, if a man be rich, he is very greatly honored, and can become a legislator, a governor, a general, a senator, no matter how ignorant an ass he is-there, if a man be rich, they give him costly presents, they ask him to feasts, they invite him to drink complicated beverages; but if he be poor and in debt, they require him to do that which they term to 'settle’". (I, 339-41)

Suddenly, the humorous Italian mask grows stained, and beneath its attenuated surface the very American face of Mark Twain is visible. Twain's perfectly predictable pride in American superiority in the dimension restores the commentary to its earlier, very positive tone, and the simulated Italian
rattles along about the "common men there- men who were neither priests nor princes who yet absolutely owned the land they tilled" (I, 342)

The passage dramatizes, quite without ironic control, the erosion of fond illusions and the struggle of consciousness to regain its confident, serenely superior sense of play. To an extent, of course, experience prompts such shifts; to a much greater degree, however, it is consciousness itself, polarized and capricious and abrupt, that gives the text its characteristically nervous rhythm. The mental strain that Mark Twain endures as the price of telling his tale is perhaps nowhere more evident than in his account of the journey from Milan to Lake Como. The departure by rail from Milan commences with views of the Cathedral behind, and "vast, dreamy, bluish, snow-clad mountains twenty miles" ahead. The narrator's eye recoils as if by relax from the proximate, too visible human deformity, and settles on a remote romantic

"range of wild, picturesque hills, steep, wooded, cone-shaped, with rugged crags projecting here and there, and with dwellings and ruinous castles perched away up toward the drifting clouds". (p.49)

After the dreamy pleasure, the tourist feels the sudden shift from very distant to very proximate point of view involves
corresponding and equally abrupt shifts from great pleasure and contentment to extreme discomfort and a surge of anger, from a genteel to a vernacular style, from a past compatible with romantic art to an artlessly realistic present, from dream-like serenity in the contemplation of remote, non-human objects to a state of extreme agitation at close quarters with humankind. This shattering revolution in consciousness culminates in Twain's furious execration of "these fumigating, maccaroni-stuffing organ grinders"; and then, just as suddenly as it came, without transition or explanations of any kind, the suffocating sensory storm gives way to a twilight stroll along the lake. There are brief moments of peace, but the promise of enduring repose is always empty.

Mark Twain came to believe, as Justin Kaplan has noted, "A voyage was a dreamless sleep, a stupor... He felt that to go abroad was to die, to escape from the living". ¹¹

'Tramp Abroad' suggests that the" lighting out" did not necessarily satisfy the longing for escape. Sleep was not always dreamless, and the only actual dreams that Mark Twain recounts are bad ones. An effusion on Lake Como leads, for obvious reasons, to a proud comparison with Lake Tahoe, which in
turn becomes, by some rather more mysterious associative process, a
diatribe on "the Fennimore Cooper Indians" (I, 264)

    Slowly, obsessively, Twain turns the terrible, strangely familiar
spectre in his mind, realizing at last that he had seen it and dreamt of it
before, "it is hard', he wearily acknowledges, "to forget repulsive things". It
is impossible, apparently, to forget that as a boy he once hid at night in his
fathers' law-office, only to find himself in close quarters with a corpse.

    "That man had been stabbed near the office that afternoon, and they
carried him to a doctor, but he lived only an hour. I have slept in the same
room with him often, since then-in my dreams" (I, 225-31)

Not surprisingly, Twain's stress, especially toward the climax of the novel,
on the ameliorative power of memory is rather sharply focused on what the
mind loses to time, and not on what is recovered. When the heat, thirst, and
beggars have faded from recall, he assumes himself.

    "then all that will be left will be pleasant memories of
Jerusalem... memories which some day will become all beautiful when the
last annoyance that encumbers them shall have faded out of our minds never
again to return." (II, 362)
To recall the past, Twain makes clear, is inevitably to experience guilt.

Thus, the sphinx

"reveals to one something of what he shall feel when he shall stand at last in the awful presence of God " (II, 418)

At every turning there are new triumphs of artifice "battered medieval castles in miniature that seem hoary with age and yet were built a dozen of years ago" an enchanted wooden horse that is moved by some invisible agency" until "the chiepest wonder" a consciously contrived perspective on the city, is reached. Looking

"through an unpretending pane of glass, stained yellow." and on- past a framing gateway, "you catch a glimpse of the faintest, softest, richest picture that ever graced the dream of dying saint, since John saw the New Jerusalem glimmering above the clouds of Heaven. "(p.198)

There is a kind of perversity in this persistent incapacity to learn from experience, to modify expectations in the face of a contrary reality.

Something in Mark Twain gravitates to baseless illusion not because of glittering promise, but rather because of its inevitable collapse releases a tide of discontent that is in some way rewarding. The illusion of innocence
renders present realities unbearable and gives rise to an utterly fanciful
dream of history.

The Prince and The Pauper (1882) is a novel about Tom Canty and
Edward Tudor who look uncannily alike. Their lives couldn't be more
different. Tom is a pauper who is forced to beg for food and shelter on the
streets, on the contrary Edward Tudor, Prince of Wales, an heir to the
throne. But one day in a sudden chance encounter, these two boys switch
places... and step into each others' lives. The experiences of Prince Edward
and young Tom Canty when they change places have alternately shocked
and amused generation of readers. In the words of Twain:

"I will set down a tale as it was told to me by one who had it of his
father which latter had it of his father this last having in like manner
had it of his father- and so on back and still back three hundred years,
which latter had it of his father, this last having in like manner had it
of his father, and more, the fathers transmitting it to the sons and so
preserving it. It may be history, it may be legend, a tradition ... It may
be that the wise believed it in the old days; it may be that only
unlearned loved it and credited it."12
Twain successfully picturized lowest class of people facing mockery, lashes and abuse and innocent people being punished cruelly. "Prince and the Pauper", the most dramatic and the most feelingly written novel and probably the most interesting one, is a splendid satire on the fuss and flummery of royalty, and contains some of the most dramatic strokes in literature. Tom Canty, of Offal Court, riding at the head of a richly comprised host to be crowned King of England, in the midst of the thundering welcome of cannon, is accosted by his mother, and with his head turned giddy with the intoxication of the occasion denies her recognition. For an, instance the reader would like to hurl Tom Canty from his steed, but forgives him later on, when, bowed with contrition and a torturing conscience, he says in a dead voice to the duke at his side, "she was my mother." This pathetic incident soon yields its hold upon the reader when the great seal of England is discovered only on the bogus young prince's announcing that he has been using it to crack nuts with. The novel is in some respects a novelty in romance. There is no pretense of a formal plot, and all the charm is owing to the sincerity, the delicacy, and the true feeling with which the story is told. Two little boys (one a bright figure in history the other a gem of fiction; the former King Edward the sixth of England, the latter a pauper) accidently exchange stations at the age of about twelve
years, and each remains for several days in his strangely altered condition. A strong resemblance between the two, co-operating with accidents of time and place, makes it possible for the substitution to remain undetected. The sharply contrasting adventures of the pair constitute the whole tale. The incident of the exchange is the sole point that would seem to be hazardous for the narrator; but whether the skill is conscious or not, whether that particular passage gets its truthfulness from the author's own sense of its validity, or is carefully elaborated with a view to the reader's beguilement, it certainly presents no difficulty as it stands.

There is nothing in its purpose, its method, or its style of treatment that corresponds with any of the numerous works by the Twain. There is no strain upon credulity, for the characters come and go, live and breathe, suffer and rejoice, in an atmosphere of perfect reality, and with a vivid identity rarely to be found in fictions set in mediaeval days. The novel satisfied the genteel readers of Hartford and appealed to those burdened by a need to learn from a novel as well as be entertained, especially Americans whose model was English gentility. The novel is well plotted and unmarred by tangential or uncontrolled burlesques. The experiences of the prince and the pauper after they exchange roles are neatly paralleled. There is little humour with a setting in the mid-sixteenth century, the time of Henry VIII and
Edward VI, so remote from Clemens's own experience that he documents it with footnotes citing authorities.

Mistakes and mysteries of identity are important themes in the "Prince and The Pauper", problems to which the author often returns. The switch of roles that forms the basis of the plot permitted Twain to demonstrate what was becoming one of his pet ideas, later set forth simply: "Training is everything". The differences between the prince and the pauper are only skin deep for they are still young. The pauper quickly learns to play the role of a prince as a result of his on-the-job training. Later Twain performs a more fundamental experiment by switching, a 'black slave' and the son of a white aristocrat while they are still babies.

Life on the Mississippi (1883) is a memoir by Twain detailing his days as a steamboat pilot on the Mississippi River before the American Civil War. The book begins with a brief history of the river from its discovery by Hernando de Soto in 1541. It continues with anecdotes of Twain's training as a steamboat pilot, as the 'cub' of an experienced pilot. Twain describes, with great affection, the science of navigating the ever changing Mississippi River. In the second half, the book describes Twain's return, many years later, to travel on a steamboat from St. Louis to New Orleans. He describes
the competition from railroads, the new large cities, and his observations on greed, gullibility, tragedy, and bad architecture. He also tells some stories that are most likely tall-tales. The story uses many tall-tales, which are woven into a fictional narrative.

"Life on the Mississippi" resembles much in form the famous "Innocents Abroad" and "Roughing It". The story has been illustrated with humorous engravings. The past and present types of steamboat men are portrayed with a certain rough and lively humour in thorough keeping with the text. Certainly the first two hundred and fifty pages possess a large historical value and will be referred to in future years as trustworthy paintings of manners and customs and social phases which have already been much changed, and will doubtless, before another generation, belong altogether to the past. But in addition to reminiscences of the old-time river-life, and the curious multitude of incidents and amusing experiences, one finds that the author has taken pains to collect and set forth almost every important detail connected with the Mississippi River either historical or geographical.

The opening chapters provide a better knowledge of Mississippi than physical geographies and any other laborious study. There is a remarkable
statement on page 25: "nearly the whole of those one thousand three hundred miles of old Mississippi River which La Salle floated down in his canoe, two hundred years ago, is good solid dry land now."13

Twain provides an astonishing variety of information within less than five pages in similarly compressed form. He has described a brief natural history of the river which if once read, can never be easily forgotten. The most interesting and delightful part of the book is its autobiographical chapters- the history of the authors' early experience as a pilot's apprentice. These pages are full of laughing vividness, and paint the brighter side of old-fashioned river-life with a delicate exaggeration of saliencies. There is a kernel of curious fact in every richly flavoured incident of humour. In this respect, the book is, in fact, unique for it contains the only realistic history of piloting on the Mississippi in existence, and written by perhaps the only author of the century whose genius is thoroughly adapted to the subject treated. Twain has done ample justice in presenting what steam-boat life is and in appreciating its various presentations of tragedy, comedy and poetry. It is the sum of the experience of years; and no little art has been shown in selecting specimens from such a range of memoirs. The old-time flatboat men and rafts men are capitally drawn. The brief history of the Pilot's Association is really interesting, an imperious monopoly which sustained
many furious campaigns against steam-boat owners, and almost invariably
won the fight at last by dint of certain ingenious devices pleasantly
recounted in chapter XV.

The last three hundred pages are devoted to the Mississippi life of to-
day as compared with that of before the war;-- they represent the result of the
author's Southern trip during the last inundation. This part of his history
opens with the recital of a pleasant personal adventure in which the author
attempted to play incognito with an old pilot too sharp to be caught. Finally,
after a most interesting history of "alligator pilots", Twain's mask is torn
off, and he is put to the wheel in expiation of his attempt at mystification.
Twain did not forget how to manage a steamboat even after such a long
span of twenty one years, but the river has so changed in this interval that
parts of its geography are no longer recognizable.

The spirit of fun never flags, even to the end of the book; but every
page of humour is under laid by some sordid truth, often more or less grim.
There is a startling account of the changes of the Mississippi since the era of
the civil war. In the book, there is no malice even in the satires and nobody
is badly hurt anywhere. Very often Twain pokes fun sometimes sharp at
New Orleans’ peculiarities- especially regarding funerals and undertakers.
Here and there are some interesting reminiscences of his visits which show his acquaintance with George W. Cable and others.

The Adventures of Huckleberry Finn (1885) delineates the panorama of realistic scenes and situations of Mississippi where Huck lived and enjoyed a happy life. He presents an entire civilization in a graphic manner. The description given and the atmosphere created remind the readers of the fairy-land. Twain has depicted the days of his own childhood, and the boyish tricks that he played or wanted to play. Although, the narrator is ostensibly simple and naive, the novel's opening paragraph reveals a good deal of sophistication in his understanding of the nature and effects of writing. Schmitz makes this point more clear:

"Huck has read the book (Tom Sawyer), explained this humorous representation of the adventures of boyhood, and seen what it leaves out, what is evades. His critique of Mark Twain's writing is the critique of the pilot in 'Old Times' writers "There are things which he stretched, but mainly he told the truth" Huck understands the necessity for "white" lies, having witnessed in the great world the prevalence of deception and yet this narrative is reliable." (p.99)
In fact, "Huckleberry Finn" does not have a plot on traditional lines. Instead it has a different but unique structure based on the common theme of Huck's growth and attainment of maturity. It is also associated with the pattern of death and rebirth which lends uniqueness to its structure. **As Richard P. Adams Comments:**

"Huck Finn has a somewhat different structure, but the principle is the same as very similar. It has a symbolic pattern for organization of imagery, not a plot in the traditional sense. Critics who ignore Clemens' warning and come to it looking for a plot are likely to go astray."\(^{14}\)

The effort to present Huck's experience as a realistic document is also carried out by the narrative technique of the novel, an aspect of the text that has not been thoroughly examined. **As Barry Marks, one of the few critics to deal explicitly with the novel's narrative strategies, has astutely observed that the careful reading reveals a "double tiered" structure to the novel. The importance of the first chapter lies in the fact that the major theme of the novel has been expressed here in the following words of Huck:**


"But Tom Sawyer he hunted me up and said he was going to start a band of robbers and I might join if I would go back to the widow so I went back".  

To one degree or another, nearly all commentators on the novel acknowledge that the section in which Tom and Huck free Jim from the Phelps Cabin seems grafted onto the rest of the novel and that it contrasts, in a nearly fatal way, with major structural and thematic aspects of what precedes it:

"Huck's moral development is a key thread in the novel."  

It is commonplace about this work that it sides with a realistic attitude toward experience, exemplified in the perceptions and actions of its central character. Huck embodies an impulse toward truth and a realistic assessment of experience that is in desirable contrast to the tendencies of Tom Sawyer and other characters, who respond unrealistically to experience. William Manierre has argued that one of the major tasks of the first four chapters is to establish the contrast between Huck's directness and pragmatism and Tom's inclinations towards fantasy and the

"authority of socially approved romantic fiction."
Huck's disappointment with the activities of Tom Sawyer's gang, culminating in the raid on the "Spanish Merchants" and rich" A- rabs" who turn out to be participants in a Sunday-school picnic is revealed in his commonsense response:

"It warn’t anything but a Sunday-school picnic,and only a primer- class at that... I didn't see no diamonds and I told Tom Sawyer so. He said there was loads of them there, anyway; and he said there was A- rabs there, too, and elephants and things. I said, why couldn't we see them,then? He said if I warn't so ignorant, but had read a book called ‘Don Quixote.’" (p.198)

But Huck's regard for Tom's talents is frequently expressed in Chapter 34. Witness this comment that appears just prior to Tom's revised plan:

"What a head for just a boy to have! If I had Tom Sawyer's head, I wouldn't trade it off to be a duke, nor mate of a steamboat, nor clown in a circus, nor nothing I can think of" (p.158)

Huck's adventures in the civilized world are the spokes which reach the point to complete the design. They cannot be taken as having threads. Rather, they are the bricks which go deep into the construction of Huck's personality on his way to maturity. The river is the uniting link in the diverse
adventures of Huck’s life. In fact, the river verse Huck’s mother in whose lap he feels a kind of blissful mental and spiritual freedom which, otherwise, is denied to him in the Southern society. The river also frees him from emotional disturbances and lulls him to sleep, providing him fresh vigour to carry on his adventures in the civilized world as Huck says:

"It was a kind of solemn, drifting down the big still river, laying on our backs looking up at the stars, and we didn't ever feel like balking loud, and it wasn't often that we laughed, only a little kind of low chuckle." 18

Huck experiences a conflict between his feelings and his conscience i.e. the feeling which move him to act on Jim's behalf and his conscience which demands that he should behave according to the values of his society. Huck resolves each conflict in the same way: without repudiating the authority of his conscience, he will disobey it and come to Jim's rescue. Huck seems to advance little and to learn nothing from his major conflicts if "The Adventure of Huckleberry Finn" is a novel about escape and freedom, it is so because it is a novel about community. 19

The novel begins as an ethical inquiry when Huck and Jim meet on Jackson's Island and constitute themselves as a community. Their act of

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joining together to aid Jim's escape to freedom places them irrevocably outside conventional society. Huck's trick on Jim after their separation in the fog is the catalyst that moves the pair toward community, unstable and compromised as it is, in which true friendship and, hence, true democracy is possible. Huck had learned earlier that flight and not reintegration is the only available path to human community. But when Huck and Jim escape the feud and board the raft again, they soon find that there is no escaping civilization and its corruption. Huck's famous lyric appreciation of the river only returns to the corruption of civilization:

"And you see the midst curl up off of the water, and the east reddens up, and the river, and you make out a cabin in the edge of the woods, away on the back on to other side of the river, being a wood-yard, likely, and piled by them cheats as you can throw a dog through it anywhere." (p. 158)

The theme of the novel has been brought out by the pattern of death and rebirth. Huck has to die first to reborn, fed up of the Puritanism of Miss. Watson, regular disciplined life with Mrs. Douglas, story-book romanticism of Tom, dominion of his father Pap. Huck wants to die. He expresses himself as, "Then I sat down in a chair by the window and tried to
think of something cheerful, but it wasn't of use, I felt so lonesome. I must wish I was dead." (p.98)

Besides the image of death is also associated the theme of moral growth. Huck and Jim saw the house of death at the flooded river and had to cover the face of a dead man... Huck entered a new life of Granger-fords as George Jackson. When Huck finally decides against sending the letter to Miss Watson and instead decides to steal Jim out of slavery, the decision is fully altruistic. Huck's decision to go to Hell is a decision to give himself up so that Jim can be free. There is no self-interest in this decision: Jim's freedom is Huck's only end. This decision ends the novel as a quest for a community. Its final note is both heroic and tragic. The world of Huck is full of innocence, love, sympathy and composition and he revolts against the sophistication, false culture and hypocritical values.

A Connecticut Yankee in King Arthur's Court (1899) is an aggressive action against the aristocratic romanticism of Sir Walter. There is little standing around without any apparent purpose in the great hall-except to remark on the harshness of the knights and ladies-and looking around ugly hidden places where one comes upon an infrequent collection of human animals pushed away out of sight or pigging together in mean huts. This
novel is a strange mixture, a verbal attack and a comic dramatic work. In this novel, Twain's strong and barely controllable emotion for justice rises to white heat. Vernon Parrington is of the view that

"Twain while writing Connecticut Yankee was already trimming his sails to the chill winds blowing In from the mechanistic cosmos".\(^{20}\)

In "Connecticut Yankee" backwardness is opposed to progress, Pastoral England to Industrial America, romance to realism, and magic, superstitions and faith to science, technology and reason. The series of duels fought between Hank Morgan and Merlin in which, ostensibly, nineteenth-century science is pitted against sixth-century magic. The first skirmish in this battle is Hanks's duel for survival at the stake when, with the help of a timely eclipse, Hank "Proves" that he can put out the sun- and then bring it back when Merlin's incantations could not prevent the darkness. The second duel happens when Hank blows up Merlin's tower with lightning and dynamite, and shows himself to be a greater magician than Merlin who, again, could not prevent the destruction by incantations.\(^{21}\)

The third duel is also won by Hank when he restores the flow of the miraculous waters at "The Valley of Holiness" a feat which Merlin could not accomplish with spells, and which Hank performs with
scientific "Know-how". The fourth duel takes place between Hank and a strange magician, a Merlin-surrogate, who is defeated by Hank's use of a hidden telephone. The fifth and the last duel happen almost at the climax, when Hank makes use of a revolver to defeat Sir Sagramor. However, Hank always defeats Merlin on his (Merlin's) own ground, i.e. magic. Although Hank uses science to perform his "miracles" he unfailingly hides the scientific basis of his achievements from others, when one starts to suspect him and shows, as if, his powers are supernatural. Hank's first unexpected fight with Merlin sets a close association between "science" and "magic." In other terms there is an important divergence between the first fight and subsequent ones. In the first encounter Hank is fighting for survival, whereas, in other duels it is for power. His real power of creation and destruction, as well as his real power of technology, manifests itself in those fights after the first one; those in which the prize also is power: political power. Stephen Leacock in his "Appreciation" in the "Storm-field" edition of

"A Connecticut Yankee" observes that "there is a contrast between the childish magic of Merlin and the practical knowledge of the Yankee who can make telephones and telegraphs and introduce in the place of Merlin's spells the 'magic of electricity.'" 22
'A Connecticut Yankee' highlights the question of whether men can be trained to become participants in responsible self government. The answer is a qualified affirmative. **King Arthur** shows that re-training can work, but the credulity, irrationality and conformity of many of the king's subjects are too deeply dyed for reformation. His subjects are so victimized by their earlier training that they revert to being mere animals when terrorized by the church's interdict.

This novel was an expression of his feelings and his thoughts. It was intended to appeal to both English and American readers. While finishing this, **Twain** drafted a series of prefaces that indicate his belief that he had written a book with major implications. His first concerns, he wrote, were the "odious laws which have had vogue in the Christian countries within the past eight or ten centuries," and these he had illustrated "by the incidents of a story." His second concern was "human liberty," which he described as being just a hundred years old and even now reserved just for "white people". The book was called offensive, laborious, vulgar and delightful, clever and delicious. The novel implies that real progress is possible for man, that he deserves better than he gets. In other words, "training is everything."
The American Claimant (1892) represents Clemens' riotous imagination pushed almost to the point of self-parody. Colonel Seller's plan to materialize dead policemen to replace the present New York force at a great profit to himself is typical of the scheme that are a kind of hysterical expansion of the financial speculations of the Gilded Age. To balance Seller's high-flown ambition as the rightful Claimant to a British title, Clemens brings the young heir to the usurped British title to America. Viscount Berkeley, fired up with democratic and equalitarian zeal, has determined to make his way in the world unaided. He escapes a hotel-fire, in his haste putting on the clothes of one-armed Pete, a Western desperado whom Sellers and Hawkins have been tracking for reward money. On each day that he fails to find employment, his republican zeal diminishes. Under the pseudonym of Howard Tracy, the young nobleman is obviously a vehicle for Twain’s increasingly virulent didactic strain; the author even uses the transparent device of sending Tracy to a mechanics, debate group, where he hears a paper by a journalist who trounces Matthew Arnold. Then, a self-educated printer and clerk extol practical, workaday knowledge of the sort that inventors develop. The speech is full of violent statements such as the assertion that
"this century, the only century worth living in since time itself was invented, is the creation of men not college bred."²³

Twain's personal prejudices stand behind these opinions as modestly as would a mountain range. There are comic situations where the true Mark Twain's geniality and bite shine forth. In chapter IX, for example, he argues on the leaning of actresses to gain fame by pretending to have lost valuable diamonds in hotel fires. Then Sellers, who thinks Viscount Berkeley was killed in one of three places in the hotel, collects three baskets of ashes. This gives Clemens a reason to indulge in his beloved graveyard humour, in the debate about how to send the three baskets back to England, which basket contains the nobleman and kindred complications.

The two strands are united when Tracy wanders into Sellers' yard wearing. Sellers had meanwhile been trying to materialize the spirit of the desperado, and when he sees that Tracy has two arms, an English accent, and gentle manners, he assumes that through a hitch in the process, he has materialized one of Pete's ancestors. On repeated visits, Tracy and Sellers' daughter Sally fall deeply in love. Tracy writes to his father confessing he has had his fill of working class self-sufficiency; he proposes to resume his aristocratic position and to marry Sally, thus restoring the Earldom to its rightful heirs.
As the Earl embarks for America, Sellers and his wife prepare to sail for England, newly rich on the profits of a "pig in the clover" puzzle that Sellers invented.

After a series of involved melodramatics, in which Hawkins develops fantastic plans to prevent Sally's marriage to what he assumes is a materialized spirit, the youngsters marry while Sellers is off on a new scheme to change weather throughout the world and to establish a republic in Siberia with the proceeds. This book makes its primary appeal as a novel of ideas, it combines extended philosophical dialogues with biting satire, the former passages supplying the fund of ideas, and the latter passages applying them in action. Twain makes vituperative attacks on the sham pretense and criminal injustice of an aristocracy. He adds that the trouble is self-perpetuating, since any individual man would be a fool not to benefit from the crime if he were born into it. The only solution is for an entire nation to join together in abolishing the system. Particularly, in the boarding house scenes, this exploration of ideas takes on a symbolic character, as when the Viscount says,

"Well, here in this very house is a republic where all are free and equal, if men are free and equal anywhere in the earth; therefore, I have arrived at
the place I started to find, and I am a man among men, and on the strictest equality possible to men, no doubt." (p.129)

"The American Claimant" is, in one way, a hilarious example of the violence that can result from a zealous use of the method of humorous discrepancies; it yokes together the most incredibly garish contrasting elements. This is a novel that reflects many of Twain's concern about youthful idealism, democracy and self-deception. Twain mocks youthful idealism, American and British aristocracy, the myth that America is a classless society, and the average person's enormous capacity for self deception in the farcical comedy of "The American Claimant." In 'The American Claimant' there is the ridiculous figure of Colonel Sellers, who is "always keeping breast to breast with the drum-major in the great work of material civilization (Chapter-8) In regard to Pudd'n head Wilson (1894) Wilson Parker remarks, "it is to risk absurdity at every word. His intentions shifted erratically, again and again, and many of the most obvious literary effects of the published book. "

Twain himself had admitted in the "Pudd 'nhead Wilson's Calender" :

"There is no character, however good and fine, but it can be destroyed by ridicule, howsoever poor and witness. Observe the ass,
for instance: his character is about perfect... yet sees what ridicule
has brought him to. Instead of feeling complimented when we are
called an ass, we are left, in doubt."(p.25)

Twain may well have possessed that most intensely divided consciousness
of any of the major nineteenth century American authors, and in
"Pudd'nhead Wilson" the nature of that division is painfully laid bare. It is a
work which fascinates readers. It is a novel which would like to lead the
reader out of itself into a secure frame-work of shared knowledge and belief.
The period in which "Pudd 'nhead Wilson" was written, was an
exceptionally difficult one for Twain- a time when despair over the long
delayed but always expected financial ruin awaiting him fitfully alternated
with a frantic hope of recovery. It can be said it was too a period of subtle
and mysterious mental conversion, a growing away from easy securities and
promised fulfillment of all sorts, and a simultaneous movement toward an
obscure and measureless futility.

It offers a moving chronicle one may find in it a once beloved and familiar
world turned strange and unfamiliar; a protective intimacy replaced by a
terrible enforcement of distance; a situation in which identities, like values,
will not hold, but are constantly reducing to lower versions of themselves; a
tendency to discover in all mysterious the same mystery, and to drown that mystery in darkness. Curiously paralleling the steady diminution of moral authority and, belief in the world of *Pudd 'nhead, Wilson* is a growing denial of the reality of the interior life. It is not the character's inner conflicts but the shape of the action in which they are involved which generates the psychological lines of force in this work. The opening paragraphs of "*Pudd 'nhead Wilson*" require careful and somewhat detailed analysis, presenting, as they do, the most complex, imaginatively refined exposition of theme and moral atmosphere to be found in Twain's fiction. Aside from introductory closing, the trial scene in Chapter V, in which the twins are charged with assault for having kicked Tom at the sons of Liberty meeting, is a comic masterpiece worthy to stand beside nearly anything else Clemens produced in this genre. The major problem of ascertaining which of the twins willed the kick is a ready-made legal tangle. Mr. Wilson's discomfiting the witnesses with unanswerable questions is also in the grand-legal-comic tradition, as is the irreverent and talky witness, here represented by Aunt Patsy Cooper. The unique comic element is the judge, Mr. Justice Robinson, who knows very little law and who scorns the precedents and methods of all other courts. He deals with the law in a freewheeling manner that would be a scandal, were it not that in every case the common sense judgment is upheld
over the artificial legal sophistry. In this he resembles Captain Ned Blakely of "Roughing It" who administers roughshod justice to the man who shot his Negro first mate.

"Pudd 'nhead' is a novel abounding in pain-filled denials. But the denials never represent a clean break. So, often the thing that has been rejected, on skeptically examined, immediately becomes desirable again, "as it appeared formerly." In the novel secluded sectors of Twain's creative imagination come close to a paralyzing mutual recognition. Significantly, it is also a novel of which plot is everywhere concerned with the impossibility of keeping things separate. One does not need to read carefully to be aware of a strong, persistent emphasis on arbitrary divisions, false boundaries, linked personalities in the process of merging, and the various ways in which both individual and societal strategies for preserving "meaningful differences" come to break down.

The outlines are perhaps most clearly visible in the case of the near twins, Tom Driscoll and Valet de Chambre. The false, Tom Driscoll inherits the worst features of both Luigi and Angelo, being sickly as well as brutal. Valet de Chambre, on the other hand combines Angelo's meekness and docility with exceptional physical prowess and "manifold cleverness". Their
involvement with each other, like Luigi's with Angelo, is expressed solely in terms of power relations. Tom, acting out of "native viciousness" forces his slave to do all his work for him. Tom enters contests 'in his name' to protect him from the retaliatory assaults of those whom he abuses, and to steal for him. Though Valet de Chambre's moral character is in all respects superior to Tom's, it counts for nothing in this situation. It is, after all, a character without the force of will necessary to realize itself.

Nearly all of Valet de Chambre's actions are mediated by the desires of his depraved owner. If one of the Siamese twins had retained possession of the will at all times, the important condition of his brother would be identical to that of Tom's 'slave'. So, many of the personal attachments formed in the book turn out to be vampirish in the way that this one is. Roxy makes endless sacrifices for her son, and is repaid for her efforts by being sold down the river. Judge Driscoll forgives his 'nephew' for his innumerable weaknesses and in discretions, only to have his trust repeatedly betrayed and finally to be murdered at his hands. The Capello twins are no sooner assured of the community's approbation than they find themselves friendless, accused of killing a man they respected, and judged guilty by that same community, which is now eager to see them hanged.
In the world of "Pudd'nhead Wilson", one cannot easily afford to be virtuous, to be generous, and most importantly, to be open in one's dealings with others. Attempts at goodness are so often twisted by the workings of circumstance and unrecognized motive into an expression of weakness or hidden self interest that one brings to think of "goodness" chiefly as an unwise vulnerability to others.

**Following The Equator (1897)** is an extensive book that shows that Mark Twain is wiser and wittier than ever. It is a rambling, disordered account of travels in Australasia, India and South Africa. What we get in the novel is Mark Twain on his travels through India, Ceylon, Australasia, and South Africa, with his comments, often piquant enough, on men and movements. There is much shrewd common-sense in the book, and no lack of saucy opinion, whilst here and there old wit flashes forth, and genial, even if extravagant, banter. But there are not a few prosy passages, and every now and then the fun is distinctly laboured. It is not true that there is no fun in its pages. There is a good leavening, but the proportion of fun to hard sense and hard facts is smaller than usual and the quality less high. Twain seems to have lost the inclination to elaborate a joke. The funny passages in 'Following the Equator' are hurried but now and then there is an old touch, as in this description of the Australian bell-bird:
"The naturalist spoke of the bell-bird, the creature that at short intervals all day rings out its mellow and exquisite peal from the deeps of the forest. It is the favourite and best friend of the weary and thirsty sundowner; for he knows that wherever the bell-bird is there is water, and he goes somewhere else. "(p. 79)

His power of seeing straight and setting down his opinions in unmistakable sentences is still with him; his asides on men and their ways show, if anything, an increase of shrewdness and a new flavour of cynicism, gained probably in a hard school. After the South African chapters many persons will value most the maxims from "Pudd'nhead Wilson's New Calendar." At the head of each chapter he has put a little crisp aphorism, usually cynical, almost always true, and often witty. Some are excellent, and are likely to pass into our proverbial wisdom. "Following The Equator" is a record of a lecturing tour through British dependencies and of travelling and other experiences among populations keenly appreciative of the American guest, shows no falling off in the special qualities that won for Twain a really world-wide popularity.

The novel with gay good humour, it is quite rich in vivid description, couched in unconventional graphic phrase, of the splendid variety of scenery
in the Greater Britain of Africa, Asia, Australasia, and of sumptuous picturesqueness of humanity in the Far East. The satirical touch is sharp as ever; and as ever it is chiefly bestowed on things odious and evil, where so ever found. Something there is however which at least has not been so patent before; and affectionate, pride, a kind of loyal exultation, in the grandeur of British achievement, and the accumulated glories of the British name.

In *The Mysterious stranger* (1916) perhaps the deepest root of his later development is to be found in the Calvinism that Clemens imbibed in the Presbyterian Sunday School of Hannibal. He repeatedly fights grim battles, particularly in the 'Mysterious Stranger' with the character of Providence who would arrange matters as badly as he obviously had. As soon as he came to the brass-tack difficulties of life, he realized that human freedom though gained through a new democratic system was going to fail at the cruel and cowardly nature of man.

Twain's realization is that man will fail in this way to develop a civilization based on moral principles and real brotherhood. His frequently expressed sympathy for the figure of Satan culminates in the' *Mysterious Stranger'* that is the basic theme of Twain's one of the greatest stories. In the novel Satan visits a village and talks to the people about the false
civilization of the past and incompetent future of the present generation

"And always we had wars, and more wars and still over wars, all over Europe, all over the world sometimes in the private interest of the royal families, sometimes to crush a weak nation; but never a war started by the aggressor for any clear purpose—there is no such war in the history of the race." (p.99)

Satan further Says-

"Now, you have seen your progress down to the present— and you must confess that it is wonderful in its way. We must not exhibit the future, and before our eyes nation after nation drifted by during two or three centuries a mighty procession an endless procession, raging, struggling, wallowing through ideas of blood smothered in bitter-smoke through which the flags glinted and the red jets from the cannons darted; and always we heard the thunder of the guns and the cries of the dying. "(p.119)

"The Mysterious Stranger" may be Mark Twain, a man of genius, a rebel. It is Satan who has visited the village of Eseldorf in Austria. The town is similar to Hannibal. Satan has discovered that the people are dishonest, greedy, corrupt and unscrupulous. Satan preaches Godlessness among them
and finds the inhabitants afflicted with a disease, called *Moral Sense*. Satan is Twain himself for like Satan Twain also is a rebel against existing values and morality. In the novel, the human race is shown petty and puny. The boys who are eager and cowardly, aspiring and cruel are again Tom and Huck. The attempt to corrupt the innocent boys by the Satanic Stranger make the book a kind of morality with parallels Satan-Adam-Eve story.

In *The Mysterious Stranger*, the dreadful things alleged against mankind. It lacks the blend of fairy-tale whimsy and pessimistic determinism, yet it has its own merits. It is highly, even wildly imaginative, at the same time that its basic setting is based solidly on the author's memories of his first occupation. *Autobiography (1924)* renders events in a "casual and repetitious and disorderly manner". It has all the honorific traits of an 'experiment' in which he seeks to transcend 'conventional autobiography idiom' and thus destroys time or in his words, "deliver the whole past". On the contrary, as a collage of discrete verbal activities, the 'Autobiography' distinguishes itself "from the mainstream of American Personal narrative." De Eulis effectively reconstructs the 'Autobiography' in terms of an ambitious attempt in itself only occasionally traces through its verbal operations. In other words, she locates the textual value of the Autobiography in its critically deducible intention rather than in
its dominant mode of representing past events. Howells says that Mark Twain writes best when he appears as if he is ‘yarning it off as if he is talking.
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2. "Huckleberry Finn" New York, Webster, 1885, p.198


11. Ibid., p. 197

12. "Preface to Prince and the Pauper", Boston, Osgood, 1882, p.8

13. "Life on the Mississippi" : Boston, Osgood, 1883, p. 95

15. Ibid., p. 257

16. Ibid., p. 278

17. "Mark Twain: Tom Sawyer and Huckleberry Finn"; 1999, p. 158


19. The terms "community" is to refer the social unit that Huck and Jim constitute.


22. Ibid., p. 152

23. "American Claimant" p. 69


25. De Eulis, pp. 204, 212-13, 208, 211.