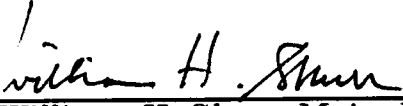


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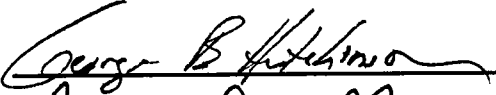
I am submitting herewith a dissertation written by *Bong Eun Kim* entitled "Race and Rhetoric: Harriet Beecher Stowe's Uncle Tom's Cabin & Mark Twain's Adventures of Huckleberry Finn." I have examined the final copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in English.

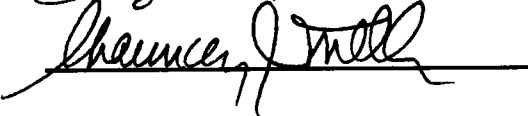


William H. Shurr, Major Professor

We have read this dissertation
and recommend its acceptance:







Accepted for the Council:



Associate Vice Chancellor
and Dean of the Graduate School

Race and Rhetoric:

Harriet Beecher Stowe's *Uncle Tom's Cabin* &

Mark Twain's *Adventures of Huckleberry Finn*

A Dissertation

Presented for the

Doctor of Philosophy

Degree

The University of Tennessee, Knoxville

Bong Eun Kim

August 1992

To my Husband

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Bong Eun Kim
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Abstract

One of the most important factors for successful writing is how well writers manage their rhetoric. The extreme popularity of Harriet Beecher Stowe's Uncle Tom's Cabin and Mark Twain's Adventures of Huckleberry Finn proves how acutely the authors perceived their audience's mentality and how effectively they played on it.

Racial relationships were an extremely controversial subject around the Civil War. The important function of black characters in the above works suggests Stowe's and Twain's courageous attempt to wrestle with the provocative issue of race. Recently these writers have been criticized for racist tendencies. Such criticisms result from paying too much attention to the surface of the texts, the surface which reflects the authors' sincere effort to respond to their rhetorical situations, committing themselves to the convention of their contemporary audience in order to construct a communication channel. Underneath the racist surface of their texts, Stowe and Twain sublimate an innovative vision of (unconditional human equality). Using various rhetorical strategies, these authors help their audience confront the absurdity of racism. The dialectics between the racist language and the anti-racist message of their texts creates a dynamic force that spurs the readers into reconsideration of their values and into action.

Recognizing that Christianity is the foundation of most of their readers' mindset, Stowe and Twain connect their rhetorical issue to

Christian theology to reinforce their message. Their thorough analysis of the factors that have caused the corruption of American Christianity, including American politicians' manipulation of the sacred significance of religion for secular purposes, reflects their auctorial intention. They intend to disillusion their audience about its misunderstanding of God's support of racial inequality.

Besides using dialectical strategies and Christian theology, Stowe and Twain, who perceive the limitations of language, which is forged by contemporary ideology, use silence, the blanks of linguistic code, to energize their messages. The pregnant energy behind the linguistic code enables the readers to emerge from the womb of conventional racist ideology into the fresh air of unconditional human equality.

The rhetorical reading of the two works might lead some mistakenly to believe that this interpretation reduces literary works to mere rhetorical propaganda texts. However, ironically, this seemingly negative aspect of rhetorical theory most effectively reveals the writers' literary talent for creating texts which reach and challenge the audience artistically while espousing a propagandistic goal.

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I. Introduction

Harriet Beecher Stowe's Uncle Tom's Cabin (1852) and Mark Twain's Adventures of Huckleberry Finn (1884) have often been the object of fierce controversy because of their racial ambiguity. Especially, the use of racist language and the reliance on racial stereotypes in them, in spite of their anti-racist motives, have caused many critics to believe Uncle Tom's Cabin and Adventures of Huckleberry Finn to be essentially racist.¹

Myra Jehlen proclaims, "*Uncle Tom's Cabin* seeks to end slavery, not racism or sexism."² Referring to Uncle Tom's Cabin, Arnold Rampersad explains, "the name of its hero quickly became a byword among

¹ One of the significant factors for the interpretation of these works as racist is the upswing of the black power in the present cultural and socio-political context. See Kinfe Abraham *From Race to Class: Links and Parallels in African and Black American Protest Expression* (London: Grassroots Publisher, 1982) 64: "In fact, in the nineteenth century, there was hardly any study which attested to the humanity of the black man. The black man was a strange anomaly, more of a formula than a human being, not capable of reflection and cultural expression. Studies on the American Negro as a creative person and a figure of significance do not in fact emerge until the 1920's, and similarly on the black African until the 1930's." See also Eric Foner, *Politics and Ideology in the Age of the Civil War* (Oxford UP, 1980) 6: "American history has been revitalized by an infusion of the new perspectives of blacks, women, labor, and others." Also, David W. Levy indicates, "Those who attacked slavery in fiction portrayed the races in precisely the same terms as those who defended it," in his "Racial Stereotypes in Antislavery Fiction," *Phylon* 31 (Fall 1970) 265.

² See Myra Jehlen, "The Family Militant: Domesticity versus Slavery in *Uncle Tom's Cabin*," *Criticism* 31.4 (Fall 1989) 398. Jehlen also remarks, "... Stowe's novel contributed significantly to major change, and ... it was also a force for keeping things as they were: freeing the slaves to be both novelistic characters and citizens while maintaining and even strengthening existing social and cultural hierarchies" 399.

blacks for unmanly compromise."³ Also, W. Lawrence Hogue calls the black slave in Uncle Tom's Cabin "the microsign of the safe docile ducky who trusts and seems pleased to serve his white master."⁴ Steven Mailloux accurately portrays the racial debate over Adventures of Huckleberry Finn in his Rhetorical Power.⁵ Mailloux explains that some critics like Ralph Ellison,⁶ Frederick Woodard and Donnarae MacCann,⁷ and Bernard W. Bell⁸ interpret Twain's work as racist.⁹ Mailloux himself also interprets Twain's work as racist, concluding his rhetorical study of Huckleberry Finn with the remark, "The novel's ideological performance overturns the more obvious form of racism while leaving another, more subtle form

³ Arnold Rampersad, "Adventures of Huckleberry Finn and Afro-American Literature" *Mark Twain Journal* 22 (Fall 1984) 49. See also Wallace Lee, et al, "Is *Uncle Tom's Cabin* Anti-Negro?" *Negro Digest* 4 (Jan. 1946) 68: "They point out that the name 'Uncle Tom' in Negro circles has become synonymous with any colored person who bows down to whites and will not fight for his full rights as an American."

⁴ See W. Lawrence Hogue, *Discourse and the Other: The Production of the Afro-American Text* (Durham: Duke UP, 1986) 32.

⁵ Steven Mailloux, *Rhetorical Power* (Cornell UP, 1989) 57-99.

⁶ Ralph Ellison remarked about literary representation of black Americans, in his *Shadow and Act* (Random House, 1964) 26: "Too often what is presented as the American Negro emerges as an oversimplified clown, a beast or an angel"; "Twain fitted Jim into the outlines of the minstrel tradition" 50-51.

⁷ See Fredrick Woodard and Donnarae MacCann, "Minstrel Shackles and Nineteenth-Century 'Liberalism' in *Huckleberry Finn*," *Satire or Evasion? Black Perspectives on Huckleberry Finn* (Duke UP, 1992) 141-153. Woodard and MacCann view Jim as "a characterization imbued with the white supremacy myth of the time. Our [their] basic argument in this essay is that even the most sophisticated reading today does not remove the shackles of the white supremacy presumption" 141.

⁸ See Bernard W. Bell, "Twain's 'Nigger' Jim: The Tragic Face behind the Minstrel Mask," *Satire or Evasion* 124-140. James S. Leonard epitomizes Bell's argument: "His [Bell's] discussion of *Huckleberry Finn* emphasizes Twain's unsettling return to the black face stereotype in the novel's later chapters," in "Blackface and White Inside," *Satire or Evasion* 122.

⁹ See Mailloux, *Rhetorical Power* 84-87. Harold Beaver also introduces the widely held view about Jim in his "Run, Nigger, Run: *Adventures of Huckleberry Finn* as a Fugitive Slave Narrative," *Journal of American Studies* 8 (Dec. 1974) 339: "Jim remains the sentimental stereotype, an Uncle Tom, the good drifting nigger with a heart, but no brains, no scheming imagination, no education even but peasant clowning and foolish superstitions -- a man of feeling who is the natural victim."

almost completely intact. In this way, racism is both subverted and reinforced during the reading of Huckleberry Finn."¹⁰

Mailloux's view of Twain's novel as racist seems valid when we disregard Twain's contemporary audience's ideology, which is dominated by racism, and Twain's rhetorical effort to reach the audience. Mailloux's rhetorical hermeneutics is strongly rooted in reader-response criticism which presupposes "the ideal reader's interaction with the text."¹¹ On the basis of the ideal reader, whose mind is "a tabula rasa on which the text inscribes itself,"¹² Mailloux cannot but misjudge racism in Twain's text, which reflects Twain's consideration of the contemporary audience expectations and accordant responses to them. Even though he emphasizes cultural, rhetorical contexts of the work, namely "sociopolitical controversy in 1880s America," calling his theory "reader-oriented interpretation,"¹³ Mailloux does not seriously consider Twain's "awareness of historical context of the reader."¹⁴

Proper regard to Twain's rhetorical attempt to establish a familiar bond with the audience will reveal that the seemingly racist aspects of the novel embody the author's cautious pains to construct a communication

¹⁰ Mailloux 86.

¹¹ Mailloux 31.

¹² See Susan R. Suleiman, "Interpreting Ironies," *Diacritics* 6.2 (Summer 1976) 18: Suleiman explains the ideal reader as "a tabula rasa on which the text inscribes itself." This ideal reader, therefore, implies a blank mind which has no sense of cultural context.

¹³ Mailloux 57.

¹⁴ See C. Vann Woodward, *Thinking Back: The Perils of Writing History* (Baton Rouge and London: Louisiana State UP, 1986) 81: Woodward emphasizes the writer's awareness of historical context of the reader: "Every historian must begin with some conception of the readers he is addressing. The consequence is a considerable measure of reader participation in the writing."

channel with the audience.¹⁵ David L. Smith observes, "It is troubling that so many readers have completely misunderstood Twain's subtle attack on racism [in Adventures of Huckleberry Finn]."¹⁶ Philip S. Foner also indicates a significant point of Twain's rhetoric:

It was inevitable that a book written about Missouri when it was slave territory would contain references from which decent Americans would recoil today. It would have been a violation of reality to put twentieth century anti-racist expressions and concepts in the mouths either of the Missouri slaveowners or its back woods people.¹⁷

Foner's theory shows his acute perception of Twain's awareness of social and rhetorical context of the audience.¹⁸

About the anti-racism in Stowe's Uncle Tom's Cabin, John Mason Brown expresses a positive view:

One would have thought that, if any book merited the gratitude of those interested in racial equality, Mrs. Stowe's classic would have been that volume. It may not have been *the* cause of the Civil War, as Lincoln once said it was. But it was *one* of its major causes, since it blocked the Fugitive Slave Law.¹⁹

¹⁵ In his "Jim and Mark Twain: What do Dey Stan' For?" *The Virginia Quarterly Review* 63.3 (Summer 1987) 403, Stephen Railton introduces the widely held view of Mark Twain as "a representative man, a best American self." This view attests what a strong bond Mark Twain established with his audience. See also Eileen Nixon Meredith, "Mark Twain and the Audience: A Rhetorical Study," (Diss. Duke U, 1976) 322: Meredith calls Twain "a kind of archetypal American who said things profoundly true and representative," and explains such an aspect of Twain as the reason for his popularity.

¹⁶ David L. Smith, "Huck, Jim, and American Racial Discourse," *Mark Twain Journal* 22.2 (Fall 1984) 5.

¹⁷ Philip S. Foner, *Mark Twain: Social Critic* (New York: International Publishers, 1958) 215.

¹⁸ See also James Kinney, *Amalgamation! Race, Sex, and Rhetoric in the Nineteenth-Century American Novel* (Greenwood, 1985) 29: "Every writer -- novelist as well as speechwriter -- faces the rhetorical demands of invention, arrangement and style, and the problem of audience."

¹⁹ Wallace Lee, et al, "Is *Uncle Tom's Cabin* Anti-Negro?" *Negro Digest* 4 (Jan. 1946) 70.

As for Stowe's awareness of the historical context of her readers, Kenny J. Williams comments that Stowe had "a ready-made audience" who had read the early slave narratives and been influenced by them.²⁰

Historically, most of Stowe's and Twain's reading audiences were white. When Stowe and Twain wrote the above works, before and after the Civil War respectively, the American people must have had a strong concern about the racial relationship between Afro-Americans and Anglo-Americans. Still, the fact that not many well-known white authors of this period treat this political issue intimates the delicacy of this issue, which has caused so much conflict and controversy as to distress the contemporary audience. In spite of the provocativeness of their rhetorical issue, Stowe's Uncle Tom's Cabin and Twain's Adventures of Huckleberry Finn obtained an enormous popularity.²¹ Such popularity highlights their rhetorical success in reaching their audiences.

If Stowe's work had been one of the major causes of the Civil War, as Brown explains, it is quite likely that Stowe aimed at instigating those, who vaguely sensed the need to change the social condition of racial relationship, to commit themselves to the cause of racial equality or at least of abolishing slavery. Twain, after the Civil War, must have attempted to revitalize people's interest in the racial issue and galvanize them to act upon it to change the racial condition. Therefore, Stowe's and Twain's

²⁰ See Kenny J. Williams, *They Also Spoke: An Essay on Negro Literature in America 1787-1930* (Nashville, Tennessee: Townsend P, 1970) 85.

²¹ See Karol Kelley, "Huckleberry Finn as a Popular Novel," *Proteus* 1.2 (1984) 19. See also Vernon Louis Parrington, *The Beginnings of Critical Realism in America, 1860-1920* (New York: Harcourt, Brace and Company, 1930) 302.

intended audiences must be those who have some interest in the racial issue and can mediate changes.

In this context, Stowe's and Twain's intended audiences are fictional, as Walter Ong explains, in his article, "The Writer's Audience is Always a Fiction." Ong states,

He [a writer] has to write a book that real persons will buy and read. But I am speaking -- or writing -- here of the 'audience' that fires the writer's imagination. If it consists of the real persons who he hopes will buy his book, they are not these persons in an untransmuted state.²²

Ong's "fictional audience" corresponds to Lloyd F. Bitzer's "rhetorical audience." Bitzer remarks,

It is clear that a rhetorical audience must be distinguished from a body of mere hearers or readers: properly speaking, a rhetorical audience consists only of those persons who are capable of being influenced by discourse and of being mediators of change.²³

Stowe and Twain must have been conscious of those audiences, "fictional audience" in Ong's term and "rhetorical audience" in Bitzer's term, in writing their novels. As Richard E. Young and other rhetoricians explain, "Whatever other purposes rhetoric may serve, it is, fundamentally, a

²² See Walter Ong, "The Writer's Audience is Always a Fiction," *PMLA* 90 (1975) 10. See also W. Daniel Wilson, "Readers in Texts," *PMLA* 96.5 (Oct. 1981) 848: Ong's fictional audience accords with Wilson's "characterized reader," which Wilson views as "the subtype of fictive reader." From now on, when I use the word "audience," I mean the fictional audience, namely Stowe's and Twain's intended audiences, not because the audiences are not differentiated but for analytical convenience.

²³ Lloyd F. Bitzer, "The Rhetorical Situation," *Philosophy and Rhetoric* 1 (1968) 8. See also Judy H. Katz, *White Awareness: Handbook for Anti-Racism Training* (Norman: U of Oklahoma P, 1978) 10: "The 'race problem' in America is essentially a *White* problem in that it is Whites who developed it, perpetuate it, and have the power to resolve it."

means for achieving social cooperation: The writer's goal is to engage in some sort of cooperative activity with the reader."²⁴

In order to accomplish their rhetorical goal, Stowe and Twain use various rhetorical strategies. One of the major strategies is to appeal to white supremacy which is latent in the unconsciousness of the audience in nineteenth-century America. Thus, they use the language which accords with the audience's tacit acceptance of white supremacy.

For instance, at the beginning of Stowe's Uncle Tom's Cabin, Stowe presents a contemptuous generalization about the black race through the slave trader Haley's mouth. Haley talks to Arthur Shelby,

Your wife might get her [Eliza] some ear-rings, or a new gown, or some such truck, to make up with her [about her son's loss]. ... These critters an't like white folks, you know; they gets over things, only manage right. (49-50)²⁵

Haley dares say this because he believes that his disdainful estimation of black people echoes the general belief of his contemporary society. He even presumes that Shelby, the man of humanity, has the same understanding that black people are too subhuman to have a strong, maternal affection but would be overwhelmed by the joy of little gifts. Not only malevolent Haley but also benevolent St. Clare expresses a very racist idea to Haley: "Your smart [black] fellows are always running off, stealing horses, and raising the devil generally" (214). St. Clare's statement presupposes the white

²⁴ See Richard E. Young, Alton L. Becker, and Kenneth L. Pike, *Rhetoric: Discovery and Change* (New York: Harcourt, Brace and World, Inc., 1970) 171. See also Moira Davison Reynolds, *Uncle Tom's Cabin and Mid-Nineteenth Century United States: Pen and Conscience* (Jefferson, North Carolina: McFarland & Company, Inc., Publishers, 1985) 1: "Cited as the author of the antislavery novel *Uncle Tom's Cabin*, written before the Civil War, Mrs. Stowe exemplified the power of the pen in reaching the conscience of the North."

²⁵ All the quotations from the novel are taken from *The Annotated Uncle Tom's Cabin*, ed. Philip Van Doren Stern (New York: Paul S. Eriksson, Inc., 1964).

people's common expectation of black people in his time: because white people expect black people to be only their property, smart black people cause only trouble, demanding their human rights.

Behind such racist language, Stowe implies very anti-racist messages. Under Haley's contemptuous understanding of the black race, Stowe sublimates her indictment of the horrible inhumanity of Haley's racism. St. Clare's racist presupposition covers his acute cynicism about the absurd treatment of human beings as if they were things. As these illustrations attest, the racist language on the surface of Stowe's text embodies her rhetorical effort not to have the audience intimidated by her attempt to challenge and criticize its racism which is latent in its unconsciousness.²⁶

Racist language also fills the surface of Twain's Adventures of Huckleberry Finn. For example, when Huck expresses his contempt towards the King and Duke's obnoxious deception, he says, "Well, if ever I struck anything like it, I'm a nigger. It was enough to make a body ashamed of the human race" (239).²⁷ This sentence manifests Huck's unconscious idea that nothing is more derogatory than to be a "nigger." Moreover, Huck connects this disdainful word with the phrase, "ashamed of the human race." The hidden premise of the logic -- the King and Duke's contemptible action degrades them to the status of niggers and that they are the shame of the human race -- is that niggers are the shame of the human

²⁶ See James Kinney, *Amalgamation!* 30: "The use of certain stereotypes -- even certain omissions -- can suggest assumptions that the author must believe the audience will share, an indirect but intriguing route to beliefs and attitudes of the popular mind at that time."

²⁷ All the quotations from the novel are taken from *Adventures of Huckleberry Finn*, eds. Walter Blair and Victor Fischer (Berkeley, 1985).

race. Also, Huck responds to Aunt Sally's question when he arrives at the Phelps farm:

"Good gracious! Anybody hurt?"

"No'm. Killed a nigger."

"Well, it's lucky; because sometimes people do get hurt." (317)

Huck's answer, "No'm. Killed a nigger," reveals his unconscious belief that niggers are not people. Aunt Sally's response reinforces such an extremely racist idea.

Apparently Twain imbues both of the above illustrations with a severe irony, satirizing the irrational, horrifying aspect of racism.²⁸ It seems that Twain intends to have the audience taste the horror of the racist idea that Afro-Americans are subhuman through Huck's mindless words. The irony that the innocent boy, Huck, heedlessly expresses such an abhorrent idea reflects Twain's auctorial intention to stimulate the audience to ponder upon the destructive impact of racism. D. C. Muecke explains such effect of irony:

The morality of irony, like the morality of science, philosophy and art, is a morality of intelligence. The ironist's virtue is mental alertness and agility. His business is to make life unbearable for troglodytes, to keep open house for ideas, and to go on asking questions.²⁹

Twain's sharp irony, which Huck's innocent words imply, provokes the audience to ask if black people are less than human or the shame of the human race. Keenly observing Twain's ironic undertone in Huck's racist language, Smith notices, "Twain's strategy with racial stereotypes is to

²⁸ For more discussion of "the ironic tone", see Robert Scott Kellner, "Mark Twain and the Mental Cripple: The Challenge of Myth," *Mark Twain Journal* 21 (Fall 1983) 19.

²⁹ See D. C. Muecke, *The Compass of Irony* (London: Methuen & Co Ltd, 1969) 247.

elaborate them in order to undermine them."³⁰ Smith's observation reveals his acute perception of Twain's rhetorical use of irony to enlighten the audience about the irrationality of racism.

Huck's racist words also let Huck "take the role of confidence man" for the audience.³¹ Huck's heedless racism enables the audience to face its own habitual, unconscious racist prejudice and speculate about its undesirable impact. In addition, Huck's racist language functions in alleviating the audience's plausible revolt against Huck, whose helping Jim, a fugitive slave, run away (in the 1840s, which is the setting of the novel) may easily make the audience reject him, enabling Twain to use Huck, the central narrator, as an effective communication channel with the audience.

Thus, the racist language in Stowe's and Twain's texts represents the authors' "rhetorical commitment to using conventions in order to control the readers' expectations and responses," as John T. Gage notes.³² Louise K. Barnett suggests,

The individual has little choice but to use the language of his community: it is the only one available to formulate his own thoughts (and thus controls their shape to a large extent), and it is also the only means of talking to other speakers within the community.³³

Barnett's view of language presents the rhetorical reasons that make Stowe and Twain use racist language in their novels. In other words, from the

³⁰ See David L. Smith, "Huck, Jim, and American Racial Discourse" 6.

³¹ See Mailloux 78.

³² John T. Gage, *In the Arresting Eye: The Rhetoric of Imagism* (Baton Rouge: Louisiana State UP, 1981) 55.

³³ Louise K. Barnett, "Huck Finn: Picaro as Linguistic Outsider" *College Literature* 6 (Fall 1979) 221.

rhetoical perspective, the racist surfaces of the two texts reflect and mirror their contemporary ideology. Guy Cardwell states,

Ideology has been called a kind of unconscious of the text. ...
The writings derive from the soil or from the society and
express the virtuous aspects of the national psyche.³⁴

As Cardwell observes, nineteenth-century American ideology explains the racism in the above two texts. In the nineteenth century the general attitude towards Afro-Americans was contempt. Although the slave trade had been against the law since 1807,³⁵ black people were still stigmatized as subhuman. Therefore, the criticism that the two works are racist should be directed to their contemporary audiences whom Stowe and Twain intend to change.

In addition, even though Stowe and Twain intentionally used racist language for their rhetoric, it is also possible to claim that the racist language in Stowe's and Twain's texts reflects the authors' unconscious racial bias, which is obviously racist from today's perspective.³⁶

Undoubtedly, Stowe and Twain, born and raised in their contemporary societies, were affected by their ideology, on the unconscious level in particular, however advanced and anti-racist their conscious intention

³⁴ Guy Cardwell, *The Man Who Was Mark Twain: Images and Ideologies* (New Haven & London: Yale UP, 1991) 1.

³⁵ Refer to Kenny J. Williams's *They Also Spoke* 3-4. Also, James Kinney, *Amalgamation!* 8.

³⁶ See Thomas Graham, "Harriet Beecher Stowe and the Question of Race," *The New England Quarterly* 46.4 (December 1973) 618: "Mrs. Stowe tended to discount the idea that Negroes were the intellectual inferiors of white Americans. While teaching in Cincinnati she had noted that Negro and mulatto children learned quite as rapidly as their white schoolmates, but that as they grew older they began to lag behind. Her explanation was not that Negro children suffered from some mental deficiency, but that they simply began to look around them as they matured and realized that Negroes needed only the most elementary knowledge to fill the roles assigned them by society. This environmentalist explanation is typical of the vast majority of her judgments on differences among the races."

might have been in their times. The discrepancy between the racist language and the anti-racist messages of their texts attests to Stowe's and Twain's circumstantial, human limitation: they are too imprisoned in their contemporary ideology to see that their language, which reveals their unconscious beliefs, undermines their conscious, trans-ideological messages.

The discrepancy between the racist language and the anti-racist messages creates an ironical, deconstructive force which endows the texts with an undying suspense for the audiences. Also, the dialectical interaction between the racist language and the anti-racist message creates an aesthetic tension in the texts. Both the deconstructive suspense and the aesthetic tension so forcefully occupy the readers that they do not notice the authors' rhetorical aim, which otherwise may offend them because of its propagandistic tendency. In addition, the dialectical effect lets the works accomplish two purposes. On the one hand, the conventional, racist linguistic vehicle delights the audience by playing to its ideological expectations. On the other hand, the revolutionary, anti-racist tenor offers the audience a heavy intellectual challenge, introducing cacophony in the calm of its unconscious belief in human inequality.

Furthermore, the dialectical interaction lets Stowe's and Twain's works produce effects, which surpass the authors' intention, on the readers.³⁷ E. D. Hirsch, Jr. insists, "Evaluation is constantly

³⁷ James S. Leonard and Thomas A. Tenney explain the three level distinctions of Twain's work: "... the distances between Huck's words and Twain's intention and the book's unintended effects on its readers" in *Introduction to Satire or Evasion?* 9.

distinguishing between intention and accomplishment."³⁸ As Hirsch suggests, even though the authors and their language may be governed by the contemporary racist ideology, the dialectical structure enables the two novels to accomplish a definitely anti-racist function in inviting the audience to perform the role of "ideological critic" of racism.³⁹ The dialectical structure induces not only the nineteenth-century American audience but also all readers in different times and cultures to perform the role of ideological critics of their own societies, thus bringing the lasting and universal popularity to the works.

Some illustrations from the texts will illuminate how their language undermines their messages. For instance, in Stowe's Uncle Tom's Cabin, the description of Aunt Chloe has a strong racist tinge:

Her whole plump countenance beams with satisfaction and contentment from under her well-starched checked turban, bearing on it, however, if we must confess it, a little of that tinge of self-consciousness which becomes the first cook of the neighborhood, as Aunt Chloe was universally held and acknowledged to be. (66-67)

This picture of Aunt Chloe represents the nineteenth-century audience's misunderstanding of slaves' attitude towards their life: satisfaction and contentment. Also, the fact that she is this happy when the negotiation

³⁸ E. D. Hirsch, Jr., *Validity in Interpretation*, (New Haven and London: Yale UP, 1967) 12.

³⁹ In *Rhetorical Power* 76-79, Mailloux explains that the dialectic engages the readers as spectators in the dynamics of two antithetical forces. Mailloux states, "The reader's participation thus involves both a recognition and rejection of the traditional priority, just as it involves a recognition and rejection of the *ideological* authority the debate invokes" 77. In his argument Mailloux differentiates rhetorical performance from dialectical performance and treats them as irrelevant. In this differentiation Mailloux misses a significant point that the rhetorical performance bases itself on the dialectical performance because the dynamic interaction of two antithetical forces invites the audience to perform its role as the critical spectator, namely "ideological critic" (in Mailloux's term).

about the sale of her husband is in progress, makes her appear even more mindless. Chloe's absurd, rootless happiness highlights Stowe's intended message: slaves' life is full of betrayal and manipulation. The surface picture of happy Aunt Chloe, which corresponds to the stereotypical and conventional black image, however, exactly contradicts Stowe's message.

The disdainful language about the Afro-Americans is more conspicuous in the description of Old Dinah:

She was a native and essential cook, as much as Aunt Chloe, -- cooking being an indigenous talent of the African race ... Dinah perfectly scorned logic and reason in every shape and always took refuge in intuitive certainty ... Dinah was mistress of the whole art and mystery of excuse making, in all its branches. ... If any part of the dinner was a failure, there were fifty indisputably good reasons for it; and it was the fault undeniably of fifty other people, whom Dinah berated with unsparing zeal. (279-280)

The phrase, "African race," in the compliment of her indigenous talent as a cook, has Old Dinah represent the whole African race. This compliment of Dinah, emphasizing her African heritage, intimates Stowe's anti-racist intention to instruct her audience about the positive and superior aspects of Afro-Americans. Accurately perceiving that the audience will not accept such a pure admiration of a black woman, Stowe shifts her focus from Dinah's positive disposition to her negative characteristics, such as being illogical, so irresponsible as to make excuses and accuse others for her own faults. The negative characterization of Dinah endows the text with a sense of humor. Ironically, the fact that Stowe should presuppose the

contemptuous black image for the humor dramatically undermines her intention of introducing Afro-Americans' superior points.⁴⁰

In order to visualize her rhetorical point, Stowe portrays some democratic human relationships between black and white characters. Eva, a white aristocratic child, plays a role-model in the equal treatment of black slaves. Eva's mother, Marie, observes this and remarks, "Eva somehow always seems to put herself on an equality with every creature that comes near her" (239). Eva's father, St. Clare, also says, "Your little child is your only true democrat" (246). Eva's unconditional love for Topsy serves as a pattern for the audience. However, the description of Eva and Topsy is so racist that it deconstructs the anti-racist message embodied in Eva's anti-racist relationship to Topsy:

There stood the two children, representatives of the two extremes of society. The fair, high-bred child, with her golden head, her deep eyes, her spiritual, noble brow, and prince-like movements; and her black, keen, subtle, cringing, yet acute neighbor. They stood the representatives of their races. The Saxon, born of ages of cultivation, command, education, physical and moral eminence; the Afric, born of ages of oppression, submission, ignorance, toil, and vice! (323)

This depiction lets the almost allegorically extreme, racist examples of two children, good (white) and evil (black), represent each race. Of course, as Sterling Allen Brown explains, Stowe may intend to show Topsy as a pathetic victim of slave-trading and the Anglo-Americans' persecution of

⁴⁰ Sterling Allen Brown accurately explains it as Stowe's dilemma, in his *The Negro in American Fiction* (1937, Argosy-Antiquarian, 1969) 36: "In characterizing the Negroes in *Uncle Tom's Cabin*, Mrs. Stowe faced the dilemma of the propagandist. If she showed them as brutalized by slavery, she would have alienated her readers, whose preferences were for idealized heroes. If on the other hand, she made her characters too noble, her case against slavery would be weakened. She did this with Uncle Tom, and critics have stated: If slavery produced a Christian hero so far superior to free whites, then slavery is excellent."

Afro-Americans.⁴¹ Also, Stowe's extremely racist selection of the sample of each race incites the audience to ask questions: Is this a fair selection for the representative of each race? Why does not the narrator choose Uncle Tom (a good black person) and Simon Legree (an evil white person), or Henrietta (Eva's cruel cousin) and one of Uncle Tom's innocent children as the representative? Such questioning might be Stowe's rhetorical intention.

Eva's relationship with Uncle Tom also describes the author's vision of the Edenic, trans-racial human relationship. Ironically, however, Stowe's description of Eva, as if she were a demigod with the idealized white beauty of blond hair and blue eyes, undercuts the democratic message:

To him [Tom] she [Eva] seemed something almost divine; and whenever her golden head and deep blue eyes peered out upon him from behind some dusky cotton-bale, or looked down upon him over some ridge of packages, he half believed that he saw one of the angels stepped out of his New Testament. (210)

Tom's adoration of Eva's white beauty echoes the audience's common understanding that black people feel inferior to and envious of white people. Stowe poses Eva always above Tom, looking down upon him, reassuring the audience about Eva's higher position than Tom's. Also, the identification of white beauty with divinity accords with the audience's inveterate white supremacy that extends even to heaven. Moreover, this relationship between Tom and Eva suits the stereotypical belief that black adults are mentally equivalent to white children. Eva's mother, Marie, openly calls her black slaves "grown-up children" and "spoiled children," reinforcing the stereotypical understanding. Marie's language, in association with the

⁴¹ See Brown 36-37.

stereotypical belief in black people's mental inferiority, undercuts the democratic message of the Tom-and-Eva relationship.

Similarly, in Twain's Adventures of Huckleberry Finn, the racist surface deconstructs the author's rhetorical aim of instructing the audience about unconditional human equality. For instance, even though it is through Jim that Huck learns a humane lesson that black people have human quality as much as white people, Twain's surface depiction of Jim contradicts Jim's instructive function as Huck's mentor.⁴² Above all, Twain depicts Jim as being in Huck's hands. Considering that the setting of the novel is the ante-bellum society, we can easily conjecture that such a situation illuminates Twain's auctorial intention to please the audience with a picture which satisfies its white supremacy. Huck, an outcast, uneducated fourteen-year-old boy, has the key to Jim's destiny merely because Huck is white and Jim is black.

Besides being totally dependent upon Huck, Jim is described as deceptive, superstitious, credulous and stupid. For instance, about his magic hair ball, Jim says, "Sometimes it [the hair-ball] wouldn't talk without money" (25), deceiving Huck. Jim also loses his fourteen dollars in a stupid speculation, credulously manipulated by another fraudulent black person. Jim is so credulous as to believe Tom and Huck when the boys tell lies, and once he believes the lies, he sticks to them as if they were true. For example, when Tom tells a fake story about a witch, and when Huck, after

⁴² Cardwell sees Jim's characterization as racial prejudice: "Most readers now agree that Jim serves as a moral stimulus to Huck and as a moral center for the book; but we may not therefore assume that either Clemens or the novel was without racial biases. The book itself tells us in many ways that it is in fact prejudiced," in *The Man Who Was Mark Twain* 195.

the storm, says that everything that happened in the storm is Jim's dream, Jim without doubt believes them. Huck observes this about Jim's state:

He [Jim] had got the dream fixed so strong in his head that he couldn't seem to shake it loose and get the facts back into its place, again, right away. (118)

Huck also judges that Jim cannot learn how to argue because of such an impossibly stubborn nature. When Huck tries to explain about the French language, Jim, facing a fact that is beyond his comprehension, says, "Well, it's a blame' ridiclous way, en I doan want to hear no mo' 'bout it. Dey ain' no sense in it" (109). Evidently, Jim rejects Huck's argument because Huck is not able to provide sufficient analytical reasons for the diversity of human language. What is more important in this argument is that Jim's logic -- one should use the same language regardless of his or her nationality -- implies Twain's delicate, indirect message of human equality. Huck's response, "I see it warn't no use wasting words -- you can't learn a nigger to argue. So I quit" (110), conveys another significant point. Huck's words like these might be the childlike expression of his loss in the argument. The childlike tone implies Twain's satire of Huck's immature vanity: Huck's insubstantial white supremacy does not allow him to admit his defeat by a black slave. At any rate, Huck's racist sentence, "You can't learn a nigger to argue," entirely contradicts Twain's satirical message of this episode: the insubstantiality and immaturity of white supremacy.

At the beginning of this novel, Twain lets Huck emphasize that he is telling a "true story." Huck's story is true because it realistically copies

what Huck thinks, feels and experiences. Huck is a boy of innocent, innovative spirit as Tom's estimation proves:

Huck, [Tom says] you don't ever seem to want to do anything that's regular: you want to be starting something fresh all the time. (343)

Stephen Railton explains,

Behind Mark Twain's decision to let Huck tell his story in his own words lay precisely the desire to expose the linguistic conventions by which people distort reality, deceive themselves, and exploit others.⁴³

Ironically, this boy of irregular and fresh spirit still views Jim as others do. Even when he worries about Jim and tries to find him in the fog, Huck's language expresses his habitual contempt toward a black slave: "I did wish the fool [Jim] would think to beat a tin pan, and beat it all the time, but he never did" (112). At this point Huck has already experienced Jim in person enough to sincerely care about Jim. Thus, his calling Jim "a fool" intimates the intensity of his worry about Jim as a friend. However, the disdainful nuance of this mindless expression of the anxiety undermines his sincere concern about Jim, suggesting his unconscious attitude towards a black slave.⁴⁴

Also, at the end of the novel when Tom comes back and attempts to help free Jim, Huck again forgets that Jim is a person. Huck does not think that Tom tries to help another human being but that Tom, a well-educated white boy, tries to help a "nigger." Tom considerably falls in

⁴³ Stephen Railton, "Jim and Mark Twain: What do Dey Stan' For?" *The Virginia Quarterly Review* 63.3 (Summer 1987) 395.

⁴⁴ See Alan Trachtenberg, "The Form of Freedom in *Adventures of Huckleberry Finn*," *The Southern Review* 6.4 (October 1970) 971: "We should recognize that the limits placed upon Huck's character are also forceful imperatives from the society within which Mark Twain portrays him."

Huck's estimation. Huck's shock at Tom's intention to free a black fugitive undermines his initiation process that should lead him to appropriately esteem the Afro-Americans' human quality. Probably, Huck's shock embodies Twain's insight into the obstinacy of the ideology in people's minds: Huck, who has learned and consciously understands Jim's human quality, still cannot completely shed the racial prejudice from his unconscious. Twain may attempt to help the audience face its own persisting ideology, by letting it observe Huck's inveterate racial prejudice, inviting the audience to the role of the ideological critic.

As the above illustrations attest, the dialectical interaction between the racist surfaces and the anti-racist messages in Stowe's and Twain's texts establishes the foreground for their rhetorical purpose of seducing the audience to play the role of the critical spectator of racism. Still, the racist surfaces of the two works have stimulated the censors' nerves and caused them to ban these pedagogically valuable texts from school curricula.⁴⁵ The ban has deprived American youngsters of the significant opportunity to

⁴⁵ Refer to Philip S. Foner's *Mark Twain* 213-214: "... the press reported on September 12, 1957, that the New York City Board of Education had quietly dropped *The Adventures of Huckleberry Finn* from the approved textbook lists for the elementary and junior high schools. The reason for the action was reported to be that the book 'has been criticized by some Negroes as 'racially offensive'". Also, consult Leslie A. Fiedler's "*Huckleberry Finn: The Book We Love to Hate*," *Proteus* 1.2 (1984) 5-6. Leonard and Tenney, in Introduction to *Satire or Evasion* 2, also discusses, "When the American edition [of *Adventures of Huckleberry Finn*] appeared in 1885, it was banned from a number of public libraries. ... The Concord Public Library's 'veriest trash' has come to be seen by some as 'racist trash.'" See Mailloux 101. Lionel Trilling, in "The Greatness of *Huckleberry Finn*," *Huck Finn Among the Critics: A Centennial Selection*, ed. M. Thomas Inge (Frederick, Maryland: University Publications of America, Inc., 1985) 88, also expresses his opinion about the banning of this novel.

For the ban of *Uncle Tom's Cabin*, see Wallace Lee, et al, "Is *Uncle Tom's Cabin* Anti-Negro?" *Negro Digest* 4 (Jan. 1946) 69: John Mason Brown states, "Here is the announcement that *Uncle Tom's Cabin* was barred, not in Scottsboro or in any Southern town, but in Harriet Beecher Stowe's own Connecticut -- first in Bridgeport, then in New Haven. Why? Because the play was 'anti-Negro.'"

taste their ancestors' inhuman racism and to learn a lesson, not to follow their steps. As Leonard and Tenney claim, "It is difficult to teach irony, to overcome the literal, to show that a book may mean the opposite of what its words seem to say."⁴⁶ However, it is not impossible and it is the primary obligation of the English teachers who are supposed to have critical training to get prepared for such a challenging task. With the proper explanation that the racist surfaces of the two works reflect the contemporary audience's racial prejudice and the authors' rhetorical attempt to reach the audience, these works may serve as the most effective tools for inscribing the absurd cruelty of racism in young minds.

Another reason for the banning of Twain's novel is that Twain's main character, Huck, protests against the authority of school and church. In other words, the official authority has judged that this boy could be a bad role-model for a young audience. This judgment comes from the presupposition that Adventures of Huckleberry Finn is a boys' book.⁴⁷ This socio-pedagogical estimation raises a question. Why is this novel a boys' book? Is it because the central character is a boy? If so, Ernest Hemingway's The Old Man and The Sea must be an old men's book, Virginia Woolf's Mrs. Dalloway a married women's book, William Shakespeare's King Lear a kings' book and, needless to say, George Orwell's Animal Farm must be a book for animals. The estimation of Twain's novel as a boys' book results from misreading the symbolic

⁴⁶ Leonard and Tenney indicate the teachers' obligation of making clear the subtle distinctions that their reading of the novel requires, in "Introduction" to *Satire or Evasion?* 9.

⁴⁷ See Mailloux 103-129: Mailloux presents the "Bad-Boy Boom" at the end of nineteenth-century America as a significant historical cause for the ban.

implication of literary figures.⁴⁸ The choice of a young boy as the protagonist embodies the author's intention to show American social reality through the spectrum of an innocent boy's observation. This innocent eyeball provides the audience with a chance to freshly confront the false aspects of the conventions that it takes for granted without questioning their validity. Also, the protagonist's young age and lack of education offer a dramatic excuse for his thinking and acting in an innovative way. Therefore, the most productive response is the proper interpretation of the young protagonist's figurative function as Twain's rhetorical vehicle, rather than the simple prohibition of the book.⁴⁹ As Frank Kermode explains, "If anybody behaves badly as a result of reading a text that can't simply be consumed, it is not because there is wickedness in such texts but because it is dangerous not to be able to read well."⁵⁰ Twain's text will help train American young minds to comprehend literary texts which demand mature, analytical reading.

⁴⁸ Steven Mailloux, in his "Reading *Huckleberry Finn*," *New Essays on Adventures of Huckleberry Finn*, ed. Louis J. Budd (Cambridge UP, 1985) 108, views "rhetoric as persuasive argument and figurative language."

⁴⁹ See Susan R. Suleiman, "Interpreting Ironies," *Diacritics* 6.2 (Summer 1976) 17: "As was clear in *The Rhetoric of Fiction*, and as is clear in *A Rhetoric of Irony*, he [Wayne C. Booth] believes that all literary texts -- indeed, all works of art -- embody authorial intentions that can, nay must, be discovered by the proper reader."

⁵⁰ Frank Kermode, "Novels: Recognition and Deception," *Critical Inquiry* 1 (1974) 104.

II. Rhetorical Strategies

The extreme popularity of Uncle Tom's Cabin and Adventures of Huckleberry Finn proves how well Stowe and Twain managed their rhetoric. One of the strategies that enabled Stowe and Twain to appeal to their audience is their use of the language that accords with their reading audience's ideology, including racism. What the texts *say*, however, comprises an illusory appearance which the readers experience through their senses. This parallels the shadow in Plato's cave. Like the illusory images projected on the wall of Plato's cave, the surfaces of their works mirror their historical conditions. What the texts *do* to the audience, on the other hand, differs entirely from what the texts *say*. Behind the illusory shadow of the texts, Stowe and Twain sublimate their anti-racist vision. Like Plato's eternal *Idea*, the authors' vision of unconditional human equality, lying below the seemingly racist surface of the text, reaches the audience's unconscious. As a result, the surfaces of the above two works satisfy the audience's traditional expectations, and the substance of the texts touches the audience's deep, unconscious, stimulating them to question their ideology. The dialectics between the racist language and the anti-racist message of the texts endows the audience with a Janusian view of both the shadow and the *Idea* so that it could speculate on its realistic

condition in comparison with the idealistic vision and to play the role of ideological critic of racism.

Stowe's and Twain's rhetorical strategies and ways of formulating the dialectics differ because their literary and cultural climates and personal backgrounds differ from each other. Nonetheless, the dialectic of the racist language and the anti-racist message lets the above works remain as rhetorical vehicles for an eternal issue, regardless of historical or cultural milieu, the issue of hypocritical discrepancy between illusion and reality of human relations.

Harriet Beecher Stowe

Narrator

As a Romantic writer before the Civil War, in her Uncle Tom's Cabin, Harriet Beecher Stowe appeals to the audience's sympathy by presenting an idealistic picture that appreciates human dignity regardless of social or ethnic class. In order to raise the sympathy of the audience, Stowe lets her narrator directly address the audience. For instance, when Eliza escapes to protect Harry from slave trader Haley's hands, Stowe states,

If it were your Harry, mother, or your Willie, that were going to be torn from you by a brutal trader, to-morrow morning, -- If you had seen the man, and heard that the papers were signed and delivered, and you had only from twelve o'clock till

morning to make good your escape, -- how fast could you walk?
 How many miles could you make in those few brief hours, with
 the darling at your bosom, -- the little sleepy head on your
 shoulder, -- the small, soft arms trustingly holding on to your
 neck? (102)

By directly addressing the audience and by asking the audience to be in Eliza's shoes, Stowe's narrator makes the audience forget about the fact that Eliza is a fugitive slave violating the law. The audience comes to perceive this condition from Eliza's perspective rather than from the slaveholder's who loses a valuable property.

Stowe's fictional narrator functions as a mediator between the historical reality of a fugitive slave and the literary illusion of a fictional character. By stimulating the audience's sympathy, the narrator helps the audience eliminate the boundary and get absorbed into the world of intense illusion in which it overcomes its ideological, conventional understanding of black people and sees them as individuals. The audience unwittingly becomes upset about the maltreatment of Eliza, who is not a law-breaker any more but a mother struggling to protect her son. In addition, by comparing this slave boy Harry with the audience's children, Stowe assures that black people have the same feelings, maternal love in particular, as white people.

Thus, with the use of the narrator's manipulation of the audience's sympathy, Stowe accomplishes more than her text says. Her text is full of humane, respectable and compassionate sentiment that suits the romantic literary climate and the audience's expectation. On the other hand, the text provokes the audience to reconsider its unconscious idea that black people do not have the same feelings as white people. In the process Stowe invites

the audience to become the critic of the institution which causes this predicament for a helpless woman.

Stowe continues helping the audience to get more and more absorbed in the fictional world, by changing the way of addressing the audience. When Senator Bird rides in total darkness to help Eliza escape, Stowe calls the audience "our readers":

But we forbear, out of sympathy to our readers' bones. Western travellers, who have beguiled the midnight hour in the interesting process of pulling down rail fences, to pry their carriages out of mud-holes, will have a respectful and mournful sympathy with our unfortunate hero. (148)

Stowe very delicately connects the audience with the Senator on the ground that they both sympathize with the helpless mother. This connection makes the audience feel proud as if it were closely related to the senator, the hero of this scene. Moreover, frequently calling the narrator "we," Stowe stretches the editorial "we" -- a common enough locution -- into a usage that draws the readers in and enlists them to adopt sentiments they hadn't shared earlier. This unnoticeable play on the personal pronoun demonstrates Stowe's tactful strategy to pull readers to her side, to the senator's side, and eventually to the fugitive's side. Under the intensity of the literary illusion about Eliza, the audience unconsciously violates its legal obligation to condemn and punish a fugitive slave. The illusion urges the audience to consider the validity of the Fugitive Slave Law from Eliza's and the Senator's perspective.¹

Later Stowe lets the narrator call the story "our story" (161) and a black slave "our humble friend Tom" (311). This audacious association of a

¹ Refer to footnote 19 in chapter one. John Mason Brown explains that Stowe's novel blocked the Fugitive Slave Law.

black slave with the white reading audience, on the basis of friendship, does not offend the audience, who is soaked in the illusory world with the help of Stowe's tactics, even though Tom is a black slave whom the audience's white supremacy lets it regard as subhuman. Instead, the audience feels honored to be a friend of such a noble character as Tom. Thus, by means of the mediating narrator, Stowe succeeds in making the audience believe that she and her audience are in the same boat, with her as a guide, navigating toward the land of equality.

Structure

In formulating the structure of Uncle Tom's Cabin, Harriet Beecher Stowe starts with a mild and acceptable environment for slaves. The beginning part of the novel thus functions as the foreground to prepare the audience to face the naked cruelty and inhumanity of slavery in the later part of the novel. Uncle Tom's journey, from a good master to a bad master, embodies this structural strategy.

At the beginning of Uncle Tom's Cabin, Stowe associates Tom with generous masters, the Sheldons and St. Clare, presenting their humane treatment of slaves. Of course, she introduces George Harris's cruel owner and Haley, the slave trader, from the beginning. However, by spending more space on benign treatment of slaves at the beginning, Stowe shows her respect for those kind slave-holders. The assumption behind this strategy is that the audience would identify itself with these good people,

easily taking on the narrator's attitude, who does not seem to have hard feelings toward them. Also, Stowe spends most of her literary space in discussing and describing the slave-holders' affairs and feelings. The high class people seem to be the focus of the novel. The first chapter effectively illustrates how Stowe manages to make this impression.

The title of the first chapter is "In Which The Reader Is Introduced to a Man of Humanity." A modern reader may assume that the man of humanity will refer to Uncle Tom because Uncle Tom is the title character of the novel. However, the reader finds out that it is Arthur Shelby. It is unquestionable that Stowe's contemporary audience would not accept this novel if she portrayed a black slave as a hero from the beginning. Its white supremacy would not let the audience tolerate black heroes, especially in a white woman's novel. Uncle Tom appears as one of the subjects these high class people consider as one of their commodities. Uncle Tom's resolution to obey his master would satisfy the audience. This Tom also saves Eva's life even though he has nothing to do with Eva -- in other words, even though she is not his mistress. Stowe, thus, step by step draws the audience to Uncle Tom's side.

Still, until the very ending of the novel, Stowe assures the audience that Tom's position is below those of white characters. For example, when people put their hopes high for Eva's recovery, right before Eva's coming death, Stowe states,

Miss Ophelia and the physician alone felt no encouragement from this illusive truce. There was one other heart, too, that felt the same certainty, and that was the little heart of Eva.
(357)

This one other heart, if it were a modern text, should be that of Uncle Tom who attentively watches and cares about Eva. It is irritating to today's readers that Stowe neglects Uncle Tom, who is Eva's savior, in relation to Eva's death. Right after this, Stowe indirectly connects Uncle Tom to Eva:

In that book which she and her simple old friend had read so much together, she had seen and taken to her young heart the image of One who loved the little child. (357)

Stowe dares not name Tom in her observation of this aristocratic girl's death, calling him "her simple old friend."

In this way, Stowe gives the strong impression that her major characters are white and that black characters are merely minor. Even though their conflicts begin from the trading of Tom, Stowe manages to let these white characters' conflicts rather than Tom's attract the audience's attention. At this stage, Stowe keeps Tom as a mere means of stimulating white people's emotional turmoil. Stowe does not allow Tom to raise his voice except as a slave, expressing care for his masters and mistresses. His determination to be sold and to be faithful to his master Mr. Shelby appears very appropriate and soothing to the audience.

Gradually, however, she introduces the soothed audience to see the internal self of Tom by giving him a voice. When St. Clare declares his intention to free Tom, Tom rejoices with "His emphatic 'Bless the Lord!'" Their dialogue continues,

"You haven't had such very bad times here, that you need be in such a rapture, Tom," he [St. Clare] said, dryly.

"No, no, Mas'r! 't an't that, -- it's bein' a *free man*! That's what I'm joyin' for."

"Why, Tom, don't you think, for your own part, you've been better off than to be free?"

"No, *indeed*, Mas'r St. Clare," said Tom, with a flash of energy. "No, *indeed*!"

"Why, Tom, you couldn't possibly have earned, by your work such clothes and such a living as I have given you."

"Knows all that, Mas'r St. Clare; Mas'r 's been too good; but, Mas'r, I'd rather have poor clothes, poor house, poor everything, and have them *mine*, than have the best, and have 'em any man's else, -- I had so, Mas'r; I think it's natur, Mas'r." (394)

Tom's words could sound extremely audacious and presumptuous to the audience if Stowe did not prepare it by describing Tom's loyalty to St. Clare and by helping it to be on Tom's side. Right after Tom's expression of his aspiration for freedom, Stowe very carefully puts the following sentences: "Not while Mas'r is in trouble. I'll stay with Mas'r as long as he wants me, -- so as I can be any use" (394). This swift change of Tom's loyalty from himself to his master alleviates the audience's plausible discomfort with the ingratitude of a slave. In addition, Stowe lets St. Clare admit that Tom is an exception in the black race, resolving the audience's plausible indignation at the heroic portrayal of a black slave. Thus, Stowe manages the audience's possible negative reaction to Tom's inherent aspiration for freedom. Such a management helps the audience become disillusioned about its misconception about the black slaves' condition and sincerely contemplate the significance of freedom for Afro-Americans.

In order to cover the presumptuous tendency of this black Christian hero further, Stowe places him in Legree's hands. Then, by farcically exaggerating Legree's inhumanity, Stowe captivates the audience's attention to it so entirely that the audience would pay little attention to her elevating Uncle Tom to the heroic level. The allegorically hyperbolized

image of Simon Legree is very much acceptable to the readers who are familiar with romantic literary tradition.

Tom's aspiration for freedom to be loyal to himself and his self-control, as the above scene suggests, establish a foreground for Tom's noble and triumphant death in Legree's camp.² The slave life in Legree's camp reveals the utterly naked truth of slavery.³ Legree is so used to his position as insensitive slave-holder that with no sense of guilt he can say,

Use up, and buy more, 's my way, -- makes you less trouble, and I'm quite sure it comes cheaper in the end; ... I used to, when I fust begun, have considerable trouble fussin' with 'em, and trying to make 'em hold out, -- doctorin' on 'em up when they's sick, and givin' on 'em clothes and blankets, and what not, tryin' to keep 'em all sort o' decent and comfortable. Law, 't wasn't no sort o' use; I lost money on 'em, and 't was heaps o' trouble. Now, you see, I just put 'em straight through, sick or well. When one nigger's dead, I buy another; and I find it comes cheaper and easier, every way. (433)

The process of Legree's degradation conveys Stowe's insight into the danger which slavery poses to slave-holders as well as slaves. Stowe's audience, which was familiar with romantic literary tradition and expected to experience idealized aspects of human life in literary works, would possibly repel this novel if it were introduced to Legree's obnoxious brutality and Uncle Tom's audacious heroism at the beginning. Stowe's structural management -- by placing Legree camp episodes at the end of the novel --

² For more discussion of the structural strategy, see E. Bruce Kirkham, *The Building of Uncle Tom's Cabin*, (Knoxville: U of Tennessee P, 1977) 69.

³ Wilson Jeremiah Moses, in his "The Myth of Uncle Tom and the Messianic Mission of the Black Race," in *Black Messiahs and Uncle Toms: Social and Literary Manipulations of a Religious Myth* (University Park: Pennsylvania State UP, 1982) 58, calls the master-slave relationship an "irony of ironies": "As in the relationship between Tom and Legree, the master is totally dependent upon the loyalty of the slave, and the slave -- irony of ironies -- derives his sense of superiority over the master by serving him faithfully." Stowe surpasses this conventional, ironical relationship with her portrayal of Uncle Tom who, by protesting the master, emerges as superior to Legree.

enables the audience to accept even the scenes in Legree's camp without much aversion.

Stowe also inserts the following scene, alleviating the burden on the audience who would otherwise feel accused with the naked portrayal of slavery:

The stranger turned away, and seated himself beside a gentleman, who had been listening to the conversation with repressed uneasiness.

"You must not take that fellow to be any specimen of southern planters," said he.

"I should hope not," said the young gentleman, with emphasis.

"He is a mean, low, brutal fellow!" said the other. (433-434)

With this trifling scene, Stowe eases the utter discomfort that Legree's insensitive speech has raised in the audience. The anonymous strangers, who have listened to Legree, function as the alter-ego of Stowe's readers, whose humanity would let them resent Legree's horrible inhumanity.

Then again, Stowe very implicitly, through another anonymous voice, stimulates the conscience of the soothed audience:

It is your respectability and humanity that licenses and protects his [Simon Legree's] brutality. (434)

With this unexpected indictment Stowe has the audience recognize its own responsibility for Legree's brutality. This anonymous indictment causes the readers realize that Legree's brutality will last forever if they do not act to change their law which protects and licenses it. Tom's terrifying death intensifies the sense of responsibility on the audience.

If Stowe had described Tom's triumphant death from Legree's whipping without any preparation, the audience might have been

distressed by this noble behavior of a black slave. Stowe depicts a horrifying scene of cruelty through the dialogue of Legree and Tom as follows.

"What! ye blasted black beast! tell me ye don't think it right to do what I tell ye! What have any of you cussed cattle to do with thinking that 's right? I'll put a stop to it! Why, what do ye think ye are? May be ye think ye 're a gentleman, master Tom, to be telling your master what's right, and what an't! So you pretend it's wrong to flog the gal!"

"I think so, Mas'r," said Tom; "the poor crittur 's sick and feeble; 't would be downright cruel, and it's what I never will do, nor begin to. Mas'r, if you mean to kill me, kill me; but, as to my raising my hand agin any one here, I never shall, -- I'll die first!" ...

"Well, here's a pious dog, at last, let down among us sinners! -- a saint, a gentleman, and no less, to talk to us sinners about our sins! Powerful holy crittur, he must be! Here you rascal, you make believe to be so pious, -- didn't you never hear, out of yer Bible, 'Servants, obey yer master'? An't I yer master? Didn't I pay down twelve hundred dollars, cash, for all there is inside yer old cussed black shell? An't yer mine, now, body and soul?" he said, giving Tom a violent kick with his heavy boot; "tell me!"(452-453)

In realistic detail, this scene portrays a typical rebellious slave and a slaveholder's attempt to break him. Such an attempt to break a strong-willed slave should not sound strange because it happened quite often to maintain the slave society. In Stowe's fictional sphere, however, the audience does not view this scene from a traditional angle. The farcical and allegorical depiction of Legree as an evil figure and the exaggerated nobleness of Tom harden the audience's realistic and critical sense, wrapped as it is with Stowe's fictional, rhetorical arrangement. In Stowe's fictional sphere, Tom is not a rebellious slave but a man of humanity, loyal to himself and his values, not to his master. Legree's maltreatment of him like a beast, calling him "blasted black beast" and comparing him to "cussed cattle," helps highlight Tom's courage as a man of resolution and resistance.

Therefore, the criticism about Tom as a stereotypical slave of docility and submissive humility results from disregarding Stowe's rhetorical tactics to wrestle with the conventional image. Her tactful structural arrangement enables Stowe to help the audience overcome the stereotypical understanding of Tom as a slave and see him as a man. The modern critics' over-sensitivity to the maltreatment of the black race has caused them to resent Stowe's neglect of Tom, a neglect which enables the audience to be on Tom's side even in the above scene. Out of the context of Stowe's intense illusion, Stowe's contemporary audience would have extremely resented this scene and Tom. However, because Stowe's rhetorical strategy has succeeded in manipulating the audience to be on Tom's side, Stowe's audience rather resents Legree's brutality. Tom's resistance to Legree's brutality sounds heroic to the audience who has become willing to rescue Tom from these brutal masters' hands.

Furthermore, under Tom's heroic gesture to help other slaves, even sacrificing himself, Stowe places an implicit rhetorical message. She calculates that the readers would feel inferior to Tom if they do nothing to save Legree's slaves while a black slave risks his life to help them. Stowe ignites the audience to act. Also, after confronting the kind of human degradation slavery causes, the readers would try to investigate their own treatment of and attitude toward the black race. Thus, the romantic dramatization of Tom's humanity helps the audience shed its conventional view and see its reality from an unbiased angle. Stowe's idealistic picture enables her audience to realize the absurd horror of its traditional view.

This structural progression from mild treatment of slaves into bestial treatment also undercuts the audience's illusion about slavery. The audience comes to realize that the Shelbys' and the St. Clares' treatment of slaves is a gilded surface of the rotten system. With the use of such a structural device, Stowe exposes the naked reality of slavery, without shockingly hurting the white audience's pride, and gradually encouraging the audience to commit itself to the cause of emancipation.

As another structural tactic, Stowe uses two plots in parallel; Uncle Tom's descending journey toward death, and Eliza and George Harris's escape to Canada, the land of freedom. This parallel structure shows both southern and northern attitudes toward slavery. Uncle Tom's journey toward the south and his suffering under inhuman treatment represent the southern attitude. St. Clare's negligent kindness embodies southern aristocrats' irresponsible mentality which, in spite of its surface nicety, helps neither themselves nor their slaves. Likewise, the northern attitude is reflected in the experience of Eliza's party. Northerners help them to escape the bondage of slavery. Ironically, the only way to freedom that they can provide for the fugitives is to leave America, because fugitives cannot be safe under the Fugitive Slave Law.

Both of these conditions urge the audience, southern and northern, to do something to change their national reality. Moreover, the subtext of this parallel structure embodies Stowe's message that the end of slaves is either death or freedom. Tom's and Eliza's destinations figuratively suggest two possible endings for slaves. This parallel thus raises a rhetorical question for the audience: which path will you offer for the slaves? George's going to

another country to educate himself and use his abilities intimates another rhetorical question: why do not Americans emancipate their slaves, nor try to help George make a contribution toward American well-being?

Beside the two main plots, Stowe inserts some incidents. The incidents serve as evidence to support and reinforce the message of the main plots: the inhumanity of slavery. Haley introduces some cases in which slaves are not allowed to have maternal affection for their children. Haley, who does not believe that Eliza has a maternal attachment to Harry, ironically tells stories with the same implications. He says,

I knew a real handsome gal once, in Orleans, as was entirely ruined by this sort o' handling. The fellow that was trading for her didn't want her baby; and she was one of your real high sort, when her blood was up. I tell you, she squeezed up her child in her arms, and talked and went on real awful. It kinder makes my blood run cold to think on 't; and when they carried off the child, and locked her up, she jest went ravin' mad, and died in a week. Clear waste, sir, of a thousand dollars, jest for want of management. (50)

This incident shows Haley's conviction that slaves are without human emotion. His interpretation that it was just the wrong management that caused this waste exposes how insensitive he is toward the slaves' human qualities. The paradox that Haley is blind to slaves' human feelings even though he confronts them almost every day reveals the destructive power of slavery that transforms people, like Haley, Legree and George's master, into self-centered and narrow-minded monsters.

In addition to the incident that Haley introduces, Stowe provides various other incidents: the mother of a blind child who threw herself into the river when the child was taken away from her; Cassy's horrible life of persecution, which made her willingly kill her own child in order to protect

it from the persecuting hands of slavery; Prue's death in the cellar on account of her drinking to forget about her child who died of starvation; and a woman who is sold away from her husband and four children. All these incidents are nothing but what happened every day because of slavery. These incidents when they are woven into Stowe's rhetorical structure function as evidence for her thesis that slavery should be annihilated to protect mankind from these horrible situations.

All these incidents are about the slave woman's predicament as mother and wife. Thus, it seems reasonable that some critics define this novel as a feminine version of slavery.⁴ Also, some critics criticize Stowe because she does not go far enough into the cruelty of slavery. They point out that Stowe does not portray immediate scenes of masters' rape of their female slaves. These two points are refuted by Tom's persecution under Legree's hands. Tom's persecution stands for a rape, a spiritual rape. Legree forces Tom to submit body and soul to his master. By presenting Tom, not a woman, as the victim of the rape, Stowe removes any possible sentimental tinge of a rape scene. Besides, she elevates the damage of the rape from physical to spiritual. Furthermore, the fact that Tom is Stowe's main character and that George is the mouthpiece of Eliza's family offers another justification for Stowe: female incidents establish a good gender balance with male heroes.

⁴ See Catherine Clinton, *The Plantation Mistress: Woman's World in the Old South* (New York: Pantheon Books, 1982) 199: "Mrs. Stowe did not hit the sorest spot. She makes Legree a bachelor. -- Mary Boykin Chesnut." Chesnut means with "the sorest spot" the betrayal and persecution, which southern mistresses and female slaves suffered because of the slavery, and the destruction of family of both slaves and slave owners. Obviously, Stowe wants to draw the audience's attention to slaves' predicaments rather than white people's.

There is one more point to take into account concerning Haley's telling this horrible story without feeling guilty. Haley tells this story to Arthur Shelby, who is about to sell Harry, a five year old boy, away from his mother. It is very likely that Shelby thinks that Eliza would go through the same ruinous experience if he sells Harry. Even though Haley promises that he would prevent any harm, his story causes Shelby and the audience to doubt the sincerity of Haley's promise. Shelby's guilt consciousness reveals that he already understands that Haley's promise is mere lip service. By putting this discrepancy between what the character says and what the text does right at the opening scene, Stowe very cautiously sets up a dialectical frame. Unlike what the text says, the sequence of events conveys Stowe's rhetorical intention to the audience.

Characterization

In order to intensify the dialectics of what the text says and what events ensue, Stowe configures some idealistically good characters such as Evangeline and Augustine St. Clare, and Emily Shelby. Through these fictional characters' benign words and actions, Stowe encourages her audience to overcome its conventional attitude by copying the characters' idealistic actions.⁵ For example, Stowe characterizes Eva as a demigod and

⁵ See James Kinney, *Amalgamation! Race, Sex, and Rhetoric in the Nineteenth-Century American Novel* (Greenwood, 1985) 29: "We know the implied author's view because a highly sympathetic character (one for whom the ethical appeal of classical rhetoric has been well developed) delivers it, or the reliable narrator points out the correct view with approval."

then makes her adore Tom. In an indirect way Stowe stimulates the readers to see Tom as Eva does so that they would feel as noble as Eva.

Stowe intensifies the attraction of the role-model, Eva, by recording Marie's response to Eva's adoration of Tom:

I [Marie] always played with father's little Negroes, -- it never did me any harm. But Eva somehow always seems to put herself on an equality with every creature that comes near her. It's a strange thing about the child. I never have been able to break her of it. St. Clare, I believe, encourages her in it. (239)

As Marie explains here, Eva could see Tom's virtue because she respects everyone regardless of ethnic origin. St. Clare's encouragement of Eva's attitude towards the slaves indirectly encourages the audience to follow Eva in her treatment of the Afro-American race. What the text says through Marie's mouth, ironically, reflects the audience's typical response to idealistic and equal treatment of the black race. The audience's criticism about Marie for her inhuman and selfish view, therefore, results in putting the audience into upheaval for its unconsciously biased view of the black race. The idealistic characterization of Eva makes the audience blind to what the text lets it unwittingly experience. The fact that St. Clare is a generous and understanding slave-holder also invites the audience to be on Eva's side.

This noble character St. Clare severely criticizes the standard for the estimation of slaves in trading:

I wonder, now, if I was divided up and inventoried, ... how much I might bring. Say so much for the shape of my head, so much for a high forehead, so much for arms, and hands, and legs, and then so much for education, learning, talent, honesty, religion! Bless me! there should be small charge on that last, I'm thinking. (215-216)

As St. Clare observes, slavery makes man see others as beasts. Slavery causes human beings to degenerate into inhuman brutes. Ironically, the most severe victims of this degradation are not slaves but slave traders and slave-holders. It is apparent that the most humane man, St. Clare, has to encounter this estimation whenever he buys slaves. He accommodates himself to this estimation by means of his cynicism. By applying this measure to himself, St. Clare satirically exposes the ridiculous nature of the estimation of slaves. In spite of the abolitionist tendency of his satire, St. Clare's cynicism and generous character incite the readers to agree with him.

Stowe also works on the characterization of slaves to operate the dialectics of what the text says and what the text does.⁶ George Harris's suffering from his unfair and harsh owner raises such wrath in the audience that it does not see that George challenges the whole system of slavery and denies America as his nation. George wails,

My country again! Mr. Wilson, you have a country; but what country have I, or any one like me, born of slave mothers? What laws are there for us? We don't make them, -- we don't consent to them, -- we have nothing to do with them; all they do for us is to crush us, and keep us down. (170)

This wailing is so audacious for a slave and so disrespectful for American constitution that it might irritate the audience who has a strong esteem for the laws of America. However, Stowe's artful characterization of George, appealing to the audience's sympathy, successfully prevents the audience from resenting these apparently disrespectful remarks. Rather, George's

⁶ See Jane Gardiner, "The Assault upon Uncle Tom: Attempts of Pro-Slavery Novelists to Answer *Uncle Tom's Cabin*, 1852-1860," *Southern Humanities Review* 12 (1978) 322: "In making her emotional appeal, Stowe's greatest *coup* was in making her heroes slaves -- and pious, pale slaves."

remarks spur the readers to speculate on the fairness and validity of their laws.

The characterization of Cassy is another example. Stowe characterizes Cassy as a poor and miserable victim of slavery, appealing to the audience's sympathy. This characterization alleviates the possible criticism about the following dialogue between her and Emmeline when Cassy tries to steal money from Legree:

"Oh, don't let's do that!" said Emmeline.

"Don't!" said Cassy; "why not? Would you have us starve in the swamps, or have that that will pay our way to the free states? Money will do anything, girl." And, as she spoke she put the money in her bosom.

"It would be stealing," said Emmeline, in a distressed whisper.

"Stealing!" said Cassy, with a scornful laugh. "They who steal body and soul needn't talk to us. Every one of these bills is stolen, -- stolen from poor, starving, sweating creatures, who must go to the devil at last, for his profit. (511)

What Cassy analyses about stealing in the above dialogue is true. However, facts very often sound false when power is involved, as the old saying, "might makes right," proves. In other words, Cassy's acute diagnosis of what slave owners do to slaves is presumptuous to the power group. However, the audience, whose sympathy for Cassy has been stimulated by Cassy's miserable history, understands that Cassy's logic is right as far as she is concerned. Cassy's life has been a chain of deprivation after deprivation. The audience transcends its ideological belief that slaves' stealing from their owners is a deadly crime. Stowe helps her audience see the truth about stealing and about morality, released from the frame of power-hierarchy, outside of which truth, not might, makes right.

Stowe's humane vision illuminates the more brightly when it comes through the inhuman character, Marie St. Clare. What Marie does reflects what many mistresses do to slaves. Therefore, Marie's inhuman treatment of slaves is not strange. However, after Emily Shelby's, Mary Byrd's and other kind characters' pictures, Marie's insensitive treatment appears extraordinarily cruel. Stowe exaggerates Marie's negative points, as if she were an allegorical evil figure. Marie even complains about her darling daughter Eva's embrace, saying that Eva gives her a headache. Marie's hysterical insensitivity to her own child raises disdain in the audience. The contempt for the cruel woman pervades the judgment of her treatment of her slaves. For instance, when Marie complains about Mammy's selfishness, it sounds wicked even though her complaint is solid because slaves are supposed to put the slave-holders' desires before their own. Marie's hyperbolized characterization helps the audience see how irrational her complaint is from a fresh angle, beyond its ideology. In the process, Stowe provokes her audience to review its own common sense about its relation to and treatment of black people.

Stowe daringly associates Marie with the notion of emancipation. Marie is "principled against emancipating" (414) because she believes that Afro-Americans are "a provoking, stupid, careless, unreasonable, childish, ungrateful set of wretches," "a degraded race" (241, 242). Marie's perception represents the nineteenth-century southern mistresses' stereotypical understanding of the Afro-American race. By making Marie express this perception, Stowe suggests how unhealthy and distorted this perception is. The fact that Marie is so unhealthy that she cannot

appreciate her own daughter's affection shows the degree of her mental disease. To Eva's question "What do you keep them for, mamma?" Marie responds,

I don't know, I'm sure, except for a plague; they are the plague of my life. I believe that more of my ill health is caused by them than by any one thing. (235)

Marie's absurd diagnosis in this response reassures the audience that Marie's ideas are deformed even though, ironically, the audience unconsciously has shared the same conventional concept. If Stowe plainly stated the anti-stereotypical conception -- that blacks are not a degraded race or that blacks are intellectually equal to whites -- it would not have convinced Stowe's contemporary audience as much as Marie's distorted ideas. With the use of the characterization of Marie, Stowe delicately provokes the white audience to question the validity of white supremacy and to speculate about the validity of its understanding of the black race. Furthermore, Marie accuses Mammy of selfishness because Mammy sleeps at night instead of nursing her mistress. It is apparent that it is Marie who is selfish, not Mammy. The upside-down logic of selfishness conveys Stowe's keen insight into how manipulative and deforming power is. Power justifies Marie's deprivation of sleep of Mammy, another human being.

It is not only Marie but also Legree, whose mouth reveals the absurdities that slavery causes, who serves as the author's parodic mask. Stowe exposes the false expectation of black slaves through Legree's words: "But he [Tom] will give up, -- course, he will; don't I know what niggers is? He'll beg like a dog, this morning." (478) Legree's inhuman

characterization hyperbolically indicates how wrong this stereotypical expectation is. Uncle Tom's spiritual strength and persistence and George Harris's protesting action all intensify the degree of this hyperbolic irony of Legree's statement.

Thus, all characters enable Stowe to express her critical vision about slavery without offending her audience. By means of seemingly stereotypical characterization, Stowe accomplishes her rhetorical goal, which is to encourage the audience to reconsider its conventional understanding of the black race and commit itself to the realization of human equality in America. Stowe also invites the readers to question their values, by giving many scenes and issues in a debate form without providing apparently definite resolutions.

Debate Frame

In Uncle Tom's Cabin, Stowe presents three major debates; debates between male mentality and female mentality, between the northern attitude and southern attitude towards slavery, and between education and heredity. This dialectical strategy forces the audience to participate in the debate of opposite views on the issue of slavery. Through the process of debate the audience comes to perform the role of a critical spectator of the issue and reexamine its own attitude toward the issue. This debate frame constructs a "*triadic* situation" in rhetorical terms. According to Young, Becker, and Pike, the *triadic* situation is "comprised of the writer (or the

speaker), his [her] opponent, who is his [her] ostensible audience, and a third party, who is his [her] true audience. In these situations the writer seeks to change the third party by attacking the opponent's position."⁷

The debate between male and female makes the audience ask a question: which should come first in the treatment of slaves, either emotional, subjective, and private values, or rational, objective, and public values? The conflict between Arthur Shelby and Emily Shelby about selling their slaves, Uncle Tom and Harry, is the first embodiment of this debate. Mr. Shelby's justification, saying "What sin, Emily? You see yourself that we have only done what we were obliged to" (127), represents his mindset which enables him to rationalize his trade in the name of public duty and its lawfulness. To Mrs. Shelby, feelings seem more important than duties. She says, "There's an awful feeling of guilt about it, though. I can't reason it away" (127). This conflict continues in this couple's reaction when they find out that Eliza with Harry safely escaped from their chasers. Mrs. Shelby expresses her gratitude for the safety of Eliza whom she considers as a daughter, saying, "The Lord be thanked!" Mr. Shelby responds, "Wife, ... it touches my honor!" (90).

⁷ See Richard E. Young, Alton L. Becker, and Kenneth L. Pike, *Rhetoric: Discovery and Change* (New York: Harcourt, Brace and World, Inc., 1970) 273: "The effectiveness of traditional argument depends heavily on the nature of the argumentative situation and on the strength of the audience's commitment to the values and beliefs that the writer wants to change. In one type of argumentative situation, probably the most common, the writer (or the speaker) addresses his message directly to the audience he seeks to change. Such a two-sided situation is described as *dyadic*. There are also three-sided, or *triadic*, situations comprised of the writer (or the speaker), his opponent, who is his ostensible audience, and a third party, who is his true audience. In these situations the writer seeks to change the third party by attacking the opponent's position. Political and legal debates are obvious illustrations. In such debates the arguer usually has no desire to change -- and little chance of changing -- his opponent."

Stowe connects this common conflict between a married couple with the speculation about humanity. By means of the title of the first chapter, "In Which the Reader is Introduced to a Man of Humanity," Stowe describes Mr. Shelby as a man of humanity, establishing the foreground of the speculation. Also, Mr. Shelby's reluctance in selling his slaves and his disdain for Haley the slave-trader present Mr. Shelby to be a man of humanity. However, in comparison with his wife's personal, affectionate concerns about the slaves, his concern about public responsibility and honor raises a question about whether or not he is a truly humane man. The reader who remembers the title of the first chapter can perceive Stowe's satire about the meaning of humanity in the slave-holding society. Thus, the satire helps the audience speculate about the meaning of humanity outside its social power network and realize how easily power allures people to neglect their humanity with the excuse of legality.

Stowe at first lets Arthur Shelby justify his inhuman bargain with financial problems. Later, however, Stowe describes what Shelby goes through:

Mr. Shelby ... had sold Tom under the spur of a driving necessity, to get out of the power of a man whom he dreaded, -- and his first feeling, after the consummation of the bargain, had been that of relief. But his wife's expostulations awoke his half-slumbering regrets; and Tom's manly disinterestedness increased the unpleasantness of his feelings. It was in vain that he said to himself that he had a *right* to do it, -- that everybody did it, -- and that some did it without even the excuse of necessity; -- he could not satisfy his own feelings; and that he might not witness the unpleasant scenes of the consummation, he had gone on a short business tour up the country, hoping that all would be over before he returned. (157)

The severe conflict which Shelby experiences demonstrates how inhuman and unsuitable the slavery system is. That man is not made of only reason but also of feelings shouts behind this description. Furthermore, this scene, by presenting Shelby as a man of feelings, surpasses the dichotomy of female as emotional and male as rational.

With the Birds' experience, Stowe reassures that both women and men have feelings and thoughts. John Bird's political position as senator further intensifies the political impact of this debate. The abstract argument about how to treat runaway slaves vividly represents this conflict.

[John Bird says,] we mustn't suffer our feelings to run away with our judgment; you must consider it's not a matter of private feelings -- there are great public interests involved, -- there is such state of public agitation rising, that we must put aside our private feelings." "Now, John, I don't know anything about politics, but I can read my Bible; and there I see that I must feed the hungry, clothe the naked, and comfort the desolate; and that Bible I mean to follow." "But in cases where your doing so would involve a great public evil" -- "Obeying God never brings on public evils. ... I tell you folks don't run away when they are happy; when they do run, poor creatures! they suffer enough with cold and hunger and fear, without everybody's turning against them; and, law or no law, I never will, so help me God!" "Mary! Mary! My dear, let me reason with you." "I hate reasoning, John, -- especially reasoning on such subjects. There's a way you political folks have of coming round and round a plain right thing ... (135-137)

Senator Bird's insistence on putting public good and rational judgment before private feelings is severely undermined by Mary's indication of the blind spot of politicians. Politicians manipulate reason to maintain the existing power hierarchy, resulting in blinding themselves to a plain truth

that we should care about the oppressed. Mary indicts that politicians tend to neglect humane duty for the sake of public obligation.

The Birds' debate seems to neutrally present the common understanding of the masculine and feminine tendency; man is rationally oriented and woman is emotionally inclined. Such an abstract topic as slavery, in particular, could be treated according to this general understanding. However, Stowe does not stop here. Stowe lets the Birds come into contact with Eliza. Their contact with Eliza offers them an opportunity to test their real attitude towards fugitives. John Bird, even violating his public obligation, helps Eliza, proving that a Senator is but a man, as the title of the chapter IX, "In Which It Appears That a Senator is But a Man" suggests. Mary Bird says, "Your heart is better than your head, in this case, John" (143), appreciating her husband's human and noble action. John's specific action of helping a helpless mother and a child opens a gap in the abstract stereotypical view. This opening invites the readers to contemplate which they should measure more heavily, either public obligations for the Fugitive Slave Law, or humane responsibilities for the oppressed people, regarding them as individuals and respecting their right to be treated as human beings.

Ironically, this Mary, an understanding and sympathetic woman, misunderstands slaves' motives of escaping. She says, "I tell you folks don't run away when they are happy" (137). Her opinion is supported by Eliza's case. George's and Cassy's cases all seem to support this. However, all these cases prove that for slaves no happiness is guaranteed because they do not control their own fate: without the power to control

their lives, anxiety, not happiness, governs slaves. Even Tom, who seemed happy and secure under the Shelbys and the St. Clares, ends up dying of a whipping. All slaves' cases suggest that freedom is the only way of guaranteeing happiness for slaves. Thus, Stowe proposes that Marie's understanding of slaves' motivation for escape is wrong. As a matter of fact, Marie's view represents the conventional view which the audience shares. With the use of concrete incidents that prove Marie's understanding is wrong, Stowe realizes her intention to have the audience appreciate slaves' desperate aspiration for freedom.

By presenting Arthur Shelby and Senator Byrd as persons of feelings as well as thoughts, Stowe transcends the traditional, dichotomous understanding of gender. Stowe introduces another couple, the St. Clares. Stowe characterizes Augustine St. Clare with sympathy and Marie St. Clare with cruelty. With the characterization of St. Clare and Marie, Stowe reassures that each individual has a unique personality which surpasses the stereotypical expectations of each gender. The subtext of the trans-stereotypical characterization contains Stowe's anti-racist message that one should respect the individuality of each black person beyond the stereotypical understanding of the race. The criticism that Stowe's novel is a female version of American history is based on the biased understanding of gender, and thus cannot be sound. Also, this criticism results from neglecting male characters as benign forces in this novel. St. Clare says,

I don't think my feelings about slavery are peculiar. I find many men who, in their hearts, think of it just as I do. The land groans under it; and, bad as it is for the slave, it is worse, if anything for the master. (308)

Arthur Shelby's emotional turmoil after selling his slaves and John Bird's conflict in helping Eliza support St. Clare's observation.

St. Clare's position as "a piece of drift-wood, ... floating and eddying about" since he could not marry his lover and since he lost interest in "being actor and regenerator in society" (307) enables him to transcend the general aspiration for power, the aspiration which blinds one from objective observation of reality. His aloof position, however, leaves him only to realize how powerless an individual is under the systematic operation of the power hierarchy. To Miss Ophelia's question, "But why didn't you free your slaves?" St. Clare answers, "Well, I wasn't up to that. To hold them as tools for money-making, I could not; -- have them to help spend money, you know, didn't look quite so ugly to me" (307).

Stowe expands the content of their dialogues and leads each of them to function as the mouthpiece for northerners and southerners respectively. St. Clare criticizes northerners' attitude toward slavery, saying,

I have often noticed, in my travels north, how much stronger this was with you than with us. You loathe them as you would a snake or a toad, yet you are indignant at their wrongs. You would not have them abused; but you don't want to have anything to do with them yourselves. You would send them to Africa, out of your sight and smell, and then send a missionary or two to do up all the self-denial of elevating them compendiously. (246)

St. Clare's criticism proves true with Miss Ophelia's abhorring reaction to Eva's loving embracing of Mammy and to Topsy. Thus, Stowe implicitly argues that St. Clare's observation of the northern attitude is right. St. Clare remarks to Miss Ophelia, "Your northern folks are cold-blooded; you are cool in everything!" (298)

On the other hand, Miss Ophelia abhors the horrifying treatment of slaves. Especially, Prue's death raises a hot debate between them. St. Clare tries to explain the individual's helplessness against the bloody cruelty of slavery, saying,

... in a community so organized, what can a man of honorable and humane feelings do, but shut his eyes all he can, and harden his heart? I can't buy every poor wretch I see. I can't turn knight-errant, and undertake to redress every individual case of wrong in such a city as this. (295)

To Miss Ophelia, a northern woman, this explanation that the only choice left to him is to shut his eyes and ears and gild the system as much as he can sounds like an irresponsible, convenient rationalization. She cannot but say, "I say it's perfectly abominable for you to defend such a system!" (295). St. Clare strongly denies that he defends slavery. However, his doing nothing to change it results in proving Miss Ophelia's observation right. Also, St. Clare's choice of closing his eyes and ears raises questions in the audience. Is it honorable? Is there any other way? Can people of honorable and human feelings do nothing? Furthermore, St. Clare's sudden death leaves his slaves the more miserable because they are used to a comfortable life. The resultant condition of St. Clare's slaves raises another question in the audience, namely, whether or not his benign treatment of slaves is good for them. Without setting them free, what he does only increases the slaves' misery. For Uncle Tom, in particular, who has almost tasted freedom, it must be far more difficult to accept his condition as a slave.

Haley's theory about the upbringing of slaves, which sounds horrible at the beginning of the novel, echoes here, raising a doubt in the audience's

mind that Haley could be right. When he attempts to buy Sheldons' slaves, Haley says,

'Tan't, you know, as if it was white folks, that's brought up in the way of 'spectin' to keep their children and wives, and all that. Niggers, you know, that's fetched up properly han't no kind of 'spectations of no kind; so all these things comes easier. (52)

According to Haley's theory, he would argue that Eliza was not "fetched up properly." Therefore, he turns out to be wrong in Eliza's case. Eliza could save her son from the terrifying hands of slave traders because of her Christian upbringing, which instilled in her maternal responsibility to protect children. However, if she were unfortunate and caught, her upbringing would make it more difficult for her to see her son separated from her, proving Haley right. Arthur Shelby's words, "It's a pity, wife, that you have burdened them with a morality above their condition and prospects. I always thought so" (333), also presents a question about the right treatment of slaves.

Thus, the debate between St. Clare and Miss Ophelia as representatives of north and south demonstrates the wrong of both sides. Neither northerners' abhorrence of black people nor southerners' treatment, benign or wicked, of slaves befits humanity. Stowe states through St. Clare's mouth,

We are in a bad position. We are the more *obvious* oppressors of the Negro; but the unchristian prejudice of the north is an oppressor almost equally severe. (404)

As a result, Stowe accomplishes her rhetorical purpose to expose the essential falsity of slavery and to encourage the audience to reform this wrong system.

Moreover, the use of the dialectical formula enables Stowe to communicate more than what the text literally says. What the text means goes beyond the author's mindset, which is formulated in her culture. The dialectical network invites the audience to question its understanding of race, which leads to the scientific debate of environment and heredity.

St. Clare justifies slaves as the victims of their environment. He remarks,

... from the mothers' breast the colored child feels and sees that there are none but underhand ways open to it. It can get along no other way with its parents, its mistress, its young master and missie playfellows. Cunning and deception become necessary, inevitable habits. It isn't fair to expect anything else of him. He ought not to be punished for it. As to honesty, the slave is kept in that dependent, semi-childish state, that there is no making him realize the rights of property, or feel that his master's goods are not his own, if he can get them. For my part, I don't see how they can be honest. Such a fellow as Tom, here, is -- is a moral miracle!" (286)

St. Clare's words embody modern behaviorist theory, which emphasizes the significance of nurture rather than nature. His theory arises from his humane intention to understand and help the oppressed race. Even though his motivation is benevolent toward the black race, St. Clare's theory justifies white supremacy with environmental reasons. He cannot but call Tom a moral miracle. If Tom is exceptional, how about George Harris? In spite of his harsh owner, he is a respectable person who seeks for his right to be treated as a human being. His later pursuit of self-improvement and trustworthy personality undercuts St. Clare's environmental theory because George Harris has overcome his environment. It is very likely that George could have been brought up in a good family which respected slaves as human. Still, the fact that two main black characters do not fit St.

Clare's behavioristic theory about human nature undermines the credibility of this theory. The audience, at the face of the behaviorist theory and the cases which undercut it, comes to seriously question its understanding of races.

Besides, St. Clare's belief that "there is no making him [a colored child] realize the rights of property, or feel that his master's goods are not his own, if he can get them," (286) sounds one-sided in comparison with Cassy's logic about stealing. About stealing Cassy argues,

They who steal body and soul needn't talk to us. Every one of these bills is stolen, -- stolen from poor, starving, sweating creatures, who must go to the devil at last, for his profit. (511)

Cassy's wrathful argument exposes how self-centered St. Clare's mindset is. This one comparison reveals that even such an understanding, humane gentleman like Augustine St. Clare cannot escape the dominant ideology of his society, the white self-centered view in judging things.

In addition, St. Clare, who believes in training as the primary formative component of human nature, contradicts himself when he applies his theory to his own brother Alfred. St. Clare says,

Well, after all you [Miss Ophelia] say about training, children will grow up substantially what they *are* by nature, and only that. From the cradle, Alfred was an aristocrat; and as he grew up, instinctively all his sympathies and all his reasonings were in that line, and all mother's exhortations went to the winds. As to me, they sunk deep into me. (302)

Here in his analysis of his brother's difference from himself, St. Clare claims an opposite theory of human nature, the theory of heredity. Alfred and Augustine St. Clare were brought up under the same parents but they are almost antithetical in their sentiments. Still, to Augustine St. Clare, Uncle Tom is a moral miracle because slaves are products of their

environments. His theory of human nature differs when he applies it to white people and when he applies it to black people. Here St. Clare does what he accuses his father of doing. As his father is a respectable gentleman to white people and the cruelest master to black slaves, St. Clare is inconsistent with the two races, intensifying the mystery of the issue.

Stowe provides another example to support the theory of heredity. That is Simon Legree. Stowe introduces Legree with the following history.

... there had been a time when he [Legree] had been rocked on the bosom of a mother, -- cradled with prayers and pious hymns, -- his now seared brow bedewed with the waters of holy baptism. In early childhood, a fair-haired woman had led him, at the sound of Sabbath bell, to worship and to pray. Far in New England that mother had trained her only son, with long, unwearied love, and patient prayers. Born of a hard-tempered sire, on whom that gentle woman had wasted a world of unvalued love, Legree had followed in the steps of his father. (469)

Legree's mother's training with Christian piety and love only leads to a horrible and pathetically inhuman man. With Legree's example it becomes doubtful whether Stowe is aware of what she is doing with her text regarding the theory of environment and heredity. It is very likely that Stowe so enthusiastically pursues her rhetorical purpose of showing the wrong side of these cruel men that she fails to see her own self-contradiction. Probably she tries to rationalize that the cruel slave-holders are not the products of the American environment but that they are born just in this way. Whatever is true for Stowe, it is apparent that she demonstrates contradictory ideas about the formation of human nature.

Ironically, however, this contradiction, which undermines Stowe's own points about the theory, results from her use of dialectical diagram in her work. Her novel consists of diverse debates. What the characters,

including the narrator, *say* works as the vehicle for Stowe's rhetorical purpose. On the other hand, what the text *does* by virtue of this dialectical frame is to stimulate the audience to continue the speculation about the subject of each debate. The discrepancy between the rational, public and the emotional, personal attitude towards slavery, between the southern and the northern treatment of the black race, and between the environmental and the hereditary theory in understanding racial difference, resonates in the audience's unconsciousness while one is reading the text and for long after. The audience is left at the border on opposite sides of the rhetorical issues.

This strategy might have resulted from Stowe's own upbringing by her father Lyman Beecher. As Thomas F. Gossett states, Lyman provoked his children with challenging questions without giving definite answers. The children learned self-reliance in making decisions and in answering controversial questions.⁸ Such a training reflects itself in her text. Also, whether or not she may be aware of what she is doing with the use of the dialectical schema, she dramatically invites her audience to address mysterious issues as human training and human relations. From her rhetorical perspective, these issues are historically and realistically bounded. On the other hand, these issues embody ahistorical and eternal human concern about human nature, promising her fiction an eternal popularity.

About the eternal question of human nature and human relations Stowe seems to provide a hint of an idealistic picture with Eva's loving

⁸ See Thomas F. Gossett, *Uncle Tom's Cabin and American Culture* (Dallas, Texas: Southern Methodist UP, 1985) 4.

treatment of Topsy. The core of the Eva and Topsy relation is love, Christian love. Topsy, who represents St. Clare's conception of a debased race, begins changing, touched by Eva's love. This idealistic picture even undercuts St. Clare's argument against emancipation as follows:

Suppose we should rise up to-morrow and emancipate, who would educate these millions, and teach them how to use their freedom? They never would rise to do such among us. The fact is, we are too lazy and impractical, ourselves, ever to give them much of an idea of that industry and energy which is necessary to form them into men. They will have to go north, where labor is fashion, ... You send thousands of dollars to foreign missions; but could you endure to have the heathen sent into your towns and villages, and give your time, and thoughts, and money, to raise them to the Christian standard? That's what I want to know. If we emancipate, are you willing to educate? How many families, in your town, would take in a Negro man and woman, teach them, bear with them, and seek to make them Christians? (403-404)

St. Clare's argument bases itself on absence of love. Eva's cure of Topsy illumines an optimism for an autonomous perspective free from the political networks of power.

In addition, the dialogue between characters in the fictional text creates the sense of closed intimacy. This impression of intimacy helps the audience open an internal dialogue. The confidential nature of the dialogue between St. Clare and Miss Ophelia, in particular, reinforces the sense of intimacy, ensuring the audience about the security of its internal speculations. The fact that the audience is not listening to Stowe in a public situation but reading in a private space allows the audience to pursue thoughts and feelings consciously and unconsciously in a secure, unthreatening environment.

Mark Twain

Mark Twain uses dialectics as his rhetorical method in negotiating with his audience in Adventures of Huckleberry Finn. As a realistic writer, he tries to satisfy the principle of verisimilitude by presenting his fictional world as plausibly as he can. Thus, he establishes the illusion of reality which fits his audience's expectation of what an uneducated white boy in Missouri would say. The surface of Twain's text is filled with the conventional, inferior black image. Twain weaves this fictional illusion with invisible threads of insight into the nonfictional, actual reality of Afro-Americans. These threads stimulate the audience, creating a confusion in its traditional belief in racial inequality. While the reading audience enjoys what the text *says*, which accords with their expectations, Twain's hidden anti-racist messages infiltrate the audience's unconscious and engrave their instructions on it. The instructions which would otherwise distress the audience imbed themselves in the deep unconscious of the audience and encourage the audience to do something to change the deformed social condition of Afro-Americans. Twain keenly understands how people resist when they are required to see their own faults and to change them. By the use of dialectical interaction between a stereotypical black image and an anti-racist black image, Twain lets the audience recognize the reasons for discarding racial bias.

Parallel Structure

The parallel structure of Huck's and Jim's journey for freedom establishes the basis of dialectics. Both Huck and Jim escape from the bondage of civilization. This juxtaposition enhances the intensity of Huck's and Jim's unendurable condition under the bondage of civilization. Civilization does nothing but force Huck to "sweat and sweat, and feel all cramped up" just as the threat to be sold down south presses Jim to run the risk of his own life. Huck's and Jim's common attempt to reject social pressure creates a codependent tension which magnifies the sense of necessity of changing the nature of civilization in the audience's mind.

The surface picture of Huck and Jim satisfies the audience's conventional expectation of having a white character as a protagonist and Jim as a metaphorical shadow of Huck.⁹ By presenting Huck as both the central consciousness and the narrator, Twain gives the strong impression that Jim is a mere companion for Huck. Even though Jim gains his freedom at the end of the novel while Huck returns to the civilization from which he has striven to escape, Twain does not draw the audience's attention to Jim's change as much as it deserves. Twain lets neither Jim nor Huck express what they feel or think about Jim's freedom. Rather, Twain puts his focus on Huck's condition that he has to repeat the same ordeal with "sivilization." Thus, Twain manages to make the impression on the audience that Huck, not Jim, is the focus of his novel. Underneath

⁹ Tom H. Towers, in his "Love and Power in Huckleberry Finn," *Tulane Studies in English* 23 (1978) 17, explains that the slavery in society is "a metaphor for inhumanity and tyranny."

this surface impression, Twain insinuates his rhetorical purpose: he induces the audience to contemplate whether or not Jim's change should get more regard than it does.

In order to encourage the audience to perform the role of critical spectator further, Twain strengthens the parallel between Huck's and Jim's experiences. First of all, Twain manages to make both of their escapes passively initiated. Huck's father, a social outcast and drunkard, forces Huck to escape in order to save his life from his father's wild drunken abuse. The fact that Huck rejects Pap, not the Widow Douglas, helps Twain assure the audience that Huck is not rejecting the audience which must be as civilized as the Widow. Likewise, Jim's actual motive to escape is presented not to free himself but to avoid being sold down south. It is apparent that Huck has longed to escape the pressure of "sivilization" and that Jim as a slave has aspired to freedom. However, Twain dare not make these characters actively initiate actions. This parallel passivity implies Twain's rhetorical strategy not to make the audience these two characters' enemies. Their passivity does not form their images as presumptuous protesters but as helpless victims.

As a second strategy to parallel Huck and Jim, Twain does not present much of the dark side of slave life. Jim appears as an idle person who takes a nap in the woods and plays lots of tricks with children: his life is not as harsh as that of plantation slaves. Jim's condition as a slave is very similar to Huck's condition when he is confined in the woods by Pap. Huck stays in a cabin in the woods, which has no floor but ground without boards (46) just like the slave cabins. What Huck does resembles what Jim

does. The only thing that Huck abhors in this life style is cowhiding. This cowhiding parallels the whipping of slaves. Huck thinks,

It warn't long after that till I was used to being where I was, and liked it, all but the cowhide part. ... I didn't want to go back no more. ... It was pretty good times up in the woods there. (34)

Because the parallel between Huck and Jim has presented Jim as a metaphoric shadow of Huck, Huck's reveries and recollections in the above passage sound as if they were Jim's about his slave life. Behind this seemingly traditional view, Twain's rhetorical intention shines. Twain provokes the audience to question whether or not Huck's life style corresponds to Jim's life style; whether or not a white outcast child's attitude is identical with a slave's.

In addition, Twain echoes Huck's contentment with this life style later with Tom Sawyer's thought -- the more Jim gets used to it, the more he would like the confinement in the cabin. Tom even believes Jim would like an idle life in the cabin the more because it demands no work even without cowhiding. Tom's absurd conjecture accelerates the provocative drive that pushes the audience to contemplate the validity of such an absurd, naive understanding of the slaves' attitude toward their condition. Ironically, Tom's absurd conjecture echoes the conventional view of the slaves' attitude toward their condition. Hence, Twain indirectly leads the audience to become skeptical about its conventional view.

Twain continues to build the parallel by means of Huck's and Jim's common superstitious mindset. Huck regards Jim as superstitious and estimates him as "ruined ... because he got so stuck up on account of having seen the devil and been rode by witches" (11). Jim's superstitious

tendency accords with the stereotypical image of Afro-Americans. Jim sees bad omens in natural phenomena like spiders and birds. Twain also characterizes Huck as having a superstitious tendency. Huck acts as superstitiously as Jim does: "I [He] got up and turned around in my tracks three times and crossed my breast every time; and then I tied up a little lock of my hair with a thread to keep witches away" (7). Huck's lack of education justifies his superstitious tendency. Underneath this justification, Twain sublimates his rhetorical question about why the black people are superstitious. Twain seems to suggest an answer to the question: it is because they did not have enough rational education. This answer invites the audience to speculate on its concept of black people's superstitious tendency; whether black people are actually superstitious or are traditionally believed to be so; whether black people are superstitious for the lack of education or are inherently superstitious. Thus, Twain provokes the audience to examine its concept about Afro-Americans' superstitious tendency.

Huck's encountering Jim increases the sense of the parallel. Before Huck sees Jim, he feels lonely, saying, "I felt so lonesome I most wished I was dead" (6). To Huck in that condition Jim is the source of joy and companionship. Huck says, "I was ever so glad to see Jim. I warn't lonesome now" (58). Huck's and Jim's encounter is so dramatic and relieving to Huck, the audience has no room to consider what Twain is doing with this event, especially in relation to the racial problem. This encounter makes the audience forget Huck's and Jim's social position.¹⁰

¹⁰ Norris W. Yates, in "The 'Counter-Conversion' of *Huckleberry Finn*," *American Literature* 32 (Mar. 1960) 4, provides more evidence of this parallel: "On Jackson's Island

By describing Huck's emotion as a main concern, Twain helps the audience overlook Jim's position as a runaway slave. Huck's loneliness, which has been the major problem, is solved. The audience comes to rejoice with Huck about this encounter as if it were indispensable for Huck's survival.

To make it easier for the audience to accept this close relation between the white boy Huck and the black runaway slave Jim, Twain provides Huck with a gun and other utensils for convenient life. Twain places Huck above Jim; Huck uses cultural equipment whereas Jim primitively relies upon strawberries and other vegetables.¹¹ The fact that Jim gets help from a white child satisfies the audience's unconscious which could get uncomfortable if the two characters were juxtaposed on equal terms.

Behind this happy encounter, Twain hides a critical insight into American history. Huck's need of Jim seems to symbolize Anglo-Americans' need for Afro-Americans' labor, to survive in the hostile environment in the new world. Huck's cultural equipment symbolically represents Europeans' cultural advancement which enabled them to exploit Africans. As for post-bellum American society, the white Americans' persistent exploitation of the black labor, because of their

Huck rouses Jim with the news that a search party is on the way. 'They're after us!' is his cry. Leo Marx has stressed the inadvertent use of 'us.' Even this early in their relationship Huck has unconsciously formed the habit of identifying himself with Jim and is thus already beginning to think of him as a person rather than as a chattel."

¹¹ See James L. Johnson, *Mark Twain and the Limits of Power: Emerson's God in Ruins*, (Knoxville: U of Tennessee P, 1982) 94-95: "The easing of loneliness is not the only reason Huck feels joy at Jim's presence, for with Jim, Huck gets a bonus. Jim, after all, is black, and a slave. He not only fills Huck's need for company, but he does so without raising the spectre of an Other for whom Huck must modify his own pleasures. Jim's status as slave insures that he will impose no troubling restrictions on Huck, no rules and regulations."

financial need for cheap labor, is embodied in the ironical relationship between Huck and Jim. Jim protects Huck and manages things to make their life easy. Huck practically depends on Jim's management. The irony that Jim's destiny still depends on Huck, who is practically dependent on Jim, leads the audience to ponder upon the relationship between slaves and slave-holders in the ante-bellum America and between the black Americans and the white Americans after the Civil War.

Twain presents Jim as totally dependent upon Huck especially when Huck goes out into society. Huck is the only one who can get necessary information for their journey. After they have lost their raft, Huck stays with aristocratic people while Jim stays in the swamp. Thus, Twain assures the audience that Huck leads a better life than Jim. Ironically, the aristocratic Grangerford family is caught up in the feud with the Shepherdsons. Twain juxtaposes Huck's experience of the feud with Jim's life in the swamp. This juxtaposition seems to intimate Twain's view that the aristocrats' feud, even though it is the high class people's affair, is as primitive and barbarous as the life in the swamp. When Huck leaves the scene of the feud, he says, "I was powerful glad to get away from the feuds, and so was Jim to get away from the swamp"(177). This parallel assures the comparison of aristocratic life with the life in the swamp, implying Twain's satirical criticism of southern aristocrats.

In relation to American history, Huck's leaving the scene of the feud sublimates Twain's suggestion that the audience should follow Huck in shedding the conventional view of life which has caused only irrational violence like feuds and racial injustice. Jim's leaving the swamp intimates

Twain's revolutionary suggestion that Afro-Americans should not stay in the swamp-like, deprived condition but leave for a better life. With Huck's joy -- "powerful glad" -- Twain encourages the audience to mimic Huck's welcoming of the change for both the audience's view and the Afro-American's condition.

Furthermore, Twain presents Jim's life in the swamp as surrounded by compassion and humanity. While aristocratic people kill each other for the sake of vain honor, black people put Jim in the swamp for safety and help him, even without knowing him, with food and other supplies. Huck's servant Jack helps Jim meet Huck, even running the risk of his own life, even though their meeting brings no benefit to him. Unlike aristocratic people who irrationally kill each other, Jack appears "pooty smart" and cautious. When he helps Huck, Jack knows exactly what he is doing and cares about the consequences. Huck says,

He [Jack] ain't ever told me you [Jim] was here; told me to come, and he'd show me a lot of water-moccasins. If anything happens, he ain't mixed up in it. He can say he never seen us together, and it'll be the truth. (172)

The contrast of this parallel illuminates black people's humane and intellectual superiority over white people who are blind to humanity because of their obsession with social honor. This contrast further encourages the audience to critically reexamine its conventional view of Afro-Americans and Anglo-Americans.

Thus, through the parallel structure of Huck and Jim, Twain constructs the basis of the dialectics between what the text *says*, satisfying the conventional illusory expectation of the audience, and what the text *does*, piquing the audience with his insight into the actual reality of racial

relationships. The audience, observing the dialectical interaction, comes to play the role of the critic of its own ideology, provoked by antithetical views.

Racial Relation, Public vs. Private.

The dialectical relationship between Huck and Jim, both in public and in private, enables Twain to provide the audience with a foreground for its rhetorical engagement in the racial issue. The public and surface relation between Huck and Jim stands for the stereotypical image of racial relationships. Under the realistic circumstances (in 1840s' America, which is the setting of this novel), Jim is in Huck's hands. Huck is able to deprive Jim of the hope for freedom and even for life. Through this relationship Twain seems to say that white people, even children, are superior to black adults. While Huck actively and freely mingles in society and experiences growth, Jim remains in the swamp, waiting for Huck, hiding himself. Jim almost disappears from the picture when Huck engages himself with people. This public relationship intimates Twain's critical view of social restraints that compel these two characters to act inappropriately for their nature. If it were not for the social and legal restraints, Jim, not Huck, had better go out and obtain information. Jim's inappropriate dependence on Huck embodies Twain's criticism about the pressure which social hierarchy imposes upon each individual.

Twain removes the veil of public relationship by closely exploring the relationship between Huck and Jim on the raft. This private space enables

Huck and Jim to live fully according to their inherent, not socially imposed, nature. Jim behaves as a mature, affectionate adult. Twain carefully builds up Jim as a reliable authority figure for Huck. At first, Huck regards Jim simply as companion to defeat his loneliness, like Robinson Crusoe's Friday or any animal. Huck expects no adult company from Jim. However, gradually and with mild surprise, Huck recognizes Jim as an intelligent adult.

Jim rationalizes his strategies of escaping as follows.

You see ef I kep' on tryin' to git away afoot, de dogs 'ud track me; ef I stole a skift to cross over, dey'd miss dat skift, you see, en dey'd know 'bout whah I'd lan' on de yuther side en whah to pick up my track. So I says, a raff is what I's arter; it doan' *make* no track. (62)

This rational aspect of Jim sharply contradicts the traditional image of the black as stupid, overwhelmed by fear. By presenting Jim's reasoning capacity, Twain provokes his white audience to face its inclination to ignore a black's intelligence. Given Jim's rationale, it is quite possible to conjecture that he stays with Huck for his own benefit, because Huck is useful. If Twain articulated what was going on in Jim's mind, it would outrage the audience because a black's intentional manipulation of a white person hurts the audience's ego which is inverteately instilled with white supremacy. However, by presenting Jim's rational capacity, as expressed above, Twain mildly provokes the audience to conjecture Jim's reasons for accompanying Huck.

Twain also builds up Huck's reliance on Jim by means of Jim's reliability in judgment. For example, Jim proves right when it rains as Jim predicts:

Some young birds come along, flying a yard or two at a time and lighting. Jim said it was a sign it was going to rain. He said it was a sign when young chickens flew that way, and so he reckoned it was the same way when young birds done it. (63)

When it rains, proving Jim is right, Jim starts emerging as a credible authority figure in Huck's mind. To superstitious Huck, it means a lot. On the contrary, to the audience, Jim's prediction merely appears superstitious. Thus, even when he is right, he does not threaten the audience. Under the superstitious veil which comforts the audience, however, Twain presents a very significant point, Jim's alert rationality.¹² The above passage shows how well Jim can apply his wisdom to multiple phenomena. He keenly recognizes that chickens and birds have a common feature as feathered creatures. This ability depicts Jim as intelligent, wise as well as close to nature.¹³

Furthermore, Jim plays a mentor who provides rational guidance for Huck. His reasoning about using the cavern demonstrates that he is an adult trying to protect Huck and their belongings.

Jim was for putting our traps in there [the cavern], right away, but I said we didn't want to be climbing up and down there all the time. Jim said if we had the canoe hid in a good place, and had all the traps in the cavern, we could rush there if anybody was to come to the island, and they would never find us without dogs. And besides, he said them little birds had

¹² See Richard E. Young, Alton L. Becker, and Kenneth L. Pike, *Rhetoric: Discovery and Change* (New York: Harcourt, Brace and World, Inc., 1970) 204: "When the reader feels threatened, he seeks to defend himself rather than to weigh the merits of the writer's message."

¹³ See Daniel G. Hoffman, "Jim's Magic: Black or White?" *American Literature* 32 (March 1960) 53: "Jim's superstitions in the early chapters dramatize his enslavement. But after Jackson's Island they delineate him as a true priest of Nature, and contribute much to his emergence as co-hero of the book."

said it was going to rain, and did I want the things to get wet?
(67)

Unlike a childlike Huck who complains about the inconvenience of climbing up and down, Jim cautiously considers the consequences of their actions. Twain highlights Jim's skill in management by showing Huck's contentment. Later, Huck says, "Jim, this is nice. I wouldn't want to be nowhere else but here [in the cavern]" (68). Twain also clearly shows that Jim has no intention to harm Huck. Thus, the picture of Jim as an adult and Huck as a child does not bother the audience in spite of its innovative tendency, opposite to the traditional picture of the races. In this private environment, Jim and Huck act according to their natural qualities, as adult and child. This picture encourages the audience to examine its racial concept out of the constraints that the social hierarchy imposes upon it.

Jim also protects Huck from seeing his father's corpse in the frame house. When Huck wants to discuss the dead man later, Jim feigns superstitious beliefs to prevent the discussion. Jim says,

It would fetch bad luck; and besides, ... he might come and ha'nt us; ... a man that warn't buried was more likely to go a-ha'nting around than one that was planted and comfortable.
(72)

Huck responds,

That sounded pretty reasonable, so I didn't say no more; but I couldn't keep from studying over it and wishing I knowed who shot the man, and what they done it for. (72)

This conversation is dominated by superstition. The audience would take it for granted because it fits its expectation of a black slave and an uneducated child. Underneath this seeming stereotypical presentation, Twain exposes Jim's acumen: Jim accurately reads Huck and effectively manages to stop

a discussion which very likely would harm Huck. Especially, Jim's use of superstitious ideas reveals Jim's perception of Huck's superstitious mindset. This scene very subtly implies Twain's rhetorical intention to offer the audience a chance to contemplate if its belief that the black people are helplessly superstitious is valid. Also, Jim's clever manipulation of superstition to control Huck leads the audience to ask a question. Are blacks actually superstitious and stupid? Or, do they shrewdly pretend to be so in order to make the white power-holders' egos believe so and manipulate the belief for their own benefit.

Later, Twain lets Huck plainly acknowledge Jim's intelligence saying, "Jim had a wonderful level head, for a nigger: he could most always start a good plan when you wanted one" (120). It is also Jim's idea that Huck disguise himself as a girl in order to get some information about their location. The phrase, "for a nigger," in Huck's words, embodies Twain's effort to alleviate the audience's plausible discomfort about Jim's unconventional image. Jim, a black slave, is not supposed to be this capable according to the stereotypical view. With the phrase, "for a nigger," Twain again incites the audience to start the internal dialogue: Does Jim have to be stupid because he is a black person? Is he too intelligent to be a "nigger"? These questions stir the audience to seriously examine its stereotypical expectation about the black race.

Huck also admires Jim's wisdom, saying, "Jim knowed all kinds of signs" (64). The complimentary tone is severely undermined by Huck's childlike speculation as the following passage shows.

Jim said bees wouldn't sting idiots; but I didn't believe that, because I had tried them lots of times myself, and they wouldn't sting me. (64)

This passage colors the serious subject about the black race's intelligence with an undercutting humor. This playful tone of Huck's childlike, naive voice, however, makes the audience pause and inquire about the validity of Jim's wisdom. Right after this humorous interruption of Jim's wisdom of signs, Twain puts Jim's ridiculous experience of speculating with fourteen dollars only to lose everything. This stupid speculation does not fit the sign that Jim believes. Jim says, "Ef you's got hairy arms en a hairy breas', it's a sign dat you's agwyne to be rich" (64). However, ironically, later Twain puts a very provocative statement in Jim's mouth. Jim observes, "Yes -- en I's rich now, come to look at it. I owns myself, en I's wuth eight hund'd dollars" (66). Jim's observation like this sounds stupid and nonsensical because it presents Jim as regarding himself as a property that can be calculated in money. As a matter of fact, however, Jim is again right because he, even momentarily, owns himself which is equivalent to eight hundred dollars, proving that he is rich. Twain's wavering treatment of Jim's sign-reading dramatically presents Twain's tactics in stimulating the audience to engage itself with his rhetorical issue. For the subject of Jim's intelligence Twain provides various hints. By letting every hint undermine the previous hint, Twain pushes his readers to a position in which each reader should determine whether or not Jim is intelligent, whether or not Jim's sign reading is reliable, and what kind of attitude he or she should take about a black person's intelligence.

To push further the audience's rhetorical inquiry, Twain contrasts Huck and Jim. When so extremely hurt as to be laid up for four days and nights on account of Huck's playful trick with the dead snake's skin, Jim does not scold Huck or try to find out how it has happened. He simply busies himself with possible cures, "pouring down pap's whisky" and eating a piece of snake which he believes would help cure him. Jim appears dumb and stupid. Jim's attitude here accords with the stereotypical black image. Also, Jim's treatment of his wound, which seems superstitious, befits the conventional expectation of a black slave.

On the other hand, Twain suggests that Jim has rationally analyzed the cause of the accident. Jim explains that it happened because snakes will go after dead snakes' skin. Jim's analytical reasoning in this case makes it apparent that Jim already figured out that Huck has caused this trouble. Jim never bothers to blame him because he understands that blaming makes no difference and that Huck had meant no serious harm.

Besides, through the above accident, Twain delicately connects Jim with Huck's father Pap by means of Pap's whisky. Jim's drinking Pap's whisky symbolically stands for Jim's taking the dead Pap's position. Unlike Pap's drinking which is destructive and fearful to Huck, Jim's drinking whisky is curative and comforting to both Huck and Jim. While Pap demands that Huck get some money to purchase drink, Jim provides Huck with a home. After the frame house incident, Huck says, "We got home all safe" (72). The concept of home with which Huck is not familiar comes to him very naturally with the help of Jim's care and concern. Jim

Built a snug wigwam to get under in blazing weather and rainy, and to keep the things dry. Jim made a floor for the

wigwam, and raised in a foot or more above the level of the raft.
(89)

Jim does everything to create a secure atmosphere of home on the raft just as he had done in the cavern. Jim's practical and realistic wisdom and efforts to protect and help Huck contrast him strongly with Pap.

Speculations about Pap briefly manifest this contrast. A woman says to Huck, disguised as a girl,

... people thinks now that he killed his boy and fixed things so folks would think robbers done it, and then he'd get Huck's money without having to bother a long time with a lawsuit.
(79)

Unlike protective Jim, Pap is so abusive as to make people believe that he is capable of killing his own son for money.

In the later part of the novel, Twain continues to show the humane and affectionate aspect of Jim, especially his paternal affection. Jim's caring for his children and his family contrasts with Pap's irresponsible and inconsiderate treatment of his child Huck. Twain presents a dramatic moment in which Huck recognizes Jim's human quality as follows.

When I waked up, just at daybreak, he was setting there with his head down betwixt his knees, moaning and mourning to himself. I didn't take notice, nor let on. I knowed what it was about. He was thinking about his wife and his children, away up yonder, and he was low and homesick; because he hadn't ever been away from home before in his life; and I do believe he cared just as much for his people as white folks does for theirn. It don't seem natural, but I reckon it's so. (229)

Twain ingeniously lets Huck conjecture that Jim is missing his family. Instead of having Jim express his feelings, Twain makes Huck guess, making it far more convincing that there is nothing more important to Jim than his family and that there is no question of Jim's caring for his family.

Huck thinks that "it don't seem natural" because he has been taught that black people have no feelings like white folks. The sentence, "It don't seem natural," also echoes what the audience could think in facing this scene and Huck's conjecture. This reverberation very delicately removes possible doubts about Jim's humanity from the audience's mind. Thus, with this scene and by means of this short sentence, Twain challenges a conventional misunderstanding about Afro-Americans. Because Twain fully understands the impact of ideology on people's minds, he tries not to plainly express the idea that black people have the same human quality as white people. Instead, he provokes the audience's unconscious belief with playful words.

Twain lets Huck say, "He [Jim] was a mighty good nigger, Jim was" (229). An observation like this soothes the audience with a thought that Jim is an exceptionally good black, not a typical one. Twain portrays Jim as trying to help Huck even while suffering the King and Duke's maltreatment. Huck observes, "Jim didn't call me when it was my turn. He often done that" (229). His care about Huck is also backed up by Jim's regret for his maltreatment of his daughter. Jim laments, "de Lord God Almighty fogive po' ole Jim, kaze he never gwyne to fogive hisself as long's he live!" (230). Jim's paternal care highlights itself on the comparison with Pap's desertion of Huck. The extremely magnified picture of Pap, a white drunkard, and that of Jim, an affectionate black father, also endows Twain's text with a sense of caricature. Beneath this caricature-like characterization of the two individual fictional characters, however, Twain provokes the audience to question its general racial prejudice. Ethnically,

regardless of their various individual characteristics, Pap is white and Jim is black. To his contemporary audience who considers a black person to be subhuman, just because of skin color, Twain seems to ask, how about Pap and Jim? The audience's plausible justification that Pap is exceptional embodies Twain's insight that generalization of each race is a mere fiction; everybody is a unique individual.

Thus, by exploring Jim's inner self through Huck's innocent consciousness, Twain establishes a human black image which is opposite to the stereotypical black image. The dialectics between the stereotypical view and trans-stereotypical view of the race invites the audience to assume the role of a critic of its own ideology and racist understanding of racial relationships.

Light Farce vs. Heavy Criticism

Twain's dependence on the sense of caricature pervades the whole novel. Twain puts a Notice before the first chapter of the novel:

Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot.

This notice, with its playfulness and apologetic tone, eases the audience who resists being instructed or persuaded against its will. However, it is curious why he has put this kind of warning. It is possible that Twain simply intends to endow the novel with a game-like free spirit from the beginning. However, the attempt to see beneath this teasing notice quite

plainly (exposes his serious intention to hide something that is more than what he says.) Moreover, it is very likely that Twain calculated that people are more stimulated by being forbidden. Thus, the farcical warning could be a very delicate way of encouraging the audience to figure out Twain's motive, moral and plot in this novel. One of the indispensable clues to Twain's rhetorical purpose is his tackling the race problem. In spite of the farcical atmosphere of the novel, problems remain at the core of the work.

The farcical sense also dominates Twain's choice of his main characters. The protagonists of the novel are an outcast son of a drunkard and a runaway black slave. In the selection of these two absolutely anti-heroic characters Twain has been given the credit for the creation of American Adamic figures. Furthermore, this outrageous, seemingly unconventional and democratic characterization functions to conceal Twain's very serious challenge to racial prejudice. Twain's exploration of the internal relations between Huck and Jim invites the audience to see them without racial classification. In addition, Twain sets up Huck as a narrator so that there is no way of finding out if what Huck says is credible or worth analysis. This narrator, a young boy, functions as Twain's rhetorical tool for presenting his ideological, racial challenge without offending the audience in spite of the seriousness of his attack.

Twain further lightens the load of seriousness from his main characters by depriving them of social substance. Twice Huck makes people believe that he is dead. First, he makes people believe that he is dead when he escapes Pap's cabin. So, Jim takes Huck as a ghost, saying "I hain't ever done no harm to a ghos'. I awluz liked dead people" when they

meet each other on Jackson's Island (58). Huck wants people to believe he is dead again when he escapes the feuds. In Jim's case, Jim is a fugitive slave who wants to be dead and forgotten in people's minds. Besides, Huck and Jim's ghost-like daily routine, sleeping in daytime and acting at night, assures the audience that these are insubstantial, fictional characters who cannot threaten it with what they do, think, or feel. Moreover, they do not aspire to have power as their nakedness on the raft symbolizes. They try to get away from any kind of realistic restrictions. This fact reassures the audience that there is no need to be intimidated by what they are doing. Ironically, through what these insubstantial, caricature-like characters do, think and feel, Twain very imperceptibly and very ingeniously provokes the audience to inquire and reconsider the meaning of social values and their restrictions.

Twain's usage of the caricature-like characters continues in his portrayal of two frauds, the King and the Duke. Under the control of these farcical frauds Twain has Huck and Jim appear on an equal level. The King and the Duke treat Huck and Jim as servants without difference: "Jim cleaned up the canoe, and I got my paddle ready" (233). The King says to Huck, calling him "my servant," "Jump out and he'p the gentleman, Adolphus" (233). In spite of their different skin color, both Huck and Jim appear to be victims, deprived of their freedom and manipulated by a dirty power group. One important aspect of the episode with the frauds is that Twain places Huck and Jim on an equal level without attracting the audience's attention. The fact that Huck descends to Jim's level is not noticeable to the audience, being concealed behind the frauds' ridiculously

tyrannical abuse of their power. This farcical picture ironically embodies Twain's heavy social criticism that skin color could be irrelevant if power-holders do not consider it to be significant. In other words, Twain seems to say behind this caricature that power-holders are entirely responsible for racial discrimination. The fact that even the frauds, the distorted power holders, treat Huck and Jim equally, increases the degree of satire. Behind this caricature, Twain seems to shout to the audience, "You who think you are better than these deceptive frauds are worse and more unfair in perpetuating existing racial relations!"

These fake ruling class people do lots of obnoxious things for their self-interest. One of the most deceptive and cruel things they do is to sell Mary Jane's slaves. With the depiction of the slave trading, Twain uses sentimental language as the following passage shows.

... a couple of nigger traders come along, and the king sold them the niggers reasonable, for three-day drafts as they called it, and away they went -- the two sons up the river to Memphis, and their mother down the river to Orleans. I thought them poor girls and them niggers would break their hearts for grief; they cried around each other, and took on so it most made me down sick to see it. The girls said they hadn't ever dreamed of seeing the family separated or sold away from the town. I can't ever get it out of my memory, the sight of them poor miserable girls and niggers hanging around each other's necks and crying. (266)

Under the frauds' farcically outrageous maneuvering of the slaves, Twain daringly steps into the genuine rhetorical issue which he had endeavored to intimate very imperceptibly up to this point. This sentimental description of slave trading seems to be out of tune because it does not fit the dominant satirical wit of the novel, nor the farcical characterization of the frauds who initiate the tragedy. While the audience is in shock at the sudden change of

the tune, Twain presents the inhumanity of slave trading. Thus, the audience, who does not want to face the controversial topic in a white author's novel, unwittingly accepts Twain's political message about the evil of slavery.

Furthermore, by means of Huck's affectionate voice, Twain stimulates the audience's sympathy with the miserable girls who helplessly sympathize with the "niggers." Twain calculates that for the audience it will be easier to sympathize with the girls than with the slaves. It is ridiculous that these girls get more sympathy when it is the slaves who directly experience tragedy. However, the fact that Huck is narrating and that Huck knows the girls not the slaves makes this ridiculous situation plausible. Also, Twain's keen perception of his contemporary ideology lets him emphasize the miserable feelings of the girls rather than the misery of the slaves.

This tactful construction of the powerless girls as a bridge to the tragedy of slave trading leads the audience to see the essence of power. Power enables people to disregard others' basic human rights. In this case, it is the fake King and Duke who possess power and manipulate people only for their own benefit, disregarding morality. The frauds' extremely farcical plans and performances conceal from the audience Twain's sparkling parody of government which advocates racial discrimination. A government is responsible for protecting the human rights of the people. If a government cannot accomplish this basic responsibility, it is as fake and false as the frauds, the King and the Duke. Through the realistic presentation of social frauds, Twain indirectly

stimulates the audience to become skeptical about government's political operation.

This skepticism also has been foreshadowed with Pap's refuting government in his drunken state. Twain puts a criticism of government in Pap's mouth. Pap accuses the government, saying, "Here's the law a-standing ready to take a man's son away from him" (37). This accusation sounds ridiculous because he does not fulfill his responsibility as a father, abusing his child, always drunken. Through this drunken and irresponsible man's mouth Twain presents an anti-abolitionist idea.

Oh, yes, this is a wonderful govment, wonderful. Why looky here. There was a free nigger there, from Ohio; a mulatter, most as white as a white man. He had the whitest shirt on you ever see, too, and the shiniest hat; and there ain't a man in that town that' got as fine clothes as what he had; and he had a gold watch and chain, ... They said he could *vote* ... what is the country a-coming to? ... when they told me there was a State in this country where they'd let that nigger vote, I drawed out. I says I'll never vote agin. ... I says to the people, why ain't this nigger put up at auction and sold? (38-39)

By letting such a contemptible drunkard criticize the government's abolitionist movement, Twain tactfully suggests that such an anti-abolitionist idea should be disdained, encouraging the audience to support the abolitionism. Pap's drunken statement has the audience, who may secretly hold a similar anti-abolitionist idea, experience abrupt embarrassment at Twain's ingenious satire about its racism. Also, Pap's outrageous opinion lets the audience pause and ask a question. What is wrong with the government's respect of black people's human right? This kind of questioning strongly engraves an anti-racist idea in the audience's mind.

As a gesture to promote the anti-racist idea, Twain presents Mary Jane, a slave-holder, as compassionate and sympathetic with slaves. When Huck sees Mary Jane crying and asks why, he gets the answer.

And it was the niggers -- I just expected it. She said the beautiful trip to England was most about spoiled for her; she didn't know *how* she was ever going to be happy there, knowing the mother and the children warn't ever going to see each other no more -- and then busted out bitterer than ever, and flung up her hands, and says:

'O, dear, dear, to think they ain't *ever* going to see each other any more!' (270)

Mary Jane's feelings for her slaves make the impression that her relation to her slaves is like that of a family. The cruelty of slavery ruins her happiness, even the excitement about the beautiful trip to England. This ruined excitement incites the readers to ask if it is appropriate for them enjoy their happiness when racial injustice pervades under the protection of American law. Furthermore, Mary Jane's condition, being helplessly manipulated by the dirty power-holders, galvanizes the readers to inquire if they are helpless victims of the power-hierarchy just like Mary Jane.

Mary Jane's lamenting echoes Jim's longing for his family on the raft. Mary Jane's feelings for her slaves dramatically echo Jim's feelings for his family. This analogy aesthetically builds up a political issue of familyhood of mankind regardless of skin color. Mary Jane considers her slaves to be her family members, whose sorrows she takes as her own. Through this role-model of Mary Jane, Twain suggests the novel idea of the familyhood of Americans of all races. The critic Robert Shulman notes that Huck's story is the anatomy of the family condition in America.¹⁴ Mark

¹⁴ Refer to Robert Shulman, *Social Criticism and Nineteenth Century American Fictions* (Columbia: U of Missouri P, 1987) 32: "As Kenneth Lynn first showed, Huck and Jim create a family. Their family embodies an ideal of community that highlights the

Twain as a social critic, Shulman believes, presents his observation of the fragmented and destroyed American family both with Huck, the orphan child, and with Jim, a fugitive slave away from his family. Shulman's observation is accurate. By paralleling Mary Jane's feelings for her slaves with Jim's feelings for his family, furthermore, Twain imperceptibly urges the audience to take all Americans as a family. Twain sets up Mary Jane, a poor, compassionate girl, as a role-model to convey his message about race, a message which challenges his contemporary ideology. Also, Twain provokes the reader to ask himself or herself: Am I as helpless as this poor girl who can do nothing to help miserable black people? If not, what should I do to change the tragic condition of the society? This propagandist urge swells beneath the sentimental description of slave trading scene and Mary Jane's lamenting scene.

Jim had to run away from his family because of eight hundred dollars, just as Mary Jane's slaves should be torn away from their family to gratify the frauds' greed for money. What the frauds are doing is to convert human value to monetary value without sensitivity. The frauds eventually return Jim to the bondage of slavery for forty dollars, being blinded by the immediate benefit. This blindness implies a severe parody of white people's disregard of slaves' real value, human value. By emphasizing Huck's sympathy with Mary Jane's sorrow, Twain obscures what this episode does to the audience. The audience comes to face how inhuman and ego-centric slave trading is and how absurd racial prejudice is.

The small amount of forty dollars that these frauds gain has two functions. First, Twain embodies his extreme parody of the small contribution a slave could make in contrast to the productive contribution if he or she were free. If the King tried to use Jim's capacity as an individual, it is obvious that the King could have much more benefit than forty dollars. Likewise, if the American government did not deceptively manipulate but fairly cared for black people, America would get far more benefit. Second, the small amount of forty dollars makes the audience aware of Twain's cynical criticism because of its farcically small amount. The small amount even outrages the audience so that it would feel for Jim. Under this outrage, Twain courageously carves the absurdity of slave trading in the audience's unconscious.

Huck observes about the frauds' selling of Jim,

After all this long journey, and after all we'd done for them scoundrels, here was it all come to nothing, everything all busted up and ruined, because they could have the heart to serve Jim such a trick as that, and make him a slave again all his life, and amongst strangers, too, for forty dirty dollars.
(305)

Beneath Huck's anger for the King's trick of selling Jim for forty dollars, Twain sublimates Huck's wrath about Jim's becoming a slave again. Strictly speaking, this wrath is abolitionist, and thus, illegal by the law in 1840s' America. By emphasizing Huck's familial attachment to Jim, Twain does not allow the audience to see the political essence of this wrath. In addition, the audience, who is enraged with Huck about Jim's becoming a slave again, comes to question the soundness of American legality in relation to Afro-Americans before the Civil War and even after the Civil War.

Furthermore, Huck's familial attachment to Jim enables him to speculate on the social reality about fugitive slaves. Huck contemplates this as follows,

Once I said to myself it would be a thousand times better for Jim to be a slave at home where his family was, as long as he'd *got* to be a slave, and so I'd better write a letter to Tom Sawyer and tell him to tell Miss Watson where he was. But I soon give up that notion, for two things: she'd be mad and disgusted at his rascality and ungratefulness for leaving her, and so she'd sell him straight down the river again; and if she didn't, everybody naturally despises an ungrateful nigger, and they'd make Jim feel it all the time, and so he'd feel ornery and disgraced. And then think of *me*! It would get all around, that Huck Finn helped a nigger to get his freedom; and if I was to ever see anybody from that town again, I'd be ready to get down and lick his boots for shame. (305)

Huck's speculation is overwhelmed by his childlike fear. Especially, Huck's imagining a picture in which he licks others' boots for shame colors the contemplation with the light touch of caricature. Under the veil of childlike caricature shines Twain's realistic insight into the ruthlessness of Huck's contemporary society's harsh attitude towards fugitive slaves. In spite of its inhuman and irrational nature, most white people take the condition for granted because it was legal with the Fugitive Slave Law and because it was for their own benefit. Huck, whose concern for Jim grows after experiencing his human quality, sees it from Jim's view point. Huck's outrage beneath this presentation reaches the audience, helping the audience see how unendurable the social condition is for the black race.

Thus, the dialectics between light farce and heavy criticism enables Twain to simultaneously perform two jobs. On the surface, the audience is delighted with the light humor of caricature without burden. At the same

time, the audience experiences an enormous challenge to reconsider the validity of its ideology.

Perspectives, Afro-American vs. Anglo-American

Twain puts Huck's perspective at the center of his novel. Thus, the audience gets the impression that white ideology dominates the novel because Huck is white. However, by characterizing Huck as an unacculturated boy, Twain uses Huck as a medium through which to present Jim's black perspective in a fairly unbiased way. The discrepancy between Huck's and Jim's perspectives enables Twain to expose how differently each race perceives the same situation. This difference enables the audience to critically investigate the validity of both perspectives.

In Huck's speculation as above, Twain sets up a dialectical network with Huck's and Jim's antithetical perspectives. Huck wants to write a letter to Miss Watson so that Jim could be among his family, "as long as he'd got to be a slave," namely to help Jim. All of a sudden, Huck shouts, "Think of me!" At this point Huck changes his perspective. He has thought about Jim from Jim's perspective. At this turning point, Huck begins to think about himself. This leads Huck to see himself from other white people's perspective. Huck starts calling Jim a "nigger" again. Huck's care about Jim disappears because the white people's perspective compels Huck to see Jim as a property. This white perspective forces Huck

to feel guilty about his helping a black fugitive. This guilt expands to that for Miss Watson.

Twain, fully aware of the invincible power of his audience's ideology, starts negotiating with the perspective clash from early in the novel. When Huck meets Jim at Jackson's Island, Jim explains why he has had to escape;

Well, you see, it 'uz dis way. Ole Missus -- dat's Miss Watson -- she pecks on me all de time, en treats me pooty rough, but she awluz said she wouldn' sell me down to Orleans. But I noticed dey wuz a nigger trader roun' de place considerable, lately, en I begin to git oneasy. Well, one night I creeps to de do', pooty late, en de do' warn't quite shet, en I hear ole missus tell de widder she gwyne to sell me down to Orleans, but she didn' want to, but she could git eight hund'd dollars for me, en it 'uz sich a big stack o' money she couldn' resis'. (61)

Jim's explanation portrays Miss Watson from Jim's perspective. Even though Jim does not articulate his criticism about his mistress, Jim's words intimate that he regards Miss Watson as unreliable, as not keeping her word. Huck, the listener, does not see how presumptuous Jim's tacit criticism about his mistress is. Huck's uncivilized mindset, which is not heavily contaminated by his social ideology, does not allow him to criticize such audacity in a black slave. Jim's innocent voice helps the audience regard slave-trading from the blacks' perspective. Miss Watson is a religious, civilized woman. Her intention of selling Jim is commonsensical to white people, but it raises a quite opposite response in Jim, a sense of betrayal. This opposite phenomenon exposes Twain's effort to introduce the audience to blacks' perceptions of white people as untrustworthy and inhuman.

By letting Jim say, "Dah you goes, de ole true Huck; de on'y white genlman dat ever kep' his promise to ole Jim" (141), Twain reassures the audience how deeply Jim feels betrayed by white people. Jim sincerely and openly expresses his gratitude to Huck, saying,

'Pooty soon I'll be a-shout'n for joy, en I'll say, it's all on accounts o' Huck; I's a free man, en I couldn't ever ben free ef it hadn' ben for Huck; Huck done it. Jim won't ever forgit you, Huck; you's de bes' fren' Jim's ever had; en you's de *only* fren' ole Jim's got now.' (140)

Ironically, however, Huck, whom Jim conceives as the only trustworthy white person, is on the verge of betraying Jim. Huck, even an uncivilized child, believes that his feelings for a runaway slave are against his conscience. Huck's conscience ironically deprives Huck of human trust because it incites Huck to betray Jim.

Twain quite often presents the clash of perspectives through Huck's strong conflict between his personal loyalty to Jim and his public duty to white society. The following passage shows how intense Huck's conflict is.

Jim said it made him all over trembly and feverish to be so close to freedom. Well, I can tell you it made me all over trembly and feverish, too, to hear him, because I begun to get it through my head that he *was* most free -- and who was to blame for it? Why, *me*, I couldn't get that out of my conscience, no how nor no way. It got to troubling me so I couldn't rest; I couldn't stay still in one place. It hadn't ever come home to me before, what this thing was that I was doing. But now it did; and it staid with me, and scorched me more and more. I tried to make out to myself that *I* warn't to blame, because *I* didn't run Jim off from his rightful owner; but it warn't no use, conscience up and says, every time, ... Conscience says to me, "What had poor Miss Watson done to you, that you could see her nigger go off right under your eyes and never say one single word? What did that poor old woman do to you, that you could treat her so mean? Why, she tried to learn you your book, she tried to learn you your manners, she tried to be good to you every way she knowed how. *That's* what she done." I got to

feeling so mean and so miserable I most wished I was dead.
(138-139)

Huck's intensely conscious confrontation of his violation of social responsibilities fits the white perspective. Especially, his recollection of what Miss Watson did for him presses Huck to keep the white perspective which judges Huck as guilty for helping Jim. Ironically, what Miss Watson did, which seems beneficent to Huck, is the very source of this severe conflict because Miss Watson taught Huck the white perspective which disregards black people's condition as human. Huck's recognition of Jim as a person, not a mere property, clashes with Miss Watson's lessons, the white-centered ideology. This moment, thus, presents the collision between two perspectives.

Moreover, it is very likely that Miss Watson has taught the Christian doctrine that one should love his neighbors. This Christian doctrine of love conflicts with slavery. The contradictory nature of Miss Watson's lesson in relation to slavery and Christianity pushes Huck so hard that he wishes he were dead.

As if pushing Huck further, what Jim wants to do first when he gets to a free State is to save money and buy his family. Huck observes,

He [Jim] was saying how the first thing he would do when he got to a free State he would go to saving up money and never spend a single cent, and when he got enough he would buy his wife, which was owned on a farm close to where Miss Watson lived; and then they would both work to buy the two children, and if their master wouldn't sell them, they'd get an Ab'litionist to go and steal them. (139).

Jim's intention to free his family intensifies Huck's sense of guilt.

Especially, Jim's determination that he would by all means free his family,

even by stealing them, increases Huck's distress. Huck presents his reaction to Jim's saying as follows.

It most froze me to hear such talk. He wouldn't ever dared to talk such talk in his life before. Just see what a difference it made in him the minute he judged he was about free. It was according to the old saying, "give a nigger an inch and he'll take an ell." ... Here was this nigger which I had as good as helped to run away, coming right out flat-footed and saying he would steal his children -- children that belonged to a man I didn't even know; a man that hadn't ever done me no harm. (139-140)

Huck's reaction shows how much he is governed by the white ideology of his contemporary society. The old saying, "give a nigger an inch and he'll take an ell," signifies a very positive human quality, aspiration for better. Ironically, when connected with black people, this positive human aspiration turns into a damnable thing. This old saying illustrates how twisted and distorted the white perspective is towards black people.

One extreme irony of Huck's conflict is that Huck accuses Jim because Jim has a strong affection for his family. If Jim were a white man, his determination to save his family would sound heroic and admirable. Just because Jim is black, Huck feels uncomfortable about Jim's human aspiration. Twain dramatically highlights Huck's anxiety, driving the audience to realize what injury the unsound white-centered ideology can cause in an innocent mind. With Huck's agony Twain insinuates a satirical question in the audience: Should a black person's pursuit of happiness be so unendurable to a white person? If so, why? In this way, indirectly and delicately Twain inscribes an anti-racist message in the audience: Don't black people deserve more happiness and the right to live more decently?

Furthermore, gradually, Twain has Huck learn from Jim the true meaning of trust. Jim's unconditional trust enables Huck to overcome the white perspective which deprives him of trust as far as Jim is concerned. It is unreasonable for Jim to trust Huck right after he experiences Miss Watson's breaking her word. Jim himself remarks, "De ole true Huck; de on'y white genlman dat ever kep' his promise to ole Jim" (141). Although Jim fully understands that white people do not keep their words to black people, Jim still tries to trust Huck even when Huck goes through a severe split in himself. This characterization of Jim as stupidly credulous accords with the stereotypical black image. Beneath this rhetorical veil, Twain places a high admirable human virtue, trust. As the critic Harold Beaver observes, in his article "Run, Nigger, Run: Adventures of Huckleberry Finn as a Fugitive Slave Narrative," it is very likely that Jim does not simply trust Huck but uses and manipulates him as a tool for his escape.¹⁵ As Beaver points out, it is possible that Jim is always ready to leave Huck because Jim does not entirely trust Huck. If his pretending to trust Huck is a strategy, still Jim stimulates Huck's human responsibility for Jim's trust in Huck. Jim makes Huck believe that Jim completely trusts Huck. Jim's unconditional trust, whether it is true or fake, works as a model for Huck, making it impossible for Huck to betray Jim. Thus, Huck transcends the clash of perspectives and comes to be trustworthy for a friend.

¹⁵ See Harold Beaver, "Run, Nigger, Run: *Adventures of Huckleberry Finn* as a Fugitive Slave Narrative," *Journal of American Studies* 8 (Dec. 1974) 347: "Jim had manipulated Huck into turning his white protector."

Ironically, unlike Huck's becoming a mature person of trust, Twain presents Huck as very irresponsible. Huck resolves to do the most convenient thing at the moment, saying,

What's the use you learning to do right, when it's troublesome to do right and ain't no trouble to do wrong, and the wages is just the same? I was stuck. I couldn't answer that. So I reckoned I wouldn't bother no more about it, but after this always do whichever come handiest at the time. (144)

Huck decides to do whatever makes him comfortable. The word "handiest" sounds frivolous. However, it implies a serious moral revolution with which he challenges conventional principles, which are right only from the white perspective. With this seemingly childlike irresponsible resolution, Twain provokes the audience to contemplate the validity of its moral standard. Huck abandons the white perspective and takes the black perspective in making decisions, especially decisions about human relations, because the white perspective compels him not to regard a person as a person when he or she is black. Huck's resolution opens wide the audience's eyes to see the truth of the white perspective and furnishes the audience with a strong realization: it needs a remedy for the white perspective.

Ending, Practical Joke vs. Satirical Challenge

Twain brings back Tom at the end of the novel, which causes much criticism for its structural weakness. Tom's crazy, outrageous behavior causes laughter. Thus, it seems that Twain once more wants to delight his audience before ending his humorous novel. Van Wyck Brooks presents a negative view of the ending:

Clemens was the victim of social pressure to conform; rather than thoroughly criticize American society, he succumbed to its crass materialism and stifling morality by becoming a mere humorist, abandoning his true artistic genius. ... Humor was Twain's compromise with social convention, a compromise forced on him by his need to conform, a compromise that suppressed his artistic spirit. He could have been a committed critic of his society. Instead he became its clown.¹⁶

As Brooks interprets it, the ending may be Twain's gesture of compromise. Still, from the rhetorical perspective, with the assumption that Twain intends to persuade the audience to reconsider and review racial relations from a new angle, this ending very effectively reinforces his intention. As M. D. Bell suggests, the laughter, which the ending causes, may ease the audience and help it not to become critical about the message underneath the laughter.¹⁷

It seems nonsensical to see Tom here at the end of Adventures of Huckleberry Finn after Huck's journey of initiation. Huck's growth from a

¹⁶ See Steven Mailloux, *Rhetorical Power* 88: Mailloux introduces Van Wyck Brooks's discussion, in *The Ordeal of Mark Twain* (New York, 1920) 35-36. The quotation is from *Rhetorical Power* 88.

¹⁷ M. D. Bell explains such a laughter as "not an acceptance of, or a guilt toward, but a relief from responsibility," in "Mark Twain, 'Realism,' and Huckleberry Finn," *New Essays on Adventures of Huckleberry Finn*, ed. Louis J. Budd (Cambridge: Cambridge UP, 1985) 47.

boy with irresponsible fancies into a mature human being seems to be undercut by Tom's dominance at the end. Probably, as Brooks explains, Twain worried about his audience's reaction to the picture of Huck as a boy with revolutionary ideas against white ideology and of Jim as a man with trust and dignity in contrast to the stereotypical black image. Tom's coming back with playful tricks seems to confirm the lack of propagandistic motive for writing the work, as the Notice before chapter one proclaims, since it emphasizes the boyish aspects of Huck's personality. It also serves to keep the didactic content of the work alive in the unconscious minds of the readers since it does not invite rebuttal or rejection.

Whatever Twain's intention may be for Tom's presence, it is indispensable to the dialectical frame for the past Huck and the present Huck. Actually Tom's treatment of Jim in the cabin copies what Huck has done in the middle of the novel. For instance, Tom's shoving "a piece of [brass] candlestick into the middle of a corn-pone that was [is] in Jim's pan" (355) parallels Huck's putting a dead snake in Jim's blanket. Both Tom and Huck play these tricks only for fun without worrying about any consequent danger. Tom's trick results in smashing Jim's teeth as Huck's trick results in so severely hurting Jim as to be "laid up for four days and nights" (74). Tom wants to put spiders in Jim's place, regardless of what Jim feels about them. Tom's disregarding Jim's feelings echoes Huck's insensitivity to them after the storm. Tom functions as a foil that reminds the audience of a past Huck. In a detached stance after his initiation experience, Huck sees how insensitive and ridiculous Tom's thoughts and actions are. Not only Huck but also the audience sees the absurdity of

Tom's actions. Huck and the audience, who have experienced Jim as a person with humanity, intelligence and emotion, can no longer take Tom's treatment of Jim for granted.¹⁸

Moreover, unlike practical, innocent Huck, Tom wants the process of freeing Jim to be more difficult simply for the sake of honor and fun. Tom says,

'Blame it, this whole thing is just as easy and awkward as it can be. And so it makes it so rotten difficult to get up a difficult plan. ... there's more honor in getting him out through a lot of difficulties and dangers. (340-341)

Jim does not revolt against Tom's plan but cooperates even though Huck could see the nonsense of Tom's looking for difficulties and dangers. Huck analyzes Jim:

Jim he couldn't see no sense in the most of it, but he allowed we was white folks and knowed better than him; so he was satisfied, and said he would do it all just as Tom said. (354)

Ironically, this analysis shows that Huck, even after experiencing Jim's intelligence, believes in white supremacy. Huck's speculation helps the audience see the absurdity of white supremacy.

As if emphasizing the absurdity of white supremacy, Twain presents Tom's childish reverie about Jim:

... it was the best fun he [Tom] ever had in his life, and the most intellectual; and said if he only could see his way to it we would keep it up all the rest of our lives and leave Jim to our children to get out; for he believed Jim would come to like it better and better the more he got used to it. (355)

¹⁸ See Mailloux 98: Mailloux explains that the readers experience this as a problem because they have been participating in Twain's rhetorical performance as the critic of their ideology.

Tom regards Jim as an eternal toy even for his offspring. Twain's contemporary audience would see how outrageous Tom's plan for Jim is. The fact that Jim, a mature adult, is in the immature and insensitive hands of a boy embodies Twain's extreme parody of the racial relationships. The audience, who consciously enjoys Tom's nonsensical plan and finds Jim's servitude satisfying, unconsciously resents Jim's remaining under Tom's foolish control. This little scene exposes how depriving and degrading slavery has been to the black mentality.

Twain kills two birds with the one stone of Jim's incomprehensible attitude. First, Twain enables the audience to see what the audience itself did, by disregarding Afro-Americans' right to be human. Twain reveals to his audience that, even after the Civil War, the freedom for ex-slaves is nothing but a formality to white Americans.¹⁹ Second, Twain fills the audience with questions about why Jim remains controlled by Tom. When Jim insisted and managed the circumstances on his own discretion, as he moves all his and Huck's belongings to the cavern in Jackson's Island, even against Huck's complaints, Jim could make Huck happy. Why does Jim stay dumb about Tom's stupid ideas?

The audience feels puzzled by Jim's dumb attitude toward Tom the more because it knows that Jim is circumspect and able to express himself. Early in the novel, when he sees Huck, who has been lost for a while, Jim exclaims out of joy:

¹⁹ See L. Moffitt Cecil, "The Historical Ending of *Adventures of Huckleberry Finn*: How Nigger Jim Was Set Free," *American Literary Realism*, 1870-1910 13.2 (Autumn 1980) 283: Cecil interprets the exploitation of Afro-Americans as improper on the basis of the Declaration of Independence which claims human equality in America.

Goodness gracious, is dat you, Huck? En you ain' dead -- you ain' drowned -- you's back agin? It's too good for true, honey, it's too good for true. Lemme look at you, chile, lemme feel o' you. No, you ain' dead! you's back agin, 'live en soun', jis de same ole Huck -- de same ole Huck, thanks to goodness! (115)

To this seriously grateful Jim, Huck only wants to play tricks for fun, saying, 'What's the matter with you, Jim? You been a drinking?' (115). To Huck's insensitive and frivolous intention, Jim expresses his anger. Jim says,

En when I wake up en fine you back again, all safe en soun', de tears come en I could a got down on my knees en kiss' yo' foot I's so thankful. En all you wuz thinkin 'bout wuz how you could make a fool uv ole Jim wid a lie. Dat truck dah is *trash*; en trash is what people is dat puts dirt on de head er dey fren's en makes 'em ashamed. (118)

At this moment Huck experiences a violently crucial growth. As Lionel Trilling accurately comments on this scene,

The pride of human affection has been touched, one of the few prides that has any true dignity. And at its utterance, Huck's one last dim vestige of pride of status, his sense of his position as a white man, wholly vanishes.²⁰

Twain dramatizes Huck's violent turmoil:

It made me [Huck] feel so mean I could almost kissed *his* foot to get him to take it back. It was fifteen minutes before I could work myself up to go and humble myself to a nigger -- but I done it, and I warn't ever sorry for it afterwards, neither. I didn't do him no more mean tricks, and I wouldn't done that one if I'd a knowed it would make him feel that way. (119)

Huck has gone through this painful and meaningful moment of realization and understands what Jim would feel about Tom's tricks. Strange enough, Jim, who criticizes Huck, calling him, a white child, "trash" in the above

²⁰ See Lionel Trilling, "The Greatness of *Huckleberry Finn*," *Huck Finn Among the Critics: A Centennial Selection*, ed. M. Thomas Inge (Frederick, Maryland: University Publications of America, Inc., 1985) 87.

scene, never tries to criticize or rectify Tom. The audience, who has shared with Huck the moment of realization of Jim as a person with dignity, would also resent Tom's self-centered maneuver over Jim.

Tom's maneuver results in making white people in the Phelps farm believe that Jim is insane. When people discover what Jim did in the cabin, Twain describes their reaction through Old Mrs. Hotchkiss's mouth as follows.

Well, sister Phelps, I've ransacked that-air cabin over an' I b'lieve that nigger was crazy. I says so to Sister Damrell -- didn't I, sister Damrell? -- s'I, he's crazy, s'I -- them's the very words I said. You all hearn me: he's crazy, s'I; everything shows it, s'I. Look at that-air grindstone, s'I: want to tell *me* 't any cretur 'ts in his right mind 's agoin' to scrabble all them crazy things onto a grindstone, s'I? Here sich 'n' sich a person busted his heart; 'n' here so 'n' so pegged along for thirty-seven year, 'n' all that -- natcherl son o' Louis somebody, 'n' sich everlast'n rubbish. He's plumb crazy, s'I; it's what I says in the fust place, it's what I says in the middle, 'n' it's what I says last 'n' all the time -- the nigger's crazy -- crazy 's Nebokoodneezer, s'I. (394)

The understanding that Jim is crazy is sound according to the evidence in the cabin. Ironically, Jim did all the crazy things following Tom's order. Jim's insanity dramatically ridicules the absurdity of white supremacy and of whites' unconditional control of blacks.²¹ Also, it represents how the dominant white ideology forces black people to act in all sorts of distorted ways.

²¹ See Leo Marx, "Mr. Eliot, Mr. Trilling, and *Huckleberry Finn*," *Twentieth Century Interpretations of Adventures of Huckleberry Finn*, ed. Claude M. Simpson (Prentice-Hall, Inc., 1968) 33: "Like Miss Watson, the Phelps are almost perfect specimens of the dominant culture. They are kind to their friends and relatives; they have no taste for violence; they are people capable of devoting themselves to their spectacular dinners while they keep Jim locked in the little hut down by the ash hopper, with its lone window boarded up."

Especially, Tom's memory of literary tradition has compelled him to make Jim do all crazy things. The fact that Tom is a boy full of fancies out of books implies Twain's significant attempt. Twain challenges literary tradition about Afro-Americans. The black characters in American literary tradition are forged by white hands just as Jim's crazy action is forged by Tom. Twain challenges the stereotypical black image distorted by white authors, by exposing its falsity in a childlike, farcical episode of Tom. The audience who laughs at Jim's insane performance with Mrs. Hotchkiss and sister Phelps, enjoying its nonsensical joke, is unconsciously instructed as to the truth of how distorted and manipulated it has been about black people by traditional black images. With his sarcasm Twain imperceptibly forces the audience to take off the false glasses of racial prejudice.

As a measure of concealing his satirical challenge to the literary tradition, Twain emphasizes Huck's confusion at the fact that Tom intends to free Jim. Tom's intention revives all the moral puzzles in Huck, as in the following passage.

Well, one thing was dead sure; and that was, that Tom Sawyer was in earnest, and was actuly going to help steal that nigger out of slavery. That was the thing that was too many for me. Here was a boy that was respectable, and well brung up; and had a character to lose; and folks at home that had characters; and he was bright and not leatherheaded; and knowing, and not ignorant; and not mean, but kind; and yet here he was, without any more pride, or rightness, or feeling, than to stoop to this business, and make himself a shame, and his family a shame, before everybody. I *couldn't* understand it, no way at all. It was outrageous, and I knowed I ought to just up and tell him so; and so be his true friend, and let him quit the thing right where he was, and save himself. (334)

This puzzle reminds the audience of how severe Huck's conflicts have been in deciding to be loyal to Jim. Huck's attempt to save Tom proves how difficult it was for Huck to be on Jim's side. The audience feels secure about the solidity of white ideology which urges Huck to rescue Tom from this turmoil. On the other hand, Huck's extreme anxiety about Tom's intention to help free Jim raises a question in the audience. Is it that strange for a civilized person to try to help a helpless fugitive? Is Tom's intention not humane, in spite of the pressure of social ideology and legal responsibilities for runaway slaves? Thus, very indirectly Twain forces the audience to check the border between human and legal responsibilities. The audience does not notice that it is required to take up such a heavy burden. Twain's magnified description of Huck's emotional turmoil helps the audience take this fundamental question without being aware of it.

In addition, the fact that Tom knows about Jim's freedom further compels the audience to resent Tom's insensitivity. Ironically, the audience's resentment about Tom's insensitive thoughts and actions is actually towards the audience itself, whose ideology Tom's treatment of Jim embodies. Tom's intention to help Jim is fake and meaningless because Jim does not need Tom's help. Tom's fanciful plan to set Jim free intimates Twain's insight into white people's understanding of black people's freedom. Tom does not understand that Jim, as a free man, has a right not to cooperate with Tom's fun-loving plan. Tom's abuse of Jim's freedom symbolically stands for white people's abuse of ex-slaves' freedom in the post-bellum America.

In order to increase fun, Tom does not inform Huck of Jim's freedom. Tom does not treat Huck as a friend but as a tool to gain what he wants. Tom's strong attachment to self-interest isolates himself from his friend, Huck. On the contrary, Huck cares about Tom as a friend with feelings. Huck worries about whether Tom has to experience the same conflict as he did. When Huck finds out Tom's real intention and Jim's condition as a freeman, it is imaginable how much relieved and at the same time how much betrayed Huck has felt. Twain does not mention Huck's feelings of betrayal. It is doubtful why Twain mentions nothing about Huck's feelings of betrayal. One possible answer to this may be that Twain does not want to offend his audience by accusing Tom, who represents civilized Americans. Instead, Twain invites the audience to conjecture what Huck feels about the discovery of Jim's freedom. Thus, Twain offers the audience an opportunity to reappraise the significance of ex-slaves' freedom.

Without pausing long with the sense of betrayal, Twain swiftly switches the audience's concern to Huck's simple reaffirmation that it is impossible for Tom to help set a black fugitive free.

And his Aunt Polly she said Tom was right about old Miss Watson setting Jim free in her will; and so, sure enough, Tom Sawyer had gone and took all that trouble and bother to set a free nigger free! and I couldn't ever understand, before, until that minute and that talk, how he *could* help a body set a nigger free, with his bringing-up. (410)

Huck's conclusive estimation that a person with a proper training in society cannot help slaves get free provokes the audience with questions whether it is true or not. The readers, most of whom have had proper training, come to ask themselves whether they could help slaves obtain

freedom. In the post-bellum society, the question turns into another question: whether they could overcome their prejudice about black people, whether they could transcend their racism.

Twain helps the audience to find an answer to this question by providing a very human picture of Jim. In contrast to insincere Tom, Jim remains true and loyal to Huck, willingly risking his own loss. When Jim is captured, Jim reveals nothing about his relation to Huck so as to protect Huck. Huck observes,

They cussed Jim considerable, though, and give him a cuff or two, side the head, once in a while, but Jim never said nothing, and he never let on to know me, and they took him to the same cabin. (402)

This picture of loyal Jim reinforces the question in the audience: why should Jim do this, even risking his freedom? One possible answer is that Jim does this because he had an intimate relationship to Huck. It is true that Jim could not betray Huck after what they went through together and it satisfies the audience's expectation that a black slave dare not betray a white boy. One of the apparent images that Twain forms under this personal relation entanglement is that Jim is superior to Tom in trustworthiness and sincerity.

Moreover, Twain lets Jim help Tom, who has treated him as a toy. Jim appears to have saved Tom's life. The doctor describes how helpful Jim was with Tom, saying,

... and I see I couldn't do anything at all with him; so I says, I got to have *help*, somehow; and the minute I says it, out crawls this nigger from somewheres, and says he'll help; and he done it, too, and done it very well. Of course I judged he must be a runaway nigger, and there I *was*! and there I had to stick, right straight along, all the rest of the day, and all night. It

was a fix, I tell you! I had a couple of patients with the chills, and of course I'd of liked to run up to town and see them, but I dasn't, because the nigger might get away, and then I'd be to blame; ... I never see a nigger that was a better nuss or faithfuller, and yet he was resking his freedom to do it, and was all tired out, too, and I see plain enough he'd been worked main hard, lately. I liked the nigger for that; I tell you, gentlemen, a nigger like that is worth a thousand dollars -- and kind treatment, too. (403)

The image of Jim, helping Tom, risking his own freedom, embodies Twain's reticent intention to reform his reader's prejudice against Afro-Americans. Jim's protecting Huck and Tom comes from his adult, paternal concern about children regardless of their skin color or social status. The doctor uses the word "faithful" to depict Jim's attitude in helping white people. Jim's helping white people also comforts the reading audience's ego because it shows Jim's habitual servitude which became, white people believe, black people's second and acquired nature through slavery. Twain tactfully has the doctor switch his focus from the compliment of the nigger's human virtue, which could offend his listeners as well as Twain's reading audience, into his own condition concerning this black fugitive.

The doctor experiences a strong conflict. Under the control of the Fugitive Slave Law, the doctor is put in a severe either-or situation. He has to neglect his patients or to allow a runaway slave escape. In order not to violate the law, he cannot be faithful to his patients, who could, if unfortunate, die. With the doctor's brief mention of the conflict, Twain relocates the confusion of the outcast boy Huck into the heart of a socially prestigious figure, the old doctor. Thus, very imperceptibly Twain suggests that this kind of conflict is not limited to social outcasts. Regardless of

social position or skin color, the absurd legality of slavery causes conflict in Americans. This relocation exposes the absurdity of the Fugitive Slave Law more keenly because the doctor should neglect his patients' lives because of this law. The doctor should sacrifice people's, very likely white people's, lives in order not to violate the law. Thus, Twain puts a heavy weight on the issue of slavery, the Fugitive Slave Law in particular, by framing an either-or choice between human life and legal responsibility.

What is going on in the doctor's mind is simplified in his own words. However, it is quite possible that he had a severe conflict about Jim when he experienced a "nigger's" human quality, helping white people while even risking his own freedom. The doctor's understanding of a black person as an insensitive, subhuman property should have been shaken by Jim's irrational goodness. The doctor, very possibly to soothe himself, switches the compliment of Jim's human virtue to monetary value, saying, "A nigger like that is worth a thousand dollars." And after a pause, the doctor adds, "and kind treatment, too." This addition of human treatment indicates his discomfort when he has to deny Jim's human virtue, which might be admired as heroic if it were found in a white person. The doctor says, "He ain't no bad nigger" (404) to cover his unconscious discomfort about the cruel treatment of Jim. The doctor's unconscious anxiety reaches deeply into Twain's audience's unconscious realm because the doctor represents a high social class, which Twain's audience must aspire to belong to. Twain penetrates the audience's implicit desire to identify itself with the doctor and uses this insight in reaching and shaking the audience's unconscious belief in its ideology.

Thus, Twain presents strong and painful conflicts in Huck and the doctor because of the false ideology about Afro-Americans. Any ideology could be false because ideology in many cases merely embodies the desire for power-holders to maintain the existing power hierarchy. Twain's sharp and anatomical diagnosis of the falsity of his contemporary ideology stimulates audiences of a different time and culture to reexamine the validity of their ideology on the basis of truth, not power. Reading Twain's text, the audience is invited to proceed toward the point where truth, not might, makes right.

III. Rhetoric and Christianity

Christianity is the foundation of American culture. Christian values still dominated the ideology in nineteenth-century America. Harriet Beecher Stowe and Mark Twain appeal to Christian principles to succeed in their rhetoric, namely to affect the audience. One of their rhetorical goals in Uncle Tom's Cabin and Adventures of Huckleberry Finn is to guide the audience to see that slavery and racial inequality are wrong. By revealing that slavery and racial discrimination violate God's principle of love and that American churches are deformed in their support of these anti-Christian practices, Stowe and Twain hope to inspire their Christian audience to make changes about them.

Harriet Beecher Stowe

Harriet Beecher Stowe, as a devoted Christian and as the daughter and the wife of ministers, perceived that the Christianity of her society was so corrupted as to support slavery. In Uncle Tom's Cabin Stowe sets up the rehabilitation of Christianity as one of her rhetorical goals, proclaiming that her book is written by God.¹ Jane P. Tompkins remarks,

¹ See Vernon Louis Parrington, "Harriet Beecher Stowe: A Daughter of Puritanism," *Critical Essays on Harriet Beecher Stowe*, ed. Elizabeth Ammons (Boston, Massachusetts:

Stowe conceived her book as an instrument for bringing about the day when the world would be ruled not by force but by Christian love. The novel's deepest political aspirations are expressed only secondarily in its devastating attack on the slavery system; the true goal of Stowe's rhetorical undertaking is nothing less than the institution of the kingdom of heaven on earth.²

As Tompkins explains, the impact of Christianity on Stowe's text is so dominant that some critics like Tompkins view Christianity as Stowe's primary concern in her literary text. Cushing Strout calls Uncle Tom's Cabin "a great document of the millennialistic temper of American Protestantism in the first half of the nineteenth century, a prime source for understanding its philosophy of history and revivalistic theology."³ Strout's view of Stowe's text as "a document of the millennialistic temper of American Protestantism" reflects her aspiration to present an idealistic picture of human condition. Stowe's auctorial aspiration accords with Harold Skulsky's idea,

The power of the fictionist is not to alter or make a world but merely to choose which world, or rather world-fragment, he [she] will represent. It is a power not of creation but of invention in the ancient sense -- of discovery.⁴

Stowe attempts to share her abolitionist vision with the audience by presenting her utopian vision, with which she intends to inspire the audience to compare the realistic condition of American Christianity in the

G. K. Hall & Co, 1980) 216. See also E. Bruce Kirkham, *The Building of Uncle Tom's Cabin*, (Knoxville: U of Tennessee P, 1977) 193.

² Jane P. Tompkins, "Sentimental Power: *Uncle Tom's Cabin* and the Politics of Literary History," *Ideology and Classic American Literature*, eds. Sacvan Bercovitch and Myra Jehlen (Cambridge UP, 1986) 283.

³ Cushing Strout, "*Uncle Tom's Cabin* and the Portent of Millennium," *Yale Review* 57 (Spring 1968) 378.

⁴ Harold Skulsky, "On Being Moved by Fiction," *Journal of Aesthetics and Art Criticism* 39 (1980) 12.

nineteenth century.⁵ In order to realize her utopian hope of revitalizing Christian principles as the basis of American political principles, Stowe thoroughly analyzes the reasons for the corruption of American Christianity and introduces the right way of applying Christian theology to the secular reality of America.

The Secularization of American Churches

Stowe keenly perceives that one of the reasons for the corruption of the American church is its contamination by secular values. This contamination is derived from the assumption that Christian doctrines are the basis of the American constitution. This historical fact has allowed American people to identify their national laws with the Christian God's law. As a result, American people unintentionally appropriate the Bible to maintain the existing power hierarchy and slavery in spite of its obviously anti-Christian nature. Stowe suggests a strong need to purify sacred principles from their contamination by secular values, as the first step to rehabilitate Christianity from its corruption, and to enable the audience to practice sacred principles to realize the Christian kingdom in America.

In order to help the audience experience how the sacred dimension of Christianity is manipulated and distorted by secular needs, Stowe

⁵ See Strout 385: "The immense popularity of the novel is not only testimony to its power to make slavery a religious and moral issue in the ante-bellum terms. It is proof as well of the pressure Americans felt -- and still feel -- to exaggerate their guilt, while minimizing their political responsibility, through a vision of history which wavers between a nightmare of doom and a dream of utopia."

dramatizes slave-holders' self-centered manipulation of slaves' Christian faith in the following scene. Arthur Shelby describes Tom to Haley, the slave trader:

Tom is a good, steady, sensible, pious fellow. He got religion at a camp-meeting, four years ago; and I believe he really did get it. I've trusted him, since then, with everything I have, ... 'Tom,' says I to him, 'I trust you, because I think you're a Christian, -- I know you wouldn't cheat.' (46)

It is obvious that Tom's honesty and trustworthiness are based on his spiritual struggle to be loyal to himself as a Christian, not to harm the glory of God. Thus, Stowe presents the good impact of Christianity on human life. At the same time, Stowe invites the audience to face the power-holders' manipulation of the spiritual faith for their realistic convenience. Facing Shelby's misuse of Tom's sacred loyalty to control Tom, the audience is implicitly provoked to examine the politicians' misuse of Christian doctrines to justify slavery.

Stowe presents not only slave-holders but also slaves as confused about the relation between sacred and secular significance of Biblical words. For instance, Eliza says, "I always thought that I must obey my master and mistress, or I couldn't be a Christian" (62). Eliza's confusion illustrates the influence of the slave-holders' manipulation of the Bible to control her. Eliza's statement as above, on the one hand, gratifies the audience's unconscious inclination to believe that the Bible approves slavery. On the other hand, it incites the audience to ask if this kind of confusion between spiritual masters and legal masters is valid and befits the essence of Christianity.

Stowe also lets Wilson, a benign man with a sound mind who clearly sees that George's master is reprehensible, misuse the scriptural knowledge to remind George of his legal duty as a slave.

"Why, George, no, -- no, -- it won't do; this way of talking is wicked, -- unscriptural. George, you've got a hard master, -- in fact, he is -- well, he conducts himself reprehensibly, -- I can't pretend to defend him. But you know how the angel commanded Hagar to return to her mistress, and submit herself under her hand; and the apostle sent back Onesimus to his master." (169)

In the above Biblical incidents, Wilson disregards the fact that it is the angel whose command Hagar obeyed and that it is the apostle who sent Onesimus back to his master. Wilson's disregard of the sacred quality of the angel and the apostle misleads him to undertake the sacred agents' role, as if he were one of God's messengers, and to persuade George to go back to his legal master. Of course, it is true that both Hagar and Onesimus were asked to accept their secular masters. However, it is beyond human comprehension why God wanted them to go back to their secular masters. Wilson's use of fragmentary pieces of the Bible represents a typical pattern of the power-holders' manipulation of the Bible to maintain the existing power hierarchy. With the use of Wilson's episode, Stowe delicately stimulates the audience to realize that such manipulation is fundamentally wrong because it presupposes the blasphemous identification of power-holders with God's agents.

With George's response to Wilson, "Don't quote Bible at me that way," Stowe further spurs the audience to wake up from the blasphemous confusion and recognize the need to distinguish worldly, political power (of politicians) from religious, spiritual power (of God's messengers). Unlike

Anglo-American power-holders, who are so strongly intoxicated by the taste of power that they misuse sacred bolts for secular nuts to maintain their power structure, George clearly sees the distinction between sacred language and secular language and urges Wilson to share the insight with him. George's insight incites the audience to examine whether or not it has a clear discernment of the distinction as George does.

Uncle Tom's words, in struggling with Simon Legree at the end of the novel, reinforce this incentive. Tom says,

Mas'r Legree, as ye bought me, I'll be a true and faithful servant to ye. I'll give ye all the work of my hands, all my time, all my strength; but my soul I won't give to mortal man. (480)

Tom's words to Simon Legree present how transparently Tom distinguishes secular values from sacred values. Tom parallels his body with secular values and his soul with sacred. With his statement, "My soul I won't give to mortal man," Tom expresses his discernment between his legal master and spiritual master. Stowe lets Tom, who has a clear discernment, realize love in his actions.

For instance, when Cassy offers him the chance to escape with her, Tom firmly refuses it because he knows that it is a temptation to worldly comfort.

"Not for ten thousand worlds, Misse!" said Tom, firmly, stopping and holding her back, as she was pressing forward. ... "No!" said Tom, firmly. "No! good never comes of wickedness. I'd sooner chop my right hand off!" ... "Lord help us to follow his steps, and love our enemies." (498-499)

For Tom, his love for his enemies is more significant than his worldly comfort even when he knows that the price of love is his life. This is his second refusal to escape. At the beginning of the novel, when Eliza informs

Tom of Shelby's intention of selling him, Tom decides to sacrifice himself for other slaves because all the slaves would be sold if he were gone. Tom's behavior works as a model for the genuinely Christian virtue, sacrificial love for others. The fact that Tom could realize this sacrificial love because he has a clear distinction between the sacred and the secular values, subtly proclaims why Stowe tries to help the audience distinguish the two values. Stowe believes that this distinction will surely bring about the revitalization of the essence of Christianity, the essence which is buried under the secular desires, in the audience. The audience, then, Stowe expects, will consider what is the best way to realize the Christian virtue of sacrificial love, coming to the conclusion that it should abolish slavery out of pure love for slaves.

George's and Tom's discernment demonstrates a significant point about Stowe. That is, Stowe is not drunken with the poisonous taste of power, either as a nineteenth-century American or as an author with the aspiration to control the audience. Her characterization of George and Tom with a keen insight into the distinction of the sacred and the secular shows her own recognition of the distinction. Therefore, it is conjecturable that Stowe could undertake dealing with the provocative issue of slavery in her novel because she was concerned more about her idealistic, abolitionist vision (out of care for the oppressed race) than about her worldly desire to become a famous author.

Stowe presents not only Tom but also Eva and Scipio as role-models for Christian virtue. Eva's love and sympathy for slaves let her express her Christ-like wish: "I would be glad to die, if my dying could stop all this

misery. *I would die for them, Tom, if I could*" (358). With Topsy's transformation, after Eva's death, from a callous victim of slavery into a person with self-respect and sensitivity, Stowe presents the positive effect of Eva's loving wish. Likewise, Scipio's death to save St. Clare indirectly causes St. Clare's eventual conversion. These truly spiritual Christian figures' deaths awaken the readers to reflect upon the true virtue of Christianity and to meditate whether they realize Christian love, as Eva or Scipio does, in their lives.

As if reassuring the audience of the genuine Christian virtue, Stowe puts the following words into Tom's mouth:

Ye [Cassy] said the Lord took sides against us, because he lets us be 'bused and knocked round; but ye see what come on his own Son, -- the blessed Lord of Glory, -- warn't he allays poor? and have we, any on us, yet come so low as he come? The Lord han't forgot us, -- I 'm sartin o' that ar'. If we suffer with him, we shall also reign, Scripture says; but, if we deny him, he also will deny us. Did n't they all suffer? -- the Lord and all his? (458)

Tom's words ring a bell for the audience about a truth that genuine Christian virtue could be opposite to worldly prosperity. With the illustration of Jesus' life, Stowe provides a climactic moment for the audience to abandon its delusion that its worldly power is a sign of God's blessing.

Through the picture of St. Clare, who has worldly power, Stowe provides a convincing example of the superiority of spiritual grace to worldly power. It is not his worldly power or wealth that cures St. Clare of his despair at Eva's death but the spiritual grace through Tom, a powerless black slave. Stowe has Tom function as a demigod, guiding St. Clare to "the gates of that heaven" and "bringing him nearer to Eva" (391). Stowe's

depiction of Tom as a bridge between this world and heaven implies a significant message: Tom is able to connect two worlds because he surrenders his desire for worldly power or comfort. This message illuminates Stowe's very important rhetorical point in relation to slavery: when power-holders surrender their desire for secular power and release the slaves which are the mark of their worldly prosperity, they will taste spiritual blessings as Tom did. Thus, Stowe presents her utopian vision -- the realization of the kingdom of heaven in her country through Christian virtues, the kingdom in which all people are unconditionally equal.

Furthermore, with Prue's words as follows, Stowe shows that the white power-holders' convenient confusion between the secular and sacred dimensions is a sin because it turns potential believers away from God. In response to Tom's consolation that she would surely go to heaven, Prue says,

An't thar where white folks is gwine? S'pose they'd have me thar? I'd rather go to torment, and get away from Mas'r and Missis I had so. (291)

On the surface, Prue's words appear to be extremely sinful and blasphemous because she refuses to go to heaven. Ironically, the reason she does not want to go to heaven is to avoid white Christians who firmly believe that they are going to go to heaven. From Prue's perspective heaven is not a place of beatitude or peace. The subtext of Prue's abhorrence of heaven warns the readers that their confusion between the sacred and secular dimensions will eventually lead them to a hell, where relentless and regretless slave-holders swarm, because their confusion has them do

nothing to stop slave-holders from committing the damnable sin of turning slaves away from heaven.

Like the Afro-American characters, George, Tom and Prue, the white character St. Clare observes the contamination of Christianity by worldly desires. St. Clare remarks,

The country is almost ruined with pious white people: such pious politicians as we have just before elections, -- such pious going on in all departments of church and state, that a fellow does not know who'll cheat him next. (215)

St. Clare critically diagnoses American Christians as hypocrites with a pious appearance and without the pious substance of love or trust. St. Clare's discernment of white Christians' hypocritical piety explains and rationalizes Prue's abhorrence of the heaven where white Christians are supposed to go. St. Clare's diagnosis implies Stowe's sharp observation that the hypocrisy has resulted from the confusion between the secular and sacred values and that the confusion has led American Christians to get overwhelmed by tangible, secular benefits.

The confusion leads Stowe's other black characters such as Cassy and George Harris to become skeptical about God's presence. In the face of Uncle Tom's struggle to keep his faith in God in spite of Simon Legree's persecution, Cassy "steadily" remarks,

There's no use calling on the Lord, -- he never hears. ... there isn't any God, I believe; or, if there is, he's taken sides against us. All goes against us, heaven and earth. Everything is pushing us into hell. ... There's no law here, of God or man ... (455-456)

In a similar way, George Harris complains:

Slavery always ends in misery. ... I've seen things all my life that have made me feel that there can't be a God. You

Christians don't know how these things look to us. There's a God for you, but is there any for us? (176)

Cassy's and George's atheism results from their misunderstanding of God as a provider of worldly fortune. By means of these slaves' terrifying atheism Stowe warns the audience about the consequent evil of the confusion of two values. The confusion results in making some slaves deny God.

In other words, Stowe intimates that the audience who does nothing to abolish slavery is responsible for some slaves' atheism. The secularization of Christianity has the audience, even the Christian audience, unconsciously neglect the essence of Christianity, love, and overlook slavery. Thus, Stowe encourages the audience to recover the spiritual essence of Christianity and act to rescue slaves from the bondage of slavery, in order to prevent itself from committing a horrible sin of turning slaves into atheists.

Typology

Stowe keenly perceives that American politicians use the typological view of American history to justify their exploitation of other races as if other races were barbarians to serve God's chosen people. Stowe exposes how absurd such a political manipulation of typology is and how such a self-centered use of typology has harmed people, both the oppressors and the oppressed: Anglo-Americans committed sins of exploiting others who

are equal brothers under a Christian God, and Afro-Americans suffered under the bondage of slavery.

In order to present how self-centered is white Americans' typological view, Stowe dramatizes the fact that typology can be applied to every individual and every nation. For instance, George claims, "I'll fight for my liberty to the last breath I breathe. You say your fathers did it; if it was right for them, it is right for me!" (173) George, in justifying his fight, juxtaposes himself to American forefathers. In addition, at the end of the novel George goes to a new land, seeking political freedom just as American forefathers came to a new land, escaping the political persecution in Europe. Thus, George's exodus parallels Americans' exodus from Europe. George's exodus, very subtly, turns Anglo-Americans, God's chosen people from the white perspective, into the equivalent of the Europeans who persecuted the American forefathers. Simultaneously, the parallel turns Afro-Americans into God's chosen people. This implied parallel reveals that typology cannot justify Anglo-Americans' exploitation of Afro-Americans because typology also justifies the Afro-Americans' protest against their persecution.

Moreover, George relates white Americans' biased appropriation of typology directly to slavery by means of the following analogy.

I wonder, Mr. Wilson, if the Indians should come and take you a prisoner away from your wife and children, and want to keep you all your life hoeing corn for them, if you'd think it your duty to abide in the condition in which you were called. I rather think that you'd think the first stray horse you could find an indication of Providence, -- shouldn't you?" (170)

This analogy reverses Anglo-Americans' condition with Afro-Americans. Through George's analogy, Stowe invites the audience to get released from

its biased understanding of typology. By pointing out the flexibility and comprehensiveness of typology, Stowe suggests that people should practice Christian virtues to be God's chosen people. In relation to slavery, Stowe intimates that the audience, to earn the position of God's chosen people, should practice God's command, to love neighbors, by eliminating slavery, which hinders white Americans from keeping God's command.

With the exploration of Tom's thought, which has been utterly ignored by the white Americans' typological perspective, Stowe more straightforwardly reveals the absurdity of white-centered use of typology. Stowe's narrator describes Tom's appreciation of his luck of having such a benign master, St. Clare:

Our friend Tom, in his own simple musings, often compared his more fortunate lot, in the bondage into which he was cast, with that of Joseph in Egypt; and, in fact, as time went on, and he developed more and more under the eye of his master, the strength of the parallel increased. ... Trusted on an unlimited extent by a careless master, who handed him a bill without looking at it, and pocketed the change without counting it, Tom had every facility and temptation to dishonesty; and nothing but an impregnable simplicity of nature, strengthened by Christian faith, could have kept him from it. (275-276)

Stowe's analogy between Tom and Joseph appears very effective to the audience who is familiar with the Joseph story. Also, she succeeds in presenting Tom as a faithful Christian figure through this comparison.

On the other hand, in this rhetorical analogy, Stowe very imperceptibly identifies a benign American St. Clare with the Egyptian Pharaoh. Even though St. Clare trusts Tom and promises to set him free, he eventually dies without freeing Tom because he does not foresee his sudden death. Likewise, the Egyptian Pharaoh appreciated Joseph's talent and treated him and his family with generosity, allowing them to stay in

Egypt. However, because he could not foresee his descendants' persecution of the Israelites, he became the primary source of the Israelites' predicament under the bondage of slavery. This analogy dramatically overturns Anglo-Americans' typological view of American history. This analogy compares Anglo-Saxon Americans to Egyptian persecutors and Afro-Americans to Israelites. This seemingly purely Scriptural text works as Stowe's device to reveal the comprehensive range of typology: a typological view can be applied to any nation. In this context, white American power-holders' biased use of typology emerges as an example of self-centered manipulation of the Scriptural system: Anglo-Americans manipulate sacred significance of the Biblical history for their secular purpose to justify the inevitable evils that they have committed in the process of coming to and constructing a new world, including the exploitation of other races.

Moreover, Stowe's comparison of American slave-holders to Egyptians, implicitly convinces her audience that white Americans are just like Egyptians if they do not free their slaves. Under this Scriptural comparison, Stowe conveys a daring idea that white Americans are against God just like the ancient Egyptians unless they free their slaves. Thus, in the process of revealing white American's misuse of typology, Stowe very delicately proves an idea that slavery is against God.

Besides the black perspective, Stowe involves Quakers in her plot to accomplish her rhetorical goal, to expose the Anglo-American's biased application of typology. The presence of Quakers in her novel implies the intention to criticize the narrow and distorted Puritanical view which is the

basis of the white typology and which, as Cotton Mather does in Magnalia Christi Americana, condemns Quakers as heretic. It is among Quakers that George Harris first receives humane treatment from white people. Stowe probes George's mind with this experience:

It was the first time that ever George had sat down on equal terms at any white man's table; and he sat down, at first, with some constraint and awkwardness; but they all exhaled and went off like fog, in the genial morning rays of this simple, overflowing kindness. This, indeed was a home, -- *home*, -- a word that George had never yet known a meaning for. (204)

By describing Quakers as home-providers for homeless fugitives, Stowe sharply indicateses that the Anglo-Americans' typology led American ancestors to consider only Puritans to be God's chosen people. The presence of the Quakers, therefore, helps the audience realize that white Americans' typology has made them to exclude not only colored people but also white people who have different beliefs, even fellow Christians.

Thus, by demonstrating the wide range to which typology could be applied and by analyzing the Anglo-Americans' biased application of typology to American history, Stowe shakes the deep basis of the audience's belief in the rightfulness of maintaining slavery. By showing that not only white Americans but also black Americans and any people can be God's chosen people by applying typology to their situation, Stowe also helps the readers realize that they should love and respect others, as God commanded, in order to qualify themselves to be God's chosen people. The immediate action that the audience should take to earn the position as God's chosen people, Stowe intimates, is to emancipate the oppressed black Americans.

Corruption of White Churches

As a rhetorical measure to convince the audience that slavery is essentially anti-Christian and that American churches' support of slavery is wrong, Stowe dissects the corruption of white churches in nineteenth-century America. In order to make the audience indirectly experience that corruption, Stowe suggests that Uncle Tom could be a true, spiritual Christian because he had little influence from white churches:

To him [Tom], it [slave trading] looked like something unutterably horrible and cruel, because, poor, ignorant black soul! he had not learned to generalize, and to take enlarged views. If he had only been instructed by certain ministers of Christianity, he might have thought better of it, and seen in it an every-day incident of a lawful trade; a trade which is the vital support of an institution which some American divines tell us has "*no evils but such as are inseparable from any other relations in social and domestic life.*" (192)

In the above passage, Stowe seems to state that Uncle Tom suffers the more because he had been insufficiently brainwashed. Stowe seems to blame the church for having not brainwashed him enough to tolerate this predicament and to take it for granted. This blame presupposes the audience's trust in the church's function in helping slaves and even slaveholders tolerate better the evil of slavery. This blame ingeniously illuminates her sarcasm about the irony that this function of the church makes the church-goers violate God's law of love, hardening them to the commission of inhuman and monstrous evil through slavery without guilty consciences or without realizing its evil. Moreover, with the sarcasm, Stowe provides a very critical message that the lack of institutional training is precisely the strength of Tom, the strength which enables him to be a

true and triumphant Christian. Tom could be this symbolic figure because he was fortunately outside of American institutional religious doctrines which were so severely distorted that they seemed to justify the inevitable evil of a white power group.

To make the corruption of the white church more conspicuous, Stowe has her narrator describe the black church as pure and spiritual without being contaminated by political interests:

Uncle Tom was a sort of patriarch in religious matters, in the neighborhood. ... as a sort of minister among them; and the simple, hearty, sincere style of his exhortations might have edified even better educated persons. But it was in prayer that he especially excelled. Nothing could exceed the touching simplicity, the childlike earnestness of his prayer, enriched with the language of Scripture, which seemed so entirely to have wrought itself into his being, as to have become a part of himself, and to drop from his lips unconsciously; in the language of a pious old Negro, he "prayed right up." (77-78)

Stowe here depicts Uncle Tom as a minister, a truly pious minister. The irony that Tom who had almost no training from institutional ministers could make a true minister indirectly presents Stowe's indictment of the rottenness of the white church by the poisonous taste of political power.⁶ The fact that Afro-Americans could be true Christians because they did not have power incites the audience to inquire if the political power caused white Americans to distort the spiritual significance of Christianity and turn it into the literal justification of their possession of power. Also,

⁶ See Wilson Jeremiah Moses, "The Myth of Uncle Tom and the Messianic Mission of the Black Race," *Black Messiahs and Uncle Toms: Social and Literary Manipulations of a Religious Myth* (University Park: Pennsylvania State UP, 1982) 49: "The qualities of kindness, patience, humility, and great-hearted altruism, even in the face of abuse, were the very Christian virtues that were needed to redeem the world. Just as Christ had died for the sins of his tormentors, so had Uncle Tom been portrayed as dying for the sins of the South."

Stowe's depiction of Uncle Tom as a triumphant Christian invites the audience to contemplate the source of his true faith and to imitate him.

Stowe calculates that her narrator's voice is not strong enough to stimulate her audience to see the superiority of the powerless people's spiritual faith. She lets St. Clare, with whom the audience sympathizes, criticize the white church. St. Clare says, "You ladies go to church to learn how to get along in the world, I suppose, and your piety sheds respectability on us" (250). St. Clare identifies a political pollution in white churches which poisons the church-goers with the idea that God supports slavery. In contrast to Tom who "prays right up," these white church-goers, according to St. Clare, "learn how to get along in the world." The two phrases, "pray right up" and "get along in the world," clearly manifest the distinction between the spirituality of black churches and the contamination of white churches by worldly concerns.

Marie's response to St. Clare as follows proves that St. Clare's understanding of white churches' contamination by secular power is right.

"Oh, Dr. G--- preached a splendid sermon," said Marie. "It was just such a sermon as you ought to hear; it expressed all my views exactly." ... "The text was, 'He hath made everything beautiful in its season;' and he showed how all the orders and distinctions in society came from God; and that it was so appropriate, you know, and beautiful, that some should be high and some low, and that some were born to rule and some to serve, and all that, you know; and he applied it so well to all this ridiculous fuss that is made about slavery, and he proved distinctly that the Bible was on our side, and supported all our institutions so convincingly. I only wish you'd heard him."
(251)

Dr. G---'s sermon serves as a perfect evidence for the corruption of white churches. Preachers play a role of comforting those who commit social

evils rather than rectifying them. Preachers like Dr. G---, who must have been brainwashed himself in the training process to be a preacher, appropriate the Scripture and approve slavery, thus encouraging inhuman, insensitive, self-centered cruelty through slavery. The content of Dr. G---'s sermon makes St. Clare's claim -- "When I look for a religion, I must look for something above me, and not something beneath" -- sound reasonable in spite of its presumptuous tendency. St. Clare's statement, "If I did go at all, I would go where Mammy goes; there's something to keep a fellow awake there, at least" (250), stimulates the audience to examine the condition of white churches in comparison with black churches.

Stowe further conveys her penetrating insight into the source of the corruption in nineteenth-century white churches through St. Clare's mouth:

Planters, who have money to make by it [slavery], -- clergymen, who have planters to please, -- politicians, who want to rule by it [slavery], -- may warp and bend language and ethics to a degree that shall astonish the world at their ingenuity; they can press nature and the Bible, and nobody knows what else, into the service. (297)

St. Clare's insight awakes the audience who has unconsciously agreed with Marie on Dr. G---'s sermon. The audience comes to realize that Dr. G---'s sermon exactly illustrates St. Clare's view of abusive clergymen who have planters to please, the planters like Marie. St. Clare's sharp vision penetrates the readers' unconscious inclination to close their eyes to the evil of slavery depending on sermons like Dr. G---'s.

Later in the novel, Stowe's narrator straightforwardly indicts white Christians for their advocacy of slavery, with a dramatic, exclamatory tone:

Scenes of blood and cruelty are shocking to our ear and heart. What man has nerve to do, man has not nerve to hear. What brother-man and brother-Christian must suffer, cannot be told us, even in our secret chamber, it so harrows up the soul! And yet, oh, my country! these things are done under the shadow of thy laws! O Christ! thy church sees them, almost in silence! (518)

This indictment indicates the contradiction between the Christian foundations of American law and its support of the horrible cruelty of slavery. Her use of the phrases like "brother-man" and "brother-Christian" reveals her rhetorical intention to challenge her audience's prejudice about Afro-Americans, its unconscious view of blacks as subhuman, appealing to the theological basis that blacks too are descendants of Adam and Eve.

Thus, Stowe with wide open eyes guides the readers who are blind to the corruption of their church. It seems that her keen understanding that American culture and sentiment are basically Christian has enabled her to see that the rectification of corrupt Christianity is the shortest and surest way of changing the social condition. Therefore, Stowe presents both idealistic patterns of Christian virtues and analytical reasons for the corruption so that the audience can have impetus from both positive and negative angles and try to realize Stowe's rhetorical vision in America.

Mark Twain

While Harriet Beecher Stowe is a well-known Christian, it is almost impossible to determine whether Mark Twain was Christian or not. Still, it is obvious that Twain appeals to Christian principles so as to succeed in rhetoric because the dominant sentiment of his audience is Christian. In Adventures of Huckleberry Finn, Twain puts his focus on attacking institutional Christianity in nineteenth-century America in order to help the audience realize that Christian support of slavery and of racial discrimination is wrong. Twain diagnoses that the mingling of sacred value and secular value, for realistic convenience, has caused a contradiction: the Christian nation legally supports slavery and racial discrimination, both of which directly violate the essence of Christianity, love. Twain provides evidences to manifest how the confusion between sacred and secular significances of the Scripture occurs. These evidences imperceptibly invite his reading audience to face the deformity of its institutionalized Christianity, the deformity which makes it believe that the Bible supports slavery and human inequality.

Huck's Conscience and Deformed Christianity

Twain configures the harmful effect of deformed Christianity in the person of a fourteen year old boy. Huck's conflict initiates itself from his loving effort to help a fugitive slave. Huck's effort to help Jim, in spite of its

very Christian nature as the realization of love, violates what he has learned through the widow and the Sunday school. Thus, after he tries to help a helpless man, Huck believes that he is condemned for helping a runaway slave. Huck's condition in the following passage demonstrates the intensity of his turmoil for this recognition.

If you'd a done it they'd a learnt you, there, that people that acts as I'd been acting about that nigger goes to everlasting fire. It made me shiver. I about made up my mind to pray; and see if I couldn't try to quit being the kind of a boy I was, and be better. So I kneeled down. But the words wouldn't come. Why wouldn't they? It warn't no use to try and hide it from Him. Nor from *me*, neither. (306)

This passage shows how much Huck is influenced by institutional Christian doctrines. He has learned that he will be condemned to everlasting fire if he helps "niggers." The fact that this institutional learning is contradictory to the primary Christian principle of love manifests the deformity of the institutional lessons. Being deformed, they merely function as an idol which blocks Huck from realizing Christian love for a helpless person and which hinders Huck from praying. Through the blasphemous function of the deformed Christianity Twain lets the audience confront a terrifying fact that the distortion of Christianity causes a deadly sin, the sin of violating God's fundamental principles.

The intense turmoil in Huck because of his belief that he is condemned, increases the terror in the readers as they recognize the deadly sin of deforming God's rules in behalf of a mere political purpose. Huck thinks that he cannot pray

Because I warn't square; it was because I was playing double. I was letting *on* to give up sin, but away inside of me I was holding on to the biggest one of all. I was trying to make my

mouth say I would do the right thing and the clean thing, and go and write to that nigger's owner and tell where he was; but deep down in me I knowed it was a lie -- and He knowed it. You can't pray a lie -- I found that out. (306-307)

Huck's awareness of the dichotomy, saying, "playing double," embodies Twain's sharp insight into the distinction between social and religious standards, the distinction which the audience unconsciously disregards. Twain depicts Huck's awareness of the doubleness as opaque as it suits a child's mindset which is not able to distinguish ideological and religious values. This opaqueness also works as a veil to conceal Twain's harsh criticism about the audience's inability to discern the distinction. Also, through Huck's opaque confusion Twain illustrates the source of the deformity from Christianity. What Huck defines as sin is not the violation of God's law, but it is the violation of social laws, the Fugitive Slave Law in particular. Therefore, Huck's false self-condemnation comes from his confusion of the two laws. The audience, while seeing this fictional child's confusion in a detached stance, is challenged to face its own confusion which it has not been aware of.

Moreover, in the above passage, Huck blends the religious words, "right", "clean," "sin," "He [God]," and "pray," with social words, "nigger's owner." "Nigger" embodies the social category which does not exist in the Bible. The Bible claims entirely unconditional human equality. The word, "owner," belongs to the political and social context, not the religious and spiritual context because all people are equal brothers and sisters in God according to the Bible. The blending of religious and social language in Huck's mind reflects the degree of the confusion in institutionalized Christian doctrines, namely the degree of the mixture of

the religious values with political values in the audience's mind. Especially, the fact that the political words like "nigger's owner" are directly opposite to Christian essence of love and human equality manifests the destructive and sinful nature of the confusion.

In this context, Huck's recognition of his playing double and lying serves as a signal that rings a bell to the audience about its own hypocrisy. Ironically, it is the society that plays double by distorting the Biblical norms. This social hypocrisy causes Huck to believe that he plays double while he single-heartedly tries to follow God's command to love neighbors. When Huck experiences this conflict, he believes,

Here was the plain hand of Providence slapping me in the face and letting me know my wickedness was being watched all the time from up there in heaven, whilst I was stealing poor old woman's nigger that hadn't ever done me no harm, and now was showing me there's One that's always on the lookout, ...
(306)

With Huck's awareness of his own "wickedness" Twain provokes the audience to ask questions. If there is One that's always on the lookout, how would He judge Huck? Will the Christian God's judgment of Huck's helping Jim be the same as the judgment of white church-goers? These questions lead the audience to do its soul-searching contemplation about the social and moral condition of nineteenth-century America from the Christian God's perspective. Twain calculates that the audience will sympathize with the poor old woman, Miss Watson, rather than with Jim, and spurs it to speculate about which of the two deserves more sympathy and which of the two God will pity more.

In addition, as opposed to Huck's belief that the widow has done no harm to him, as a matter of fact, it is the widow who has imposed the

deformed doctrine, causing him to eventually condemn himself. The widow is the very source of Huck's suffering. Also, Miss Watson, whom Huck views as a poor old woman, is in fact committing a horrible sin of exploiting helpless people, depriving them of freedom, as a slave-holder. Thus, the fact that slavery compels Miss Watson to play god, making her believe that she owns Jim, provokes the audience's Christian sentiment to rebel against slavery and against its legal system which makes an innocent person like Miss Watson, whom the audience willingly identifies itself with, commit sins against God without awareness.

As if he intended to make the distortion of Christianity more conspicuous to the audience, Twain satirically presents the mixture of American Christianity with superstitious beliefs. For instance, when attempting to discover Huck's corpse in the river, the townspeople use a superstitious method with the bread. Huck in his childish, innocent voice reports what his townspeople do:

... the widow or the parson or somebody prayed that this bread would find me, and here it has gone and done it. So there ain't no doubt but there is something in that thing. That is, there's something in it when a body like the widow or the parson prays, but it don't work for me. ... (53)

The fact that Huck is not dead and his consequent conviction that it would not work for him illuminates Twain's satirical irony in this passage. Even though he knows that it is wrong from the beginning, Huck does not question the superstitious power of the bread, because the religious authority figures like the widow or the parson believe in it. With Huck's naive and unquestioning mind Twain satirically mirrors the audience's attitude toward the authority of its institutional lessons, the authority

which the widow and the parson stand for. Twain's parody of the superstitious effect of the bread attains its climax when Huck eats the bread, saying that the bread has something because it has found him. This climactic moment embodies Twain's intention to stimulate the audience to realize its unquestioning attitude towards its institutional doctrines even when they are obviously anti-Christian, supporting slavery and racial discrimination.

Also, by teaching the deformed lessons as if they were genuine Christian values, the widow succeeds in turning Huck away from God. Even before he experiences the conflict concerning Jim, she makes Huck decide not to try to go to heaven:

All I wanted was a change, I warn't particular. She said it was wicked to say what I said; said she wouldn't say it for the whole world; *she* was going to live so as to go to the good place. Well, I couldn't see no advantage in going where she was going, so I made up my mind I wouldn't try for it [the good place]. (5-6)

The widow teaches Huck without trying to understand Huck's literal mindset. She does not try to communicate with Huck or help him understand the spiritual significance of Christianity by using children's language. All this happens just because she teaches Huck without love. Without love she cannot make him want to be like her or to be with her. This lack of love, which is the primary Christian principle, turns him against the heaven where he believes that she is going. She even succeeds in making Huck believe that he is wicked. The readers, most of whom are realistically in the widow's shoes, still perceive that she fails in making Huck become a Christian because she lacks love.

Ironically, it is not the widow but Huck, as John Q. Hays points out, who practices love.⁷ Huck can love Jim as a person because he is not absorbed into the institutionalized and thus deformed Christianity, which neglects love. When he shouts to himself, "I'll go to hell" (308), in deciding to help Jim escape, Huck unconsciously chooses love, the genuine Christian law, rejecting social laws. Huck's voluntary acceptance of condemnation in hell signifies his will to sacrifice himself to save Jim. His confusing self-condemnation through a severe conflict metaphorically stands for his spiritual wilderness which he needs to experience before becoming a spiritual guide.⁸

Also, Huck who loves and guides Jim toward freedom like Moses, ironically, does not understand the metaphysical significance of Moses:

After supper she [the widow] got out her book and learned me [Huck] about Moses and the Bulrushers; and I was in a sweat to find out all about him; but by-and-by she let it out that Moses had been dead a considerable long time; so then I didn't care no more about him; because I don't take no stock in dead people. (4-5)

Even though Huck knows nothing about the Biblical implication of Moses, ironically, Huck acts like Moses. By unconsciously following God's command to love, Huck guides Jim out of his bondage, as Moses did with the Israelites.⁹ Huck also functions in the audience's mind as a Moses,

⁷ John Q. Hays, *Mark Twain and Religion: A Mirror of American Eclecticism*, ed. Fred A. Rodewald (New York: Peter Lang, 1989) 128. Also, see Steven Mailloux, *Rhetorical Power* 70.

⁸ For more detailed discussion about "wilderness," see David R. Williams, *Wilderness Lost: The Religious Origins of the American Mind* (London and Toronto: Associated UP, 1987) 14: "The wilderness for the Puritans was more than a physical locality, more than a Biblical myth. It was the symbol of an unstructured state of mind that today would be labeled madness."

⁹ Steven Mailloux, in his "Reading *Huckleberry Finn*," *New Essays on Adventures of Huckleberry Finn*, ed. Louis J. Budd (Cambridge: Cambridge UP, 1985) 113, explains more about the "irony" of Huck in relation to Moses.

stirring the audience to reflect on its religious life. With the picture of Huck, who practices love without comprehending Christian principles, Twain inspires the audience to reexamine whether or not it merely understands the Biblical messages without practicing them in its life.

American Moses: Huck and Jim

Twain lets Huck die twice in people's minds: once to escape from his father, and once to escape the family feuds between two aristocratic families. Huck's death in people's minds means his freedom from the restrictions of their ideology. Huck's relation to his townspeople parallels Jesus' relation to the religious authority figures in his life-time like chief priests, the scribes and the elders. As Jesus gives a new commandment, love, so Twain sets Huck as a model for unconditional, sacrificial love, at the price of his own condemnation. With this fourteen year old outcast boy, Twain very imperceptibly and strongly sets a role-model for Christian love, carving it in the audience's unconscious.

Unlike Christ, however, Huck has no mother like Mary and his father is a drunkard. In this environment it is almost impossible for Huck to have experienced love. The widow's discipline also lacks love. Thus, it is curious how this boy, who has grown up without love, could realize love, even sacrificial love. To this abandoned boy, Jim teaches the meaning of love by practicing it himself.

Twain characterizes Huck as an inconsiderate white boy before experiencing Jim's love for and care for him. Like other white people, Huck does not regard Jim as a person because he is black. For instance, on Jackson's Island, Huck even plays evil tricks on Jim with a snake. Huck puts a snake skin in Jim's blanket. From the Biblical perspective, a serpent represents evil temptation, as its temptation of Eve in the Garden of Eden illustrates. With the use of the Biblical metaphor, Twain loads Huck's playful game with the Satanic implication. This occurs in Jackson's Island, the idyllic American Eden where Huck and Jim have no reason to harm each other. In relation to Twain's rhetorical subject, the racial relationship, this Biblical implication represents whites' manipulation of the blacks as Satanic. With this implicit Biblical language, Twain very subtly stimulates the audience to question if its distorted interpretation of the Bible results in injuring blacks as Huck unintentionally injures Jim.

Jim plays a Moses for Huck in guiding him to the path of love out of the wilderness of solitude, by serving as his role-model. Even when Jim knows that his injury has been caused by Huck, he does not scold Huck because he already perceives Huck suffers from his guilty conscience. In other words, Jim makes no comment not because Huck is a white boy, as the audience tends to believe, but because Jim does not want to return his pain. With this early episode, Twain so subtly implies Jim's loving nature that Twain succeeds in making his audience believe that Jim does not accuse Huck because he is merely a stereotypical, submissive and dull black figure. The audience thinks that Jim is silent because he does not

know that it was Huck's fault, not because of Jim's loving, considerate nature.

Later, with the episode of Jim's sacrifice of his freedom to save Tom when Tom is shot, Twain makes it obvious that Jim's actions with Huck and Tom make perfect sense when they are viewed as acts of love. This episode reveals Jim as a savior figure with a sacrificial love for Tom. Also, Jim silently endures insults and cursing by the people on the Phelps farm in order to protect Huck. It is very likely that Jim's loving nature, as the above episodes illustrates, has helped Huck to open himself to the significance of love, which eventually gives him the courage to protest social laws at the high price of his own damnation.¹⁰

Jim also acts as a Moses for the audience. Twain lets Jim mimic what the audience does so that the audience would objectively see it and realize its falsity on its own. First of all, Twain depicts Jim as adherent to the literal dimension in interpreting the Bible. For instance, Jim's argument about Solomon exposes his literal mindset:

I doan k'yer what de widder say, he [Solomon] warn't no wise man, nuther. He had some er de dad-fetchedes' ways I ever see. Does you know 'bout dat chile dat he 'uz gwyne to chop in two? ... (107)

As the above passage represents, Jim does not see the point of Solomon's wisdom, making Huck outraged: "But I tell you you don't get the point" (108). Huck's outrage increases the readers' amusement at Jim's stupid adhesion to the literal picture of Solomon's suggestion, chopping a child

¹⁰ See Norris W Yates, "The Counter-Conversion of *Huckleberry Finn*," *American Literature* 32 (Mar. 1960) 9: Yates interprets the irony of this self-damnation, calling it "a counter-conversion into what might be termed natural righteousness."

into two. Sticking to the literal picture, Jim cannot see the point of Solomon's wisdom: a true mother's love will not allow her baby to die.

Ironically, under this amusing episode, Twain sublimates his satirical point about the audience: Twain intimates that the readers literally interpret the Scripture just as Jim does, neglecting its core, love. Especially, in relation to Twain's rhetorical issue, slavery and racial discrimination, they very literally interpret the Biblical passage that there should be lower and higher class people for the harmony of the world.¹¹ This Biblical message expresses that God endows everyone with different quality and quantity of talent out of his unique love for each one. The aspiration for political power, however, lets Anglo-American power-holders abuse this message as if it stated that the black race were inferior to the white race and that whites have the right to control blacks. The audience, while laughing at Jim's stupidity, unconsciously faces its own obstinate adherence to the literal interpretation of the Bible, the interpretation which is favorable to it.

Twain continues helping the readers confront how they distort the Biblical message with Jim's reasoning about what made Solomon suggest such a horrible idea. Jim explains,

I reckon I knows what I knows. En mine you, de *real* pint is down further -- it's down deeper. It lays in de way Sollermun was raised. ... But you take a man dat's got 'bout five million chillen runnin' roun' de house, en it's diffunt. He as soon chop a chile in two as a cat. (108)

Jim's speculation of the reasons that made Solomon intend to chop a child sounds logical and valid. However, Jim's reasoning is completely off the

¹¹ Consult "Has the potter no right over the clay, to make out of the same lump one vessel for beauty and another for menial use?" (Romans 9:21).

track. Jim's seemingly logical and actually false reasoning embodies Twain's parody of Anglo-Americans' similar manipulation of the Scripture: seemingly logical and actually false interpretation of the Bible. Twain presents Huck's critical accusation of Jim's limited viewpoint, attracting the audience's attention to Jim's stupidity: "I never see such a nigger. If he got a notion in his head once, there warn't no getting it out again" (108). Behind Jim's outrageous obstinacy, which raises a condescending smile in the audience, Twain intimates his sharp criticism about how the audience itself sticks to the false interpretation of the Scripture, taking it at its face value, and misunderstanding that the Bible supports slavery and human inequality. Thus, Twain uses Jim's obstinacy as a foil to the audience's adhesion to the misinterpretation of the Bible in behalf of its white supremacy.

Jim's reasoning implies another important message: Jim's interpretation of why Solomon suggested such a horrible idea reveals Jim's accurate perception of the environmental impact on one's mindset. Jim believes that Solomon had too many children to care about just one. Jim's reasoning on Solomon's environmental foundation mirrors the white power-holders' manipulation of the Scripture for their environmental need for cheap black labor. Jim's seemingly accurate reasoning has the audience unconsciously see its own seemingly accurate interpretation of the Bible to justify its overlooking racial injustice.

In order to intensify the audience's recognition about its false interpretation of the Bible for secular purposes, Twain directly connects Jim with money. Jim tells a story of Balum in the following passage.

Balum he tuck de money, en when he wuz in church he hear de preacher say dat whoever give to de po' len' to de Lord, en boun' to git his money back a hund'd times. So Balum he tuck en give de ten cents to de po', en laid low to see what wuz gwyne to come of it. (66)

This story exposes a ridiculous misunderstanding of the Scripture, taking it literally and missing its sacred message that the happiness of helping poor people cannot be compared with monetary values. Jim's outrageously nonsensical story about Balum amuses the audience. Beneath this witty veil, Twain incites the audience to experience the absurdity of its own misreading of the Scripture to justify its worldly greed. Thus, Twain uses Jim as an implicit Moses figure with whom Twain intends to stir the audience to appreciate the spiritual significance of religion.

Twain also uses Huck as a Moses for the audience. Huck's confusion mirrors the audience's habitual, unconscious confusion, helping it reflect on the confusion in a fresh, objective stance. At the beginning of the novel, Twain introduces Huck's confusion of the binary opposite of concrete and abstract conception. Huck's pragmatic voice claims,

Here she was a bothering about Moses, which was no kin to her, and no use to anybody, being gone, you see, yet finding a power of fault with me for doing a thing [smoking] that had some good in it. (5).

Huck remains on a concrete, materialistic dimension, accepting only those things that tangibly benefit him. Huck claims that Christianity is too much for him because, even though the widow teaches that it is good, he gains no immediate profit out of it. Huck's childlike estimation of Moses provides the audience with a detached view of its own misunderstanding of the Christian God as the supplier of immediate, materialistic goods. Thus, Twain uses Huck and Jim as Moses figures with whom he attempts to

guide the audience out of the sinful confusion into the clear understanding of spiritual dimension of its religion.

Twain combines Huck and Jim to increase the guiding effect on the audience by means of their debate over the creation of the universe. In the idyllic setting of the raft, Huck and Jim speculate on the origin of creation:

It's lovely to live on a raft. We had the sky, up there, all speckled with stars, and we used to lay on our backs and look up at them, and discuss about whether they was made, or only just happened -- Jim he allowed they was made, but I allowed they happened; I judged it would have took too long to *make* so many. Jim said the moon could a *laid* them; well, that looked kind of reasonable, so I didn't say nothing against it, because I've seen a frog lay most as many, so of course it could be done. (180-181)

Here Huck accepts Jim's reasoning because it fits his practical mindset. The debate portrays Huck as accepting only those ideas that he comprehends. Huck's empirical tendency reflects the audience's general mindset which takes in only tangible and rational things. Huck's young age metaphorically implies Twain's parody of the audience's immature understanding of religion, shaking it into being ashamed of its own immature manipulation of religion. Huck degrades the theological theory of creation through the spectrum of his empirical knowledge. By presenting the picture of Huck's degrading theology, Twain intends to push the audience to reflect on its own distortion of Christian doctrines through its power spectrum. Even though the ridiculous stupidity of the above discussion conceals Twain's sharp satirical attack on the audience's biased attitude towards Christianity, Twain's attack eventually enables him to stimulate the audience to realize its false attitude and to make changes.

Thus, Twain, with the use of his fictional characters, rings an alarm bell to wake up the audience from its distorted understanding of Christianity. This bell of love makes the audience realize that its primary duty as Christians is to love neighbors unconditionally and change its attitude towards Afro-Americans. Twain's appealing to the Christian principle of love will work not only on his contemporary audience but also on the audiences of other cultures. Twain's alarm bell is and will be always necessary to mankind whose inherent weakness is to have endless desires for worldly fortune and to have constant temptations. Worldly desires quite often make people neglect love and spiritual grace, as if worldly goods could replace them. Twain, in the process of accomplishing his rhetorical goal of exposing the evil of racial inequality, thus stimulates the audience to struggle triumphantly with its weakness.

IV. Conclusion

Language has its limitations. One of the primary factors for these linguistic limitations is that language is strongly bounded by contemporary ideology. Thus, it is almost impossible to articulate ideas that are against or beyond a particular ideology. The best way of communicating trans-ideological messages is to make a reverse use of the linguistic limitations, imposing silence. Still, no one can create a communication network without using the linguistic code. In order to resolve this dilemma and in order to create a text which can convey messages which surpass the ideological boundary, an author should control the relationship between language and silence. Wolfgang Iser explains the process of communication as follows,

Communication in literature is a process set in motion and regulated, not by a given code, but by a mutually restrictive and magnifying interaction between the explicit and the implicit, between revelation and concealment. What is concealed spurs the reader into action, but this action is also controlled by what is revealed; the explicit in its turn is transformed when the implicit has been brought to light. Whenever the reader bridges the gaps, communication begins. The gaps function as a kind of pivot on which the whole text-reader relationship revolves.¹

¹ Wolfgang Iser, "Interaction Between Text and Reader," *The Reader in the Text: Essays on Audience and Interpretation*. eds. Susan R. Suleiman and Inge Crosman (Princeton: Princeton UP, 1980) 111.

As Iser observes, the success of rhetoric depends on how effectively an author controls the gap between explicit linguistic vehicle and implicit mute tenor so that the text can relate to the reader. Iser's observation notes that it is the author who initiates communication but it is the reader who completes it. Therefore, the author's skill in manipulating the operation of silence determines the success of communication.²

It is unquestionable that Harriet Beecher Stowe and Mark Twain, either consciously or unconsciously, perceived the rhetorical force of silence and tactfully used it, as the popular success of Uncle Tom's Cabin and Adventures of Huckleberry Finn proves. Stowe and Twain who accurately penetrated the audience's racist mindset and its Christian foundation, as I have discussed in my previous chapters, must have noticed the ideological restrictions of its linguistic vehicle. It is quite likely that they make a reverse use of the linguistic limitations to highlight the dynamical tension of the dialectics between the explicit, racist thesis and the implicit, anti-racist antithesis of their texts.

Stowe's and Twain's texts vividly show how their language is governed by the ideology of their time. For instance, Stowe's definition of freedom is that of nineteenth-century America. Stowe's narrator defines freedom when George and his family arrive in Canada as follows.

To your fathers, freedom was the right of a nation to be a nation. To him [George Harris], it is the right of a man to be a man, and not a brute; the right to call the wife of his bosom his

² See J. H. McKay, "An Art So High," *New Essays on Adventures of Huckleberry Finn*, ed. Louis J. Budd (Cambridge: Cambridge UP, 1985) 62: McKay relates Twain's skillful manipulation of silence to his career as a speaker; "His constant preoccupation with the artful fictions of platform speaking, in which certain artificial hesitations and pauses added to the apparent naturalness of the delivery, led him to try to capture these variations of speech in writing."

wife, and to protect her from lawless violence; the right to protect and educate his child; the right to have a home of his own, a religion of his own, a character of his own, unsubject to the will of another. (484)

For George freedom means to regain his basic human rights that have been denied him under the name of slavery. This definition of freedom is historically bounded. To a person of early twentieth-century America, the meaning of freedom would come with the sense of existential anxiety and responsibility. To those from different cultures and times, the significance of "freedom" will vary. Even for George, after living a while as a freeman, the definition of freedom will change. His choice of going to Liberia to find a field of work suggests that freedom for him is no longer the liberation from slavery.

Stowe also lets Arthur Shelby use the word, humanity:

"I would rather not sell him," said Mr. Shelby, thoughtfully; "the fact is, sir, I'm a humane man, and I hate to take the boy from his mother, sir." (49)

The definition of humanity as hating to take the boy from his mother seems to make sense in comparison with the slave trader Haley's insensitive intention to buy a five year old boy. Shelby's reluctance to sell a five year old boy identifies him as a man of humanity in a slave holding society. However, he cannot be a man of humanity as long as he owns slaves because to hold slaves violates the basic principle of humanity -- to respect others' human rights. Shelby's calling himself "a humane man" implies Stowe's sarcasm about the term "humanity" in a slave holding society.

Twain's text also presents some illustrations of linguistic boundary. For instance, when Huck expresses his acknowledgment of Jim's good nature, he says, "I knowed he was white inside" (390). The word, "white,"

in this estimation means everything that is positive, reflecting white supremacy of his society.³ Ironically, in order to appreciate Jim's personal virtue, Huck has to deny his black identity. Jim cannot be good if he stays black. The undercutting power of this irony proves the very limitations of language which cannot but imprison Huck's expression within the ideology of his society.

Beneath Huck's naive estimation, however, Twain's sharp, mute, satirical cry vibrates the audience's unconscious sphere where pre-conceptual ideas in his contemporary society constantly writhe to formulate themselves. The sentence, "I knowed he was white inside," provokes the audience with a satirical question: Does "white" necessarily mean "good"? Twain's contemporary audience would not even think of such an unconventional, unfavorable question. As Richard E. Young and other critics observe in Rhetoric: Discovery and Change, Twain loads the subtext of this estimation with pre-articulate conditions that stimulate the reader to appreciate the repressed message "since the writer cannot force changes in the reader's mind."⁴ Twain's manipulation of silence, endowing the text with hidden implications, may be one of the factors that caused Ernest Hemingway to identify Twain as the father of American literature. Hemingway's slogan, "Read between the lines," designates the reader's obligation to appreciate the author's manipulation of silence. Hemingway

³ For more detailed discussion about white supremacy, see Judy H. Katz, *White Awareness: Handbook for Anti-Racism Training* (Norman: U of Oklahoma P, 1978) 9-19.

⁴ See Richard E. Young, Alton L. Becker, and Kenneth L. Pike, *Rhetoric: Discovery and Change*. (New York: Harcourt, Brace and World, Inc., 1970) 205.

must have observed how tactfully Twain controls blanks to convey pre-conceptual messages, which are silently buried under linguistic codes, appealing to the audience's unconsciousness.⁵

There is no way of determining if Stowe and Twain were aware of the boundary of their linguistic codes. Also, even though today's readers, in their detached stance, easily appreciate the satirical irony implied in the above illustrations, it is not clear if their contemporary audiences could perceive it. Stowe and Twain may have been confined in the linguistic capsule of their community. Still, they provide obvious evidence that demonstrates their awareness of the limitations of their language.

For instance, Stowe has Aunt Chloe plainly express her frustration by her inarticulateness. Aunt Chloe does not know how to conceptualize her critical view about the injustice of slavery:

"Wall, any way, thar 's wrong about it *somewhar*," said Aunt Chloe, in whom a stubborn sense of justice was a predominant trait; "I can't jest make out whar 't is, but thar's wrong some whar, I'm *clar* o' that." (153)

The fact that she is not educated makes an impression on the audience that her inarticulateness is her problem. Behind this impression Stowe loads a significant point: Aunt Chloe cannot make out what is wrong because her "sense of justice" is beyond the capacity of the language which is forged by her contemporary ideology. Aunt Chloe's frustrating inarticulateness figuratively reflects Stowe's own frustration with the linguistic limitations. In addition, with Aunt Chloe's intense anxiety, Stowe stirs the audience to

⁵ For more discussion about Hemingway's comment on Twain, see, Lionel Trilling, "The Greatness of *Huckleberry Finn*," *Huck Finn Among the Critics: A Centennial Selection*, ed. M. Thomas Inge (Frederick, Maryland: University Publications of America, Inc., 1985) 92. Also, see Stephen Railton, "Jim and Mark Twain: What do Dey Stan' For?" *The Virginia Quarterly Review* 63.3 (Summer 1987) 394.

unwittingly meditate what Chloe may mean with her statement, "Thar's wrong some whar." Thus, Stowe, by making a reverse use of linguistic boundary, increases her rhetorical dynamo which further drives the audience to seriously contemplate her message: the injustice of slavery.

Multiple evidences of the insubstantiality of linguistic code also pervade Twain's text. Noticing such evidences, Louise K. Barnett explains that Twain indicts public language in his contemporary society.⁶ Tom Sawyer's habitual, empty language represents public language. For instance, Tom uses the word, "ransom," without knowing what it means. Tom justifies his irrational attachment to public language with the authority of books, saying, "Don't you reckon that the people that made the books knows what's the correct thing to do?" (15). He feels obliged to use language just as others do even when it makes no sense. When Huck objects that Tom's plan to set Jim free is foolish, Tom responds, "It don't make no difference how foolish it is, it's the *right* way -- and it's the regular way" (348). Tom follows conventional ways without considering their validity. Tom's attitude coincides with Barnett's definition of public language as "language which is not faithful to experiential reality."⁷

Metaphorically, the aristocratic families' feud stands for public language because the Grangerfords and the Shepherdsons fight to death, without knowing the real origin of the feud. For the sake of abstract honor, they shed the blood of precious people. They are too busy with following regularities to speculate on the consequences. A more remarkable example

⁶ See Louise K. Barnett, "Huck Finn: Picaro as Linguistic Outsider." *College Literature* 6 (Fall 1979) 229.

⁷ Barnett 229.

of the emptiness of linguistic code is Jim's freedom. Jim's freedom means nothing but words to Tom. He does not respect Jim's right as a "freeman" even when he knows that Jim is free. Also, the fake titles of the King and the Duke metaphorically represent the insubstantial, deceptive nature of language.

Confronting the limitations of linguistic code, Stowe and Twain present pictorial metaphors, which "we may see as the figure of repression."⁸ The vivid, metaphoric pictures stimulate the audience's imagination, carving its mindtable with strong visual impressions, the impressions which were pre-conceptual at that time. In addition to carving visual impressions, Stowe and Twain store, beneath the impressions, powerful messages, which cannot but be repressed and pre-articulate in their literary spaces.

Stowe's description of George Harris's rage at his unjust treatment presents a vivid picture of social injustice to the audience:

George was taken home, and put to the meanest drudgery of the farm. He had been able to repress every disrespectful word; but the flashing eye, the gloomy and troubled brow, were part of a natural language that could not be repressed, indubitable signs, which showed too plainly that the man could not become a thing. (58)

George's flashing eye embodies his indignation, a black person's rage which Stowe's audience would consider to be presumptuous if it were stated in plain language. Perceiving the audience's plausible reaction to such an unconventional statement, Stowe provides the above image. Stowe herself uses the term "natural language" to designate language that "could not be

⁸ See Edward Larrissy, *Reading Twentieth Century Poetry: The Language of Gender and Objects* (Cambridge, Mass: Basil Blackwell, 1990) 44.

repressed" by the weight of ideology or the audience expectation. Thus, Stowe's pictorial metaphor enables her to overcome the boundary of public language.

Furthermore, as if she attempted to justify George's improper rage, Stowe provides another vivid picture which exposes George's master's monstrosity. George says, "He ordered me to tie a stone to his [a dog's] neck and throw him in the pond" (63). Behind these two pictures, Stowe places George's silent exclamation, "My master does not deserve to control me. He is a monster, not a human being." This implicit exclamation, if literally articulated, would distress the contemporary readers since it does not befit their conventional belief that any white person has the legal right to own a black man regardless of his or her personal qualifications. This pre-articulate spark gets more fuel with George's compassion for the little dog which his white master ruthlessly wants to kill to torture George. Underneath this metaphoric death of a dog, Stowe's insight into Americans' cherishing dogs shines, inflaming the audience's sympathy for George even though he violates the unwritten law that he should not criticize his master.

Another picture which embodies Stowe's noble vision of human equality comes with St. Clare's death scene:

St. Clare hastily shook his head, and said again to Tom, more earnestly, "Pray!" ... When Tom ceased to speak, St. Clare reached out and took his hand, looking earnestly at him, but saying nothing. He closed his eyes, but still retained his hold; for, in the gates of eternity, the black hand and the white hold each other with an equal clasp. (407)

The picture of "the black hand and the white hold each other with an equal clasp" corresponds to St. Clare's vision of their equality "in the gates of

eternity," the vision which, if he says anything, his communal language will contaminate with its worldly, political implications. The audience will feel uncomfortable with the concept of equality between the black and the white race because it unconsciously and inveterately believes the black race to be inferior.

Under this peaceful and idealistic metaphor, on the other hand, Stowe places Tom's earnest desire to ask for his freedom of St. Clare, the desire which is repressed by the circumstances. St. Clare's circumstances are too critical and too sudden to enable him to consider and make comments about his promise to free Tom. Later, Stowe manifests Tom's despair at the lost chance for freedom, which he has almost obtained, and lets him present his plea for freedom to Marie. The depiction of Tom's despair intensifies the audience's anxiety that is stirred by St. Clare's silence at his death scene. This silence appeals to the audience far more strongly than any literal statement about white people's self-centered and thoughtless attitude towards black people. St. Clare's concern when he dies lies only on his own salvation, involuntarily and unconsciously breaking his promise to Tom. Tom mentions nothing about the promise, caring about St. Clare's redemption only. The contrast between Tom and St. Clare -- while a black person altruistically cares only about a white person's salvation, repressing the ardent concern about his own freedom, the white person is too busy with his own condition to care about others -- stimulates the white audience to face white people's self-centered view which makes them inferior to black people.

When St. Clare dies, Marie goes back to her father's place with Mammy. Stowe mentions nothing about Mammy's dramatic reunion with her longing husband. Mammy's happy reunion can establish a good symmetry with Tom's tragic ending. However, Stowe makes no comments about it. One possible explanation about this is that she tries not to offend her contemporary audience which advocates slavery that very often causes the separation of family members. Besides, Stowe's lack of commentary about Mammy's condition tacitly conveys a very satirical message to the audience that the audience would not care about black characters' welfare unless it has something to do with their white owners. Thus, Stowe, by means of silence, urges the audience to do soul-searching inquiry about its own attitude toward Afro-Americans.

Twain also presents various pictorial metaphors which fill and energize the blanks of the linguistic vehicle. One of the striking pictures in Twain's text is that of Jim. The following passage describes Jim's condition under the frauds' control.

... it got mighty heavy and tiresome to him [Jim] when he had to lay all day in the wigwam tied with the rope. You see, when we [Huck, King, Duke] left him all alone we had to tie him, because if anybody happened on him all by himself and not tied, it wouldn't look much like he was a runaway nigger, you know. So the duke said it *was* kind of hard to have to lay roped all day, and he'd cipher out some way to get around it. ...

He dressed Jim up in King Lear's outfit -- it was a long curtain-calico gown, and a white horse-hair wig and whiskers; and then he took his theatre-paint and painted Jim's face and hands and ears and neck all over a dead dull solid blue, like a man that's been drowned nine days. Blamed if he warn't the horriest looking outrage I ever see. Then the duke took and wrote out a sign on a shingle, so --

Sick Arab -- but harmless when not out of his head. (231)

This passage provides two pictures of Jim. The first one is Jim "having to lay all day in the wigwam tied with the rope." This picture metaphorically visualizes the cruelty of Jim's bondage of slavery. The irony that Jim is already legally free with Miss Watson's death-bed manumission intensifies the absurdity of Jim's horrible condition. It is pretty imaginable that behind Jim's freedom lies Miss Watson's regret for her inhuman intention of selling Jim. Miss Watson's implied regret increases the absurdity of Jim's ridiculously painful condition.

The second picture of Jim in the above passage is Jim dressed and painted like a buffoon. The Duke completely changes Jim's image with a very convenient excuse that he wants to protect Jim. Actually Jim is better off in this disguise. Still, the farcical image of Jim suggests Twain's cynicism about white Americans' distortion of black image for their convenience. Jim's improved condition in this disguise suggests Twain's parody of the ex-slaves' reality: black people could get better off when they adjust themselves to white people's demands. In order to justify their control over Afro-Americans, white Americans have forged the black image as so dependent, incapable, and inferior as to need superior people's protection. In the above scene it is the fraud who causes Jim's change. Twain's designation of the fraud as responsible for the deformity of Jim's image implies his furtive indictment of American power-holders as unreliable, deceitful frauds.

Jim's pictures in the above passage energize the messages in Twain's text with their stunning visual effect. The visual images reinforce Twain's indictment about Afro-Americans' insubstantial freedom, even

after emancipation. Certainly each reader, entirely imbued with Twain's idealistic vision -- through the linguistic vehicle, visual images and silent, repressed messages behind them -- will be spurred, emotionally as well as rationally, into a serious consideration about how to improve Afro-Americans' condition.

Twain's most remarkable image that embodies his idealistic vision is the idyllic, peaceful life on the raft. On the raft Huck and Jim have no social or political restrictions that disturb their human relationship. This peaceful picture encapsulates Twain's hope for unconditional human equality.⁹ Behind this pastoral vision, Twain keeps silent one of the major dynamos of the plot: Jim's strenuous, prudent pursuit of freedom. By placing Huck as the central narrator who has no concept about the black person's aspiration for freedom, Twain keeps Jim silent about his motive to accompany Huck. Repressing Jim's voice, Twain lets Huck admit his function as a tool for Jim's escape: "Here was this nigger which I had as good as helped to run away" (140). Huck's words provide the audience with a clue to conjecture Jim's silent inside. Also, Huck's limited comprehension of Jim represents Twain's insight into the audience's limited perception of black people without understanding their inherent aspiration for freedom.

⁹ See Albert J. Von Frank, "Huck Finn and the Flight From Maturity," *Studies in American Fiction* 7 (Spring 1979) 5: "Huck discovered his real, unforced childhood on the raft with Jim. Here and no earlier did Huck find a "father" who could love him as Pap had not, and who could understand him as the Widow Douglas and Miss Watson did not. The relationship that Huck and Jim enjoyed during their downstream drifting is so nearly perfect as to make the middle section of the novel, as Kenneth S. Lynn has aptly described it, "the most memorable idyll in American literature."

Even though Jim mentions nothing about his intention of accompanying Huck, Jim is not completely silent. He says things that help him manipulate Huck more effectively. For instance, Jim emphasizes Huck's trustworthiness over and over, stimulating Huck's loyalty to him: "Dah you goes, de ole true Huck; de on'y white gentleman dat ever kep' his promise to ole Jim" (141), and "You's de *only* fren' ole Jim's got now" (140). These complimentary comments intimate Jim's shrewd strategy to flatter and use Huck for his benefit. Jim's seemingly simple expression serves as a mask to hide his prudent, earnest pursuit of freedom.

Jim's linguistic mask appears to be adequate to Huck because of its superstitious tendency. For example, Jim says nothing about Pap's death to Huck. It seems that Jim mentions nothing to Huck to protect Huck from shock. Jim uses superstitious ideas to distract Huck's interest in Pap's corpse. This naive and superstitious disposition of Jim's linguistic mask accords with the audience's traditional anticipation of a black man. Also, Jim's surface intention of protecting Huck is agreeable to the audience. Under this picture, which satisfies both Huck and the audience, lurks Jim's anxious calculation which completely deconstructs the audience's perception. It is quite conjecturable that Jim circumspectly calculates that Huck may feel free to go anywhere, leaving him, once he finds out that Pap, who is the direct cause of his escape, is dead. Obviously, without Huck's help, it is almost impossible for Jim to complete his journey for freedom. The contrast between Jim's naive surface and his anxious, discreet calculation intensifies the repressed message behind Jim's seemingly agreeable image.

The picture of Jim's nursing Tom also supplies a humane picture of Jim who cares more for Tom's life than his own freedom. Under this peaceful picture, Twain hides Jim's agonizing struggle. While the audience habitually reasons that Jim cannot desert a white boy because of his accumulated servile disposition as a slave, Jim experiences a painful sacrifice of the freedom of his family as well as of his own. In Jim's mute submission to the call of life, Twain buries Jim's desperate conflict between his own and his family's freedom and the life of a white boy who only tries to play tricks on him. The significance of Jim's sacrifice of his freedom to save a boy's life becomes more apparent when we compare it with the doctor's behavior: the doctor chooses to neglect his patients' life in order not to violate the Fugitive Slave Law. In contrast to the white prestigious doctor who neglects the life of his patients, Jim appreciates the value of human life and decides to sacrifice his and his family's freedom for which he has made strenuous efforts. Thus, with the picture of Jim's mute action, Twain stimulates the audience to reconsider its conventional belief in white people's superior humanity.

Another impressive image that strikes the audience with its trans-ideological significance is the picture of Huck's humbling himself in front of Jim, apologizing for his insensitive trick after the storm. This picture embodies a message: a true human relationship between two individuals demands that each transcend his or her ideological boundaries. The repressed message of this visual metaphor is reinforced by the hidden dynamics of Huck's extremely intense struggle to overcome the ideological

bias about racial relations. The pregnant energy suppressed under this metaphor enormously increases its impact on the audience.

In many cases, Twain has Huck keep silent when the audience expects his strong response. For example, Huck makes no response to Miss Watson's manumission of Jim. There is no way of finding out how this fictional character feels about Jim's freedom. We can conjecture that he may be happy because he, either voluntarily or involuntarily, has helped Jim run away. Jim's freedom means the achievement of their goal. On the other hand, it may dampen Huck's spirit because Miss Watson's manumission of Jim means that all the severe conflict he had to go through to save Jim was in vain. Huck's silence about Jim's freedom offers the audience a chance to unconsciously question what it actually feels about the emancipation and about the freedom of Afro-Americans. The repressed, violent tension behind Huck's silence secretly and powerfully reaches the audience's unconscious which inveterately resists such a question.

Also, Huck mentions nothing about what he feels when he finds out that Tom has deceived him about Jim's freedom. It is very likely that Huck experiences a strong, painful sense of betrayal about Tom's deception. By suppressing Huck's anguish of betrayal, Twain invites the audience to taste the sense of betrayal. In the sense that Tom represents American civil society, Tom's deception symbolizes the American politicians' deceptive manipulation of Afro-Americans even after their emancipation. Huck's anguish dramatically parallels the anguish which Twain intends to raise in the audience about the unjust and unfair condition of Afro-Americans in the post-bellum American society.

Philip S. Foner states, "Twain was proud to claim Frederick Douglass as a 'personal friend.'"¹⁰ Twain's friendship with Douglass may have opened his eyes and ears to Afro-Americans' repressed thoughts and feelings.¹¹ Stowe also both personally experienced Afro-Americans and heard stories of black slaves' persecution, perceiving their feelings and thoughts that are restrained by white ideology.¹² Strongly confronted by the

¹⁰ See Philip S. Foner, *Mark Twain: Social Critic* (New York: International Publishers, 1958) 217.

¹¹ See *Huck Finn Among the Critics: A Centennial Selection*, ed. Inge M. Thomas (Frederick, Maryland: University Publications of America, Inc., 1985) 5: Arthur G. Pettit states, "... from the 1880's to his death, he befriended Frederick Douglass and Booker T. Washington, financed several black students through Yale Law School, wrote blistering essays about atrocities committed against blacks, and created two of the outstanding black characters in American literature: Nigger Jim and Roxana. As a native southerner, Mark Twain began his public career as a segregationist and Negro-phobe. As a self-professed 'reconstructed' Yankee, he turned himself into a champion of interracial brotherhood in *Huckleberry Finn* and ended his life as a prophet of racial war and the complete extermination of black and white alike." Also, see Lucinda H. MacKethan, "Huck Finn and the Slave Narratives: Lighting Out as Design," *The Southern Review* 20 (April 1984) 254: "In 1881, Mark Twain wrote a letter to president-elect James Garfield on behalf of Douglass; in pushing for a federal appointment for Douglass, Mark Twain wrote, 'He is a personal friend of mine.'" Also, see MacKethan 253: "How familiar was Mark Twain with actual slave narratives? Three different kinds of evidence demonstrate his rather extensive exposure to them: first, his library holdings; second, his mentioning of slave narrators or literature related to them in letters or conversations; third, his direct use of incidents or strategies found prominently in the narratives." William L. Andrews's "Mark Twain and James W. C. Pennington: *Huckleberry Finn*'s Smallpox Lie," *Studies in American Fiction* 9 (Spring 1981), illustrates diverse parallels between Twain's novel and slave narratives.

¹² See Sterling A. Brown, *The Negro in American Fiction* (1937, Argosy-Antiquarian, 1969) 35: "Mrs. Stowe, whose home was at times a shelter for fugitives, had listened to pathetic or hair-raising stories of the South, and had written two antislavery sketches, 'Immediate Emancipator' (1848) and 'The Freeman's Dream' (1850)"; also, see MacKethan 254: "She [Harriet Beecher Stowe] knew and promoted [Frederick] Douglass, Pennington, and Brown, and she documented her references to their narratives in *Uncle Tom's Cabin*, a work to which Mark Twain made frequent reference." Margaret Just Butcher also provides some information about this in *The Negro in American Culture* (New York: Knopf, 1956) 153: "During the years when her father was president of Lane Theological Seminary, she had lived in Cincinnati, a border city separated only by the Ohio River from the slave state of Kentucky. She had seen runaway slaves in Cincinnati; indeed she had seen her father help many of the fugitives escape along the 'Underground

remarkable distinction between white people's illusory perception of black people and the actual, suppressed thoughts and feelings of black people, Stowe and Twain must have felt the need to release the suppressed energy through the gap of linguistic codes, filling the gap with silent implications. This use of silence has enabled the two authors to energize their texts. The effect is to accelerate the dialectical tension between the implicit and explicit meanings in the novels. Lawrence W. Hyman defines great literature as follows.

Great literature has the power to undermine our most strongly held beliefs, not because great art is propaganda, but because the great writers are courageous enough to put all beliefs, theirs as well as society's, into the fire.¹³

Stowe's Uncle Tom's Cabin and Twain's Adventures of Huckleberry Finn devastatingly undermine both their own and their audience's strongly held beliefs, the beliefs about racial relations in particular. The degree of their courage to put all beliefs into the fire embodies itself in the explosive energy behind explicit and implicit messages of their texts.

Railroad.' Mrs. Stowe had spent a brief period of time in Kentucky and had seen something of slavery itself."

¹³ Lawrence W. Hyman, "The Reader's Morality versus the Writer's," *University of Kansas City Review* 28 (1961) 12.

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Vita

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