

**University of Pardubice  
Faculty of Arts and Philosophy**

**The Role of the River in Twain's Fiction**

**Lucie Kadeřávková**

**Bachelor Paper  
2012**

Univerzita Pardubice  
Fakulta filozofická  
Akademický rok: 2010/2011

## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Lucie Kadeřávková**  
Osobní číslo: **H07070**  
Studijní program: **B7507 Specializace v pedagogice**  
Studijní obor: **Anglický jazyk - specializace v pedagogice**  
Název tématu: **Role feky v dílech Marka Twaina**  
Zadávající katedra: **Katedra anglistiky a amerikanistiky**

### Zásady pro vypracování:

Studentka s použitím relevantní sekundární literatury nejprve stručně uvede Marka Twaina do dobového kontextu, vysvětlí pojmy jako jižanská literatura, regionalismus, local color apod. a vysvětlí, jak se k Twainově tvorbě vztahují. Jádrem práce bude analýza zvolených děl především s ohledem na to, jak je v nich popisována řeka Mississippi, jakou roli v daném literárním textu má, jaký je autorův vztah k řece a jaké literární prostředky k jejímu vystižení používá. Studentka bude pracovat s odbornými kritickými texty a své argumenty bude ilustrovat ukázkami z primárních děl. Závěrem své vývody shrne a zvolená díla porovná.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

TWAIN, Mark. Life on the Mississippi. Krajská knihovna Pardubice  
TWAIN, Mark. The Adventures of Huckleberry Finn. Krajská knihovna Pardubice  
HOWE, H. Transcending the Limit of Experience: Mark Twain's Life on the Mississippi, American Literature Vol.63, No. JSTORE  
MARX, Leo. The Pilot and the Passenger: Landscape Conventions and the Style of Huckleberry Finn. JSTORE  
GANZEL, Dewey. Twain, Travel Books, and Life on the Mississippi. JSTORE

Vedoucí bakalářské práce:

**Mgr. Šárka Bubíková, Ph.D.**

Katedra anglistiky a amerikanistiky

Datum zadání bakalářské práce: **30. dubna 2010**

Termín odevzdání bakalářské práce: **31. března 2011**



prof. PhDr. Petr Vorel, CSc.  
děkan

L.S.



Mgr. Šárka Bubíková, Ph.D.  
vedoucí katedry

V Pardubicích dne 30. listopadu 2010

## **Prohlašuji:**

Tuto práci jsem vypracovala samostatně. Veškeré literární prameny a informace, které jsem v práci využila, jsou uvedeny v seznamu použité literatury.

Byla jsem seznámena s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., autorský zákon, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

V Pardubicích dne 31. 3. 2012

---

Lucie Kadeřávková

## **Acknowledgments**

I would like to thank to Mgr. Šárka Bubíková, Ph.D., who provided me with valuable advice, support and reflection on my progress throughout the process of conducting the thesis.

## **Abstract**

These papers are focused on the analysis of Mark Twain's *Life on the Mississippi* and *The Adventures of Huckleberry Finn* with respect to the importance of the river of Mississippi. The opening part of these papers introduces literary terms such as realism, local color, regionalism and southern literature. The next section is dedicated to the river from the historical point of view, what happenings had cardinal relevance for the river. The main part of the work is a detailed analysis of the significance of the river in selected novels, which is supported by authentic quotations. The analysis also concentrates on the relationship of the main characters and the author to the Mississippi River, and as a conclusion a comparison of what both the novels have in common concerning the importance of the river and what they differ in.

## **Key words**

Twain; river; Mississippi; *Life on the Mississippi*; *The Adventures of Huckleberry Finn*; regionalism; local color; southern literature; freedom; steam boating; lonesomeness

## **Souhrn**

Tato práce je zaměřena na analýzu děl *Život na Mississippi* a *Dobrodružství Huckleberryho Finna* od autora Marka Twaina především z pohledu významu řeky Mississippi. Úvodní část práce se nejprve zabývá literárními pojmy jako je realismus, local color, regionalismus a jižanská literatura. Další část práce se soustředí na řeku z hlediska historického, jaké události měli pro řeku určující význam. Hlavní částí práce je podrobnější rozbor významu řeky ve zvolených dílech, který je doložen autentickými ukázkami. Rozbor se také zaměřuje na vztahy hrdinů a autora k řece Mississippi a v závěru vyhodnocuje, co mají oba romány společné z hlediska významu řeky nebo v čem se liší.

## **Klíčová slova**

Twain; řeka; Mississippi; *Život na Mississippi*; *Dobrodružství Huckleberryho Finna*; regionalismus; local color; jižanská literatura; svoboda; paroplavba; osamocenosť

## **Table of Contents**

Introduction	9
1. The Background	11
2. The Influence of the History on the Mississippi River	15
3. Freedom as a Symbol of the River in <i>the Adventures of Huckleberry Finn</i>	21
4. The Role of Steam Boating in <i>Life on the Mississippi</i>	28
4.1 The Pilot's Attitude to the River	33
Conclusion	39
Resumé	41
Bibliography	45



## **Introduction**

The river of Mississippi is not only a mere creation of the nature, which goes through the United States and because of its amazing length belongs to one of the longest rivers in the world. For one of the most significant American authors of the nineteenth century, Mark Twain, the river of Mississippi means a personal matter. He has bonded with the river due to his childhood spent on its banks and the time in which he spent working on the river.

Considering Mark Twain is classified as an author of realism, where literary movements such as regionalism and local color appeared, his work also depicts issues important for the period of the nineteenth century. The time was revolutionary for the American South. It brought many changes and the most crucial one was the Civil War and abolition of slavery. Mark Twain projects this occurrence into his books and depicts the importance of the Mississippi River in this period.

These papers concentrate on the analysis of *Life on the Mississippi* and *The Adventures of Huckleberry Finn*. The river plays a certain role in each of these books. Its part is influenced by the main character's view and also by historical events. *The Adventures of Huckleberry Finn* is without doubt the most famous book of Twain. It is considered so important that it is put abreast Shakespeare's tragedies and *Don Quixote*. (Seeley II, vii) In *Life on the Mississippi* the author splendidly depicts the river based on his personal experiences, history and anecdotes.

The theoretical part introduces historical context to the reader, which the author lived in and also literary terms are defined. Next part focuses on the history and geography of the Mississippi River. The geographical description is kept brief in order to show a reader the tremendous character of the river. The river history is described in accordance with Twain's delineation in *Life on the Mississippi*. The author introduces its explorers and the status of the river up to the nineteenth century. The history of the river during the nineteenth century is shown with help of secondary literature sources. The issue of slavery and some its basic facts are also mentioned because both novels fall into the period around the Civil War, whose integral part slavery were and thus influenced the selected books and the author.

The main part of the thesis is the analysis of *Life on the Mississippi* and *The Adventures of Huckleberry Finn* with respect to the importance of the river of Mississippi. The first part focuses on the symbol of freedom, which the river represents in *Huckleberry Finn*. With help of critical articles, it is anatomized the developing relationship of the main characters during their sail on the river, their opinion on the river and mainly what attitude towards the river they created throughout the story.

Two other sections concentrate on *Life on the Mississippi*. Firstly, the analysis tries to describe the river from an economical point of view, how the river was influenced with steam boating and its fall after the Civil War caused by the rise of railway. Secondly, this analytical part describes author's relationship with the river and with his job of a steamboat pilot. The position of a pilot in society and his training period when he learned about the features of the river is discussed as well. This part includes a comparison with the attitude to the river of *Huckleberry Finn*.

The aim of this thesis is to analyse the role of the Mississippi River in *Life on the Mississippi* and *The Adventures of Huckleberry Finn*, to find common features of the river and attitudes of the main characters, which they developed and also determine the stand of the author on the river.

## 1. The Background

Mark Twain, a pseudonym of Samuel Langhorne Clemens was an American author, famous for his novels: *the Adventures of Tom Sawyer* and *the Adventures of Huckleberry Finn*. The latter being a work that can be called a masterpiece according to T. S. Eliot. He also noted that Mark Twain created complex symbol from the Mississippi River. (Bubíková, 154) Twain was born in Florida, Missouri in 1835, and the sixth child to a family of seven children. Twain moved to Hannibal, Missouri at the age of four; a developing port town on the Mississippi River. The loss of his father at the age of twelve, and the ensuing financial difficulties facing his family prompted Twain into leaving school early and engaging in work such as a printer and typesetter, before becoming a master riverboat pilot on the Mississippi River. His later work included gold and silver mining, journalism, public speaking, and writing, the latter two bringing him great success. Twain, a gifted public speaker and prolific writer was well-known for his humour, wit and vivid imagination, which made him very popular amongst his contemporaries. (Paine, online) *Life on the Mississippi*, first published in 1883 is an autobiographical account and a lengthy memoir of Twain's life as a steamboat pilot on the Mississippi River. Such vast river influenced Twain's imagination; he was mesmerized by its mighty natural force, changing banks, meanders, sands and islands. *Life on the Mississippi* is Twain's laboratory which included motives and pictures. One year after publishing the book his masterpiece *The Adventures of Huckleberry Finn* was released where Mississippi experiences found their eternal use. (Vančura, 327)

Mark Twain is classified as an author of the period called Realism ranging from 1860 to 1914. For this decade, the Civil War between the industrial North and the agrarian South is typical. The Civil War started 1861 and finished in 1865 when the Union won. Before the war, idealists fought for human rights, mainly for outlawing slavery typical for the South. After the war, there was an economic boom, half of the population living in the countryside moved to the twelve biggest cities in 1919 to start working with machines of new industrial professions. The United States changed from a little farming territory in 1860 into a huge modern state by 1914. The number of inhabitants increased twice during these forty years. (VanSpanckeren, 47) America

became a strongly industrial nation. According to Justin Kaplan, this period of industrial and commercial growth meant nothing but disappointment to Twain because he considered it to be a time of desire for money and political corruption. Twain called this era - of incredible rottenness - the Gilded Age. (Kaplan, viii-ix) Twain used the word “rottenness” to emphasize that he was really angry about this era.

Gilded Age was the period of descent and development, poverty and great wealth, joy and sadness. (McMichael, 892) Twain is describing his feeling as follows: “In the South, the war is what A.D. is elsewhere. They date from it.” (Kaplan, ix)

The word “realism” comes from the French “réalisme” to give a true picture of common life. (McMichael, 895) American realists used a form of short stories very often which were focused on rural milieu and depicted various plots of common people. Mark Twain was the only author of the post-Civil War period, who was able to picture his own experiences in the best way. His *Adventures of Huckleberry Finn* is therefore considered as “a monument of literary realism,” as John Seelye puts it. (Seelye, viii) Realism was first introduced in the literature of local color. The first American author of local color writing who was very popular was Bret Harte. Among other authors except Mark Twain who were successful in local color fiction in the 1880s we can mention Harriet Beecher Stowe, Kate Chopin and Joel Chandler Harris. (McMichael, 895-896) Local color writing is a kind of fiction that came to prominence in the USA in the late nineteenth century. Characteristics of local colour are detailed descriptions of the unique customs, manner, speech, folklore, and other qualities of a particular regional community. Southern writers have been able to document the region’s distinctiveness usually in humorous short stories (Baldick, 142). Authors of literary realism in America were limited by requirements of local color fiction to write in positive, optimistic way. Nevertheless, Mark Twain did not respect American reality of the nineteenth century once again he crossed the line of local color fiction rules and he was describing the real situation in America at that time (McMichael, 896).

“Mark Twain was the first truly American writer, and all of us since are his heirs.”

- William Faulkner

Twain depicts cities along the Mississippi River and their dwellers very soberly. He enjoys describing the river especially in *Life on the Mississippi*, for example when the entire town of Hannibal in Missouri expects a steamboat from St. Louise or Keokuk once a day:

... the great Mississippi, the majestic, the magnificent Mississippi, rolling its mile-wide tide along, shining in the sun; the dense forest away on the other side; the “point“ above the town, and the “point“ below, bounding the river-glimpse and turning it into a sort of sea, and withal a very still and brilliant and lonely one. (*Life on the Mississippi*, 88)

The author describes very livingly and in detail the day when the entire town glitters with expectation of a steamboat arrival. The town of Hannibal led its life keeping with steamboats timetable. When a steamboat came alive and when it left the town became an empty and dead place again.

Some sources consider local colour writing and regionalism the same, identical terms. However, we can also identify opinions which do not agree with this interpretation. As an example we can see an article from the Library of Southern Literature, which demonstrates the differences between these terms:

Although the terms regionalism and local color are sometimes used interchangeably, regionalism generally has broader connotations. Whereas local color is often applied to a specific literary mode that flourished in the late 19th century, regionalism implies recognition from the colonial period to the present of differences among specific areas of the country. Additionally, regionalism refers to an intellectual movement encompassing regional consciousness beginning in the 1830s. (Rowe, online)

Authors classified as regionalists are often minutely divided according to the region, where they grew up or lived for many years, into New England, Midwestern, Western & Others and Southern regional writers. It is the Southern literature group, in which we classify Mark Twain. Southern literature is defined as literature of the American South. According to the Library of Southern Literature, the South geographically consists of eleven states of the former Confederacy - Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Texas, and Virginia. (Geographic Index, online)

Literary sources also classify Mark Twain into the popular frontier humour writing. Twain was in his times exceptional with one more thing; in contrast to other writers who still used high, noble English, Twain's writing was based on dynamics, reality, humour and colloquialism. (VanSpanckeren, 48) Colloquialism is a word or phrase used in informal expressions in actual conversation with the usage of the pronunciation, grammar, and vocabulary of everyday speech. We can detect his use of colloquialism for example in *The Adventures of Huckleberry Finn*. (Baldick, 44) In the introduction sentence Huck says we do not know him unless we read a book called *The Adventures of Tom Sawyer* and then he adds a typical colloquialism: "but that ain't no matter."

Twain also uses an exaggeration because of emphasis, called hyperbola. This overstatement is in the book *Life on the Mississippi*: "I have seen this river so wide it had only bank." (Baldick, 119)

## **2. The Influence of the History on the Mississippi River**

Alexis de Tocqueville, French thinker and historian, examined the shape of the North America continent and the river of Mississippi and he described them as follows: the Mississippi stretches as a diagonal from the north edge of North America to the south one. It connects Canada with the Gulf of Mexico. The river of Ohio joins it from the east and goes up to Alleghen range. From the Rocky Mountains, from the west, the river of Missouri rolls into the Mississippi. For over one century the three rivers – Ohio, Mississippi and Missouri served as a transportation route for people from the West. In 1825 and 1835 they were improved with canal systems connecting the Hudson River with the West. (Seeley I, 359) The river catchment area covers the North American steppes, marshes, swamps, forests, mountains, glacial moraines and so on. We can meet a tropical climate in Southern Louisiana or severe frosts in North Dakota while sailing the river of Mississippi. (Camfield II, online) The Mississippi was the only one in America which was ascribed the most important and essential commercial role because of a river connection between the North and the South. (Seeley I, 359)

Gregg Camfield from the University of California claims the Mississippi River Valley is not the same as the river valley of Mark Twain. From a geographical point of view, as was mentioned above, the river connects the South and the North. The Mississippi differs from Twain's River because it is so called a "human place"; it makes a symbol of personal and national history. The river has features of good and bad characters; it is a source of wealth but also a thread of poverty. Mark Twain was the only American author who could give the river "human meaning". (Camfield II) The Mississippi is not only a creation of nature but it is also his personal matter. His feelings for that place are very strong since he spent his entire childhood and the most beautiful part of his productive life as a steam boat pilot there. Already the first chapter of his *Life on the Mississippi* shows quite clearly his relationship to the river:

The Mississippi is well worth reading about. It is not a commonplace river, but on the contrary is in all ways remarkable. Considering the Missouri its main branch, it is the longest river in the world – four thousand three hundred miles. (*Life on the Mississippi*, 59)

It is very clear from these lines that Twain's lifelong love-affair with the river was about to be exposed. He wants the reader to become consumed by it, much in the way his life had been. His use of the word "remarkable" clearly shows the significance in which he holds the river. He moves on from this point to detail a lot of geographical data concerning the river. The style in which he gives this data is in no way encyclopaedic, but more of an awestruck worship of its very enormity:

The area of its drainage-basin is as great as the combined areas of England, Wales, Scotland, Ireland, France, Spain, Portugal, Germany, Austria, Italy, and Turkey; and almost all this wide region is fertile; the Mississippi valley, proper, is exceptionally so. (*Life on the Mississippi*, 59)

The usage of the word "fertile" that Twain wants to show that something is alive and thriving, not just something which is there acting as a hindrance, but something that is a part of the everyday life of the region, its heartbeat if you like. His reasons for including Europe and in part Asia are probably because of the contempt shown towards the river by the early European discoveries of it.

Twain divided the river into three historical periods in *Life on the Mississippi*. The first epoch is called 'slumberous' connected with its explorers. The later period he named 'wider-awake' and the last one is 'flushed' and 'widest-awake' epoch because the river served as a highway for transporting people and goods. Hernando De Soto, the first man who explored the Mississippi River, belongs to the first epoch because he saw the river in 1542 and had not used this moment ever since. The white ignored the river of Mississippi for many years. (*Life on the Mississippi*, 62) Twain compares this dead era with William Shakespeare. He is also trying to point out the fickleness of man, expressing that someone as enormous as Shakespeare was born, lived and then died and yet the Mississippi still flowed. His use of the word "trifle" clearly expresses the aforementioned point.

after De Soto glimpsed the river, a fraction short of a quarter of a century elapsed, and then Shakespeare was born; lived a trifle more than half a century, then died; and when he had been in his grave considerably more than half a century, the second white man saw the Mississippi. In our day we don't allow a hundred and thirty years to elapse between glimpses of a marvel. (*Life on the Mississippi*, 64)



De Soto did not pay any attention to the river when he discovered it because it has no value for him. As Twain puts it: “The River was an awful solitude ... nobody needed it, nobody was curious about it,” (*Life on the Mississippi*, 65) until Europeans discovered the economical potential of the river. The next person to discover the Mississippi was French explorer La Salle. He wanted to acquire the river for his king Louis XIV. La Salle intended to attract Indians with gifts. He gave them for example weapons but subsequently he caused a conflict between Indians and the French. Twain scorns La Salle not for usurping something that was created by nature or God, but because the French explorer wanted to steal the river from its proper owners – the Indians. (Horwitz, 248) During the eighteenth century, there were many reigns of the river, for example French, Spanish or British and then the second period started. It was the epoch of the start of commercial trade and great changes to come. (*Life on the Mississippi*, 18)

Over a period of fifty years in the nineteenth century, the Mississippi River became American, because the people believed that the river belonged to them because it represented their culture. It was a dramatic and quick process, where there were many changes in all areas of life, particularly in the form of geographic growth. The people of the United States took possession of the land on both sides of the river. This achievement, together with many other changes, showed that issues such as politics, daily life or economics were all connected in some way. In 1800, the Mississippi Valley was split into different sub-regions. This caused problems for the various groups of people, because though they had some things in common, for example: social, environmental and political factors, there were also many differences. They did not want to share one cultural identity with all the other groups of people as this would affect their own beliefs, and they would be forced to change the way they live and the things they believed in. (Kastor, online)

The Mississippi River played an important part in American culture. By 1850 there were many political problems because of differences of opinion. The main difference is that Abraham Lincoln wanted independence and union and Jefferson Davis defended the slave system and by then most of African Americans living in Mississippi had become slaves. (Kastor, online)

People not involved in politics agreed that the Mississippi was of great importance to American development. In the second half of nineteenth century, Mark Twain published

his own accounts of *Life on the Mississippi*. Twain was not just concerned with the Mississippi but what was happening in the whole of America. He wanted to make the point through his story how much the Mississippi had changed. All of these changes suggested how the Mississippi Valley had gone from nation's frontier (means area near or beyond a boundary) to its heartland (it is a central region, which is politically and economically important to a region). The Mississippi Valley remained a boundary between East and West. It revealed the differences between North and South, often with violent consequences. But if the river continued to reveal differences, it also symbolized unity, for by 1850 the Mississippi had become important to the way people defined what it means to be American. (Kastor, online)

The history of the Mississippi was also influenced by slavery. The black community was a major part of Twain's life and times. There are countless mentions throughout his works. Black southerners were seen as subordinate and exploited by whites. A slave is a person who is owned by another man and is totally controlled by that man. (Halsey, 936) Sometimes a slave can be a victim of physical or psychological abuse. However, it was not a necessary custom. Some owners of slaves use more gentle techniques to control their slaves. (Stampp, 143)

Ruth B. Hawes describes the beginning of slavery around the Mississippi River. The first proposal to import African slaves to the United States, especially to the state of Mississippi, came before the French colonized the area around the river for free land. According to Hawes, the problem was the native population of American Indians. A plan, which was denied afterwards, suggested exchanging the Indians for slaves in the West Indies. In the end it was decided to bring slaves from Africa. (Hawes, 224) The first African slaves were brought along to the tobacco plantation in Virginia in 1619. (VanSpanckeren, 25) At the end of the nineteenth century people from southern regions changed their opinion about slavery and this idea gained more and more advocates. In 1831, slavery was abolished in Alabama, Mississippi and Louisiana. The entire United States of America abolished slavery after the Civil War. (Birdsall, Florin, 77)

Throughout Twain's upbringing, as noted in *Life on the Mississippi*, the subordinate nature of the black American was something that just was. By this it is meant that nobody thought about it because that was the way of things. However, as the book

proceeds you can sense a sort of happiness in Twain's writing that the American Civil War gave them some elements of freedom:

We were getting down now into the migrating Negro region. These poor people could never travel when they were slaves; so they make up for the privation now. They stay on a plantation till the desire to travel seizes them; then they pack up, hail a steamboat, and clear out. Not for any particular place; no nearly any place will answer; they only want to be moving. (*Life on the Mississippi*, 268-269)

Twain here uses the word "poor" not to mean people who have no money but rather that they are deserving of sympathy. It is felt that Twain's writing here is alluding to the fact that wherever they go they soon end up encountering racism, and that the best way of this becoming too overwhelming is by continually moving.

Racial problems can be found more in the *The Adventures of Huckleberry Finn*. This book is more focused on the question of slavery. The author explores the ethical and social consequences of slavery. William Dean Howells, Twain's close friend, consider him "the most desouthernized Southerner he ever new". He was very satisfied with the end of slavery. (Kaplan, ix) Twain tried to ease the problem and write about this social phenomenon in a rather satiric way. (Camfield III, online) "Satire is a way of criticizing a person, an idea or an institution in which you use humour to show their faults or weaknesses." (Oxford Advanced Learner's Dictionary, 1297) *The Adventures of Huckleberry Finn* is a piece of writing that uses this type of criticism. (Baldick, 228) It is clear that Twain's regard to black Americans changes significantly throughout his life as does his opinion of many things. He wrote:

And at the fag-end of the procession was a long double file of the proudest, happiest scoundrels I saw yesterday--niggers. Or perhaps I should say "them damned niggers," which is the other name they go by now." (Twain, online)

This article was written some eighteen years before Twain published *Life on the Mississippi* and there is a clear and distinct difference in his tone towards the black Americans. The American Civil War brought some freedoms to the black Americans, they were no longer slaves but at the same time they were also not citizens. Many black farmers became tenant farmers and sharecroppers. Unfortunately, even in the period

when slavery was on the decline, owners of land kept full control over it. The black Americans could not reach a better social position. They were not welcome on many boats and they were not employed in new industrial sectors. (Wilson, 8). "He knows he is not and never can be the white man's equal and in most cases does not even desire it." (Hawes, 226)

### **3. Freedom as a Symbol of the River in *the Adventures of Huckleberry Finn***

*The Adventures of Huckleberry Finn* is a picaresque novel, where two different lives join on their road for freedom. It is a novel with a picaroon, it means from Spanish *picaró*: a rogue. The main character is a young white boy called Huck who describes his escapades in first-person narrative form. (Baldick, 193)

Little boy Huck's escape is connected with the life of a black slave named Jim on Jackson's Island. Huck is running away from his constantly drunk father and a widow called Douglas who keeps trying to re-educate him. Jim is running away from Mrs. Douglas's sister, Mrs. Watson, who wants to sell him to New Orleans. Both heroes sail on the Mississippi River day by day and every so often they land and meet various adventures. Huck's first adventure is with the Grangerfords family, where two families keep killing each other's members because of old family disputes. More adventures come with Jim when they welcome two liars called the duke and the dauphin on their raft. Two sly boots engage them into some "business" also in the family of Mr. Wilks. At the end Huck Finn meets Tom Sawyer at his relatives where also Jim is imprisoned. Tom and Huck make quite a complicated plan to free him.

Mark Twain, as the only author writing about the river, gives a true picture of the Mississippi and it is due to his own deep experience with it. He shows to the reader the real river, as it is, it was and it will be. Joseph Conrad (was interested in European observers and their travels to the tropics) and Mr. Eliot considers nature to be a very powerful force over human beings. But they changed their opinions with Twain, because "The River God" (Mr. Eliot associates the river with God) and its surroundings is his motherland, and he respects it with honour. Eliot describes these feelings as follows: "The River God is his God" and "it is a subjection of Man that gives to Man his dignity. For without some kind of God, Man is not even very interesting." (Eliot, 288)

Not only T. S. Eliot but also Mr. Trilling compares the river to the God. In his view Huck plays the role of "the servant of the river book". However, critic Leo Marx is convinced that if both travellers find their sought peace on the raft not being forced to

face unbearable society then there is no need to understand the river as a higher power. (Marx I, 296-297)

The principal subject is based on the differences of the social system. The social system consists of the river and the shore. On the river, more precisely on the raft, Huck and Jim create their own “microcosmic” friendship. The shore of the Mississippi presents a contemporary society, which they both obviously condemn. (Marx I, 297-298) There is a mutual understanding between the two fellows despite their race and age gap. The river supports forming the friendship because it connects them and helps them to escape. The river of Mississippi means freedom and the vehicle of it is their raft built by Jim. Since they both run away from the same society, they create a very agreeable atmosphere on the raft. Their escape happened during the night because they do not want to be seen by people from the bank.

Soon as it was night, out we shoved; when we got her out to about the middle we let her alone, and let her float wherever the current wanted her to; then we lit the pipes, and dangled our legs in the water, and talked about all kinds of things — we was always naked, day and night, whenever the mosquitoes would let us. (*The Adventures of Huckleberry Finn*, 130-131)

The Mississippi River symbolizes the connection. Not only from this part we can judge how the river connected two different lives and how it deepened their mutual relationship. A very unpleasant situation for Huck and Jim rises when the raft is visited by two men named the duke and the dauphin. In this moment their peaceful and idyllic atmosphere and freedom are interrupted by two men from the so often criticized society. Despite this episode the relationship between Huck and Jim is even stronger. the duke and the dauphin brings not only anxiety but also many disturbing moments on the raft as well as on the bank.

To prove the strong friend relationship between Huck and Jim and their raft we can use the moment when a steamboat runs over the raft and the friends are separated. When coming back from the Grangerfords Huck says:

I was powerful glad to get away from the feuds, and so was Jim to get away from the swamp. We said there warn't no home like a raft, after all. Other places do seem so cramped up and smothery, but a raft don't. You

feel mighty free and easy and comfortable on a raft. (*The Adventures of Huckleberry Finn*, 128)

Other evidence we can easily find when Huck returns from the other family Wilks: “It did seem so good to be free again and all by ourselves on the big river, and nobody to bother us.” (*The Adventures of Huckleberry Finn*, 225) Additionally, Mr. Marx wanted to point out the disregard people show for the Mississippi. This lack of care can invoke certain feeling of freedom in Huck and Jim. When sailing in the river or dwelling on Jackson’s Island they give themselves fully to each other and have the opportunity to deepen their so called brotherly bond. They feel more free and convenient on the raft than anywhere else where they would be too cramped. We can say the desire for the river of both travellers rests on mutual contentment and understanding and “the main thing is freedom.” (Marx I, 297)

Another important critic Henry Nash Smith confirms two antitheses of the society in his study. The river bring the feeling of freedom, the bank means slavery. Smith assumes Huck’s but also Jim’s journey to be “a flight from bondage”. (Burg, 299-300) In other words, it is an effort to run away from the society and slavery. The meaning of the word bondage in the Oxford Advanced Learner’s Dictionary is the state of being a slave or prisoner. In the book we can find a moment where Huck has to decide whether to send Jim back to his owner and thus back to bondage. His conscience is not clear so he starts to write a letter to Mrs. Watson. He puts the finished letter away and starts thinking about their common journey in very positive terms. He remembers Jim particularly emotionally. Huck’s brave move consists of him overcoming his own conscience but also in “the voice of freedom, spontaneity, autonomy of the individual; of brotherhood, of the River as opposed to the Shore.” Smith describes this part as an emotional peak of the story (Smith, xvi):

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.“ (*The Adventures of Huckleberry Finn*, 234)

Huck's intuitive behaviour is in opposition to the behaviour of the people from the riverbank. Their prejudices and unethical attitude towards slaves and black people is caused by the law, culture and religion. Huck's low age and his unawareness of the law above all enable to solve the situation without prejudices, just with his reminiscence and emotions. Huck proves himself to be a hero. Even if this quotation depicts more about the inner conflict of Huck's personality and his spontaneity in crucial situation, yet this example indirectly illustrates the difference between freedom and bondage. (Smith, xvi)

The river makes the form of the book and Huck makes the style of the book. On the other hand Eliot says: "But for the River, the book might be only a sequence of adventures with a happy ending." Leo Marx finds these two opinions pretty absurd. Twain absolutely respects the Mississippi and thus he is able to brilliantly feel the strong bond among Huck, Jim and the river. "It is a source of food and beauty and terror and serenity of mind." Moreover, it is the possibility of moving. The river means for both travellers primarily "quest for freedom" from "a menacing civilization". (Marx, 297-298) The synonym of the word quest is "seek." "Quest is a long search for something especially for some quality such as happiness." (Oxford Advanced Learner's Dictionary, 1189) Eliot thinks the river gives them direction, Marx negates this idea and believes it is not the river that provides them with the motive for their journey; it is only their own mind which can set the target. "Huckleberry Finn would indeed be only a sequence of adventures." When stressing so significantly and pointlessly the role of the river Eliot completely misses out the main topic of the novel. The main topic is the contrast between the social systems. (Marx, 297-298) And also John Seeley considers Huck's book to be a true breathtaking adventure. (Seelye II, xv)

Another idea about the meaning of Huck and Jim's travel developed David F. Burg. From the artistic point of view it is not possible for the journey to mean "quest for freedom" and also "the flight from bondage." The quest is an effort to reach a determined target but their target was not accomplished. They both wanted to reach the city of Cairo and the Ohio River, which in fact they did not. The river did not allow it. Huck's journey can be characterized negatively as an escape from an abuse; one more thing does not make sense. Their original plan clashes with their desire; coming to Cairo would mean the return to the society they dodge. Another fact also proves the journey does not represent the quest for freedom. Their raft is uncontrollable, neither of them



has it under his control. They just allow the river to carry them. (Burg, 299-301) “When we got her out to about the middle, we let her alone, and let her float wherever the current wanted her to go.” (*The Adventures of Huckleberry Finn*, 130) Moreover, we must think about where the raft is taking them; it is definitely not bringing them freedom; it is more to the slavery. The more southern Jim sails, the closer to the territory of slaves. Thus we can conclude their travel does not have any target. They are absolutely dedicated to the river and the essential theme of the journey is a clear escape. (Burg, 299-301)

It follows the river of Mississippi does not mean the real freedom that Huck and Jim were looking for; both heroes are more imprisoned with the river. They cannot and obviously do not want to leave the river because when they step on the riverbank Jim would be jailed. Huck is perfectly aware he is an accomplice when he was providing help to a running slave. He does not want go back to the family that tied him down too. But this is the only freedom they both can share and they do so in mutual understanding. (Schacht, 199-201)

Based on Huck’s observation, he sees the river as a very lonely place. Days on the river pass very slowly. Every morning they have to hide the raft, catch and cook fish and then pull out again. It is clear from Huck’s description of his feelings that he is a little bit bored. Huck’s being bored is confirmed also by John Seeley. To keep doing nothing can be an ideal way of living but sooner or later it becomes pretty boring even for a reader. (Seeley II, xix)

And afterwards we would watch the lonesomeness of the river, and kind of lazy along, and by-and-by lazy off to sleep. Wake up, by-and-by, and look to see what done it, and maybe see a steamboat, coughing along up stream, so far off towards the other side you couldn’t tell nothing about her only whether she was stern-wheel or side-wheel; then for about an hour there wouldn’t be nothing to hear nor nothing to see – just solid lonesomeness. ... So we would put in the day, lazying around, listening to the stillness. (*The Adventures of Huckleberry Finn*, 130)

His formulation about the river is close to Marx’s thoughts: “Its sphere is relatively uncontaminated by the civilization.” (Marx I, 297) The meaning of the word lonesomeness was examined by at least three critics. However, they were more

concerned about Huck's feelings of lonesomeness than about his view of the river. Huck himself feels forlorn, for example, when Mrs. Douglas rebukes him for bad behaviour. In such a situation he wishes to die. It means he has these desolate feelings mainly within the society, on the river bank. His view over the loneliness of the river is a matter of nature not "a state of mind". (Schacht, 190-191) He cannot find himself lonely for one simple reason, Jim is keeping him company and Huck feels great by all accounts: "then we lit the pipes, and dangled our legs in the water and talked about all kinds of things – we was always naked, day and night." (*The Adventures of Huckleberry Finn*, 131) Moreover, as mentioned before, the environment on the raft is ideal and comfortable for Huck. One of the critics says Huck's feelings project into the nature state – when Huck is unhappy about society, it appears in nature. We can negate this idea with a following quotation from *Life on the Mississippi*. Mark Twain had the same feelings when he returned to the river after the Civil War. (Schacht, 190-191)

We met two steamboats at New Madrid. Two steamboats in sight at once! An infrequent spectacle now in the lonesome Mississippi. The loneliness of this solemn, stupendous flood is impressive– and depressing. (*Life on the Mississippi*, 245)

An author describes the river by words of "watery solitude" or "unchanging sameness of serenity". Twain also included a few extracts from books of English travellers who visited the river after the war. In one of these extracts the author sees the river as something gloomy and frightening. (*Life on the Mississippi*, 245-246)

*Adventures of Huckleberry Finn* ends in a disappointing way for many readers. However, Eliot is convinced that it could not have been finished in a better way. Twain closes Huck's story with these words:

But I reckon I got to light out for the Territory ahead of the rest, because Aunt Sally she's going to adopt me and sivilize me, and I can't stand it. I been there before. (*The Adventures of Huckleberry Finn*, 321)

Such ending indicates according to Eliot that the open end is closely connected with the meaning of the Mississippi River. There is no beginning, and no end to the river. There are only a few springs going together and forming a whole. The river of Missouri called

“the Big Muddy” is a part of the Mississippi and it also rises from various confluences as the Ohio or the Tennessee. Then it vanishes among deltas. It is inconsistent with Huck’s story to have an end because the river does not have an end either. “Things must merely happen, here and there, to the people who live along its shores.” (Eliot, 289-290)

#### **4. The Role of Steam Boating in *Life on the Mississippi***

In *The Life on the Mississippi* this splendid river forms Midwestern American life, before the Civil War the river was the prime arterial road and it literally enjoyed it. It became a symbol of advancement of western regions. John Seeley describes this book as a book of miscellaneous travels with autobiographical elements and with this it differs from other fictions. (Seeley I, 363) T. S. Eliot states Twain's writings about the Mississippi are full of genuine experiences thanks to his childhood which he spent around the river and his job on the Mississippi. Twain finds the period of his life when he made his living on a boat as a steamboat pilot the happiest and most thriving in his life. The connection of these two factors makes Twain's writings an excellent piece of work. (Eliot, 288) He included a various kind of materials such as magazines, books, brochures, writing pads, guidebooks and several American travelogues by British author. (Raban, xiii)

In Mark Twain's *Life on the Mississippi* the river Mississippi also plays a crucial role. In the first part of *Life on the Mississippi* Twain describes his joy of navigating this ever-changing river, mentored by Horace. With the outbreak of the Civil War in 1861, passage on the Mississippi was severely limited, so Twain was not able to return to the river for twenty-one years. The latter part of the book takes up his desire to return once again to the river that had had such a strong bearing on his earlier life. He is accompanied by Osgood a poet and Phelps a stenographer. The travellers set off downriver starting from St. Louis heading towards New Orleans. It is here that Twain recalls his visit to the Mardi Gras, and also explains how he obtained his pen name from pilot Captain Isaiah Sellers.

'Mark twain' means "two fathoms, or twelve feet of depth: for the moment safe water, but not by much, for a shallow draft steamboat." (Kaplan, xiii) After leaving New Orleans, Twain pays a visit to his childhood home in Hannibal, Missouri and is astonished at the many changes that have taking place in the town, notably the increase in the population and new buildings for example. He continues his journey upstream to many places including Iowa, Illinois and Wisconsin and finally ending in him arriving at St. Paul, Minnesota. It is in the latter part of the book that Twain gives detailed descriptions of the landscapes set before him, and adds his accounts of the competition

of railroads, and the new, ever expanding cities and modern architecture. He also observes the culture of the people, and the river life exposes Twain to many different types of human conditions and natures.

In *Life on the Mississippi* steam boating influenced both Mark Twain and the river of Mississippi; the river was mainly influenced from the economic point of view. It is more than suitable to acquaint with the history of steam boating from the beginning.

More simple transports were crucial for dwellers of the Mississippi Valley before the rise of steam boats and before Mark Twain's coming. They used "animal powered locomotion, wind or oar powered locomotion." Because there were not many roads on the dry land or their condition was too poor, people turned to the river as a transport connection. Farmers could transport their product by using flatboats from the Appalachian region to New Orleans. (Camfield I, online)

Robert Fulton invented the first steam boat. However, the first successful sail was conducted by his precursor John Fitch on the Delaware River. Unfortunately, poor Fitch was not as successful as he could have been. His victory failed because its required patent was refused. After many decades John Fitch inspired Robert Fulton. The first sail took place in 1812 from Pittsburgh to New Orleans. In the following five years his famous ship *Clermont* moved off the Hudson River. Fulton's boats were set a regular schedule and they connected cities and regions of the South. (Seeley I, 359-360) Around 1820 everything changed thanks to immense use of steamboats, especially in the area of industry. The river of Mississippi had the strongest trading system when compared with other navigable rivers in America. Southern steamboats transferred mainly cotton, chickens, sugar. The most profitable was transport of people and slaves. (Camfield I, online)

Mark Twain's hometown – Hannibal, Missouri is located on the upper reaches of the Mississippi – which became the second biggest city of the river business. (Camfield I, online) Mark Twain (half Mark Twain himself, half fictional character in this story) talks of his life in his village in a way that clearly shows the steamboat as being the most significant happening:

Once a day a cheap, gaudy packet arrived upward from St. Louis, and another downward from Keokuk. Before these events, the day was glorious with expectancy; after them, the day was a dead and empty thing. (*Life on the Mississippi*, 87)

It is clear to sense Twain's desire towards the steamboat and the nothingness of life without it. He goes to great detail to show how his village changes with the arrival and departure of each steamboat.

Between 1830 and 1860 steam-powered transportation achieved the greatest expansion. Steam boats had several advantages in comparison with rafts – they were fast, they could go up-river and use dual carriage river way. Using rafts in business was partly limited. Rafts were sometimes used as a low cost means of transport. Above all rafts contributed to creating a new lifestyle. The folk art was spread by a group of “transient and coarse labourers” and it influenced music, slang and folklore of the country. Transient and coarse labourers were people who stayed or worked in a place for only a short time, before moving on. All figure prominently in *Life on the Mississippi* and *The Adventures of Huckleberry Finn*. (Camfield I, online) Means of transport create one of the differences between the two novels. A steamboat pilot is the one who masters the course of a boat but Huck and Jim are carried away by their raft totally free. These carrying vessels are often targets to steamboat pilots' jokes. For example, pilots tended to come to the raft as close as possible in order to scare a crew. Unfortunately, it sometimes happened that the boat came so close it damaged the ship or at least broke an oar. Mark Twain characterized a rising conflict between the old and the new South in both volumes, the conflict between the raftsmen and the pilots. (Seeley, 363-367) This inconvenient situation is also met Huck and Jim, when their raft is smashed by a huge steamboat wheel. By contrast in *Life on the Mississippi*, a pilot makes such jokes with the raftsmen. We can point out a very interesting fact – in *Huckleberry Finn* we do not find any steamboat except the one which runs over the raft. (Seelye II, xx)

The pilot, even in those days of trivial wages, had a princely salary—from a hundred and fifty to two hundred and fifty dollars a month, and no board to pay. Two months of his wages would pay a preacher's salary for a year. (*Life on the Mississippi*, 91)

Economics becomes an essential element in *Life on the Mississippi*. Trade before the Civil War flourished on the river. A pilot could make quite a lot of money and enjoy some luxury even one was responsible for passengers and cargo. Money was most

needed in steamboating expansion. Ships required improvement, especially in speed. The speed was necessary due to transportation; the entire business depended on speed. Regrettably, there was also a reverse side; sometimes high speed caused a disaster on the river, for example an explosion in boiler room or a collision of ships. (Seeley, 363-367)

Twain gives more weight to material aspects in *Life on the Mississippi* than in the novel about Huck Finn. For Huck, money is a taboo, something dirty. Those who want to own money are considered immoral people. In his case the author was concentrated more on spiritual aspects. (Seeley, 363-367)

At the beginning of the 1850s the railway started to play the prime role. The railway began to stand in steamboating in commercial matters. People used trains for transportation of goods more and more and the river business dropped. The reason was speed. The railway was able to transfer people and goods far faster than a steamboat. Moreover, the railway was almost everywhere. The city of Hannibal kept up with the modern progress and became the main railway junction between Kansas and the East coast. In 1860 railway linked the west and the east and turned into the prime means of transport in America. Twain believes it was the Civil War that finished the activities of steam boat pilots on the Mississippi and closed the business connection to the river. (Camfield I, online)

It is not often that Twain ascribes feelings to his sightings, but there is a strong emotional connection to the steamboats, and his sense of loss is very intense and this can be felt most in his words “Here was desolation indeed.” (*Life on the Mississippi*, 218)

Mississippi steamboating was born about 1812; at the end of thirty years, it had grown to mighty proportions; and in less than thirty more, it was dead! A strangely short life for so majestic a creature. Of course it is not absolutely dead, neither is a crippled octogenarian who could once jump twenty-two feet on level ground; but as contrasted with what it was in its prime vigor, Mississippi steamboating maybe called dead. (*Life on the Mississippi*, 219)

Changes are abundant here; the once thriving business of steam boating has declined rapidly and in its place a bleak and barren portrayal of what remains. Twain’s metaphorical comparison between the octogenarian and the steam boating is an

exaggerated analogy of an entity that was one full of life, but has now dwindled to an image that is highly suggestive of an inanimate instrument of decay. Twain transposes characteristics of living creatures to the steamboats, “A strangely short life for so majestic a creature” giving them an energy and vitality of their own, albeit a short lived life. The reasons for the decline are due to the railroads being able to transport passengers in two to three days as opposed to a week by steamboat, and the ability of the towing-fleets being able to take six or seven steamer-loads of cargo down the river at one time. The steamboats were not able to compete with the towing-fleets in terms of expenditure. While Twain recognises the progress, and prosperity of the city in the second part of the book, it was at a cost to the once thriving trade of the steamboats. He felt this greatly, the steamboats being an entity and existence that Twain held with great affection and admiration.

We found a railway intruding at Chester, Illinois; Chester has also a penitentiary now, and is otherwise marching on. At Grand Tower, too, there was a railway; and another at Cape Girardeau. (*Life on the Mississippi*, 232)

Twain here is showing his disagreement towards the railway. Intrude means “to go or to be somewhere where you are not wanted or are not supposed to be” (Oxford Advanced Learner’s Dictionary, 785). Twain is also showing the humorous aspect of his writing here where he says that the railway is intruding at Chester, Illinois and also that it has a penitentiary. It is clear to all that a penitentiary is something bad and something that nobody really wants in their community. He again uses satire kind of writing when he emphasizes the problem as well as in *The Adventure of Huckleberry Finn*.



## **4.1 The Pilot's Attitude to the River**

Mark Twain at the age of twenty two left his present job of a pressman and boarded a ship with a firm decision to become a professional pilot. He loved his job even it was difficult and loved the advantage of independent decision-making. He declared that the pilot's job is truly independent even in times of slavery. Twain understands a pilot as a totally free man. These ideas are very obvious from the context of the story. Twain describes how other people, for example kings or journalists, are bonded with parliament, people or subscribers. Mark Twain once wrote to his childhood friend who was also a pilot:

That all men-kings & serfs alike—are slaves to other men & to circumstances—save, alone, the pilot. Pilots are, therefore, the only real, independent & genuine gentlemen in the world. (Horwitz, 255)

Being a pilot was the only job where one did not have to listen to the commands of others in the time when Twain himself became a pilot. “The moment that the boat was under way in the river, she was under the sole and unquestioned control of the pilot.” (*Life on the Mississippi*, 157-158) Twain is very zealous about pilots' independency and their ruling power indeed and he emphasizes this aspect in his work quite a lot. He even wrote that according to the US law it is forbidden to obey commands of others. “Indeed, the law of the United States forbade him to listen to commands or suggestions.” (*Life on the Mississippi*, 158) He thinks no one else other than a pilot is able to know better how to handle a ship. According to Twain, a pilot can stop anywhere and anytime, he acts totally independently. Former pilot Emerson Gould does not agree with Twain's opinion. There has never been such a law. Captains are the one who decides about the steam boat target and course and a pilot should obey these instructions. (Horwitz, 254-255)

According to Leo Marx, the first part of *Life on the Mississippi* is focused on learning river. In this chapter Mark Twain recalls the beginnings of steamboat piloting on the river of Mississippi. (Marx II, 131) Twain's development of the river can be seen through the eyes of a steamboat-man. He talks of this occupation as a burning ambition

of not only himself but also of the “comrades from his village.” Twain uses envy to best express his childhood ambition to work aboard the steamboats of the Mississippi:

By and by one of our boys went away. He was not heard of for a long time. At last he turned up as apprentice engineer or “striker” on a steamboat. This thing shook the bottom out of all my Sunday school teachings. That boy had been notoriously worldly, and I just the reverse; yet he was exalted to this eminence, and I left in obscurity and misery. (*Life on the Mississippi*, 89)

The envy that Twain has for this boy is clearly shown by his use of the word “eminence” which the Cambridge Advanced Learners Dictionary explains with “the state of being famous, respected or important”. It is a word that is very often used to greet Kings and Queens such is its power. The envy that was within Twain drove him on to a level of determination that would stop at nothing to work the steamboats and to be able to travel along the “worldly” river. It became the only obsession of his youth. He was like a man possessed. He would stop at nothing to realise his dreams.

Twain progresses towards his boyhood ambition whilst he was in Cincinnati and decided on trying to explore the Amazon. So he set off on a voyage of discovery from Cincinnati to New Orleans. He travelled on a steamboat called the “Paul Jones” and it was during this journey that Twain gathered his first real knowledge of the Mississippi when he became acquainted with a pilot called Mr. Bixby:

The Paul Jones was now bound for St. Louis. I planned a siege against my pilot, and at the end of three hard days he surrendered. He agreed to teach me the Mississippi river from New Orleans to St. Louis for five hundred dollars, payable out of the first wages I should receive after graduating. I entered upon the small enterprise of “learning” twelve or thirteen hundred miles of the great Mississippi River with the easy confidence of my time of life. (*Life on the Mississippi*, 97)

Here, Twain is explaining his naivety whilst at the same time showing his determination. This determination, however is about to be tested. While he is having a conversation with Mr. Bixby, the pilot decides to start questioning Twain about the previous days teaching. Twain has the sudden realisation that learning his trade is not going to be as easy as he thought it would. Twain continues with his perilous education along the Mississippi, trying almost agonisingly to remember every bend on each

stretch of water that he encounters. This education is perilous in that he is taught that almost every area of the river has unseen dangers. Bixby teaches the young apprentice to learn to navigate the river and to remember every point along its vast length and to such an extent that he can navigate it in the pure darkness of night.

Mark Twain specified when he wanted to accomplish his child dream he had to learn how to be a pilot right on the river. He had to learn the language of nature, commit to memory the landscape. A common passenger can see a beautiful picture created by the nature when watching the river. However, skilled and trained pilot when watching the river sees only information needed for a safe journey. It makes him different from others. Every natural phenomenon means a lovely view from a passenger but for a pilot it is a situation to be solved. For example, the sun means it will be windy tomorrow, a floating beam indicates rising water surface, lines and circles from rays of sun warn against a spot being clogged with sand, a silver stripe highlights a new stump and so on. (Marx II, 131- 133)

Huckleberry Finn can be classed somewhere between a steam boat pilot and a passenger. Huck disposes knowledge that ruins a pilot's view of the beautiful nature. He is convinced certain signs on the river represent danger. On the other side, these clues do not concern him much. Huck takes the nature as it is, gorgeous but dangerous. He does not express either hate or admiration. We can compare his attitude to the pilot from *Life on the Mississippi*. First he is overwhelmed how beautiful and perfect it is but afterwards when he finds out what it shows, he is nasty and alert. (Marx II, 140-141)

A young apprentice soon learns being a pilot is a hard work. One has to sacrifice his heated bed and nice sleep to be able to run the boat during the night. Being a pilot is not as romantic as it seemed at the beginning, it is more "very real and worklike." Twain's wish becoming a pilot came true but it completely changed his view of the river. He had lost something, which would never come back again. (Horwitz, 254-258)

Now when I had mastered the language of this water, and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry, had gone out of the majestic river! I still kept in mind a certain wonderful sunset which I witnessed when steamboating was new to me. A broad expanse of the river was turned to blood. (*Life on the Mississippi*, 124)

In this paragraph Twain begins to tell of his disillusionment of his youthful ambition. It is transformative, in that what he once thought of as a dream life was in fact one of the most difficult careers that he good take up.

Mark Twain explains in his story that piloting is a skill based on instinct. A natural competence which becomes principal when Mr. Bixby admonishes his apprentice in order that he learns to read the river as an alphabet. The young apprentice was recommended to write notes down his diary. But all the writing cannot reveal the shape of the river because its surface is ever changing and is often deceptive. The shapes change as the boat flows. Sometimes lines and little washes can indicate cliffs, sham cliffs, boughs, beams or nothing. Reality is a dynamic matter and so the river shapes in daylight differ from the shapes during the night. In this case, night is worse. Remembered points may be invisible or they can deceive pilot's eyes. (Horwitz, 255)

Physical features of the river cannot reveal the true shape of the river, as Bixby explains. "You only learn *the* shape of the river ... the shape that's *in your* head, and never mind the one that's before your eyes". (*Life on the Mississippi*, 112, 114) Bixby's advice is not based on experience but more on a theory, it is thus anti-empirical. Therefore it is often criticised by empiricism. (Horwitz, 255) "Empiricism is the use of experiments or experience as the basis for your ideas; it is the belief in these methods." (Oxford Advanced Learner's Dictionary, 479) A pilot recognizes the shape of the river in compliance with his knowledge. Often changing traits of the river visible by mere eyes are not determinative for a pilot. He has to have the river in his memory and works unconsciously. An experienced pilot is able to distinguish what certain traits mean but he cannot explain how he knows that. When the young trainee met "a wind reef" during a sail for the first time, he was very confused because it looked as a real cliff. "How am I ever going to tell them apart?" The young apprentice was not delighted with Bixby's answer. Everything depends on the time of training and instinct. There is no other way. (Horwitz, 255-256) "There is one faculty which a pilot must incessantly cultivate until he has brought it to absolute perfection. That faculty is memory." He has to know precisely its shape. Apart from perfect memory a pilot must be a quick decision maker, level-headed and one has to rely on his instinct. (Kaplan, xiii) The young apprentice learned to know the shape of the river surface indeed after some time of continuous training. He compares the river with a book:

The face of the water, in time, became a wonderful book – a book that was a dead language to the uneducated passenger, but which told its mind to me without reserve, delivering its most cherished secrets as clearly as if it uttered them with a voice. And it was not a book to be read once and thrown aside, for it had a new story to tell every day. Throughout the long twelve hundred miles there was never a page that was void of interest, never one that you could leave unread without loss, never one that you would want to skip, thinking you could find higher enjoyment in some other thing. (*Life on the Mississippi*, 123)

This quotation just confirms that an “uneducated passenger” is not able to see certain features of the river as an experienced pilot. Its changing shapes can never bore a pilot; on the contrary, the volatility of the river surprises him and raises excitement. When comparing to *The Adventures Huckleberry Finn*, the river is a lonely place as mentioned above. On the other hand, the view of a pilot over the river changes completely in the second part of *Life on the Mississippi*. The river becomes a lonely place as well, due to the Civil War.

To come to a conclusion on this matter, piloting is for Twain a natural matter. He does not compare it with hard work and he still emphasizes genial skills of pilots which they have to have. A pilot’s memory works automatically and his instinct is his professional skill. Even though, this natural behaviour is gained by long and demanding learning. (Horwitz, 256-257)

I think a pilot’s memory is about the most wonderful thing in the world. To know the Old and New Testaments by heart, and be able to recite them glibly, forward or backward, or begin at random anywhere in the book and recite both ways and never trip or make a mistake, is no extravagant mass of knowledge, and no marvellous facility, compared to a pilot’s massed knowledge of the Mississippi and his marvellous facility in the handling of it. (*Life on the Mississippi*, 149)

Twain often emphasizes the necessity of instinct during voyage and Horowitz declares he is trying to cover the difficulty of the job in this way. Twain sees piloting as the feeling of freedom, God’s authority which he talks up on a marvellous level. To be honest a pilot has to do a lot of common things such as looking after shipping and unloading. These aspects Twain forgets to notice and he mainly praises abilities of pilots. One of the former pilots finds Twain’s emblazoning quite daring. He questions

Twain's opinion about "pilot's unconscious steering techniques". Writer Louis C. Hunter, interested in steam boating in the West, asserts that majority of pilots knew certain parts of the river system for the rest they used some kind of river guides. Moreover, they could find information about the state of the river in newspapers and consequently inform each other. (Horwitz, 255-258) It can be derived from this fact that *Life on the Mississippi* is partly an autobiographical piece of work and partly it is just a fictitious story based on the author fantasy.

## **Conclusion**

This bachelor's paper is focused on the analysis of the two books of Mark Twain *Life on the Mississippi* and *the Adventures of Huckleberry Finn*. The main interest is concentrated on the majestic river of Mississippi. The analysis describes what role the river plays in each work, what attitudes to the river has the main characters and also author has.

The first part summarizes Mark Twain's life in brief and there is also mentioned some basic information about the period of history in which he lived in. This section explains terms like realism, local color, regionalism, southern literature, which are all closely connected to his work. Some of these are supported with an authentic quotation.

The second section is dedicated mostly to the historical and geographical facts about the river of Mississippi. Firstly, basic geographical data about the river are mentioned and then it is compared to Twain's River. The history of the river is dated from its discovery to the end of the nineteenth century when both Twain's books were published. Its explorers, native inhabitants, the Civil War and also slavery influenced the significance of the river. Slavery especially influenced the author during writing of the two described books; therefore, a brief outline of slavery is mentioned as well.

The analytical part is divided into two main sections on the basis of the particular work. The first part examines the role of the Mississippi in *The Adventures of Huckleberry Finn*. For both main characters, Huck and Jim, the river plays a crucial role while they are escaping. It provides them with a certain way of freedom, which they are seeking in the time of slavery. Although, they do not reach their goal, which they wanted from the very beginning, the river gives them another form of freedom. Finally, they feel satisfied with it. Another covered topic is the contrast between the social system, which is split into the river and the shore. This shows the difference between the company which Huck and Jim create on the raft and the society they are running from. This part also depicts the changing relationship between Huck and Jim.

The second analytical part is focused on *Life on the Mississippi* and it is split into two chapters. The first one is concerned with the role of steam boating. This chapter also pictures the river before and after the Civil War. The great importance is dedicated to economical factors, for example how steam boating influenced the river development

and on the contrary how railway caused the quick decline of steam boating. The second part is more about the river through the eyes of a steamboat pilot, which is in training. His attitude towards the river changes gradually. The more professional he is the less he admires the beauty of the river.

According to critics, both Twain's books are astonishing due to their originality. The magnificent river of Mississippi is a unifying element. In each book the river has a different role, but in some ways they are similar to each other. Freedom is the first common feature we can find. The role of freedom is primarily mentioned in *Huckleberry Finn* but also a pilot feels freedom and liberty in times of slavery when steering a wheel.

Their opinion about the river is also similar; Huck, as an ordinary traveller, senses nature in a similar way to a pilot with professional knowledge. They are both capable of recognizing the pitfalls and dangers of the river. However, Huck is still able to admire the beauty of the river as it was created by nature. Before the war, a pilot sees the river as a thriving and busy place full of unexpected situations, but when steam boating was replaced by railway; there was only solitude and unchanging sameness. The river looks like a lonely place as well as for Huck. His opinion on the river is just solid lonesomeness.

The noticeable difference is the means of transport the main characters use. There is a huge contrast between a raft and a steam boat; a pilot can navigate a ship as he desires, but a raft is carried away only by the flow of the river. Financial matters also make a difference. Huck does not perceive the river as a possibility of making money and wealth, but a pilot does. In *Life on the Mississippi* economy is of a great importance. A pilot's business is prestige and a life motto and when the Civil War stopped steam boating on the river, the author expresses a huge disappointment towards it.

As a conclusion, the importance of the Mississippi River is more than obvious in both books. The role of the river is formed and influenced with historical happenings. The most important common feature of both books is the motive of freedom, which the river provides in any forms and it also causes the feeling of loneliness in both heroes.



## Resumé

Obě vybraná díla Marka Twaina byla vydána v období realismu koncem devatenáctého století. V této době bylo mnoho autorů ovlivněno významnou historickou událostí, občanskou válkou mezi Severem a Jihem. Výhra průmyslového Severu zasáhla nejen tvorbu Marka Twaina, ale ovlivnila také celou Ameriku, kde díky daným událostem začal ve velké míře vzkvétat průmysl. Twain jednoznačně poválečnou dobu kritizoval a nazval ji „Gilded Age“, érou politické korupce.

V literárním realismu Twain působil jako jediný, kdo uměl na základě svých vlastních zkušeností zachytit reálnou podobu této doby. Podél řeky Mississippi prožil své dětství a následně zde našel svoji životní práci kormidelníka parníku, čímž lze autora zařadit do literatury local color neboli regionalismu. Z hlediska významu lze oba termíny nalézt se stejným vysvětlením, jejich význam je však odlišný. Zatímco local color zachycuje především literární směr, který prosperoval převážně v období devatenáctého století, regionalismus je rozsáhlejší pojem, neboť se projevuje i v současné literatuře a dělí se podle různých regionů daných zemí. V Americe se regionalismus kolem devatenáctého století dělil na několik regionů, a právě díky působení na řece Mississippi lze autora Marka Twaina zařadit do oblasti jižanské literatury.

Řeka Mississippi je neuvěřitelná svoji velkou rozlohou, kterou autor porovnává se zeměmi evropského kontinentu. Jejím největším přítokem je řeka Missouri, ale také se k ní připojuje řeka Ohio. Tato trojkombinace vytváří velký celek a spojuje sever s jihem a východ se západem. Nicméně, „Twainova“ řeka je trochu odlišná. Autor má k řece osobní pouto a hovoří o ní jako o řece, která má lidský význam.

Z historického hlediska byla řeka dlouho opomíjena. Ačkoliv byla poprvé spatřena Hernandem de Soto v roce 1542, její potenciál nebyl využit až do doby, kdy chtěla francouzská vláda řeku odebrat jejím majitelům, Indiánům. Majetková práva týkající se vodního toku přecházela od jedné vlády ke druhé, a až v devatenáctém století se stala majetkem Ameriky. Tato změna proběhla velmi rychle a pro místní občany byla dost dramatická. Údolí Mississippi bylo rozděleno na několik regionů a lidé s různými zvyky a kulturou se nechtěli přizpůsobit pouze jedné kulturní identitě.

Historii řeky ovlivnilo také otroctví. Více se tímto choulostivým tématem zabývá příběh Hucka Finna. Otrok Jim se snaží utéct, aby se stal svobodným. Bohužel, ani po občanské válce, kdy bylo otroctví zcela zrušeno, se černí obyvatelé nestali úplně svobodnými občany. Twainův názor na černochoy se během života výrazně změnil. Nejprve k nim neprojevoval velké sympatie, ale o několik let později, v díle *Život na Mississippi*, nazývá černochoy chudáky, kteří nemohli za dob otroctví ani po řece vycestovat.

*Dobrodružství Huckleberryho Finna* lze charakterizovat jako pikareskní román, kde se život mladého chlapce spojuje s životem starého otroka Jima. Řeka Mississippi se prolíná celým příběhem díla (tvoří celou formu knížky). T. S. Eliot a Trilling porovnávají řeku s nadpřirozenou silou, přičemž řeka je definována jako bůh a Huck je jejím poslíčkem. Výše uvedený názor vyvrací pan Marx, který argumentuje názorem, že pokud řeka poskytne dostatek klidu od společnosti, kterou nenávidí, není potřeba porovnávat řeku s bohem.

Řeka poskytuje hlavním hrdinům svobodu. Během dlouhé plavby po řece si vytvářejí přátelské pouto a na voru příjemnou atmosféru. Jejich hrozbou je břeh, to znamená hrozivá společnost, od které prchají. Huckovo pouto k voru je silné a důkazem může být situace, kdy se vrací ze břehu od rodinu Grangerfordů nebo Wilksů. Vor v této chvíli přirovnává k domovu, kde se cítí nejlépe a dává Jimovi najevo, jak je rád, že s ním může opět sdílet prostor na voru. Jejich vztah je založen na porozumění a společným motivem je útek.

Dlouhým pozorováním řeky Mississippi, Huck zjišťuje, jaká obrovská opuštěnost z řeky sálá. Tento obrázek si vytváří během dnů, kdy plují po řece v noci, aby je nikdo nezpozoroval. Občas zahlédne světýlko z nákladní lodě či voru, jinak je na řece pusto a prázdno. Několik kritiků se v Hucku Finnovi zabývalo tématem osamocení, ale většina z nich se zaměřila více na Huckovu samotu ve společnosti. Řeka se po občanské válce stala skutečně opuštěným místem. Ačkoliv v *Životu na Mississippi* je řeka popisována jako místo, které není nikdy stejné a které stále něčím překvapuje, ve druhé části díla je tomu naopak. Twainovy pocity z řeky se mění. Řeku vnímá jako hrozbou a velmi opuštěnou.

Henry Nash Smith definuje cestu chlapců jako útek od otroctví. Huck se dostává v závěru příběhu do situace, kdy se musí rozhodnout, zdali Jima pošle zpět do světa

otroků nebo pomůže svého přítele osvobodit. Naštěstí, Huckova spontánnost a částečně i neznalost Jima zachrání. Eliot jejich cestu spíše ilustruje jako hledání svobody, ačkoliv slovo hledání není zcela výstižné. Několik faktů potvrzuje, že jejich cesta se stává spíše útekem. Řeka svoji velkou silou ovlivňuje jejich směr cesty, stává se hlavní příčinou neúspěšného dosažení cíle, kterým byl záchytný bod Cairo a řeka Ohio. Naopak, řeka je více žene k oblasti otroctví.

Nakonec Jim s Huckem dosáhnou svobody, ale trochu jiné než očekávali. Oba jsou takzvaně uvězněni na řece, ale svým způsobem svobodni a šťastni. Konec příběhu je skvěle vystižen. Eliot porovnává otevřený konec s obrovskou řekou, která se díky svým třem soutokům stává nekonečnou, proto je konec do značné míry ideální. Jeho antipatie k civilizaci je natolik silná, že Huck raději zůstane na řece a stále bude utíkat a cítit se volně.

Dílo *Život na Mississippi* je více založeno na opravdových zážitcích z Twainova života a tak se stává zčásti autobiografií a zčásti smyšleným příběhem. Vznik parníků je datován přibližně k roku 1812. Předtím zaujímali hlavní pozici v přepravě zboží vory. Tehdejší voraři dali podnět k vytvoření nového životního stylu, který ovlivnil hudbu, slang i folklor podél řeky Mississippi. Paroplavba však následně doslova vory převálcovala. Stala se hlavním prostředkem přepravy a byla důležitá pro hospodářský rozvoj řeky. Twainovo rodné město Hannibal se řadilo mezi nejdůležitější a největší přístavy na povodí řeky. Jeho vzpomínky na den, kdy celé městečko čekalo na příjezd parníku, popisuje velmi reálně. Vystihuje ten neuvěřitelný pocit, když zahlédl parník, jak se objevuje na obzoru, a chvíli, kdy celé městečko okamžitě ožívá.

Jak v *Životě na Mississippi*, tak i v *Dobrodružství Huckleberryho Finna* můžeme spatřit rivalitu mezi kormidelníky a pasažéry voru. Vory se často stávaly terčem kormidelníkových vtípků, někdy dokonce s nepěkným koncem, který Huck s Jimem také zažili, když jejich vor byl převálcován obrovským kolem parníku.

V *Životě na Mississippi* hraje významnou roli ekonomický faktor. Život na řece před občanskou válkou doslova vzkvétal, byl vzrušující. Řeka se stala hlavní dopravní tepnou. Přeprava pasažérů a zboží byla na denním pořádku, tím pádem se práce kormidelníka stala lukrativní dobře placenou prací. Hodně se investovalo do rozvoje parníků, zejména do zvýšení jejich rychlosti. Nešťastným okamžikem se stalo období

po válce, kdy lidé začali upřednostňovat železniční tratě a paroplavba nebyla už pro ekonomiku tak prosperující. Pro Marka Twaina to bylo veliké zklamání.

Twain v první části díla rozebírá začátky své práce na pozici kormidelníka. Kormidelnictví je nezávislá činnost a i v době otroctví se Twain cítil svobodně a volně. S tímto názorem absolutně nesouhlasí jeden bývalý kormidelník. Kormidelník si nikdy nemohl dělat, co se mu zlíbilo, vždy musel poslouchat rozkazy kapitána lodi. Navíc Twainovo tvrzení, že zákon Spojených států přímo zakazuje poslouchat něčí rozkazy, je nesmyslné.

Twainova touha stát se kormidelníkem se vyplnila. Nejprve se zdálo velice jednoduché naučit se znát tisíce kilometrů řeky Mississippi, ale opak byl pravdou. Mladý učeň se musí naučit znát každý kousek této obrovské řeky nazpaměť. Její tvar není nikdy stejný. Řeka také upozorňuje pomocí různých znamení, co kormidelníka čeká. Jestli má být připraven na záplavy nebo zda si má dát pozor na nebezpečí pod hladinou. Nejtěžší je plavba v nočních hodinách, kdy tvar řeky často klame kormidelníkův zrak.

*Huckleberry Finn* má podobný pohled na řeku jako zkušený kormidelník, taktéž umí rozeznávat nástrahy přírody, ale oproti kormidelníkovi neztrácí užaslý pohled na skvostnou řeku. Čím více je kormidelník zkušenější, tím méně se kochá krásou přírody. Autor románu porovnává řeku s neuvěřitelnou knihou, která nemá jedinou stránku stejnou.

Mladý učeň je v začátcích své kariéry veden panem Bixbym. Jeho teorie, jak se správně naučit tvarům řeky, je založena na znalostech. Kormidelník musí znát řeku jako abecedu, teprve pak přichází na řadu instinkt. Na jeho rozhodování je závislá celá posádka lodi, a také její pasažéři. Twain trochu nadsazuje schopnosti kormidelníků a náročnost práce skrývá v instinktivním chování. Jeho paměť musí fungovat automaticky, aby zajistil bezpečnost cestujících. Na druhou stranu, stát se kormidelníkem v reálném životě bylo mnohem jednodušší. Podle spisovatele Huntera, který se zajímal o paroplavbu, měli kormidelníci během plavby různé průvodce, noviny a příručky, které jim ulehčovaly rozhodování a informovaly je o stavu řeky.

## **Bibliography**

### **Primary sources**

TWAIN, Mark. *Life on the Mississippi: Bearbeitet und Eingeleitet von SCHÖNFELDER, Karl-Heinz*. Halle (Saale): Veb Niemeyer Verlag, 1956.

TWAIN, Mark. *The Adventures of Huckleberry Finn: Edited with Introduction by John Seeley*. London: Penguin Books, ©1985. 336 s. ISBN 0-14-039046-9.

### **Secondary sources**

BALDICK, Chris. *Concise Dictionary of Literary Terms*. New York: Oxford University Press. ©2001. 280 s. ISBN 0-19-280118-X.

BIRDSALL, Stephen S.; FLORIN, John. *Outline of America Geography: Regional Landscapes of the United States*. United States Information Agency, ©1992. 196 s.

BUBÍKOVÁ, Šárka. *Literatura v Americe, Amerika v literatuře: Proměny amerického literárního kánonu*. Červený Kostelec: Pavel Mervart, ve spolupráci s Univerzitou Pardubice, 2007. 190 s. ISBN 978-80-7395-030-9.

BURG, David, F. Another View of Huckleberry Finn. *Nineteenth-Century Fiction*. December 1974, Vol. 29, No. 3, pp. 299 – 319.

ELIOT, T.S. The Boy and the River: Without Beginning or End. In GRAFF, Gerald; PHELAN, James (eds.). *Adventures of Huckleberry Finn: A Case Study in Critical Controversy*. Boston & New York: Bedford Books of St. Martin's Press, 1995, p. 290-305. ISBN 0-312-11225-4.

HALSEY, William D. *Scribner Dictionary*. Mission Hills: Glencoe, 1986. 1190 s. ISBN 0-02-250890-2.

HAWES, Ruth, B. Slavery in Mississippi. *The Sewanee Review*. Vol. 21, No. 2, April 1913, pp. 223- 234.

HORWITZ, Howard. Ours by the Law of Nature: Romance and Independents on Mark Twain's River. *Boundary 2*. Vol. 17, No. 1, spring 1990, pp. 249 – 271.

KAPLAN, Justin. Introduction. In TWAIN, Mark. *Life on the Mississippi: With an Introduction and New Afterword*. New York: Signet, ©2009, vii – xiii. ISBN 978-0-451-53120-9.

MARX, Leo. Mr. Eliot, Mr. Trilling, and *Huckleberry Finn*. In GRAFF, Gerald; PHELAN, James (eds.). *Adventures of Huckleberry Finn: A Case Study in Critical Controversy*. Boston & New York: Bedford Books of St. Martin's Press, 1995, p. 290-305. ISBN 0-312-11225-4. (označován v textu jako Marx I)

MARX, Leo. The Pilot and the Passenger: Landscape Conventions and the Style of *Huckleberry Finn*. *American Literature*. Vol. 28, No. 2, May 1956, pp. 129 – 146. (označován v textu jako Marx II)

MCMICHAEL, George, et. al. *Concise Anthology of American Literature*. New York: Macmillan, ©1974. ISBN 0-02-379510-7.

SCHACHT, Paul. The Lonesomeness of *Huckleberry Finn*. *American Literature*, Vol. 53, No. 2, May 1981, pp. 189 – 201.

SEELEY, John. New Afterword. In TWAIN, Mark. *Life on the Mississippi: With an Introduction and a New Afterword*. New York: Signet, ©2009, 359 – 367. ISBN 978-0-451-53120-9. (označován v textu jako Seeley I)

SEELEY, John. Introduction. In TWAIN, Mark. *The Adventures of Huckleberry Finn: Edited with Introduction by John Seeley*. London: Penguin Books, ©1985, vii - xxvii. ISBN 0-14-039046-9. (označován v textu jako Seeley II)

SMITH, Henry Nash. Introduction. In TWAIN, Mark. *The Adventures of Huckleberry Finn: Edited with an Introduction and notes*. Boston: Houghton Mifflin, ©1958, xi – xxix. ISBN 0-395-05114-2.

STAMPP, Kenneth M. *The Peculiar Institution: Slavery in the Ante-Bellum South*. New York: Vintage Books, 1956. 435 s.

RABAN, Jonathan. Introduction. In TWAIN, Mark. *Life on the Mississippi: With an Introduction*. New York: Library of America, 2009, xi – xvii. ISBN 978-1-59853-057-5

VANČURA, Zdeněk. Lodivod a génius. In TWAIN, Mark. *Život na Missississipi*. Přeložil Josef POSPÍŠIL, ilustroval Vilém PLOCEK. Praha: Státní nakladatelství krásné literatury a umění, ©1963, p. 325 – 327.

VANSPANCKEREN, Kathryn. *Outline of American Literature*. Washington: United States Information Agency, 1994.

WILSON, Charles, R. et al. *Encyclopaedia of Southern Culture*. Chapel Hill & London: University of North Carolina Press, 1989. ISBN 0-807-81823-2.

*Oxford Advanced Learner's Dictionary: International Student's Edition*. 7<sup>th</sup> edition, Oxford University Press, 2006. ISBN 0-19-431659-9.

### **Internet sources**

CAMFIELD, Gregg, Ph. D. Mark Twain's Mississippi: Economic Development [online]. ©2005, [cit. 2012-02-21]. Dostupné z WWW <<http://dig.lib.niu.edu/twain/economic.html>> (v textu označeno jako Camfield I)

CAMFIELD, Gregg, Ph. D. Mark Twain's Mississippi: Introduction [online]. ©2005, [cit. 2012-02-21]. Dostupné z WWW <<http://dig.lib.niu.edu/twain/introduction.html>> (v textu označeno jako Camfield II)

CAMFIELD, Gregg, Ph. D. Mark Twain's Mississippi: Race [online]. ©2005, [cit. 2012-03-12]. Dostupné z WWW <<http://dig.lib.niu.edu/twain/race.html>> (v textu označeno jako Camfield III)

KASTOR, Peter, J., Ph. D. Overview, 1800 – 1850 [online]. ©2005, [cit. 2012-02-25]. Dostupné z WWW <<http://dig.lib.niu.edu/twain/kastor-overview.html>>

PAINE, Albert, B. Mark Twain, a Biography [online]. Vol. 1, Part 1, 1835-1866 [cit. 2011-10-8]. Dostupné z WWW <<http://www.gutenberg.org/ebooks/2988>>

ROWE, Anne, E. Library of Southern Literature: Regionalism and Local Color [online]. ©2004 [cit. 2012-02-15]. Dostupné z WWW <<http://docsouth.unc.edu/southlit/regionalism.html>>

TWAIN, Mark. Mark Twain on the Colored Man [online]. 1865 [cit. 2011-08-10]. Dostupné z WWW <<http://www.twainquotes.com/18650719t.html>>

*Cambridge Advanced Learners Dictionary* [online]. ©2011, [cit. 2011-10-29]. Dostupné z WWW <<http://dictionary.cambridge.org/>>

Geographic Index. [online]. ©2004, [cit. 2012-02-22]. Dostupné z WWW <<http://docsouth.unc.edu/browse/geographic/>>



