

# Humor in Mark Twain's The Adventures of Huckleberry Finn

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## **Abstract**

*Huckleberry Finn is a classic work of humor that becomes blended with satire, in which Twain became skeptic and agnostic and turned against mankind for its inhumanity. The story arouses humor in different means such as lies, deceptions, machinations of plot, prevarications of Huck and Tom, and through the superstitious beliefs of the primitive character, Jim. The novel is a masterpiece of fun, farce and satire. The humor borders on farce; it is low and realistic. The novel is doubtlessly satirical, picaresque, comical and farcical. The chief characteristic of its humor is that it is American; the misspellings, the blend of different dialects, creating humor presupposed the correct knowledge of the spellings by the reader. This feeling creates a kind of humor that is pathetic. The frauds and the deceptions used in the anecdotes, the incidents, angularities, and the eccentricities of the characters portrayed have further enhanced the comic effect in the novel. Twain's biting satire is juxtaposed with these traits, and his work is the first of its kind.*

**Keywords:** *Humor Huckleberry Finn Mark Twain's*

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## **Introduction**

Mark Twain is an outstanding American novelist, he stood in the democratic position, with humor and Banter humorous and funny style, depicting the social picture of the second half of the nineteenth Century the United States at the resplendent with variegated coloration, hit hard American Society of evil. In his novels, people often feel humorous and happy; besides they can feel the bitterness behind the happy. It is a bitterness created by laughter, and it is also a social frustration, even bitterness against the social evils, but such bitterness produced by the supreme humoral achievement of the laughter spirit of Mark Twain. Mark Twain can use humor because of this spirit to criticize the evil, expose the ugly and ironic false.

The spirit of humor is actually a kind of criticism, reflection and exploration of the real society and the human spirit. In America literary genre, Black humor is popular in the 1970s. This genre writers claim that conventional writing cannot reflect the world's social irrationality and insanity, and they use sharp satire to convey their desperation for the social truth on social problems, cruel and exaggerated figures or incidents to be insane dramatic to cold. His comedy style was wry, pointy, and unforgettable and delivered in a slow drawl. Twain's comedy carried on the tradition of Southwest storytelling, consisting of tall stories, myths and western sketches, influenced by his experiences as a steamboat pilot on the Mississippi River growing up in Hannibal, MO, and as a journalist and gold miner in Nevada and California.

In 1863 Mark Twain attended Artemus Ward's lecture in Nev Charles Farrar Browne's pseudonym, 1834-1867), one of America's best-known 19<sup>th</sup> century humorists. They became friends and Twain learned a great deal from him about making people laugh. Twain claimed that what made it humorous was how a story was told-repetition, pauses and a sense of naivety. He explains what makes a story amusing, and what separates the American story from the English or French story; namely that the American story is humorous, the French is witty and the English is comic:

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The humorous story depends for its effect upon the manner of the telling; the comic story and the witty story upon the matter. The humorous story may be spun out to great length, and may wander around as much as it pleases, and arrive nowhere in particular; but the comic and witty stories must be brief and end with a point. The humorous story bubbles gently along, the others burst. The humorous story is strictly a work of art, — high and delicate art, — and only an artist can tell it; but no art is necessary in telling the comic and the witty story; anybody can do it. The art of telling a humorous story — understand, I mean by word of mouth, not print — was created in America, and has remained at home.

Other important characteristics of a good humorous story, according to Twain, include the following: a humorous story is told gravely, as though there is nothing funny about it. The story is told wonderingly and the point is slurred. A studied remark is made as if without even knowing it, as if one were thinking aloud. The pause is an exceedingly important feature in any kind of story, and a frequently recurring feature, too. It is a dainty thing, and delicate, and also uncertain and treacherous; for it must be exactly the right length--no more and no less—or it fails of its purpose and makes trouble. If the pause is too short the impressive point is passed, and the audience have had time to divine that a surprise is intended—and then you can't surprise them, of course .

Twain's folksy, irreverent, understated humor style, use of vernacular language, and seemingly forgotten rambling prose and strategic pauses attracted his audience, making them look smarter than him. His witty satirical wit, his impeccable timing and his willingness to make fun of himself and the establishment made him open to a large audience which made him the most successful comedian in his time with a lasting influence on future comics and humorists. Humor was completely important to Mark Twain, helping him to navigate life even as he learned to navigate the Mississippi as a young man was reading the depths and nuances of the human condition as he began to see the river's subtleties and complexities below its surface. He learned to construct comedy from absurdity and confusion, often introduced laughter into the lives of others.

In 1870, Twain moved into the New England culture to its edge at Buffalo. Then to one of its centers at Hartford's Nook Farm in 1871 as a man from the West. His Western persona was in part concealed by his popularity as The Innocents Abroad's all-American adventurer. Although it is hyperbolic to say that the entry of the New England Twain was emasculated by the Civil War, the war, along with migration to the West, had decreased the region's male population and changed its cultural tone somewhat. Many of the public figures writers were unwittingly participating in the process of Victorianization. His appearance was distinctly masculine in this sense, as the deeper layers of Mark Twain's personality articulated themselves. He introduced free drinking and smoking to genteel culture, applied humor, emotion, burlesque, seriousness, play to morality. He was also an invader of the traditional New England society.

When he conquered New England, a hidden Southerner in the West, a man in a feminized setting, Mark Twain imaginatively pushed himself back into the country of his true roots, the Old Southwest. And his presence had been very different in this sense. Twain's reception and contributions to the Southwestern humor cultures have been documented extensively; But certain important aspects of his performance in the novel as a Southwestern humorist have not been fully perceived. For as he invaded his past territories to build his finest work, Twain brought a simplicity more typical of New England than of the Old Southwest to bear upon it.

The propriety of Twain, his Victorianism, was reflected in many respects in Huckleberry Finn. First, it led him to reshape some of the stock situations and characters typical to the Southwestern comedy tradition. Second, it inspired him to pick only those subjects from the raw materials of that tradition and more importantly, to discard others. Thirdly, it regulated his development of character, which culminated in the conception of a hero whose existence not only transcends tradition but also challenges us today. As a Victorian writer, he reformed Southwestern humor.

Four elements of Huckleberry Finn's Adventure have been pointed out frequently as being especially typical to the Southwestern comedy tradition: the con-men (the Duke and the King), the camp meeting, the circus, and the Royal Nonesuch. Yet Twain's depiction of these traditional motifs varies greatly from how other Southwestern humorists view them. Pascal Covici, Jr., is informed by his greater complexity and seriousness to point out a concern in Twain with revealing a discrepancy between seeming and reality. But Twain transforms the reality of these situations and characters while revealing their presence. The meeting at the camp is a case in point.

Of course, camp meetings were both realities of life in backwoods and stock episodes in the humorous fiction that fastened onto that life. The similarities between Twain's camp meeting and that of Johnson Jones Hooper in *Captain Simon Suggs's Some Adventures*, the most widely used literary work as a source, demonstrate how Twain Victorianizes the Southwestern humor tradition. The camp meeting at Hooper is an orgy at once, a fleecing, a thrill-filled event, and a staged melodrama. The religious longings which are supposed to tell the meeting are transparently bogus; the urges which actually activate the gathering are sexual, economical, sensational and dramatic. The sensual dimension of behavior is concentrated on by Hooper.

Twain preserves the sense of the meeting's sensational, monetary, and theatrical impulses in his camp meeting, but Twain all but eliminates the sexual. The following description is given by Huck:

The women had on sun-bonnets; and some had linsey-woolsey frocks, some gingham ones, and a few of the young ones had on calico. Some of the young men was barefooted, and some of the children didn't have on any clothes but just a tow-linen shirt. Some of the old women was knitting, and some of the young folks was courting on the sly

( p.110)

This is far from the fanatics of Hooper's sexual antics, and is far from his ribald language indeed. In fact, Huck's acceptance of illicit gambling between the sexes is phrased in such a way as to indicate his basic innocence- the sly was being courted by young folks. Twain comes a little closer to the sensual as Huck explains the reaction of the audience to the King's ludicrous tale of conversion from piracy to missionary work; But once again a transformation of Southwestern humor's raw material is apparent. The King is a bit of a lecher interested finally in cash only. Twain wants the readers to laugh at their misplaced sentimentality.

The expurgation of Twain's typical camp meeting is indicative of how he Victorianizes the content of Southwestern humor. He's effecting similar improvements in portraying his con men, the circus, and the Royal onesuch — his version of Gyascutus, the Southwestern lewdness favorite exhibition .

Huckleberry Finn ignores those subjects, as frolics, courtings, honey moons, dances, and weddings. And secondly, it omits entirely or else skims over those activities, like fighting, hunting, horse racing, gambling, gaming, military maneuvering, and heavy drinking, which are the traditional pastimes of the manly backwoods living. Whenever such activities do appear briefly they are targets of ridicule. In short, Twain purges the exuberant celebration of tumble and rough masculinity from the South-western tradition.

In gentleman as well as commoner he reveals the pernicious characteristics. Within Huckleberry Finn, the adult white males are really rough, solitary, stoic, and deadly. The people in the novel are violent and destructive, from the current Judge who tries to reform the drunken Pap with a shotgun to Colonel Sherburn, who reforms the drunken Boggs with a pistol. The men in the novel are destructive and aggressive. The book is overburdened with an environment of potential violence whose origins is merely the essence of white males. In the exploits of Pap, in the quest for slave hunters, in the feud between the Grangerfords and Shepherdsons, the ferocity they represent erupts; in the relationship of the Duke to the King, in the acts of the Walter Scott gang, in the mob that rides them out of town on a rail, and in the gunning down of Boggs. Its arbitrariness intensifies the terror of this masculine violence. When Huck, the day after he fooled the pair of slave hunters, finds information about Cairo, he encounters a nameless man setting a trotline from his skiff. The experience is emblematic of the novel's male setting.

Twain uses the material of the frontier realists in delineating Huck's character, but unlike them, he uses humor to show how limited human reason is that it becomes difficult to discriminate between appearance and reality. Huck 's trip to the circus to counterpoint one of the novel's most somber episodes through humor is a striking example of this. Huck comes across a drunken man at the circus whose life is threatened not by gun fire but by his insistence on attempting equestrian acrobatics. In the end, the drunken person is allowed to show his feats by the ring master, he mounts a horse, "his heels flying in the air every jump, and the whole crowd of people standing up shouting till tears rolled down" (p. 151). Suddenly, the horse breaks free from the roustabouts and the drunk seems to be running for death. This later appearing drunk turns out to be an experienced performer. But when we remember the crowd 's actions at the Bogg 's death drama, we see that while Huck is naïve, his basic compassion is superior to the crowd-seeking phenomenon that runs to look at the corpse.

The scene is very somber, rather than humorous, and it makes us grieve. There is a thread of irony which can be discerned in the onlookers' mindset. And when one tall, lean and slim fellow carries out the mock-shooting, the onlookers conclude, "he has done it perfectly" (p. 147) Then, half a dozen people entertain him with whiskey. On the other hand, the sorrow felt by Bogg's daughter, touches Huck. The remaining onlookers are absolutely separated. To fact, the entire city watches as Boggs breathes his last, a powerful Bible laid down on his chest to ease his departing soul. The whole episode is a classic example of satirical humor extended to tragic limits.

Huck escapes with Jim and forges lies to the slave-hunter that the mallpox family gets ill. Once he's introduced to the Grangerfords, he says he's ackson and he declares himself to be Tom Sawyer as he wanders through the Phelps estate. He misinforms people about his real identity, and he saves himself rom the predicament of the situation he finds himself in. The humor is in his self-deceptions and his lies. This is mixed with the pathos in Huck 's character who's slept in hogshead, is an orphan and has been treated cruelly by his father, Pap. The amusing circumstance and some of the boy's eccentricities and infantile pranks are crucial to the book's humor.

The white-hearted black man is a victim of the blind superstitions. The novel has described the magic, ghosts, and witches as visions, omens, and superstitious beliefs. Huck and Jim both believe in the importance of the spiritual realm and predict the future. In reality, Twain's novel has made Negroes, babies, and riff-raff the bearers of folk superstitions. In addition, the white people retained some of the superstitious beliefs traced to African roots and originating in Europe. Twain wrote the novel in Connecticut long after he left the superstitious people's company and it was by some mistake that black slaves in him became associated with all sorts of occult rites and witchcraft.

The style of Twain and the art of narration has enhanced the effects of humour. Twain explains in the Explanatory Note at the beginning of the book: a number of dialects are used, to wit: the Missouri Negro dialect; the Southwestern dialect 's extreme backwood form; the ordinary. Pike County dialect: and the latter four varieties modified.

The use of puns, misspellings and the American Malapropisms they used had their immense influence on the hearers and much of their charm was gone in print. In this novel, the sentence structure is simple, clear and fluent, reflecting the intonations of the speaking voice and keeping the rhythms of the word groups. Mark Twain pointed out that "the basis of American art style is to combine all the incongruous or absurd things aimlessly in the guise of sheer ignorance of it" (p. 128). The idea is supported since the writer be careful in adopting the suitable style to achieve his objectives. Twain was very cautious in choosing words, words that unintentionally make the reader laugh, and that's what makes the humor uninfluenced and natural in his book. The geographical location, community, maturity, educational level and meaning all decide whether or not a reader considers a text amusing.

The humor of the novel is American and cruel. The two chief characteristics of this humor are its violence, cynicism, cruelty, and its delineation of the past with nostalgic memories, a sense of disenchantment in future. Twain has portrayed the adventure of his boyish days, the free spirit, enterprise in Huck's explorations and journeys on the river. He has glorified the days of his childhood, the life around, the life of a sailor on the river, murders, hopes and disillusionment, the bitterness, depending on variety of humor, force, and the power of the American nostalgia.

The spectacles these boys see are not disheartening and frustrating. In the reality of human nature the value of Twains humor is deep-seated. The element of movement introduced in the novel has softened the cruelties and is a great consoler. The novel has resulted about several violent crimes and cruelties, injustices, vulgarity, murders and killings. Pap's drunkenness, the fraudulent practices of the Duke and the Dauphin, , the fights between two ancient aristocratic and feudal families of the Shepherdsons and the Grangerfords, his ghastly murder, Bogg's murder, and Buck's death make the novel tragic and gloomy, whereas the boy's reporting with a sense of objectivity which makes it interesting.

The imagination of Twain seems to be haunted by the memory of a gratuitous hostility among men which borders on violence. The memory is partly of literature, of the rough people who are humorous in the Southwest, but it is also a memory of life, of his life in Hannibal, on the river, and in the West. Certainly the dominant emotion in Finn's experience is fear engendere by his world men but he is never afraid of women. The men at Huckleberry Finn express their pride in their verbal and physical aggressions, uphold their honor and assert their manhood. Significantly, two things that are fundamental to Huckleberry Finn were tied up for him: the sense of independence, and the gentleman's idea.

While the duke and the dauphin in their scams become increasingly malicious and cruel, Twain continues to portray the victims of the con men's schemes as unflatteringly as the con men themselves are. For example, the duke and the dauphin's

The Royal Nonesuch production is a complete farce, a brief, insubstantial show for which the audience is grossly overburdened. But what makes the con men show a real success is not ingenuity on their part — they are as inept as ever — but rather selfishness and vindictiveness on the part of the audience itself. Rather of advising the other townspeople that the performance was bad, the ticket holders of the first night would rather see someone else get ripped off in the same way they did. Thus, the con men's scheme becomes even more successful because the townspeople are more vindictive than selfless. In much the same way, the cruel scheme for stealing the inheritance of the Wilks family only succeeds because of the Wilks sisters' stupidity and gullibility, particularly Mary Jane. Admittedly, the grieving Wilks sisters are unlikely to think rationally after their loss in the best frame of mind. Nevertheless, the only person who even begins to suspect them is Doctor Robinson, despite the fact that the duke and the dauphin are hilariously inept in their role-playing and fake in their accents — and Mary Jane dismisses his advice without a thought. Admittedly, the grieving Wilks sisters are unlikely to think rationally after their loss in the best frame of mind. Nevertheless, the only person who even begins to suspect them is Doctor Robinson, despite the fact that the duke and the dauphin are hilariously inept in their role-playing and fake in their accents — and Mary Jane dismisses his advice without a thought.

While Jim shows an authentic intelligence that constantly contrasts him with the debased white characters that surround him. Jim emotionally bars himself to Huck, voicing a heartfelt yearning for his family and acknowledging his faults as a father as he speaks of the time he beat his daughter because she did not deserve them. Jim's ability to put himself in a vulnerable role and confess his shortcomings to Huck brings to his character a new layer of humanity. Jim's dignity is even more apparent as we note that in the novel he has been able to sforgive others, even if he cannot forgive himself for one honest mistake. Jim's ability to put himself in a vulnerable role and confess his shortcomings to Huck brings to his character a new layer of humanity. Jim's dignity is even more apparent as we note that in the novel he has been able to forgive others, even if he cannot forgive himself for one genuine mistake. Huck's mind is open and he views Jim more as a human and less as a slave. Huck is the novel's true man and gentlemen, the most revolutionary departure Twain has made from the culture that nurtured him. Before Twain the gentleman was stuck in the Southwestern tale frame, reduced to moralizing about the action in polite language, while the free and the manly were portrayed by the story's own unfeeling, amoral, aggressive vulgars. But in Huck the manly, the free, and the moral coalesce.

In order to create Huck—to recreate the traditional hero—Twain altered Southwestern humor's formal tactics in two significant ways. First, he changed the framework, that structural division between the conventional gentleman narrator and his vulgar heroes that created a separation between the world of order, reason and morality of the author and the life of disorder of the actor, and violence. Twain eliminated this division by fusing the Clown and the Gentleman into a single character, who is Huck himself. Second, Twain profoundly changed the tradition of Southwestern humor by changing the language of its narrative; he transformed the traditional dialect into vernacular. These changes brought Huck into being but their implications were not fully understood.

The union of gentleman and vulgarian indicates a realignment of sympathies—away from the traditional and elite toward the revolutionary and popular. This is in fact how Twain's achievement is frequently described. But I would suggest that the effect of formal fusion is just the opposite: instead of committing to the common person through his gentleman-vulgarian union, Twain used to elevate the common beyond itself.

Even more clearly the second formal act operates in the same way. For the transformation of dialect into vernacular is to elevate a restricted region's crude language to the wider plain of a more robust and almost universal voice. Transformed as he is from Southwestern humor's coarse, violent, and a moral character, Huck can be considered the unlikely emblem of true civilisation. Thus this novel presents more than a simple conflict between a primitive goodness and a debased society and; in Huck it reveals the foundation of a genuine civilization.

Huck 's vocabulary remains steadfastly colloquial, though at the same time provoking laughter in correctness tests its earthy toward sentimentality. Yet his style departs drastically from its characteristic template .Most often, Huck writes run-on sentences lacking subordination, and thus equalizes the events he strings together. But here, in the tragedy of Jim's return to slavery, rage starts to build up as a betrayal of a common history. The inversion is another departure from his typically normal language, one structured to concentrate and amplify eelings. At the end, his anger splits into a moral outrage which is understood in the language of feeling hearts and in a vocabulary which speaks of compounding anger.

Huck's feeling peak arrives with Jim in the complete memory of his days, his style is very conventionally romantic as he uses repetition, alliteration, assonance, and artfully orchestrated rhythms. In reality, he writes in gentile cadences, evoking refined gentlemanly feelings. This is a touching, idealized raft picture of the times, more lyrical than any depictions of them on-the-spot. This welling of pathetic emotion makes Huck's desperate resolution of unbelief vable, moving, and comic — "All right, then, I'll go to hell" (p. 180). Precisely, Twain possesses the ability to make the reader weep internally and laugh

all the time. Jim, who was sold as a slave, thinks it's easier to go back to his rightful owner and keep a slave and his friend Huck a captive than keep away from home. Huck writes Miss Watson a letter, telling her where Jim is. When Huck thinks of his friendship with Jim and realizes that in any event Jim is going to be sold down the river, he decides to tear it up. Going to hell, according to Huck, if it means following his conscience, and not the false and cruel values of humanity, is a better option than going to heaven for everyone else. This moment of judgment reflects the real split Huck's about having the world around him. Huck's making up his mind at this point to help Jim escape slavery forever. Even Huck decides he doesn't want to go back to the civilized world. After all his experiences and psychological journeys, instead of staying where he was, Tom wants to move on to the freedom of the West.

The city's social satire element along the river is the second major element in the novel, the adventures of Huck and Jim in their struggle for freedom, is another element that gives the novel greatness. The satire is often very funny, particularly in episodes involving the rascally Duke and King, but can also deal with appalling violence, as in Colonel Sherburn's murder of the helpless Boggs or the Grangerford-Shepherdson feud.

Twain, revels about his character in morbid satire and satirical portrait. Huck is against civilization, which seems natural to a young boy who rebels against his parents and other authorities. We may want to laugh and fun at the request of the boy, and try to escape from the civilized society. This decision is taken by a boy with the shape of a man, who believes that society is meaningless and worthless. Tom's robber group seems to be composed of criminals playing a game. Tom's hatred of society and civilization remained until the end of the novel and affected all the major decisions that he tries to make during his journey.

Twain was able to laugh at the Puritan way of life. At Pokeville we find the King exploiting his audience is duped not because they are not intelligent people, but because they have a penchant for romantic sensation and excitement. Although they are listening to the King, but their attention directed by Twain towards a side where "some of the old women were knitting and some of the young folks were courting on the sly" (p. 134). Mark Twain compares the Puritan sobriety with the levity of the masses, so that he can show the hypocrisy of the people's formal approach in general. Parody and burlesque were also used by Twain to undercut conventional social values. This he does so he can carry his readers to his side against the Mississippi Valley Society principles. Hamlet's soliloquy was burlesque by the duke. On the other hand, Tom Sawyer's gang ritual is a parody similar to Poe. Twain also used hoax to heighten his humor's effects.

Twain was a satirist whose humor was sardonic in his writing, and whose macabre imagination made him grim. He has displayed disdain for humanity, and has also been brutal in attacking man and describing death and murders. In some of Twain's stories the satire on man becomes more deadly. The novel is a satire and began as a farce on middle ages romances and romantic life, the age of the kings and the monarchs. But later it was a serious affair, and it started to push towards a sad acceptance that democracy can't be accomplished in this world or any other. Twain does not fully work out this tragic dilemma; instead, he takes shelter in a joke when he suddenly veers back to the long end that is a masterpiece of farce, unparalleled in any literature.

Twain emphasizes the importance of change in England; he accuses the Catholic faith of strict intellectual repression and the vices of monarchy. Middle aged people groaned under poverty and the aristocracy suffered the vices of wealth. His nights are mischievous. Also, Twain is aware of the evils that grew in the wake of industrial expansion. The wrecked steamboat Walter Scott with inside robbers and the books found in them concerned with the lives of the ancient dukes and kings signifies Twain's attitude towards the mocked historical romances and their subject matter. The Duke and the Dauphin are the satirical portraits of the dukes and kings of old. They are the swindlers, twisters and crooks who seek to fleece people of their money by fair or foul means, they change their position from place to place to hide their identity and impersonate themselves as Peter Wilks' brothers to inherit their fortune. At last, they're ruined, tarred and feathered.

Twain denounced the crooked officials and pointed out the institutional and legislative vices. He embarked on his mission of revealing the corruptions deep-rooted in the society with the title of public censor and the officials were scared of him and created difficulties in his way. It was difficult to remove sins from the culture, because people possessed of the greed of wealth subordinated this aspiration to every other matter. They were pleased with his humor that provided an entertainment for the businessmen. He had to leave Virginia for San Francisco and he came in confrontation with people. There had been a severe shortage of land-worked workers. The Portuguese had influence over the great part of the African coast and were able to purchase African chiefs from slaves.

The romantic schemes and indulgence in imagination by Tom Sawyer was once again an adverse comment on the technologies used in romances, which were in fact non-existent. In Tom Sawyer's intricate plans, implemented at the end of the novel to get Jim rescued from slavery, which was the worst institution to exist at that time, there is an element of exaggeration and absurdity. The most realistic picture of Twain's Southern cruelty and feudal life is a denunciation of the

barbarities and also a scathing indictment of the enduring values of the Middle Ages in the feuds of the two clans, the Grangerfords and the Shepherdsons. Huck is actually saddened and horrified to see the violence and murder, and he wants to flee away from this world onto his river raft, a sign of harmony and tranquility in life's turmoil. Though exercising his rowdy-side inside the New England society he entered, to one degree or another, While writing within the Southwestern humor tradition, Twain expressed his own property. Far from being a simple bowdlerizer, Twain 's Victorian reformation of Southwestern humor's material and hero enacted a deep concept whose cultural implications are still challenging. The novel is revolutionary.

Huckleberry Finn is a radical novel depicting a Man of Feeling whose degree of tenderness defies not only the sexual stereotypes of Southwestern humor but also the values that still prevail today. The delicacy and tenderness of Huck surpasses the popular sense of what constitutes a man's feelings. The now-famous conception of a hidden male affection in the middle of Huckleberry Finn by Leslie Fiedler also points correctly to a core of emotion and misconstrutes it into a homoerotic bond. Apparently, it is only by provocatively using a skewed language of love, as Fiedler does, or ironically using the sentimental language of women's books from the nineteenth century, as Kolb does, that we can come to terms with Huck's fineness of feeling. His kind of manliness, even today, seems to elude our language.

#### CONCLUSION

The novel is a classic masterpiece and long lasting because the quality of the works represents the characteristics of a particular period of culture and philosophy, provides a individual with historical significance or the significance of knowledge, and the originality of the works of art, gives people a sense of beauty, or offers a new skill. His novels have been accomplished in both art and content, especially the humor spirit with critical novels shows that the unique art of humor has a far-reaching impact on later literature.

Mark Twain is the best US voice of critical realism literature of the late nineteenth century. He inherits the Western literary tradition of humour, creates his own unique art of humour, and by the art of humour , attacks the rule of money power in American capitalist society , political corruption, moral hypocrisy, religion of hypocrisy, insatiable greed, by the banter of ridicule and violent.

Furthermore, Twain invented the colloquial style of literature; this style of writing produces not only a humorous effect, but also a sign of the actual form of American literature, and has had a profound impact on American national literature. Mark Twain was unconventional, pioneering humorous literature in its colloquial style. He abandoned the beautiful words in his novels, directly employed Native American dialects, and laid a firm foundation for the development of colloquial writing style American literature. The folk american dialect that buried the wisdom and feelings of people, with strong characteristics of humor and a strong emotional colour.

The use of humor logic dislocation, the dislocation logic, as the name implies, refers to each other's logical thinking is wrong, the two irrelevant things together resulting in an uncoordinated subjective and objective. Twain Mark's literary practice has a major influence on the creation of later literature, in particular the black humor literature, to achieve a mockery of intent. Mark Twain let the world understand the humor with his wisdom, let the world also understand how deep and broad minded a writer should have. His creation, pushing the American literary realism to the peak of the world in the nineteenth century, the art of humor shown in the works are always treasures of mankind, his creation has mercilessly criticized the American in all aspects of society, has become a reliable witness to history; Greatly influenced by a large number of later generations of litterers loyal to the people, loyal to the art of literature, and encouraging the growth of American literature, a glorious page was written in world literature.

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