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## *Say It Ain't So, Huck*

Second thoughts on Mark Twain's "masterpiece"

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So I broke my leg. Doesn't matter how--since the accident I've heard plenty of broken-leg tales, and, I'm telling you, I didn't realize that walking down the stairs, walking down hills, dancing in high heels, or stamping your foot on the brake pedal could be so dangerous. At any rate, like numerous broken-legged intellectuals before me, I found the prospect of three months in bed in the dining room rather seductive from a book-reading point of view, and I eagerly got started. Great novels piled up on my table, and right at the top was *The Adventures of Huckleberry Finn*, which, I'm embarrassed to admit, I hadn't read since junior high school. The novel took me a couple of days (it was longer than I had remembered), and I closed the cover stunned. Yes, stunned. Not, by any means, by the artistry of the book but by the notion that this is the novel all American literature grows out of, that this is a great novel, that this is even a serious novel.

Although Huck had his fans at publication, his real elevation into the pantheon was worked out early in the Propaganda Era, between 1948 and 1955, by Lionel Trilling, Leslie Fiedler, T. S. Eliot, Joseph Wood Krutch, and some lesser lights, in the introductions to American and British editions of the novel and in such journals as *Partisan Review* and *The New York Times Book Review*. The requirements of Huck's installation rapidly revealed themselves: the failure of the last twelve chapters (in which Huck finds Jim imprisoned on the Phelps plantation and Tom Sawyer is reintroduced and elaborates a cruel and unnecessary scheme for Jim's liberation) had to be diminished, accounted for, or forgiven; after that, the novel's special qualities had to be placed in the context first of other American novels (to their detriment) and then of world literature. The best bets here seemed to be Twain's style and the river setting, and the critics invested accordingly: Eliot, who had never read the novel as a boy, traded on his own childhood beside the big river, elevating Huck to the Boy, and the Mississippi to the River God, therein finding the sort of mythic resonance that he admired. Trilling liked the river god idea, too, though he didn't bother to capitalize it. He also thought that Twain, through Huck's lying, told truths, one of them being (I kid you not) that "something... had gone out of American life after the [Civil War], some simplicity, some innocence, some peace." What Twain himself was proudest of in the novel his style--Trilling was glad to dub "not less than definitive in American literature. The prose of *Huckleberry Finn* established for written prose the virtues of American colloquial speech .... He is the master of the style that escapes the fixity of the printed page, that sounds in our ears with the immediacy of the heard voice, the very voice of unpretentious truth." The last requirement was some quality that would link Huck to other, though "lesser," American novels such as Herman Melville's *Moby-Dick*, that would possess some profound insight into the American character. Leslie Fiedler obligingly provided it when he read homoerotic attraction into the relationship between Huck and Jim, pointing out the similarity of this to such other

white man-dark man friendships as those between Ishmael and Queequeg in *Moby-Dick* and Natty Bumppo and Chingachgook in James Fenimore Cooper's *Last of the Mohicans*.

The canonization proceeded apace: great novel (Trilling, 1950), greatest novel (Eliot, 1950), world-class novel (Lauriat Lane Jr., 1955). Sensible naysayers, such as Leo Marx, were lost in the shuffle of propaganda. But, in fact, *The Adventures of Huckleberry Finn* has little to offer in the way of greatness. There is more to be learned about the American character from its canonization than through its canonization.

Let me hasten to point out that, like most others, I don't hold any grudges against Huck himself. He's just a boy trying to survive. The villain here is Mark Twain, who knew how to give Huck a voice but didn't know how to give him a novel. Twain was dearly aware of the story's difficulties. Not finished with having revisited his boyhood in *Tom Sawyer*, Twain conceived of a sequel and began composition while still working on *Tom Sawyer's* page proofs. Four hundred pages into it, having just passed Cairo and exhausted most of his memories of Hannibal and the upper Mississippi, Twain put the manuscript aside for three years. He was facing a problem every novelist is familiar with: his original conception was beginning to conflict with the implications of the actual story. It is at this point in the story that Huck and Jim realize two things: they have become close friends, and they have missed the Ohio River and drifted into what for Jim must be the most frightening territory of all--down the river, the very place Miss Watson was going to sell him to begin with. Jim's putative savior, Huck, has led him as far astray as a slave can go, and the farther they go, the worse it is going to be for him. Because the Ohio was not Twain's territory, the fulfillment of Jim's wish would necessarily lead the novel away from the artistic integrity that Twain certainly sensed his first four hundred pages possessed. He found himself writing not a boy's novel, like *Tom Sawyer*, but a man's novel, about real moral dilemmas and growth. The patina of nostalgia for a time and place, Missouri in the 1840s (not unlike former President Ronald Reagan's nostalgia for his own boyhood, when "Americans got along"), had been transformed into actual longing for a timeless place of friendship and freedom, safe and hidden, on the big river. But the raft had floated Huck and Jim, and their author with them, into the truly dark heart of the American soul and of American history: slave country.

Twain came back to the novel and worked on it twice again, once to rewrite the chapters containing the feud between the Grangerfords and the Shepherdsons, and later to introduce the Duke and the Dauphin. It is with the feud that the novel begins to fail, because from here on the episodes are mere distractions from the true subject of the work: Huck's affection for and responsibility to Jim. The signs of this failure are everywhere, as Jim is pushed to the side of the narrative, hiding on the raft and confined to it, while Huck follows the Duke and the Dauphin onshore to the scenes of much simpler and much less philosophically taxing moral dilemmas, such as fraud. Twain was by nature an improviser, and he was pleased enough with these improvisations to continue. When the Duke and the Dauphin finally betray Jim by selling him for forty dollars, Huck is shocked, but the fact is neither he nor Twain has

come up with a plan that would have saved Jim in the end. Tom Sawyer does that.

Considerable critical ink has flowed over the years in an attempt to integrate the Tom Sawyer chapters with the rest of the book, but it has flowed in vain. As Leo Marx points out, and as most readers sense intuitively, once Tom reappears, “[m]ost of those traits which made [Huck] so appealing a hero now disappear .... It should be added at once that Jim doesn’t mind too much. The fact is that he has undergone a similar transformation. On the raft he was an individual, man enough to denounce Huck when Huck made him the victim of a practical joke. In the closing episode, however, we lose sight of Jim in the maze of farcical invention.” And the last twelve chapters are boring, a sure sign that an author has lost the battle between plot and theme and is just filling in the blanks.

As with all bad endings, the problem really lies at the beginning, and at the beginning of *The Adventures of Huckleberry Finn* neither Huck nor Twain takes Jim’s desire for freedom at all seriously; that is, they do not accord it the respect that a man’s passion deserves. The sign of this is that not only do the two never cross the Mississippi to Illinois, a free state, but they hardly even consider it. In both Tom Sawyer and *Huckleberry Finn*, the Jackson’s Island scenes show that such a crossing, even in secret, is both possible and routine, and even through it would present legal difficulties for an escaped slave, these would certainly pose no more hardship than locating the mouth of the Ohio and then finding passage up it. It is true that there could have been slave catchers in pursuit (though the novel ostensibly takes place in the 1840s and the Fugitive Slave Act was not passed until 1850), but Twain’s moral failure, once Huck and Jim link up, is never even to account for their choice to go down the river rather than across it. What this reveals is that for all his lip service to real attachment between white boy and black man, Twain really saw Jim as no more than Huck’s sidekick, homoerotic or otherwise. All the claims that are routinely made for the book’s humanitarian power are, in the end, simply absurd. Jim is never autonomous, never has a vote, always finds his purposes subordinate to Huck’s, and, like every good sidekick, he never minds. He grows ever more passive and also more affectionate as Huck and the Duke and the Dauphin and Tom (and Twain) make ever more use of him for their own purposes. But this use they make of him is not supplementary; it is integral to Twain’s whole conception of the novel. Twain thinks that Huck’s affection is a good enough reward for Jim.

The sort of meretricious critical reasoning that has raised Huck’s paltry good intentions to a “strategy of subversion” (David L. Smith) and a “convincing indictment of slavery” (Eliot) precisely mirrors the same sort of meretricious reasoning that white people use to convince themselves that they are not “racist.” If Huck feels positive toward Jim, and loves him, and thinks of him as a man, then that’s enough. He doesn’t actually have to act in accordance with his feelings. White Americans always think racism is a feeling, and they reject it or they embrace it. To most Americans, it seems more honorable and nicer to reject it, so they do, but they almost invariably fail to understand that how they feel means very little to black Americans, who understand racism as a way of structuring American culture, American politics, and the American economy. To invest *The Adventures of*

*Huckleberry Finn* with “greatness” is to underwrite a very simplistic and evasive theory of what racism is and to promulgate it, philosophically, in schools and the media as well as in academic journals. Surely the discomfort of many readers, black and white, and the censorship battles that have dogged *Huck Finn* in the last twenty years are understandable in this context. No matter how often the critics “place in context” Huck’s use of the word “nigger,” they can never excuse or fully hide the deeper racism of the novel--the way Twain and Huck use Jim because they really don’t care enough about his desire for freedom to let that desire change their plans. And to give credit to Huck suggests that the only racial insight Americans of the nineteenth or twentieth century are capable of is a recognition of the obvious--that blacks, slave and free, are human.

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Should *Huckleberry Finn* be taught in the schools? The critics of the Propaganda Era laid the groundwork for the universal inclusion of the book in school curriculums by declaring it great. Although they predated the current generation of politicized English professors, this was clearly a political act, because the entry of *Huck Finn* into classrooms sets the terms of the discussion of racism and American history, and sets them very low: all you have to do to be a hero is acknowledge that your poor sidekick is human; you don’t actually have to act in the interests of his humanity. Arguments about censorship have been regularly turned into nonsense by appeals to Huck’s “greatness.” Moreover, so much critical thinking has gone into defending Huck so that he can be great, so that American literature can be found different from and maybe better than Russian or English or French literature, that the very integrity of the critical enterprise has been called into question. That most readers intuitively reject the last twelve chapters of the novel on the grounds of tedium or triviality is clear from the fact that so many critics have turned themselves inside out to defend them. Is it so mysterious that criticism has failed in our time after being so robust only a generation ago? Those who cannot be persuaded that *The Adventures of Huckleberry Finn* is a great novel have to draw some conclusion.

I would rather my children read *Uncle Tom’s Cabin*, even though it is far more vivid in its depiction of cruelty than *Huck Finn*, and this is because Stowe’s novel is clearly and unmistakably a tragedy. No whitewash, no secrets, but evil, suffering, imagination, endurance, and redemption--just like life. Like little Eva, who eagerly but fearfully listens to the stories of the slaves that her family tries to keep from her, our children want to know what is going on, what has gone on, and what we intend to do about it. If “great” literature has any purpose, it is to help us face up to our responsibilities instead of enabling us to avoid them once again by lighting out for the territory.