AN ANALYSIS OF A MAJOR CHARACTER IN THE ADVENTURE OF HUCKLEBERRY FINN USING SOCIOLOGY OF LITERATURE

A PAPER

Submitted to English Department of Faculty Adab and Humanities of State Islamic University in Partial Fulfillment of the Requirements For The Degree of Strata 1 (S1)

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CHAPTER I
INTRODUCTION

A. BACKGROUND OF STUDY

Literature is a form of human expression; it gives a big contribution for development of science and art for many years until now. From literature people not only knew the way to express what their feelings, emotion and their experience, but also open their mind about their culture or another country’s culture. Besides that literature is the main center of written works such as drama, short story, novel and poetry.¹

In literary works, especially novel, an author tries to explain his feeling and his ideas in details. Every event and the way of character’s life in the story explained in details, so the readers will understand and keep the story up easily, step by step the readers are guided to keep the story from the beginning to the end of the story. An author explained his work clearly. The story can be experienced by an author or it just the imagination of an author.

The Adventure of Huckleberry Finn is commonly accounted as one of the first great American novel. The novel was written by Mark Twain, was born in the village of Florida, Missouri, on 30 November 1835 as the fifth child of John Marshall Clemens and Jane Lampton. He was one of the most fascinating and complicated as well great-authors

that America had produced. He once worked as an apprentice printer, typesetter, riverboat, pilot and Civil War soldier in Missouri, Lecturer and gold speculator and miner in Brevada before finally drifting into journalism. He quickly established his reputation as one of the Southwestern humorist within three years he was called “the people author”, he established himself as one of the most popular platform performs of his time.²

Twain’s prolific writing career stemmed partly from the financial demands of his expensive life style. He turned to a variety of sources for his material: travel, his early life, and history. In 1872 he published *Roughing It*, a collection of sketches based upon his travels and his western experiences. While *The Gilded Age* (1873), written with Charles Dudley Warner, employed contemporary issues and provided a label for an era, *Tom Sawyer* made use of his Hannibal boyhood. *A Tramp Abroad* (1880) was another travel book, and *The Prince and the Pauper*, a historical comedy. *Life on the Mississippi* recounted the author’s pilot days, and *Huckleberry Finn*, by most estimates his greatest work, was a sequel to *Tom Sawyer*.³

The Adventure of Huckleberry Finn tells about a young boy named Huck Finn, he was a young boy with a lot of experiences. He was a social outcast (until he acquires some money), liar, thief, child of nature, and natural rebel. Huck Finn also experienced a long journey with a slave named Jim who wanted to find a freedom. As they travel down the Mississippi River they meet all sorts of people who are in bondage to all sorts of things such as false religion, false ideals, greed, cruelty, etc. Different kind of

characterization also comes up in the story which makes it more interesting to read, to observe and analyze.

This story took place in the South America before the Civil War, the slavery and freedom issue was still a hot topic at that time. The South’s economic structure depended on keeping the Negro in servitude. Many White Americans accepted slavery and believed the Negroes were inferior which resulted in racist attitudes and behavior. Basically, this novel is about nothing less than freedom and the guest for freedom. It’s about a slave who breaks the law and risks his life to win his freedom and be reunited with his family and a white boy who becomes his friend and helps him escape.

To some readers, Jim is the most interesting character in the novel. He is important to the plot because he gives Huck a reason to travel on the river, and his outlaw status makes it necessary for Huck to keep silent at times when he wants to stop some kind of injustice. But Jim is more than a plot device. He is also the person who brings Huck to a series of important moral decisions. Twain is able to use him as a vehicle for a powerful indictment of the institution of slavery.

The interesting story of Huckleberry Finn that made the readers got an impression and some sort of adventures after reading. Twain's great history has attracted the writer to analyze about Jim’s character because besides Huck Finn as the major character in the novel, Jim also has a big portion in the story and his character influenced Huck’s character in doing something, how Huck helped Jim found his freedom. At period in American Slavery when most African-American characters were depicted as fools but in this story Twain described Jim for the heroic figure.
Twain characterization in Jim gave a view not only flesh out Jim’s character, but goes on to give us a precise and profound vision of American society and beyond that, a study of the nature of man and the awful contradiction between social condition and natural morality as well as entertaining us with a crackling good adventure story.

In this paper, the writer focused on Jim character as a black slave. The first reason for me to analyze Jim’s character is because he is the only black man described in the novel among white men, and the other reason that is the writer sees the existence of relation between the facts in American history with this novel. The fact is connected the freedom of the Negro slave in the novel with the reality in American history as the historical background, so the writer used for this research under the title “An analysis of a major character in The Adventure of Huckleberry Finn using the Sociology of Literature”.

B. IDENTIFICATION OF PROBLEM

Based on the background of the study, the writer has identified some questions related to the topic of the study, they are:

1. What social issue is found in the novel The Adventure of Huckleberry Finn?
2. Are there any relationships between the characters of the novel with the social issue in the Nineteenth century?
3. Does the novel reflect the social condition according to the history of America in the Nineteenth century?
4. How the writer described the character of Jim in this novel?
C. SCOPE AND LIMITATION OF STUDY

The writer focused the research writing on the analysis characters of Jim in The Adventure of Huckleberry Finn using the theory sociology of literature by George Lukacs. For this research the writer tried to make a relation between the content and the characters of the novel with the social American slavery in the Nineteenth century, when the setting of the novel took place.

D. STATEMENT OF PROBLEMS

Based on the background of study above, and to make focus in discussion the writer would like to concentrate and limit the problems, they are:

1. How is the Jim’s character as the major character presented in the novel The Adventure of Huckleberry Finn?
2. How Jim’s character reflected a slave in the novel?

E. OBJECTIVE AND SIGNIFICANCE OF STUDY

The writer wanted to explore the deepest character, to show the background of sociology of literature in relation with the novel, and of course to give scientific contribution for the development of literary study in relation to sociology of literature as a source to be studied later by the students.

The following were the objectives of the study dealing with the significances above:
1. To know how is Jim’s character as the major character presented in the Adventure of Huckleberry Finn.

2. To describe Jim’s character reflected a slave in the novel.

F. RESEARCH METHODOLOGY

In the research methodology, the writer divide five point consist of: Aim of research, method of research, technique of data collection, unit of analysis, place and time of research. This below would describe about them.

1. Aim of Research

The aim of this research is to find out and to describe the characters of Jim in The Adventure of Huckleberry Finn by Mark Twain that reflected the American slavery and abolitionist in the Nineteenth century. Where at this time is being social background of the novel. So the writer used analysis one of the major character related with the theory of sociology of literature especially theory of social realism by George Lukacs.

2. Method of Research

In arranging this research, the writer uses a qualitative descriptive method to explain kinds of characterization of Jim in The Adventure of Huckleberry Finn, and the writer conducted library research in collecting part of the data to support the analysis of the character that became the main issues in this study. In the research of literary work, the writer involves the intrinsic element such as the character and characterization of the novel, and extrinsic element such as the biography of the author and historical background of the novel.

3. Technique of Data Collection
In analyze of this research, the writer use the reading technique in a Scanning Manner. First, the writer read the novel and underlined character and characterization for structural analysis. Then for sociology of literature analysis, the writer tried to see the relation between Jim’s characters with the social of American slavery and abolitionist in Nineteenth century.

4. Unit Of Analysis

For the point of analysis in this research, the writer used the novel The Adventures of Huckleberry Finn (Tom Sawyer Comrade) written by Mark Twain (Samuel Langhorne Clemens), Harper & Row Publishers, Inc, New York, 1962. This included the illustration and consists of 43 chapter 366 pages.

5. Place And Time of the Research

This research was held on June 2005 when the writer was 8th semester in English Letters Department, Faculty of Adab and Humanities in Syarif Hidayatullah State Islamic University. For the beginning the writer find out the references in Syarif Hidayatullah State Islamic University Jakarta’s library, American Corner State Islamic University Jakarta’s library, University of Indonesia’s library, University of Gunadarma’s Library Depok and the others library in Jakarta.

G. ORGANIZATION OF WRITING
This research would be written in five chapters. The first chapter is an introduction that covers background of study, identification of problem, scope and limitation of study, statement of problems, the objective and significance of study, research methodology and organization of writing.

Chapter two included about theoretical framework. The writer explained about the definition about the novel as a literary work, character and characterization, definition about Sociology of literature, theory social realism by George Lukacs.

Chapter three explained about historical background; consist of Black people in the South, Origin of Slavery, Slave trade and Slavery movement.

Chapter four consisted of Analysis of the character, there are: the characterization of Jim’s and Jim’s character reflected American Slavery in Nineteenth century.

Chapter five is for a conclusion and suggestion for the result of this research. There are three suggestions for the readers.
CHAPTER II

THEORETICAL FRAMEWORK

A. Novel as a Literary Work

There are some definitions about literature here; the writer quotes some of them. According to Cuddon, literature is a vague term, which usually denotes works, which belong to the major genres: epic, drama, lyric, novel, short story and Ode. If we describe something as “literature” as opposed to anything else, the term carries with it qualitative connotations which imply that work in question has superior qualities that it is well above the ordinary run of written works. Literary work is an application of feeling and language toward real life one of the literary work form is a novel. In literary works, novel is a story in prose about imaginary people long enough to cover a book. Novel is a fictitious prose
narrative of considerable length, portraying characters, action, and scenes representative of real life in a plot of more or less intricacy.  

Novel as one of literary work According to Cuddon, novel derived from Italian novella “tale, piece of news”, and now applied to a wide variety of writings whose only common attributes is that they are extended pieces of prose fiction. These seem to be fewer, and fewer rules, but it would probably be generally agreed that. In contemporary practice, a novel will be between 60-70,000 words and say 200,000.

The other definition of novel is from Merriam Webster’s Novel is a fictional prose narrative of considerable length and a certain complexity that deals imaginatively with human experience through a connected source of events involving a group of person in a specific setting.

Furthermore, Richard in his book explained that novel has been specially crafted and constructed. Any novel therefore can be described as a world specially made in words by an author. Any novel exists in the way it does because an author has chosen to put it together in that particular way.

Based on the definition above, it can be concluded that novel derived from Italian novella, a fictional prose narrative of considerable length that deals with human experience, connected sequence of events that has been crafted and constructed. A novel will be between 60-70,000 words and say 200,000.

B. Character and Characterization

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5 Ibid, p.430
6 Merriam Webster, 1995, Merriam Websters Encyclopedia of Literature (Massachusets: Merriam Webster Incorporated) p.819
Character are the person presented in dramatic or narrative work, who are interpreted by the reader as being endowed with moral dispositional, and emotional qualities that are express in what they the dialogue and by what they do, the action. Kennedy in his book gives the explanation:

“The important thing for the reader to remember about characterization is that there are many varieties and many combinations of varieties. An adventure story may have an important realistic or figurative dimension that will be clear in its characterizations. As readers we must be alert and ready to respond to different kinds of characterization on their own condition”.

Part of the job of active readers is to explain their understanding of a character. What are the sign you have noticed? What codes make sense of them? What sense of character’s personality emerge from the signs?

Robert in his book assumed that character is an author’s representation of a human being, specifically of those inner qualities that determine how an individual reacts to various conditions or attempts to shape his or her environment, choices and actions indicates character.

Meanwhile Abrams defined that character is the person presented in a dramatic or narrative work, who are interpret by the readers being endowed with moral, dispositional, and emotional qualities that are expressed in what they say.

Based on the definition above, character is an author’s representations of a human being who are interpret as being endowed with moral, dispositional, and emotional qualities that are expressed in what they say.

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8 X. J. Kennedy. p. 48
9 Edgan Roberts, 1977, Writing Themes about Literature (Prentice Hall Incorporated : New Jersey) p.54
The method a writer uses to reveal the personality of a character in a literary works methods include (1) by what the characters says about him or herself (2) by what others reveal about the character and (3) by the characters own action.¹¹

According to Pickering and Jeffrey D. Hoeper in their book, the writer describe they character with the technique of telling and technique of showing. The technique of telling can be seen from the commentary and the narrations in the story and the technique of showing divided into two parts, they are: with the dialogue and with the action.¹²

Based on the definition above, character is an author’s representations of a human being who are interpret as being endowed with moral, dispositional, and emotional qualities that are expressed in what they say. There are the types of character in dramatic or narrative work, they are:

1. Major and minor character
   
   Major character is the character that appear in almost important part of the story, and the minor characters who are also holds an important part in the story to support the major character and to help the ways of the story to have more serious

2. Protagonist and antagonist
   
   Protagonist is a chief character in a play or story, who may also be opposed by an antagonist.¹³ Protagonist is stood opposite the chorus and engaged in an interchange of question and answer. The term protagonist has since come to be used for the principal character in the novel, story, drama or poem.

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¹¹ http://www.edu/literature/Peterson, asp
Antagonist is the most prominent of the characters who oppose the protagonist on hero in a dramatic or narrative works. The antagonist is often a villain seeking to frustrate a heroine or hero, but in those works in which the protagonist represent as evil, the antagonist will often be a virtuous or sympathetic character. Antagonist is the principal opponent or foil of the major character in a drama or narrative. The major character is reflected to as the protagonist in dramatic or narrative work.

Many stories present a conflict between the protagonist (the central character in the conflict, whether a sympathetic an unsympathetic person) and the antagonist (the forces array against him/her, whether persons, things, conventions of society traits of his own character), the conflict is discovered through the author’s use of dialogue and narrative. A conflict that is not conducted by a person usually called as antagonistic force.14

3. Stock or Stereotyped Character

The stereotyped figure that has occurred so often in fiction that his nature is immediately known: the strong silent sheriff, the brilliant detective, the handsome brave hero. Such stock characters are found very often in inferior fiction because they require neither imagination nor observation on the part of the writer and are instantly recognizable to the reader.15

The following is an important distinction to be made between character and characterization. Richard has said that: “A character is a person in a literary work;

characterization is the way in which a character is created. Characters are all the product of characterization; that is to say, they have been made in a particular way. Characters are what they are like because of the way they have been made. The kind of conversations they have, the things they do, their appearances and so on are the particular ways in which the author has chosen to characterize his or her characters. We might remember the difference by saying that: characterization is a method and character is product.\(^\text{16}\)

There are three methods to get characterization:

1. Directly and indirectly

   Directly is they tell us straight out, by exposition or analysis, what the characters are like, or have someone else in the story tell us what they are like. Indirectly is the author showed us the characters in action; we infer what they are like from what they think or say or do.\(^\text{17}\)

2. Static and dynamic

   Fictional characters are sometimes referred to as round or flat, static or dynamic. Flat or static characters are characterized by one or two traits; they can be summed up in a sentence, or the same sort of person at the end of the story as at the beginning. Dynamic character undergoes a permanent change in some aspect of character, personality, or outlook. The change may be a large or a small one; it may be for better or for worse; but it is something important and basic, it is more than change in condition or a minor change opinion.\(^\text{18}\)

3. Flat and Round

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\(^{16}\) Richard Gill. *Loc. cit*


\(^{18}\) *Ibid.*, p.69
Flat characters are characterized by one or two traits; they can be summed up in a sentence. Round characters are complex and many-sided; they might require an essay for full analysis.

Round characters are complex and comprehensive; they might require an essay for full analysis. They live by their very roundness, by the many points at which they touch life. A round character is usually more fully developed, challenging readers to analyze the character’s motives and evaluate his or her actions.\footnote{\textit{Ibid}, p.67}

\section*{C. Sociology of Literature}

Literature is a social condition, using as its medium language, a social creation. Such traditional literary devices as symbolism and metre are social in their very nature. They are conventions and norms which could have arisen only in society. But, furthermore, literature ‘represents’ life, and life is, in large measure, a social reality, even though the natural world and the inner or subjective world of the individual have also been objects of literary ‘imitation’. The author himself is a member of society, possessed of a specific social status: he receives some degree of social recognition and reward; he addresses an audience, however hypothetical. Indeed, literature has usually arisen in close connexion with particular social institutions; and in primitive society we may even be unable to distinguish poetry from ritual, magic, work, or play. Literature has also a social function or ‘use’, which cannot be purely individual. Thus a large majority of the
questions raised by literary study are, at least ultimately or by implication, social questions: questions of tradition and convention, norms and genres, symbols and myths.\(^{20}\)

The relation between literature and society is usually discussed by starting with the phrase, derived from De Bonald, that ‘Literature is an expression of society’. But what does this axiom mean? If it assumes that literature, at any given time, mirrors the current social situation ‘correctly’, it is false; it is commonplace, trite, and vague if it means only that literature depicts some aspects of social reality. To say that literature mirrors or expresses life is even more ambiguous. A writer inevitably expresses his experience and total conception of life, but it would be manifestly untrue to say that he expresses the whole of life or even the whole of a given time completely and exhaustively. It is a specific evaluative criterion to say that an author should express the life of his own time fully, that he should be ‘representative’ of his age and society.\(^{21}\)

The descriptive as distinctive relation admit of rather ready classification: First, there is sociology of the writer and the profession and institutions of literature, the whole question of the economic basis of literary production, the social provenance and status of the writer, his social ideology, which may find expression in extra-literary pronouncements and activities. Then there is the problem of the social content, the implications and social purpose the works of literature themselves. Lastly, there are the problems of the audience and the actual social influence of literature. The question how far literature is actually determined by or dependent on its social setting, on social change and development, is one which, in one way or another, will enter into all the three


\(^{21}\) *Ibid*, p.95
divisions of our problem: the sociology of the writer, the social content of the works themselves, and the influence of literature on society.

Actually what is meant by Sociology of literature? The writer below quotes what Cole and Lindemann described “The sociology of literature while in similar in ways to the historical approach, is more specialized because it centers on the social environment of the work, the culture, politics, economics, customs, fashion and manners. To use this approach we might consider either the ways the forces of society influence on writer or the ways these forces operate in the work clearly, literary works reflect or comment on social reality (the Utopian novel, for example) can validly be approached sociologically and the understanding of most literary works could be enchanted by this approach because the culture to which writers belong helps determining to the understanding of life and ever the language, they use to express their understanding knowledge of contemporary economic and social theory is important for people who apply this approach understanding of how some works attempts to reflect or even reform their society. 

D. Theory of George Lukacs

George Lukacs is the Hungarian Marxist critic (1885-1971), he is the first major Marxist critic, since his work is inseparable from orthodox Socialist Realism. It can be argued that he anticipated some of the Soviet doctrines, but, at any rate, he developed the realist approach with great subtlety. He inaugurated a distinctively Hegelian style of Marxist thought, treating literary works as reflections of an unfolding system. A realist

work must reveal the underlying pattern of contradiction in a social order. His view is Marxist in its insistence on the material and historical nature of the structure of society.\textsuperscript{23}

Lukacs use of the term “reflection” is characteristic of his work as a whole. Rejecting the ‘naturalism’ of the then recent European novel, he returns to the old realist view that the novel reflects reality, not by rendering its mere surface appearance, but by giving us ‘a truer, more complete, more vivid and more dynamic reflection of reality. To ‘reflect’ is to frame a mental structure transposed into words. People ordinarily possess a reflection may be more concrete insight into reality, which transcends a merely common-sense apprehension of things. A literary work reflects not individual phenomena in isolation, but ‘the full process of life’. However, the reader is always aware that the work is not itself reality but rather a special form of reflecting reality.

A correct reflection of reality, therefore, according to Lukacs, involves more than the mere rendering of external appearances, interestingly, his view of reflection undermines at the same time both naturalism and modernism. A randomly presented sequence of images may be interpreted either as an objective and impartial reflection of reality (as Zola and the other exponents of ‘naturalism’ might be taken as saying) or as a purely subjective impression of reality. The randomness can be seen as a property either of reality or of perception. Either way, Lukacs rejects such merely ‘photographic’ representation. Instead, he describes the truly realistic works which give us a sense of the ‘artistic necessity’ of the images presented; they possess an ‘intensive totality’ which corresponds to the extensive totality of the world itself. Reality is not a mere flux, a

mechanical collision of fragments, but possesses an order, which the novelist renders in an intensive form. The writer does not impose an abstract order upon the world, but rather presents the reader with an image of the richness and complexity of life form which emerges a sense of the order within the complexity and subtlety of lived experience. This will be achieved if all the contradictions and tensions of social existence are realized in a formal whole.

Lukacs is able to insist on the principle of underlying order and structure because the Marxist tradition borrowed from Hegel the ‘dialectical’ view of history. Development in history is not random or chaotic, nor is it a straightforward linear progression, but rather a dialectical development. In every social organization, the prevailing mode of production gives rise to inner contradictions which are expressed in class struggle. Capitalism developed by destroying the feudal mode of production and replacing it with one based on absolute private property (commodity production). However, while the process of production became concentrated in private hands. Workers who had owned their looms or tools eventually had nothing to sell but their labor. The inherent contradiction is expressed in the conflict of interest between capitalist and worker. The private accumulation of capital was the foundation of factory working, and thus the contradiction (privatization / socialization) is a necessary unity, which is central to the nature of the capitalist mode of production. The ‘dialectical’ resolution of the contradiction is always already implied in the contradiction itself: if people are to re-establish control over their labor power, the ownership of the means of production must
also be socialized. This brief excursus is intended to show how lukacs whole view of realism is shaped by the nineteenth-century inheritance of Marxism.24

In a series of brilliant works, especially *The Historical Novel* (1937) and *Studies in European Realism* (1950), Lukacs refines and extends his theory, and in *The Meaning of Contemporary Realism* (1957) he advances the Communist attack on modernism. He refuses to deny Joyce the status of a true artist, but asks us to reject his view of history, and especially the way in which Joyce’s ‘static’ view of events is reflected in an epic structure which is itself essentially static. For Lukacs, this failure to perceive human existence as part of a dynamic historical environment infects the whole of contemporary modernism, as reflected in the works of writers such as Kafka, Beckett and Faulkner.

These writers, his argues, are preoccupied with formal experiment with montage, inner monologues, the technique of ‘stream of consciousness’, the use of reportage, diaries, etc. All this formalistic virtuosity is the result of a narrow concern for subjective impressions, a concern which itself stem from the advanced individualism of late capitalism. Instead of an objective realism we have an angst-ridden vision of the world. The fullness of history and its social processes are narrowed down to the bleak inner history of absurd existences. This ‘attenuation of actuality’ is contrasted to the dynamic and developmental view of society to be found in the great nineteenth-century novelists and in their latter day heirs like Thomas Mann, who, though not ‘socialist’, achieve a genuinely ‘Critical realism’.

By divorcing the individual from the outer world of objective reality, the modernist writer, in Lukacs view, is compelled to see the inner life of characters as a sinister, inexplicable flux, which ultimately also taken on a timeless static quality. Lukacs

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seem unable to perceive that in rendering the impoverished and alienated existence of modern subjects some modern writers achieve a kind of realism, or at any rate develop new literary forms and techniques which articulate modern reality. Insisting on the reactionary nature of modernist ideology, he refused to recognize the literary possibilities of modernist writings. Because he thought the content of modernism was reactionary, he treated modernist form as equally unacceptable. During his brief stay in Berlin during the early 1930s, he found himself attacking the use of modernist techniques of montage and reportage in the work of fellow radicals, including the outstanding dramatist Bertolt Brecht.

Erich Auerbach, an exile from Hitler’s Germany who later became Professor of Romance Languages at Yale University, also promotes a Lukacsian conception of Realism in his wide-ranging and influential work, *Mimesis. The Representation of Reality in Western Literature* (1946). Like Lukacs, Auerbach is interested in what, and how, historical forces shape behavior, and how the artist establishes telling links between individual activity and its particular social and historical context. The work of art’s ability to comprehend and enact such a ‘totalising’ view is what makes it important, and for Auerbach therefore, as for Lukacs, modern realism should represent at once a kind of repository of cultural history and an intervention in the moral and political lives of human beings.

Based on the description above, according to George Lukacs on Ibe Karyanto’s book, there are four points in the relation between the work literary and social reality, they are:
1. The works of literary describing about the human action to free from the suffering that happened by the power system. The Human that means if they lived in the society with have relationship with the others.

2. The literary works can be opened the awareness of the readers to involve with the social problem that happened in the literary works.

3. The literary works can be change the awareness of human being.

4. The literary works influenced by the awareness of the author with his social environment.

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A. Black People in the South

The ideological revolution was still born in the South. A small but vocal anti-slavery movement developed in the upper South during the Revolution, but in died out

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25 Ibe Karyanto, *Realisme Sosialis: George Lukacs, Jaringan Kerja Budaya Bekerja sama dengan PT Gramedia*. P.65
after 1800. To most white southerners abolition was an ugly word. Slavery was still justified as providing cheap labor and a means of controlling black workers. Just as the economic need for slave was disappearing in the North, Southern dependence on cheap labor was increasing. With their soil exhausted and world market glutted in the 1790s, tobacco farmers were searching desperately for a more lucrative crop. The Industrial Revolution was stimulating demand for cotton, but the South could not fill it because removing seeds from the fiber was too expensive. Ely Whitney solved that problem in 1793 when he invented the cotton gin, a machine which removed the seeds without destroying the cotton fiber, and cotton quickly became the South’s major cash crop. Production increased from 4,000 bales in 1790 to more than 5 million bales in 1860. The southern plantation economy depended on having millions of black slaves in the fields each day.

Southerners also opposed abolition for social reasons. By 1860 there were 4 million blacks to only 7 million whites in the South. In Virginia, Texas, and Arkansas, whites outnumbered blacks by three to one, but in Mississippi and South Carolina blacks outnumbered whites. The population was divided almost equally in Louisiana, Alabama, Florida and Georgia. The size of the black population seemed ominous; whites were obsessed with fears of slave uprisings, and only slavery gave them absolute control over black people. Emancipation was unthinkable.

Slave owners had to provide a subsistence living for their property, if only to protect their investment. Planters also had a vested interest in plantation stability because it boosted productivity; terribly unhappy slaves or slaves who hated an overseer were inefficient workers. Slaves resisted in many ways. To avoid field work, many convinced
their masters that blacks were naturally lazy, clumsy and irresponsible people from whom little could be expected. Other slaves injured farm animal, broke tools, and disable wagon to postpone work. Some slaves even hurt themselves, inflicting wounds on their hands or legs, to avoid being over worked or sold. Feigning illness was common. Thousands of slaves also ran away, hoping to reach the North or Canada. A group of whites and free blacks who assisted runaway slaves. And there were hundreds of slave rebellions. Nat Turner’s rebellion in 1831, which resulted in the death of Virginia whites, discontented slaves often used violence to try to liberate themselves. Still, such rebellions were relatively rare; slave resistance was more often directed at ameliorating the conditions of slavery than at rebellion.

Slave folk tales and beliefs in voodoo, magic, and the world of spirits reinforced the role of religion. African cultures had always assumed that all life had direction and that apparently random events were part of a larger cosmic plan, which could be divined by reading the appropriate “signs” in nature and human affairs. These ideas were not completely they beliefs in witchcraft, satanic influence, and magical healings were still widely held. Slaves used folks medicine to heal the sick, and some folk practitioners were highly respected. Certain signs—an owl’s screech, a black cat crossing one’s path, the approach of a cross-eyed person-indicated bad luck ahead, which could be remedied by such devices as spitting, crossing fingers, turning pockets inside out or turning shoes upside down on the porch. Dream had got meaning. The worlds of magic and voodoo gave slaves a sense of power over their masters, for in the hexes, signs, and punishments of the supernatural they tried to control the behavior of whites and their own destiny. To
black African folk culture offered a degree of power, a means of integrating life and transcending.

B. The Origin of Slavery

Slavery has appeared in many forms throughout its long history. Slavery was both an economic and a social institution, slaves have served in capacities as diverse as concubines, warriors, servants, craftsmen, tutors, and victims of ritual sacrifice. In the New World (the Americas), however, slavery emerged as a system of forced labor designed to facilitate the production of staple crops. Depending on location, these crops included sugar, tobacco, coffee, and cotton; in the southern United States, by far the most important staples were tobacco and cotton. A stark racial component distinguished this modern Western slavery from the slavery that existed in many other times and places: the vast majority of slaves consisted of Africans and their descendants, whereas the vast majority of masters consisted of Europeans and their descendants.27

The earliest African arrivals were viewed in the same way as indentured servants from Europe. This similarity did not long continue. By the latter half of the 17th century, clear differences existed in the treatment of black and white servants. A 1662 Virginia law assumed Africans would remain servants for life, and a 1667 act declared that "Baptism doth not alter the condition of the person as to his bondage or freedom." By 1740 the SLAVERY system in colonial America was fully developed. A Virginia law in that year declared slaves to be "chattel personal in the hands of their owners and possessors for all intents, construction, and purpose whatsoever.

27 Howard H Quint, Dean Albertson, 1968, Main Problems in American History (USA: The Dorsey Press) p.387
Slavery has played a central role in the history of the United States. It existed in all the English mainland colonies and came to dominate productive relations from Maryland south. Most of the Founding Fathers were large-scale slaveholders, as were eight of the first 12 presidents of the United States.

The principle by which persons of African ancestry were considered the personal property of others prevailed in North America for more than two-thirds of the three and a half centuries since the first Africans arrived there. Its influences increased even though the English colonies won independence and articulated national ideals directly in opposition to slavery. In spite of numerous ideological conflicts, however, the slavery system was maintained in the United States until 1865, and widespread anti-Black attitudes nurtured by slavery continued thereafter.

Debate over slavery increasingly dominated American politics, leading eventually to the nation’s only civil war, which in turn finally brought slavery to an end. After emancipation, overcoming slavery’s legacy remained a crucial issue in American history, from Reconstruction following the Civil War to the Civil Rights Movement a century later. There was nothing inevitable about the use of black slaves. Although Dutch traders brought 20 Africans to Jamestown, Virginia, as early as 1619, throughout most of the 17th century the number of Africans in the English mainland colonies grew very slowly. During those years colonists experimented with two other sources of unfree labor: Native American slaves and European indentured servants.\(^{28}\)

Although some Native American slaves existed in every colony, the number was limited. Indian men balked at performing agricultural labor, which they regarded as women's work, and colonists complained that they were "haughty" and made poor slaves. Even more important, the settlers found it more convenient to sell Native Americans captured in war to planters in the Caribbean than to turn them into slaves on their own terrain, where escape was relatively easy and violent resistance a constant threat. Ultimately, the policy of killing Indians or driving them away from white settlements proved incompatible with their widespread employment as slaves. Far more important as a form of labor than Indian slavery was white indentured servitude. Most indentured servants consisted of poor Europeans who, desiring to escape harsh conditions and take advantage of fabled opportunities in America, traded three to seven years of their labor in exchange for the transatlantic passage. At first predominantly English but later increasingly Irish, Welsh, and German, servants consisted primarily (although not exclusively) of young males. Once in the colonies, they were essentially temporary slaves; most served as agricultural workers although some, especially in the North, were taught skilled trades. During the 17th century, they performed most of heavy labor in the Southern colonies and also provided the bulk of immigrants to those colonies.

C. Slave Trade

Because the labor needs of the rapidly growing colonies were increasing, this decline in servant migration produced a labor crisis. To meet it, landowners turned to African slaves, who from the 1680s began to replace indentured servants; in Virginia,
for example, blacks, the great majority of whom were slaves, increased from about 7 percent of the population in 1680 to more than 40 percent by the mid-18th century. During the first half of the 17th century, the Netherlands and Portugal had dominated the African slave trade and the number of Africans available to English colonists was limited because the three countries competed for slave labor to produce crops in their American colonies. During the late 17th and 18th centuries, by contrast, naval superiority gave England a dominant position in the slave trade; an English trader transported millions of Africans across the Atlantic Ocean.

Since others died before boarding the ship, Africa’s loss the population was even greater. By far the largest importers of slaves were Brazil and the Caribbean colonies; together, they received more than three-quarters of all Africans brought to the Americas. About 6 percent of the total (600,000 to 650,000 people) came to what is now the United States.29

The transatlantic slave trade produced one of the largest forced migrations in history. From the early 16th to the mid-19th centuries, between 10 million and 11 million Africans were taken from their homes, herded onto ships where they were sometimes so tightly packed that they could barely move, and sent to a strange new land.

D. Slavery movement in Nineteenth Century

Slavery was an increasingly Southern institution. Abolition of slavery in the North, Abolitionists, in America, especially from 1830 to 1860, advocates of the

29 *Ibid*, p.45
compulsory emancipation of African-American slaves. Abolitionists are to be distinguished from free-soil, who opposed the extension of slavery begun in the revolutionary era and largely complete by the 1830s, divided the United States into the slave South and the free North. As this happened, slavery came to define the essence of the South: to defend slavery was to be pro-Southern, whereas opposition to slavery was considered anti-Southern. Although most Southern whites did not own slaves (the proportion of white families that owned slaves declined from 35 percent to 26 percent between 1830 and 1860), slavery more and more set the South off from the rest of the country and the Western world. If at one time slavery had been common in much of the Americas, by the middle of the 19th century it remained only in Brazil, Cuba, Puerto Rico, and the southern United States. In an era that celebrated liberty and equality, the slaveholding Southern states appeared backward and repressive.\textsuperscript{30}

In fact, the slave economy grew rapidly, enriched by the spectacular increase in cotton cultivation to meet the growing demand of Northern and European textile manufacturers. Southern economic growth, however, was based largely on cultivating more land. The South did not undergo the industrial revolution that was beginning to transform the North; the South remained almost entirely rural. In 1860 there were only five Southern cities with more than 50,000 inhabitants (only one of which, New Orleans, was in the Deep South); less than 10 percent of Southerners lived in towns of at least 2500 people, compared to more than 25 percent of Northerners. The South also increasingly lagged in other indications of modernization, from railroad construction to literacy and public education.

The biggest gap between North and South, however, was ideological. In the North, slavery was abolished and a small but articulate group of abolitionists developed. In the South, white spokesmen, from politicians to ministers, newspaper editors, and authors, rallied around slavery as the bedrock of Southern society. Defenders of slavery developed a wide range of arguments to defend their cause, from those based on race to those that stressed economic necessity. They made heavy use of religious themes, portraying slavery as part of God's plan for civilizing a primitive, heathen people.

Increasingly, however, Southern spokesmen based their case for slavery on social arguments. They contrasted the harmonious, orderly, religious, and conservative society that supposedly existed in the South with the tumultuous, heretical, and mercenary ways of a North torn apart by radical reform, individualism, class conflict, and, worst of all, abolitionism. This defense represented the mirror image of the so-called free-labor argument increasingly prevalent in the North: to the assertion that slavery kept the South backward, poor, inefficient, and degraded, proslavery advocates responded that only slavery could save the South from the evils of modernity run wild.

From the mid-1840s, the struggle over slavery became central to American politics. Northerners who were committed to free soil, the idea that new, western territories should be reserved exclusively for free white settlers, clashed repeatedly with Southerners who insisted that any limitation on slavery's expansion was unconstitutional meddling with the Southern order and a grave affront to Southern
honor.

In 1860 the election of Abraham Lincoln as president on a free-soil platform set off a major political and constitutional crisis, as seven states in the Deep South seceded from the United States and formed the Confederate States of America. The start of the Civil War between the United States and the Confederacy in April 1861 led to the additional secession of four states in the upper South. Four other slave states-Maryland, Delaware, Kentucky, and Missouri-remained in the Union, as did the new state of West Virginia, which split off from Virginia.31

Ironically, although Southern politician supported succession in order to preserve slavery, their action led instead to the end of slavery. As the war dragged on, Northern war aims gradually shifted from preserving the Union to abolishing slavery and remaking the Union this goal, which received symbolic recognition with emancipation Proclamation that President Lincoln issued on January 1, 1863, became reality with the 13th Amendment to the Constitution, passed by Congress in January and ratified by the states in December 1865.32 The content of Amendment XIII.

Abolition of Slavery (1865):

1. Neither slavery nor voluntary, except as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction.

2. Congress shall have power to enforce this article by appropriate legislation.

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31 Oscar Handlin, 1957Oscar, Race and Nationality in American Life (New York: Doubleday & Company, Inc)p. 31
32 James Stuart Olson, op. cit, p. 161
A. Characterization of Jim

Jim, a slave Huck’s companion as he travels down the river, is a man of remarkable intelligence and compassion. At first glance, Jim seems to be superstitious to the point of idiocy, but a careful reading of the time that Huck and Jim spend on Jackson’s Island reveals that Jim’s superstitions conceal a deep knowledge of the natural world and represent an alternate form of “truth” or intelligence. Moreover, Jim has one of the few healthy, functioning families in the novel. Although he has been separated from his wife and children, he misses them terribly, and it is only the thought of a permanent separation from them that motivates his criminal act of running away from Miss Watson. On the river, Jim becomes a surrogate father, as well as a friend, to Huck, taking care of him without being intrusive or smothering. He cooks for the boy and shelters him from some of the worst horrors that they encounter, including the sight of Pap’s corpse, and, for a time, the news of his father’s passing.

Some readers have criticized Jim as being too passive, but it is important to remember that he remains at the mercy of every other character in this novel, including even the poor, thirteen-year-old Huck, as the letter that Huck nearly sends to Miss Watson demonstrates. Like Huck, Jim is realistic about his situation and must find ways of accomplishing his goals without incurring the wrath of those who could turn him in. In this position, he is seldom able to act boldly or speak his mind. Nonetheless, despite these
restrictions and constant fear, Jim consistently acts as a noble human being and a loyal friend. In fact, Jim could be described as the only real adult in the novel, and the only one who provides a positive, respectable example for Huck to follow. These are the characterization of Jim:

1. Ignorant

Jim is an ignorant person, this is because he never had an education before and it is because he is a slave, that other people thinks that a slave doesn’t have to educate themselves. A slave used only for his energy not his brain, Jim’s ignorance can be seen in Huck narration in their raft when they escaped and lived in it. Huck tells a story about a King when they were land off in the wood.

I read considerable to Jim about Kings, and dukes, and such, and how gaudy they dressed, and how much style they put on, and called each other your majesty, and your grace, and your lordship, and so on, stead of mister; and Jim’s eyes bugged out, and he was interested. He says:
“I didn’t know dey was so many un um. I hain’t hearhn ‘bout none un um, skasely, but ole King Sollermun, onless you counts dem kings dat’s in a pack or k’yards. How much do a king git?”
“Get?” I says; “why, they get a thousand dollars a month if they want it, they can have just as much as they want; everything belongs to them.” (P.109-110: line 25)

Jim is a man that is easily being fooled because of his lack of education sometimes people like to lied upon him and didn’t know that he was being fooled by someone. He had a big curiosity and he always asked Huck everything but he couldn’t tell whether Huck telling the truth or not, sometimes Huck were parted in the river and in the end they meet again. Huck said to Jim that they were not parted, Huck said that Jim only sleeping, but actually Huck has made a fool on Jim.

“I made fast and laid down under Jim’s nose on the raft, and begun to gap, and stretch my fists out against Jim, and says:
“Hello, Jim have I been asleep? Why didn’t you stir me up?”
“Goodness gracious, is dat you, Huck? En you ain’ dead-you ain’ drownded-you’s back again? It’s too good for true, honey, it’s too good for true. Lemme look at
you, chile, lemme feel o’ you. No, you ain’ dead! You’s back agin, ‘live en soun’, jis de same ole Huck- de same ole Huck, thanks to goodness!”

It was fifteen minutes before I could work myself up to go and humble myself to a nigger- but I done it, and I warn’t ever sorry for it afterwards, neither. I didn’t do him no more mean tricks, and I wouldn’t done that one if I’d a knowed it would make him feel that way. (P.119-121: line 11)

When Huck and Jim meet two people who said that they were King from France, Jim was easily being fooled of those two people were not King they just two frauds that like to trick people and made a fool on them, apparently Jim believes these two people and their story about themselves.

When Jim called to take the watch at four in the morning, he says-
“Huck, does you reck’n we gwyne to run acrost any mo’ kings on dis trip?”
“No” I says, “I reckon not.”
“Well,” says he, “dat’s all right, den. I doan’ mine one er two Kings, but dat’s enough. Dis one’s powerful drunk, en de duke ain’ much better.”
I found Jim had been trying to get him to talk French, so he could hear what it was like; but he said he had been in this country so long, and had so much trouble, he’s forgot it.(P.176:line 24)

When Jim said to the Kings that he wanted to go out for a view hours without anyone knows that Jim is a runaway nigger, the King made a fool on him by dressing Jim irregularly and it looks very odd when somebody sees it. Huck narrated it for describing what Jim looks like.

He was uncommon bright , the duke was, and he soon struck it. He dressed Jim up in King Lear’s outfit- it was a long curtain-calico gown, and a white horse-hair wig and whiskers; and then he took his theatre-paint and painted Jim’s face and hands and ears and neck all over a dead dull solid blue, like a man that’s been drowned nine days. Blamed if he warn’t the horriblest looking outrage I ever see. Then the duke took and wrote out a sign on a shingle so- Sick Arab- but harmless when not out of his head. (P.203: line 20)

2. Wise

Jim is a wise person although he sometimes could be very ignorant. His wisdom can be seen in Huck’s narration about him. The setting takes places in the wood when Huck and Jim escaped from everybody and stayed in their raft.
I told Jim all about what happened inside the wreck, and at the ferry-boat; and I said these kinds of things was adventures; but he said he didn’t want no more adventures. He said that when I went in the Texas and he crawled back to get on the raft and found her gone, he nearly died; because he judged it was all up with him, anyway it could be fixed; for if he didn’t get saved he would get drowned; and if he did get saved, whoever saved him would send him back home so as to get the reward, and then Miss Watson would sell him South, sure. Well, he was right; he was most always right; he had an uncommon level head, for a nigger (P.109: line 12)

From Huck narration we can concluded that what Jim’s think about the adventure they had showed that he is a quiet wise person.

Another his wisdom can be seen in the dialogue between Huck and Jim in the Scene when Jim told Huck that his father died and he didn’t want Huck know about it earlier because he is afraid Huck would be sad or something.

“Jim says, kind of solemn:
“He ain’t a comin back no mo’, Huck”.
I says:
“Why, Jim?”
“Nemmine why, Huck, but he ain’t comin’ back no mo’.”
But I kept at him; so at last he says:
“Doan’ you member de house dat was float’n down de river, en dey wuz a man in dah, kivered up. en I want in en unkivered him and didn’ let you come in? Well, den, you k’n git you money wants it; kase dat wuz him.” (P.365: line 25)

3. Unselfish

Another of Jim’s character is unselfish. He is unselfish to his family or we can say that he is a family man and he also unselfish to his friend Huck and Tom. This character can be seen in Huck narration about Jim when he told Huck about his family and he would do anything to get his family free.

Jim talked out loud a steal them…. Bad and low, because I knowed very well I had done wrong… Then I thought a minute, and says to myself, hold on, s’pose you’d ‘a’ done right and give Jim up would you feel better than what you do now? No, says I, I’d feel bad—I’d feel just the same way I do now… So I reckoned I wouldn’t bother no more about it, but after this always do whichever come handiest at the time (P.123 : line 32 )
In a scene where Tom get shot and need a doctor, Jim stayed with Tom to accompany him even though he knew it is to risk for him to stay while many people searched for him, but he stayed there and this action showed that Jim is an unselfish man and are risking his life to saved and accompanied Tom.

But me and Jim was consulting— and thinking. And after we’d thought a minuts, I says:
“Say it, Jim.”
So he says:
“Well den, dis is de way it look to me, Huck. Ef it wuz him dat ‘uz bein’ sot free, en one er de boys wuz to git shot, would he say, ‘Go on en save me, nemmine ’bout a doctor f’r to save dis one? Is dat like Mars Tom Sawyer? Would he say dat? You bet he wouldn’t! Well, den, is Jim gwyne to say it? No, sah- I doan’ budge a step out’n dis place, ‘dout a doctor; not if it’s forty year!”
I knowed he was white inside, and I reckoned he’d say what he did say- so it was all right. (P.345 : line 1)

4. Loyal

Jim also showed to be a loyal person. His loyalties to Huck showed when he was in their raft and about to be free. The dialogue between them showed when Jim is going to be free he said that he will never forget his friend Huck who set him free.

He jumped and got the canoe ready, and put his old coat in the bottom but me to set on, and give me the paddle; and as I shoved off, he says:
‘Pooty soon I’ll be a shout’n for joy, en I’ll say, it’s all on accounts o’Huck: I’s a free man, en I couldn’t ever ben free ef it hadn’ ben for Huck: Huck done it. Jim won’t ever forgit you, Huck; you’s de bes’ fren’ Jim’s ever had; en you’s de only fren’ ole Jim’s got now.” (P.124: line 22)

His loyalties to Huck showed when they were apart in the river and Huck found Jim in the tree where the Grangerford’s nigger found him in the field. Huck was very glad to see Jim again and according to Huck narration it showed that Jim is a loyal person.
I waked him up, and I reckoned it was going to be a grand surprise to him to see me again, but it warn’t. He nearly cried, he was so glad, but he warn’t surprised. Said he swum along behind me, that night, and heard me yell every time, but dasn’t answer, because he didn’t want nobody to pick him up, and take him into slavery again. Says he-

“I got hurt a little, en couldn’t swim fas’, so I wuz a considable ways behine you, towards de las’; when you landed I reck’ned I could ketch up wid you on de lan ‘dout havin’ to shout at you, but when I see dat house I begin to go slow. I ’uz off too fur to hear what dey say to you— I wuz ‘fraid o’ de dogs— but when it uz all quiet agin, I knowed you’s in de house, so I struck out for de woods to wait for day. (P 150-151: line 26).

Although Jim had done his night watch because he didn’t want Huck gets tired.

Huck narration about Jim showed that Jim is very loyal to Huck.

The lightening was glaring. I went to sleep, and Jim didn’t call me when it was my turn. He often done that. When I waked up, just at day-break, he was setting there with his head down betwixt his knees, meaning and mourning to himself. (P.201: line 11)

5. Resourceful

Jim is good at solving difficulties, that’s why he is called as a resourceful person. This is one of Jim characteristic. This character can be seen in the scene when Jim meets Huck in Jackson Island. The dialogue showed that when Jim in trouble or difficulties he can solve it. When Jim ran to the Island he couldn’t found any house to live with, so he made a shelter for himself, it showed that Jim is a resourceful man.

“Well, when it comes no track We judged that the three nights more would fetch us to Cairo, at the bottom of Illinois, where the Ohio River comes in, and that was what we was after, we would sell the raft and get on a steamboat and go way up the Ohio amongst the free states, and then be get out of trouble. (P.104: line 9).

Another fact that Jim is a resourceful man showed when he had been bitten by a snake. He knows what to do with it, he gave direction to Huck what to do about it, to overcome the bite. He knows things that are useful for the injured he had by a snake.

He jumped up yelling, and the first thing the light showed was the varmint curled up and ready for another spring. I laid him out in a second with a stick, and Jim grabbed pap’s whisky jug and begun to pour it down.
When Huck and Jim were on their journey and their raft got rained, Jim showed his resourceful by solving the rain problem.

When it was beginning to come on the dark, we poked our heads out the cottonwood thicket and looked up, and down, and across; nothing in sight; so Jim took up some of the top planks of the raft and built a snug wigwam to get under in blazing weather and rainy, and to keep the dry. Jim made a floor for the wigwam, and raised it a foot or more above the level of the raft, so now the blankets and all the traps was out of the reach of steamboat waves. (P.94:line13)

6. Practical

Jim is a practical man, he prefers doing something rather than making a theory and only talking about it without doing something. This kind of character can be seen in the scene when Huck found Jim alone and all that he can ate was just fruit because he is just being practical, what he could found that what he eats.

“It’s good day light. Le’s get breakfast. Make up your camp fire good.”
“What’s de use er makin’ up de camp fire to cook strawberries en sich truck? But you got a gun, hain’t you? Den we kin git sumfn better den strawberries.”
“Strawberries and such truck,” I says. “is that what you live on?”
“I couldn’ git nuffn else,” he says.
“Why, how long you been on the island, Jim?”
“I come heah de night arter you’s killed.”
“What all that time?”
“Yes-inddedy.”
“Since the night I got killed”
“No! W’y, what has you liveed on? But you got a gun. Oh, yes, you got a gun. Dat’s good. Now you kill sumfn en I’ll make up de fire.” (P.67-68: line 10)

When Jim told Huck that he know that he was going to be sad by Miss Watson, without any talk he ran away from Miss Watson even though in the and Miss Watson didn’t want to sold Jim. He just being practical, whether he will sell or he ran and found his freedom by himself.

“Well, you see, it ‘uz disway. Ole missus- dat’s Miss Watson – she pecks on me all de time, en treats me pooty rough, but she awluz said she wouldn’ sell me down to Orleans. But I noticed dey wuz a nigger trader roun’ de place considable,
lately, en I begin to git oneasy. Well, one night I creeps to de do’, pooty late, en de
do’ warn’t quite shet, en I hear Ole missus tell de wider she gwyne to sell me down
to Orleans, but she didn’t want to, but she could git eight hund’d dollars for me, en
it ‘uz sich a big stack o’ money she couldn’ resis’. De wider she try to git her to say
she wouldn’ do it, but I never waited to hear de res’. I lit out mighty quick, I tell
you. (P.69: line 7)

7. Likeable and Helpful

Jim is a very likeable man; this is because he is very kind to everyone and willing
to help somebody when they are in some problems or difficulties. The action which
showed that Jim is a likeable man can be seen in the character of doctor who helped Tom
who was injured. The doctor words about Jim showed that Jim is very likeable and
helpful person.

“Don’t be no rougher on him than you’re obleeged to, because he ain’t a
bad nigger. When I got to where I found the boy. I see I couldn’t cut the bullet out
without some help, and he warn’t in no condition for me to leave, to go and get
help; and he got a little worse and a little worse, and after a long time he went out
of his head, and wouldn’t let me come anigh him, any more, and said if I chalked
his raft he’d kill me, and no end of wild foolishness like that, and I see I couldn’t do
anything at all with him; so I says, I got to have help, somehow; and the minute I
says it, out crawls this nigger from somewheres, and says he’ll help, and he done it
very well. Of course I judged he must be a runaway nigger, and there I was! and
there I had to stick, right straight along all the rest of the day, and all night. It was
a fix, I tell you! I had a couple of patients with the chills, and of course I’d of liked
to run up to town and see them, but I dasn’t, because the nigger might get away,
and then I’d be to blame; and yet never a skiff come close enough for me to hail.
(P.356: line 30)

8. Hard Worker

Jim is a man that is a hard worker because as a nigger slave, he must work every
day. His owner Miss Watson will give him a punishment if he did not working his job.

This character we can see when he tell about his life to Huck in Jackson Island.

“...Ole missus-dat’s Miss Watson, she pecks on me all de time, en treats
me pooty rough, she awluz hurt me if I didn’ work. I got to know all ‘bout de killin’,
my place iz very bad. (P.68: line 13)
In this novel tell that Jim wants to get the freedom, and for to reach his dream it is not easy, he must have a spirit and hard working for his struggle.

“Well I ‘uz gwyne to spen’ my money from a work, but I had a dream, en de dream tole me to give it to my wife en children. I will work for get de money, en be glad er de chanst.”
“Well, it’s all right, any way, Jim, long as you’re going to be rich again some time or other.” (P. 73: line 13)

9. **Courage**

The character of Jim is Courage when he wants to get the freedom for himself, he want to reach the Free State Ohio in Ohio River, so he must go to the Cairo before. The Free State Ohio in the North is the symbol freedom of the slavery in America; we can see the struggling of Jim to reach his desire.

We judge that the three nights more would fetch us to Cairo, at the bottom of Illinois, where the Ohio River comes in, and that was after. We would sell the raft and get on a steamboat and go away up to the Ohio amongst the Free States, and then be get out the trouble. (P.104:line 11)

Jim have a plan to work to get some money, after he get some money, he will pay for the freedom of his wife and his children.

He was saying how the first thing he would do when he got to a free state he would go to saving up money and never spend a single cent, and when he got enough he would buy his wife, which was owned on a farm close to where Miss Watson live; and then they would both work to buy the two children (P.114:line 5).

10. **Very Superstitious**

Jim is a very superstitious man, this character show him as the real nigger because in tradition nigger must believe the unreal thing in they life. This was showed in a moment when Huck and Tom playing on him in the dark when Huck is trying to go at night crossing the garden. Jim’s superstitious can be seen in what Huck narrated about Jim.
Niggers is always talking about witches in the dark by the kitchen fire; but whenever one was talking and letting on to know all about such things, Jim would happen in and say, “Hm! What you know ‘bout witches?” and that nigger was corked up and had to take a back seat. Jim always kept that five-center piece around his neck with a string and said it was a charm the devil gave to him with his own hands and told him he could cure anybody with it and fetch witches whenever he wanted to, just by saying something to it. (P.24: line 8)

Another sign that Jim is a superstitious man is showed by things that he kept for luck. He uses these things to predict what is going to happen in the future, it is some kinds of fortune telling.

Miss Watson’s nigger Jim, had a hair-ball as big as your fist, which had been took out of the fourth stomach of an ox, and he used to do magie with it. He said there was a spirit inside of it, and it knewed everything. So I went to him that night and told him Pap was here again, for I found his tracks in the snow. What I wanted to know, was, what he was going to do, and was he going to stay? Jim got out his hair-ball, and said something over it, and then he held it up and dropped it on the floor. (P.36: line 22)

Jim believe in ghost and he said that he never do harm on it when Jim meets Huck for the first time in Jackson Island, Jim thinks that he meet Huck’s ghost (because he heard about the news that Huck had been killed). He was very surprised and gets a shiver.

“He Hello Jim! And skipped out.
He bounced up and stared at me wild. Then he drops down on his knees, and puts his hands together and says:
“Doan’ hurt me- don’t! I hain’t ever done no harm to a ghos’. I awluz liked dead people, en done all I could for ‘em. You go en git in de river agin, whah you b’longs, en doan’ do nuffin to Ole Jim, ’at ‘uz awluz yo’ fren.” (P.66: line 33)

B. Jim’s character reflected American slavery

In this chapter the writer will try to analyze the characterization of Jim viewed from theory Social Realism by George Lukacs, in his theory said that the literary works reflected or realty of social condition as the historical background, and on this works, the writer described about human action to free from the suffering that happened by social system. The literary works also can be change the awareness of human being. In this
paper, the writer tries to give an analysis about Jim’s character as a human to get the freedom from his society in America at that time, and after we read that Novel, especially character of Jim as a Negro slave, the reader will open minded about the fact that happened in America.

The Author completed The Adventure of Huckleberry Finn in 1884, at a time when black identity in American society was undefined. Even though blacks had been granted citizenship in 1868 by the 13th Amendment to the Constitution, Southern white society still looked upon them as sub-human creatures without souls or feelings. Post-Civil War Federal Reconstruction programs had failed miserably in their goal to re-unite a divided nation and to give economic and legal assistance to blacks struggling to find their place in white mainstream society. Instead of improving the status of blacks and establishing in practice those rights to which they were constitutionally entitled, the programs only succeeded in proliferating the alienation of an already demoralized white South and escalating racial tensions. The subsequent passage of Jim Crow Laws fortified the existing chasm between whites and blacks by legalizing segregation and institutionalizing the disenfranchisement of blacks from American society.

The relationship between slavery and prejudice is complex; some scholars believe slavery created prejudice, that debilitating involuntary servitude led to misconceptions about race and color. Others argue that slavery reinforced preexisting beliefs about racial inferiority. From the sixteenth century until mid of Nineteenth century color was important, because for centuries Western society like America has instinctively attached meaning to various color, they are believe the blackness is tied to childhood fears of the
dark, with defecting, a repulsive act in Western. In this novel, Jim is the only color man among white man, the word “Nigger” for describe the identity of Jim as a slave.

But before night they changed around and judged it was done by a run away nigger named Jim.

“The nigger run off the very night Huck Finn was killed. So there’s reward out for him-three hundred dollars. You see, he come to town the morning after the murder, and told about it, and was out with ‘em on the ferry-boat hunt, and right away after he up and left. Well next day they found out the nigger was gone; they found out he hadn’t ben seen sence ten o’clock. (P.85: line 23)

a. Physical Attacks

For the physical attacks, all slave should working every day, they get food, residence and clothes improperly, and they are get the hard punishment to one mistake, usually in the form of physical punishment like: exhortation, bound or burned. In South, there are some of landlord were kind and treat they slave as well, but most of landlord assume and treat they slave improperly like human being, they like to torture black slave if they did not work.

Whipping was punishment favored by planters. One plantation hand recorded in his diary that he “whipped every field hand this evening”. Unfortunately he made this observation almost every night. An offense punished by a fine from a white person called for a death sentence if committed by a slave. The prudent slave owner usually limited punishment in order to get the most work from his slaves and to safeguard his investment, the owner lost money if a slave were whipped so badly that he could not work.33

On Jim’s character as a hard worker, he always doing his job every day, and he always gets a bad treat or punishment from his owner Miss Watson if he did not work every day, he did not get clothes, residence or good food.

“…Ole missus-dat’s Miss Watson, she pecks on me all de time, en treats me poooty rough, she awluz hurt me if I didn’ work. I got to know all ‘bout de killin’, my place iz very bad. (P.68: line 13)

b. Mental Attacks

For the mental attacks, Jim and the millions of other slaves in the South were not permitted any formal education, like reading and writing because the landlord fears the slave will be a smart person and do a rebellion. One of the characteristic of Jim is ignorant and uneducated, because he does not go to school and he has never had the chance for any education. We can see at the beginning of the novel, Jim is depicted as an ignorant and it can look with his dialect who did not have an education.

The institution of slavery has put its mark on their mind and way of thinking, they are always been taught that slave are inferior to whites both mentally and physically. The slaves only exist to serve the whites, he just accepts his position as a Negro in the social system. On Jim’s character, describe those individuals bereft of their rights and personal freedom by that kind of social institution where one individual stands above the other account of wealth or social status. In the Adventure of Huckleberry Finn Twain narrows the scope to injustice towards the slave. One can even say that in the latter he attacks the institution of slavery, physical as well as mental. Jim is the victim of both kinds.

c. Get the Freedom

Basically, all the slaves in South wish to have the same rights with the whites, where the desires of them have been executed in North, in there the slavery have been abolished. And to reach their desire the slave try to run away from his owner go to the North for to get the freedom.
The process attainment the freedom of Jim is started since he run away from Miss Watson, like other Negro slave in South, Jim treated unfavorable and will be sold to New Orleans by his owner, because in South a slavery considered to be beneficial commodity, the outcome of slave trade yields much money. He expressing to Huck when they meet in Jackson Island.

"but she alwuz said she wouldn’ sell me down to Orleans. But I noticed day wuz a nigger trader roun’ de place considable lately, en I begin to git oneasy. Well, one night I creeps to de do’ pooty late, en de do warn’t quite shut, en I hear old missus tell de wider she gwyne to sell me down to Orleans, but she didn’t want to, but she could git eight hund’d dollars for me, en it uz sich big stack o’ money she couldn’ resis. De wider she try to git her to say she wouldn’s do it, but I never waited to hear de res’. I lit out mighty quick, I tell you”. (P.69 : line 8)

Every slave have a dream to getting the freedom, because they want to reach for a better life in the future, Jim’s character is courage because he wants to get the freedom for his life. To Jim, freedom is very important; if Miss Watson sold him to Orleans, he will far from his wife and his children, and is better if he become a free human and can work for to redeem his family.

This novel have the main action occurs on the Mississippi River, Jim travel down river on the raft that comes to the freedom. He wants to reach the Free State Ohio, so he must go to the Cairo before. The Free State Ohio in the North is the symbol freedom of the slavery in America; we can see the struggling of Jim to reach his desire.

"We judged that the three nights more would fetch us to Cairo, at the bottom of Illinois, where the Ohio River comes in, and that was what we was after, we would sell the raft and get on a steamboat and go way up the Ohio amongst the free states, and then be get out of trouble. (P.104: line 11)

After he run away from Miss Watson, Jim has a plan will work for to get much money. After he get money, he will save to buy his wife which become a slave in area did
not far from place of Miss Watson, after that with his wife, he will work again for to get money to buy their children. This is describing about his desire.

He was saying how the first thing he would do when he got to a free state he would go to saving up money and never spend a single cent, and when he got enough he would buy his wife, which was owned on a farm close to where Miss. Watson live; and then they would both work to buy the two children...(P.126: line 5)

Get the freedom for the slave means that they can do anything, besides they can work and save the money and if they having the money from the payment of job, they will try to free their family. Another reason Jim wants to be free from slavery is to have a wealth or some property.

Jim is one of the lucky slaves where he can get the freedom from his owner and he has money. In the last chapter, caused with Jim’s character is helpful, Tom Sawyer give 40$ for Jim as thankful for his helping when he got injure. Jim is very happy with this and he say:

“Dah, now, Huck, what I tell you up dah on Jckson Islan’?...en I tol you I ben rich wunz en gwineter to be rich ag’in; en it’s come tru; en heah she is!” (P. 365: line 4)

With this novel, the author try to increase in prestige of a black people in period of slavery by describing the human value. Here again shows that humanity in the true sense does not come from civilization, but from inside the human heart. Jim the simpleton is the heroic figure. He is wise, loyal, resourceful, practical, likeable and helpful, he is still able to be unselfish, when he wants to buy his wife and children from their owner, the people they meet on the river seek money by trying to capture a runaway slave, while this slave ironically seeks money to be able to buy the freedom of his family.
B. Conclusion

Jim is a kind of person that always thinks about that consequence when he does something. His action is limited by the social condition in that time that nigger doesn’t have the same right as white. The character of Jim proves that every body is equal, does not matter whether they had white skin or black skin. The character of Jim does not only showed by Jim’s action of Jim’s dialogue, but also based on the analysis that has done by the writer, the writer may conclude that Jim characters are:

Jim is an ignorant person, this is because he never had an education before and it is because he is a slave that other people thinks that slave doesn’t have to educate themselves. In that time people thinks that slave used only for his energy and not his brain. Jim showed to be a wise person although sometimes he could be very ignorant. Jim always gave his wise opinion to Huck and sometimes his wise ness turns to be very true. He acted as he is a parent who gives advices to his children.

Another of Jim’s character is unselfish. He is unselfish to his family, he is a family man. Jim’s unselfish can be seen in the scene when Jim stayed with injured Tom and take care of him even though he knew that Jim also risking his own life. Jim is a slave, but at the same time, he is a free man. His conscience is clean; his loyalties are strong and based on honest emotion and personal devotion. His action always comes from his heart and never compromised by confused mind.
Jim is a good at solving difficulties, that’s why he is called as a resourceful person. When Jim in a trouble or difficulties he can solve it. He knows what to do when he found troubles. As a practical man, he prefer done something rather than made a theory and only talked about it without doing something. This character can be seen when Jim is trying to get escaped when he knew that he is going to be sold by Miss Watson.

Jim is likeable and very helpful to everyone and willing to help somebody when they are in some problems or difficulties. Jim is a man that is a hard worker, if he did not working every, he will get a punishment from Miss Watson. Jim is a courage it can see when he wants to get the freedom for his self, his wife and his children.

As a nigger Jim is showed to be very superstitious about everything. He can tell people about signs that can predict something had can happen, Jim always kept something for good luck and sometimes he uses these things to predict the future.

The story of the novel is intended to suggest that human life can be very complicated. Jim slave ness could bring troubles to him self and other people around him. Jim is deferential because he had characters that showed the value of him self as a whole person not as a slave or even a nigger, Jim is shown to be ignorant, wise, unselfish, loyal, practical, likeable, and helpful, easily being fooled, courage and very superstitious man.

C. Suggestion

After analyzing the characters of Jim in the Adventure of Huckleberry Finn, the writer finds that it is easier if we read and understand the story well first, before we analyze a novel. Because by doing these things first, the writer will learn and know about the novel The Adventure of Huckleberry Finn more deeply. So that, on this page the
writer would like to give some suggestion to the readers, especially for the student of English Literary.

1. The reader has to read the novel and try to understand it well if they want to analyze the novel and know about the writer and other books from the same writer so that we compare each other and make an analysis based on it the readers also have to know the novel in great depth.

2. The reader can analyze the novel that they have been read in more detail, to get the best result by reading some references about the novel and search some theories that support the main story. The readers have to learned the source first before you put in your analyze.

3. Reading the writers biography can be very helpful, because the readers can know the basic reason why he or she writes the book. You can know it is written based on personal events or just fiction. The writer’s character usually influenced their work and also the social condition that happened in the time where the writer wrote his work.
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Attachment

Biography of Mark Twain

Samuel Langhorne Clemens (Mark Twain) was born in the village of Florida, Monroe County, Missouri, on 30 November 1835 as the fifth child of John Marshall Clemens and Jane Lampton.

Mark Twain's life is important to his writing, for his major works rely upon materials from his Hannibal, Missouri, boyhood and his careers as a Mississippi River pilot, a western miner, and a journalist.

Four years following his birth, Twain moved with his family to Hannibal, where he was shaped by experiences that would be transformed into such works as *Tom Sawyer* and *Huckleberry Finn*. When Twain was eleven his father died. Apprenticed as a printer, he began to contribute sketches to his brother's newspaper. As a young man he worked as a printer and journalist in a number of cities, including New York, but returned to the Mississippi River in 1857 to fulfill a childhood dream of becoming a river pilot. He held this job until 1861 when river traffic was halted by the Civil War.

After serving very briefly with the Missouri militia, he traveled to the Nevada Territory with his brother Orion, who had been appointed secretary to the governor. In Nevada he worked as a journalist and as a prospector for silver and gold. By 1864 he was a reporter in San Francisco, and in 1865 he published "The Celebrated Jumping Frog of Calaveras County" in a New York newspaper. Reprinted widely, the story gave him his first literary fame when it was reissued two years later. He delivered his first lecture in
1866, beginning a forty-year career as a performer whose public image became as famous as his books. As a California correspondent, he traveled to Hawaii, then known as the Sandwich Islands, and later to Europe, the Mediterranean, and Palestine. His 1867 foreign travels became the basis of his first book, *Innocents Abroad* (1869). While enjoying the popular success of his writing, Twain settled in the East. In 1870 he married Olivia Langdon, daughter of a wealthy merchant from Elmira, New York, and became editor and part owner of a Buffalo newspaper. A year later, he moved to Hartford, Connecticut, where he spent a large portion of his increasing income on a spectacular mansion (now restored as a memorial) on Farmington Avenue.

Twain's prolific writing career stemmed partly from the financial demands of his expensive life style. He turned to a variety of sources for his material: travel, his early life, and history. In 1872 he published *Roughing It*, a collection of irreverent sketches based upon his travels and his western experiences. While *The Gilded Age* (1873), written with Charles Dudley Warner, employed contemporary issues and provided a label for an era, *Tom Sawyer* made use of his Hannibal boyhood. *A Tramp Abroad* (1880) was another travel book, and *The Prince and the Pauper*, a historical comedy. *Life on the Mississippi* recounted the author's pilot days, and *Huckleberry Finn*, by most estimates his greatest work, was a sequel to *Tom Sawyer*.

By the time he produced his historical fantasy *A Connecticut Yankee in King Arthur's Court*, Twain had finished his most important work. The 1890s brought him great personal misfortune with a financial collapse resulting from his unprofitable investment in a typesetting machine and the bankruptcy of the publishing company he had founded to distribute his works. In 1896, while he was making a worldwide lecture
tour to pay his debts, his daughter Susy died of meningitis in Hartford. Susy's death, like that of his first child and only son, Langdon, in 1872, devastated Twain, and the family never again resided in the Hartford house.

After *Following the Equator* (1897), another travel book, Twain worked on a variety of projects, many of which were published after his death. These works, most of which were overwhelmingly pessimistic, included "The Man that Corrupted Hadleyburg" (1900), "What Is Man?" (1906), and "The Mysterious Stranger" (1916). His final years were marked by increasing infirmity and unhappiness as he endured the deaths of his wife in 1904 and his daughter Jean in 1909. Toward the end of his life, Twain lived in New York, and he died at "Stormfield," his estate in Redding, Connecticut, on April 21, 1910.

At the time of his death, Twain had achieved international celebrity and was perhaps the most famous American. Like many famous people, he created a public image that masked inner conflicts. A complex and brilliant man, he was more than a simple humorist; as a social critic, historian, philosopher, novelist, and popular entertainer, he continues to fascinate readers and biographers.

**Summary of the Novel**

The novel begins with Huck himself writing the story. He briefly describes what has happened to him since *The Adventures of Tom Sawyer*. After Huck and Tom discovered twelve thousand dollars in treasure, Judge Thatcher invested the money for them. Huck was adopted by the Widow Douglas and Miss Watson, both of whom took pains to raise him properly.
Dissatisfied with his new life, Huck runs away. Tom Sawyer manages to bring Huck back by promising to start a band of robbers. All the young boys in town join Tom's band, and they use a hidden cave as their hideout. However, many of them soon become bored with the make-believe battles and so the band falls apart.

Soon thereafter Huck sees footprints in the snow which he recognizes as his Pa's. Huck realizes that Pa has returned to claim his money, and so he quickly runs to Judge Thatcher and "sells" his share of the money for a "consideration" of a dollar. Pa catches Huck and makes him hand over the dollar, and threatens to beat Huck if he ever goes to school again.

Judge Thatcher and the Widow try to gain court custody of Huck, but a new judge in town refuses to separate Huck from Pa. Soon thereafter, Pa steals Huck away from the Widow's house and takes him to a log cabin. Huck says that he enjoys the life at first, but he soon decides to escape after Pa starts to frequently beat him.

Soon thereafter Pa returns to the town and Huck seizes the chance to escape. He saws his way out of the log cabin, kills a pig and spreads the blood as if it were his own, and then takes a canoe and floats downstream to Jackson's Island. Once there he sets up camp and hides out.

A few days later Huck stumbles into a still smoldering campfire on the island. He is frightened but decides to discover who the other person is. The next day he discovers that the person is Miss Watson's slave Jim, who has run away after overhearing the Widow plan to sell him to a slave trader. Jim is frightened at first, believing Huck to be dead, but soon is happy to have a companion.
The river starts rising, and at one point an entire house floats past the island. Huck and Jim climb aboard to see what they can salvage. They find a dead man lying in the corner of the house, and Jim goes over to look. Jim realizes that the dead man is Pa, and he carefully refuses to tell Huck who it is.

Huck returns to the town dressed as a girl in order to gather some news. While talking with a woman, he learns that both Jim and Pa are suspects in his murder. The woman then tells Huck that she thinks Jim is hiding out on Jackson's Island. When Huck hears that, he immediately returns to Jim and together they leave the island.

Using a large raft, they float downstream during the nights and hide during the days. During a strong thunderstorm they see a steamboat which has crashed. Huck convinces Jim to land on the boat, and together they climb aboard. However, they soon discover that there are three thieves on the wreck, two of whom are debating whether to kill the third man. When Huck overhears the conversation, he and Jim try to escape, only to find that their raft has come undone. They manage to find the skiff that the robbers had used and immediately take off. Soon they see the wrecked steamship floating downstream, far enough below the water-line to have drowned everyone on board. They subsequently catch up with their original raft and recapture it.

Jim and Huck continue floating downstream, becoming close friends in the process. Their goal is to reach Cairo, where they can take a steamship up the Ohio and into the Free states. However, during a dense fog they become separated, with Huck in the canoe and Jim in the raft. When they find each other in the morning, it soon becomes obvious that they passed Cairo in the fog.
A few nights after passing Cairo, a steamboat runs over the raft and forces Huck and Jim to jump overboard. Huck swims to shore where his is immediately surrounded by dogs. He ends up being invited to live with a family called the Grangerfords. Huck is treated well and soon discovers that Jim is hiding in a nearby swamp. Everything is peaceful until an old feud between the Grangerfords and the Shepherdsons is rekindled. Within a day all of the males in the family are killed, including Huck’s best friend Buck. Huck uses the chaos to run back to Jim, and together they start downstream again.

Soon thereafter two humbugs named the Duke and the King are rescued by Huck. They immediately take over the raft and start to travel downstream, making money by cheating people in the various towns along the river.

The two men come up with a scam called the Royal Nonesuch which earns them over four hundred dollars. The scam involves getting all the men in the town to come to the show, and then having the King parade around naked for a few minutes. The men are too ashamed to admit to having wasted their money, so they tell everyone else how great the show was. Thus the next night is also a success. On the third night everyone returns plotting revenge, but the Duke and King manage to escape with all the money.

Further downriver the two con men learn about a large inheritance. They pretend to be British uncles of three recently orphaned girls in order to receive the money. The girls are so happy to see their "uncles" that they do not realize they are being cheated. Huck is treated so nicely by all three of the girls that he vows he will never let the humbugs steal their money.
Huck sneaks into the King's room and steals the large bag of gold that came with the inheritance. He hides the money in the coffin of Peter Wilk's, the recently deceased "brother" of the con men. Meanwhile the humbugs spend their time liquidating the girls' property.

Huck encounters Mary Jane Wilks, the eldest of the girls, and sees her crying. He decides to tell her the entire story about the two cons. She is infuriated by the story but agrees to leave the house for a few days so that Huck can escape.

Right after Mary Jane leave, the real two uncles of the girls arrive in the town. However, because they lost their baggage they are unable to prove their identity. Thus the town lawyer takes all four men aside and tries to establish who is lying. The King and the Duke fake their roles so well that there is no way to determine who is telling the truth. Finally one of the real uncles says that his brother Peter had a tattoo on his chest and challenges the King to identify it. In order to figure out who is telling the truth, the townspeople decide to exhume the body.

When they dig up the grave, the townspeople discover the missing money that Huck hid there. In the ensuing chaos, Huck runs straight back to the raft and he and Jim push off into the river. However, the Duke and King soon catch up with them and rejoin the raft.

Farther down the river the King and Duke sell Jim into slavery by claiming he is a runaway slave from New Orleans. Huck decides to rescue Jim, and daringly walks up to the house where Jim is being kept. Luckily, the house is owned by none other than Tom Sawyer's Aunt Sally. Huck immediately pretends to be Tom.
When Tom arrives, he pretends to be his younger brother Sid Sawyer. Together he and Huck contrive how to help Jim escape from his "prison," namely an outdoor shed. Tom manages to make Jim's life difficult by putting snakes and spiders into the room with him.

After a lot of planning, the boys convince the town that a group of thieves is planning to steal Jim. That night they get Jim and start to run away. The local farmers follow them, shooting as they run after them. Huck, Jim, and Tom manage to escape, but unfortunately Tom gets shot in the leg. Huck returns to the town to get a doctor, whom he sends over to where Tom is hiding with Jim.

The doctor returns with Tom on a stretcher and Jim in chains. Jim is treated badly until the doctor describes how Jim helped him take care of the boy. When Tom awakens, he demands that they let Jim go free.

At this point Aunt Polly appears, having traveled all the way down the river. She realized there was something wrong when her sister wrote her that both Tom and Sid had arrived. Aunt Polly tells them that Jim is indeed a free man, because the Widow passed away and freed him in her will. Huck and Tom give Jim forty dollars for being such a good prisoner and letting them free him.

Jim then tells Huck to stop worrying about his Pa. He reveals to Huck that the dead man on the floating house was in fact Huck's Pa. Aunt Sally offers to adopt Huck, but he refuses on the grounds that he had tried that sort of lifestyle once before. Huck then concludes the novel by stating that he would never have undertaken the book had he known it would take so long to write it.