Adventures of Huckleberry Finn

Adventures of Huckleberry Finn (or, in more recent editions, ***The Adventures of Huckleberry Finn***) is a novel by Mark Twain, first published in the United Kingdom in December 1884 and in the United States in February 1885. Commonly named among the Great American Novels, the work is among the first in major American literature to be written throughout in vernacular English, characterized by local color regionalism. It is told in the first person by Huckleberry "Huck" Finn, the narrator of two other Twain novels (*Tom Sawyer Abroad* and *Tom Sawyer, Detective*) and a friend of Tom Sawyer. It is a direct sequel to *The Adventures of Tom Sawyer*.

The book is noted for its colorful description of people and places along the Mississippi River. Set in a Southern antebellum society that had ceased to exist over 20 years before the work was published, *Adventures of Huckleberry Finn* is an often scathing satire on entrenched attitudes, particularly racism.

Perennially popular with readers, *Adventures of Huckleberry Finn* has also been the continued object of study by literary critics since its publication. The book was widely criticized upon release because of its extensive use of coarse language. Throughout the 20th century, and despite arguments that the protagonist and the tenor of the book are anti-racist,[2][3] criticism of the book continued due to both its perceived use of racial stereotypes and its frequent use of the racial slur "nigger".

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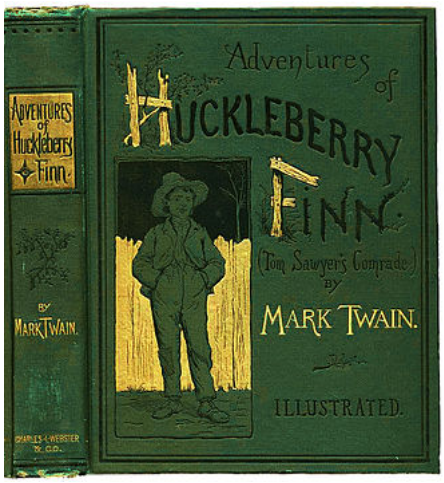


2nd (1st US) edition book cover

Author	Mark Twain
Illustrator	E. W. Kemble
Country	United States
Language	English
Series	Tom Sawyer
Genre	Picaresque novel
Publisher	Chatto & Windus / Charles L. Webster And Company.
Publication date	December 10, 1884 (UK & Canada) 1885[1] (United States)
Pages	366
OCLC	29489461 (https://www.worldcat.org/oclc/29489461)
Preceded by	*The Adventures of Tom Sawyer*
Followed by	*Tom Sawyer Abroad*
Text	*Adventures of Huckleberry Finn* at

Wikisource

Characters

In order of appearance:

- Tom Sawyer is Huck's best friend and peer, the main character of other Twain novels and the leader of the town boys in adventures. He is "the best fighter and the smartest kid in town".[4]
- Huckleberry Finn, "Huck" to his friends, is a boy about "thirteen or fourteen or along there" years old. (Chapter 17) He has been brought up by his father, the town drunk, and has a difficult time fitting into society.
- Widow Douglas is the kind woman who takes Huck in after he helped save her from a violent home invasion. She tries her best to civilize Huck, believing it is her Christian duty.
- Miss Watson is the widow's sister, a tough old spinster who also lives with them. She is fairly hard on Huck, causing him to resent her a good deal. Mark Twain may have drawn inspiration for this character from several people he knew in his life.[4]
- Jim is Miss Watson's physically large but mild-mannered slave. Huck becomes very close to Jim when they reunite after Jim flees Miss Watson's household to seek refuge from slavery, and Huck and Jim become fellow travelers on the Mississippi River.
- "Pap" Finn, Huck's father, a brutal alcoholic drifter. He resents Huck getting any kind of education. His only genuine interest in his son involves begging or extorting money to feed his alcohol addiction.
- Judith Loftus plays a small part in the novel — being the kind and perceptive woman whom Huck talks to in order to find out about the search for Jim — but many critics believe her to be the best drawn female character in the novel.[4]
- The Grangerfords, an aristocratic Kentuckian family headed by the sexagenarian Colonel Saul Grangerford, take Huck in after he is separated from Jim on the Mississippi. Huck becomes close friends with the youngest male of the family, Buck Grangerford, who is Huck's age. By the time Huck meets them, the Grangerfords have been engaged in an age-old blood feud with another local family, the Shepherdsons.
- The Duke and the King are two otherwise unnamed con artists whom Huck and Jim take aboard their raft just before the start of their Arkansas adventures. They pose as the long-lost Duke of Bridgewater and the long-dead Louis XVII of France in an attempt to over-awe Huck and Jim, who quickly come to recognize them for what they are, but cynically pretend to accept their claims to avoid conflict.

- Doctor Robinson is the only man who recognizes that the King and Duke are phonies when they pretend to be British. He warns the townspeople, but they ignore him.
- Mary Jane, Joanna, and Susan Wilks are the three young nieces of their wealthy guardian, Peter Wilks, who has recently died. The Duke and the King try to steal their inheritance by posing as Peter's estranged brothers from England.
- Aunt Sally and Uncle Silas Phelps buy Jim from the Duke and the King. She is a loving, high-strung "farmer's wife", and he a plodding old man, both a farmer and a preacher. Huck poses as their nephew Tom Sawyer after he parts from the conmen.

Plot summary

In Missouri

Huckleberry Finn, as depicted by E. W. Kemble in the original 1884 edition of the book

The story begins in fictional St. Petersburg, Missouri (based on the actual town of Hannibal, Missouri), on the shore of the Mississippi River "forty to fifty years ago" (the novel having been published in 1884). Huckleberry "Huck" Finn (the protagonist and first-person narrator) and his friend, Thomas "Tom" Sawyer, have each come into a considerable sum of money as a result of their earlier adventures (detailed in *The Adventures of Tom Sawyer*). Huck explains how he is placed under the guardianship of the Widow Douglas, who, together with her stringent sister, Miss Watson, are attempting to "sivilize" him and teach him religion. Finding civilized life confining, his spirits are raised somewhat when Tom Sawyer helps him to escape one night past Miss Watson's slave Jim, to meet up with Tom's gang of self-proclaimed "robbers". Just as the gang's activities begin to bore Huck, he is suddenly interrupted by the reappearance of his shiftless father, "Pap", an abusive alcoholic. Knowing that Pap would only spend the money on alcohol, Huck is successful in preventing Pap from acquiring his fortune; however, Pap kidnaps Huck and leaves town with him.

In Illinois, Jackson's Island and while going Downriver

Pap forcibly moves Huck to his isolated cabin in the woods along the Illinois shoreline. Because of Pap's drunken violence and imprisonment of Huck inside the cabin, Huck, during one of his father's absences, elaborately fakes his own murder by non-existent robbers, steals his father's provisions, escapes from the cabin, and sets off downriver in a 13/14-foot long canoe he finds drifting down. He settles comfortably, on Jackson's Island. Here, Huck reunites with Jim, Miss Watson's slave. Jim has also run away after he overheard Miss Watson planning to sell him "down the river" to presumably more brutal owners. Jim plans to make his way to the town of Cairo in Illinois, a free state, so that he can later buy the rest of his enslaved family's freedom. At first, Huck is conflicted about the sin and crime of supporting a runaway slave, but as the two talk in-depth and bond over their mutually held superstitions, Huck emotionally connects with Jim, who increasingly becomes Huck's close friend and guardian. After heavy flooding on the river, the two find a raft (which they keep) as well as an entire house floating on the river (Chapter 9: "The House of Death Floats By"). Entering the house to seek loot, Jim finds the naked body of a dead man lying on the floor, shot in the back. He prevents Huck from viewing the corpse.[5]

To find out the latest news in town, Huck dresses as a girl and enters the house of Judith Loftus, a woman new to the area. Huck learns from her about the news of his own supposed murder; Pap was initially blamed, but since Jim ran away he is also a suspect and a reward of 300 dollars for Jim's capture

has initiated a manhunt. Mrs. Loftus becomes increasingly suspicious that Huck is a boy, finally proving it by a series of tests. Huck develops another story on the fly and explains his disguise as the only way to escape from an abusive foster family. Once he is exposed, she nevertheless allows him to leave her home without commotion, not realizing that he is the allegedly murdered boy they have just been discussing. Huck returns to Jim to tell him the news and that a search party is coming to Jackson's Island that very night. The two hastily load up the raft and depart.

After a while, Huck and Jim come across a grounded steamer. Searching it, they stumble upon two thieves named Bill and Jake Packard discussing murdering a third named Jim Turner, but they flee before being noticed in the thieves' boat as their raft has drifted away. They find their own raft again and keep the thieves' loot and sink the thieves' boat. Huck cheats a watchman on a steamer into going to rescue the thieves stranded on the wreck to assuage his conscience. They are later separated in a fog, making Jim (on the raft) intensely anxious, and when they reunite, Huck tricks Jim into thinking he dreamed the entire incident. Jim is not deceived for long and is deeply hurt that his friend should have teased him so mercilessly. Huck becomes remorseful and apologizes to Jim, though his conscience troubles him about humbling himself to a black man.

In Kentucky: the Grangerfords and Shepherdsons

Traveling onward, Huck and Jim's raft is struck by a passing steamship, again separating the two. Huck is given shelter on the Kentucky side of the river by the Grangerfords, an "aristocratic" family. He befriends Buck Grangerford, a boy about his age, and learns that the Grangerfords are engaged in a 30-year blood feud against another family, the Shepherdsons. The Grangerfords and Shepherdsons go to the same church, which ironically preaches brotherly love. The vendetta finally comes to a head when Buck's older sister elopes with a member of the Shepherdson clan. In the resulting conflict, all the Grangerford males from this branch of the family are shot and killed, including Buck, whose horrific murder Huck witnesses. He is immensely relieved to be reunited with Jim, who has since recovered and repaired the raft.

In Arkansas: the Duke and the King

Near the Arkansas-Missouri-Tennessee border, Jim and Huck take two on-the-run grifters aboard the raft. The younger man, who is about thirty, introduces himself as the long-lost son of an English duke (the Duke of Bridgewater). The older one, about seventy, then trumps this outrageous claim by alleging that he himself is the Lost Dauphin, the son of Louis XVI and rightful King of France. The "duke" and "king" soon become permanent passengers on Jim and Huck's raft, committing a series of confidence schemes upon unsuspecting locals all along their journey. To divert public suspicion from Jim, they pretend he is a runaway slave who has been recaptured, but later paint him blue and call him the "Sick Arab" so that he can move about the raft without bindings.

On one occasion, the swindlers advertise a three-night engagement of a play called "The Royal Nonesuch". The play turns out to be only a couple of minutes' worth of an absurd, bawdy sham. On the afternoon of the first performance, a drunk called Boggs is shot dead by a gentleman named Colonel Sherburn; a lynch mob forms to retaliate against Sherburn; and Sherburn, surrounded at his home, disperses the mob by making a defiant speech describing how true lynching should be done. By the third night of "The Royal Nonesuch", the townspeople prepare for their revenge on the duke and king for their money-making scam, but the two cleverly skip town together with Huck and Jim just before the performance begins.

In the next town, the two swindlers then impersonate brothers of Peter Wilks, a recently deceased man of property. To match accounts of Wilks's brothers, the king attempts an English accent and the duke pretends to be a deaf-mute while starting to collect Wilks's inheritance. Huck decides that Wilks's three orphaned nieces, who treat Huck with kindness, do not deserve to be cheated thus and so he tries to retrieve for them the stolen inheritance. In a desperate moment, Huck is forced to hide the money in Wilks's coffin, which is abruptly buried the next morning. The arrival of two new men who seem to be the real brothers throws everything into confusion, so that the townspeople decide to dig up the coffin in order to determine which are the true brothers, but, with everyone else distracted, Huck leaves for the raft, hoping to never see the duke and king again. Suddenly, though, the two villains return, much to Huck's despair. When Huck is finally able to get away a second time, he finds to his horror that the swindlers have sold Jim away to a family that intends to return him to his proper owner for the reward. Defying his conscience and accepting the negative religious consequences he expects for his actions—"All right, then, I'll go to hell!"—Huck resolves to free Jim once and for all.

On the Phelps' farm

Huck learns that Jim is being held at the plantation of Silas and Sally Phelps. The family's nephew, Tom, is expected for a visit at the same time as Huck's arrival, so Huck is mistaken for Tom and welcomed into their home. He plays along, hoping to find Jim's location and free him; in a surprising plot twist, it is revealed that the expected nephew is, in fact, Tom Sawyer. When Huck intercepts the real Tom Sawyer on the road and tells him everything, Tom decides to join Huck's scheme, pretending to be his own younger half-brother, Sid, while Huck continues pretending to be Tom. In the meantime, Jim has told the family about the two grifters and the new plan for "The Royal Nonesuch", and so the townspeople capture the duke and king, who are then tarred and feathered and ridden out of town on a rail.

Rather than simply sneaking Jim out of the shed where he is being held, Tom develops an elaborate plan to free him, involving secret messages, a hidden tunnel, snakes in a shed, a rope ladder sent in Jim's food, and other elements from adventure books he has read,[6] including an anonymous note to the Phelps warning them of the whole scheme. During the actual escape and resulting pursuit, Tom is shot in the leg, while Jim remains by his side, risking recapture rather than completing his escape alone. Although a local doctor admires Jim's decency, he has Jim arrested in his sleep and returned to the Phelps. After this, events quickly resolve themselves. Tom's Aunt Polly arrives and reveals Huck and Tom's true identities to the Phelps family. Jim is revealed to be a free man: Miss Watson died two months earlier and freed Jim in her will, but Tom (who already knew this) chose not to reveal this information to Huck so that he could come up with an artful rescue plan for Jim. Jim tells Huck that Huck's father (Pap Finn) has been dead for some time (he was the dead man they found earlier in the floating house), and so Huck may now return safely to St. Petersburg. Huck declares that he is quite glad to be done writing his story, and despite Sally's plans to adopt and civilize him, he intends to flee west to Indian Territory.

Themes

Adventures of Huckleberry Finn explores themes of race and identity. A complexity exists concerning Jim's character. While some scholars point out that Jim is good-hearted and moral, and he is not unintelligent (in contrast to several of the more negatively depicted white characters), others have criticized the novel as racist, citing the use of the word "nigger" and emphasizing the stereotypically "comic" treatment of Jim's lack of education, superstition and ignorance.[7][8]

Throughout the story, Huck is in moral conflict with the received values of the society in which he lives. Huck is unable consciously to rebut those values even in his thoughts but he makes a moral choice based on his own valuation of Jim's friendship and human worth, a decision in direct opposition to the things he has been taught. Twain, in his lecture notes, proposes that "a sound heart is a surer guide than an ill-trained conscience" and goes on to describe the novel as "...a book of mine where a sound heart and a deformed conscience come into collision and conscience suffers defeat".[9]

To highlight the hypocrisy required to condone slavery within an ostensibly moral system, Twain has Huck's father enslave his son, isolate him and beat him. When Huck escapes, he immediately encounters Jim "illegally" doing the same thing. The treatments both of them receive are radically different, especially in an encounter with Mrs. Judith Loftus who takes pity on who she presumes to be a runaway apprentice, Huck, yet boasts about her husband sending the hounds after a runaway slave, Jim.[10]

Some scholars discuss Huck's own character, and the novel itself, in the context of its relation to African-American culture as a whole. John Alberti quotes Shelley Fisher Fishkin, who writes in her 1990s book *Was Huck Black?: Mark Twain and African-American Voices*, "by limiting their field of inquiry to the periphery," white scholars "have missed the ways in which African-American voices shaped Twain's creative imagination at its core." It is suggested that the character of Huckleberry Finn illustrates the correlation, and even interrelatedness, between white and black culture in the United States.[11]

Illustrations

The original illustrations were done by E.W. Kemble, at the time a young artist working for *Life* magazine. Kemble was hand-picked by Twain, who admired his work. Hearn suggests that Twain and Kemble had a similar skill, writing that:

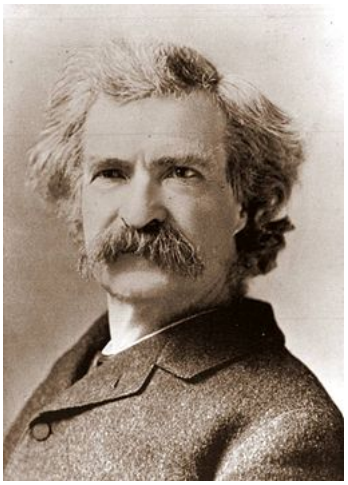
> Whatever he may have lacked in technical grace ... Kemble shared with the greatest illustrators the ability to give even the minor individual in a text his own distinct visual personality; just as Twain so deftly defined a full-rounded character in a few phrases, so too did Kemble depict with a few strokes of his pen that same entire personage.[12]

As Kemble could afford only one model, most of his illustrations produced for the book were done by guesswork. When the novel was published, the illustrations were praised even as the novel was harshly criticized. E.W. Kemble produced another set of illustrations for Harper's and the American Publishing Company in 1898 and 1899 after Twain lost the copyright.[13]

Publication's effect on literary climate

Twain initially conceived of the work as a sequel to *The Adventures of Tom Sawyer* that would follow Huckleberry Finn through adulthood. Beginning with a few pages he had removed from the earlier novel, Twain began work on a manuscript he originally titled *Huckleberry Finn's Autobiography*. Twain worked on the manuscript off and on for the next several years, ultimately abandoning his original plan of following Huck's development into adulthood. He appeared to have lost interest in the manuscript while it was in progress, and set it aside for several years. After making a trip down the Hudson River, Twain returned to his work on the novel. Upon completion, the novel's title closely paralleled its predecessor's: *Adventures of Huckleberry Finn (Tom Sawyer's Comrade)*.[14]

Mark Twain composed the story in pen on notepaper between 1876 and 1883. Paul Needham, who supervised the authentication of the manuscript for Sotheby's books and manuscripts department in New York in 1991, stated, "What you see is [Clemens'] attempt to move away from pure literary writing to dialect writing". For example, Twain revised the opening line of *Huck Finn* three times. He initially wrote, "You will not know about me", which he changed to, "You do not know about me", before settling on the final version, "You don't know about me, without you have read a book by the name of 'The Adventures of Tom Sawyer'; but that ain't no matter."[15] The revisions also show how Twain reworked his material to strengthen the characters of Huck and Jim, as well as his sensitivity to the then-current debate over literacy and voting.[16][17]


Mark Twain

A later version was the first typewritten manuscript delivered to a printer.[18]

Demand for the book spread outside of the United States. *Adventures of Huckleberry Finn* was eventually published on December 10, 1884, in Canada and the United Kingdom, and on February 18, 1885, in the United States.[19] The illustration on page 283 became a point of issue after an engraver, whose identity was never discovered, made a last-minute addition to the printing plate of Kemble's picture of old Silas Phelps, which drew attention to Phelps' groin. Thirty thousand copies of the book had been printed before the obscenity was discovered. A new plate was made to correct the illustration and repair the existing copies.[20][21]

In 1885, the Buffalo Public Library's curator, James Fraser Gluck, approached Twain to donate the manuscript to the library. Twain did so. Later it was believed that half of the pages had been misplaced by the printer. In 1991, the missing first half turned up in a steamer trunk owned by descendants of Gluck's. The library successfully claimed possession and, in 1994, opened the Mark Twain Room to showcase the treasure.[22]

In relation to the literary climate at the time of the book's publication in 1885, Henry Nash Smith describes the importance of Mark Twain's already established reputation as a "professional humorist", having already published over a dozen other works. Smith suggests that while the "dismantling of the decadent Romanticism of the later nineteenth century was a necessary operation," *Adventures of Huckleberry Finn* illustrated "previously inaccessible resources of imaginative power, but also made vernacular language, with its new sources of pleasure and new energy, available for American prose and poetry in the twentieth century."[23]

Critical reception and banning

While it is clear that *Adventures of Huckleberry Finn* was controversial from the outset, Norman Mailer, writing in *The New York Times* in 1984, concluded that Twain's novel was not initially "too unpleasantly regarded." In fact, Mailer writes: "the critical climate could hardly anticipate T. S. Eliot and Ernest Hemingway's encomiums 50 years later," reviews that would remain longstanding in the American consciousness.[24]

Alberti suggests that the academic establishment responded to the book's challenges both dismissively and with confusion. During Twain's time, and today, defenders of *Adventures of Huckleberry Finn* "lump all nonacademic critics of the book together as extremists and 'censors' thus equating the complaints about the book's 'coarseness' from the genteel bourgeois trustees of the Concord Public Library in the 1880s with more recent objections based on race and civil rights."[11]

Upon issue of the American edition in 1885 several libraries banned it from their shelves.[25] The early criticism focused on what was perceived as the book's crudeness. One incident was recounted in the newspaper the *Boston Transcript*:

> The Concord (Mass.) Public Library committee has decided to exclude Mark Twain's latest book from the library. One member of the committee says that, while he does not wish to call it immoral, he thinks it contains but little humor, and that of a very coarse type. He regards it as the veriest trash. The library and the other members of the committee entertain similar views, characterizing it as rough, coarse, and inelegant, dealing with a series of experiences not elevating, the whole book being more suited to the slums than to intelligent, respectable people.[26]

In this scene illustrated by E. W. Kemble, Jim has given Huck up for dead and when he reappears thinks he must be a ghost.

Writer Louisa May Alcott criticized the book's publication as well, saying that if Twain "[could not] think of something better to tell our pure-minded lads and lasses he had best stop writing for them".[27][28]

Twain later remarked to his editor, "Apparently, the Concord library has condemned Huck as 'trash and only suitable for the slums.' This will sell us another twenty-five thousand copies for sure!"

In 1905, New York's Brooklyn Public Library also banned the book due to "bad word choice" and Huck's having "not only itched but scratched" within the novel, which was considered obscene. When asked by a Brooklyn librarian about the situation, Twain sardonically replied:

> I am greatly troubled by what you say. I wrote 'Tom Sawyer' & 'Huck Finn' for adults exclusively, & it always distressed me when I find that boys and girls have been allowed access to them. The mind that becomes soiled in youth can never again be washed clean. I know this by my own experience, & to this day I cherish an unappeased bitterness against the unfaithful guardians of my young life, who not only permitted but compelled me to read an unexpurgated Bible through before I was 15 years old. None can do that and ever draw a clean sweet breath again on this side of the grave.[29]

Many subsequent critics, Ernest Hemingway among them, have deprecated the final chapters, claiming the book "devolves into little more than minstrel-show satire and broad comedy" after Jim is detained.[30] Although Hemingway declared, "All modern American literature comes from" *Huck Finn*, and hailed it as "the best book we've had", he cautioned, "If you must read it you must stop where the Nigger Jim is stolen from the boys [*sic*]. That is the real end. The rest is just cheating."[31][32] Pulitzer Prize winner Ron Powers states in his Twain biography (*Mark Twain: A Life*) that "Huckleberry Finn endures as a consensus masterpiece despite these final chapters", in which Tom Sawyer leads Huck through elaborate machinations to rescue Jim.[33] However, Ralph Ellison argues that "Hemingway missed completely the structural, symbolic and moral necessity for that part of the plot in which the boys rescue Jim. Yet it is precisely this part which gives the novel its significance." [34]

Controversy

In his introduction to *The Annotated Huckleberry Finn*, Michael Patrick Hearn writes that Twain "could be uninhibitedly vulgar", and quotes critic William Dean Howells, a Twain contemporary, who wrote that the author's "humor was not for most women". However, Hearn continues by explaining that "the reticent Howells found nothing in the proofs of Huckleberry Finn so offensive that it needed to be struck out".[35]

Much of modern scholarship of *Huckleberry Finn* has focused on its treatment of race. Many Twain scholars have argued that the book, by humanizing Jim and exposing the fallacies of the racist assumptions of slavery, is an attack on racism.[36] Others have argued that the book falls short on this score, especially in its depiction of Jim.[25] According to Professor Stephen Railton of the University of Virginia, Twain was unable to fully rise above the stereotypes of black people that white readers of his era expected and enjoyed, and, therefore, resorted to minstrel show-style comedy to provide humor at Jim's expense, and ended up confirming rather than challenging late-19th century racist stereotypes.[37]

In one instance, the controversy caused a drastically altered interpretation of the text: in 1955, CBS tried to avoid controversial material in a televised version of the book, by deleting all mention of slavery and omitting the character of Jim entirely.[38]

Because of this controversy over whether *Huckleberry Finn* is racist or anti-racist, and because the word "nigger" is frequently used in the novel (a commonly used word in Twain's time which has since become vulgar and taboo), many have questioned the appropriateness of teaching the book in the U.S. public school system—this questioning of the word "nigger" is illustrated by a school administrator of Virginia in 1982 calling the novel the "most grotesque example of racism I've ever seen in my life".[39] According to the American Library Association, *Huckleberry Finn* was the fifth most frequently challenged book in the United States during the 1990s.[40]

There have been several more recent cases involving protests for the banning of the novel. In 2003, high school student Calista Phair and her grandmother, Beatrice Clark, in Renton, Washington, proposed banning the book from classroom learning in the Renton School District, though not from any public libraries, because of the word "nigger". Clark filed a request with the school district in response to the required reading of the book, asking for the novel to be removed from the English curriculum. The two curriculum committees that considered her request eventually decided to keep the novel on the 11th grade curriculum, though they suspended it until a panel had time to review the novel and set a specific teaching procedure for the novel's controversial topics.[41]

In 2009, a Washington state high school teacher called for the removal of the novel from a school curriculum. The teacher, John Foley, called for replacing *Adventures of Huckleberry Finn* with a more modern novel.[42] In an opinion column that Foley wrote in the *Seattle Post Intelligencer*, he states that all "novels that use the 'N-word' repeatedly need to go." He states that teaching the novel is not only unnecessary, but difficult due to the offensive language within the novel with many students becoming uncomfortable at "just hear[ing] the N-word." He views this change as "common sense," with Obama's election into office as a sign that Americans "are ready for a change," and that by removing these books from the reading lists, they would be following this change.[43]

In 2016, *Adventures of Huckleberry Finn* was removed from a public school district in Virginia, along with the novel *To Kill a Mockingbird*, due to their use of racial slurs.[44][45]

Expurgated editions

Publishers have made their own attempts at easing the controversy by way of releasing editions of the book with the word "nigger" replaced by less controversial words. A 2011 edition of the book, published by NewSouth Books, employed the word "slave" (although the word is not properly applied to a freed man). Mark Twain scholar Alan Gribben said he hoped the edition would be more friendly for use in classrooms, rather than have the work banned outright from classroom reading lists due to its language.[46]

According to publisher Suzanne La Rosa, "At NewSouth, we saw the value in an edition that would help the works find new readers. If the publication sparks good debate about how language impacts learning or about the nature of censorship or the way in which racial slurs exercise their baneful influence, then our mission in publishing this new edition of Twain's works will be more emphatically fulfilled."[47] Another scholar, Thomas Wortham, criticized the changes, saying the new edition "doesn't challenge children to ask, 'Why would a child like Huck use such reprehensible language?'"[48]

Adaptations

Film

- *Huck and Tom* (1918 silent) by Famous Players-Lasky; directed by William Desmond Taylor; starring Jack Pickford as Tom, Robert Gordon as Huck and Clara Horton as Becky[49]
- *Huckleberry Finn* (1920 silent) by Famous Players-Lasky; directed by William Desmond Taylor; starring Lewis Sargent as Huck, Gordon Griffith as Tom and Thelma Salter as Becky[50][51]
- *Huckleberry Finn* (1931) by Paramount Pictures; directed by Norman Taurog; starring Jackie Coogan as Tom, Junior Durkin as Huck, and Mitzi Green as Becky[51][52]
- *The Adventures of Huckleberry Finn* (1939) by MGM; directed by Richard Thorpe; starring Mickey Rooney as Huck[53]
- *The Adventures of Huckleberry Finn* (1955), starring Thomas Mitchell and John Carradine[54]
- *The Adventures of Huckleberry Finn* (1960), directed by Michael Curtiz, starring Eddie Hodges and Archie Moore[55]
- *Hopelessly Lost* (1973), a Soviet film[56]
- *Huckleberry Finn* (1974), a musical film[57]
- *Huckleberry Finn* (1975), an ABC movie of the week with Ron Howard as Huck Finn[58]
- *The Adventures of Tom Sawyer and Hucklemary Finn* (1985), an ABC movie of the week with Drew Barrymore as Tom Sawyer[59]
- *The Adventures of Huck Finn* (1993), starring Elijah Wood and Courtney B. Vance[60]
- *Tom and Huck* (1995), starring Jonathan Taylor Thomas as Tom and Brad Renfro as Huck[61]
- *Tomato Sawyer and Huckleberry Larry's Big River Rescue* (2008), a *VeggieTales* parody[62]
- *The Adventures of Huck Finn* (2012), a German film starring Leon Seidel and directed by Hermine Huntgeburth[63]
- *Tom Sawyer & Huckleberry Finn* (2014), starring Joel Courtney as Tom Sawyer, Jake T. Austin as Huckleberry Finn, Katherine McNamara as Becky Thatcher[64]
- *Band of Robbers* (2015), an American crime comedy written and directed by the Nee Brothers[65]

Television

- *Huckleberry no Bōken*, a 1976 Japanese anime with 26 episodes[66]
- *Huckleberry Finn and His Friends*, a 1979 series starring Ian Tracey[67]
- *Adventures of Huckleberry Finn*, a 1985 PBS TV adaptation directed by Peter H. Hunt, starring Patrick Day and Samm-Art Williams.
- *Huckleberry Finn Monogatari* (ハックルベリー・フィン物語), a 1994 Japanese anime with 26 episodes, produced by NHK[68]
- In the 2001 *The Simpsons* episode "Simpsons Tall Tales", this is based on scenes from *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*.

Other

- *The Adventures of Huckleberry Finn* (1973), by Robert James Dixson – a simplified version[69]
- *Big River: The Adventures of Huckleberry Finn*, a 1985 Broadway musical with lyrics and music by Roger Miller[70]
- *Manga Classics: Adventures of Huckleberry Finn* published by UDON Entertainment's Manga Classics imprint was released in November 2017.[71]

Related works

Literature

- *Finn: A Novel* (2007), by Jon Clinch – a novel about Huck's father, Pap Finn (ISBN 0812977149)
- *Huck Out West* (2017), by Robert Coover – continues Huck's and Tom's adventures during the 1860s and 1870s (ISBN 0393608441)
- *The Further Adventures of Huckleberry Finn* (1983) by Greg Matthews – continues Huck's and Jim's adventures as they "light out for the territory" and wind up in the throes of the California Gold Rush of 1849[72][73][74][75]
- *My Jim* (2005), by Nancy Rawles – a novel narrated largely by Sadie, Jim's enslaved wife (ISBN 140005401X)

Music

- *Mississippi Suite* (1926), by Ferde Grofe: the second movement is a lighthearted whimsical piece entitled "Huckleberry Finn"[76]
- *Huckleberry Finn EP* (2009), comprising five songs from Kurt Weill's unfinished musical, by Duke Special[77]

Television

- *The New Adventures of Huckleberry Finn*, a 1968 children's series produced by Hanna-Barbera combining live-action and animation[78]

See also

- Mark Twain bibliography

- List of films featuring slavery
- *The Story of a Bad Boy*

Footnotes

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Study and teaching tools

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External links

- *Adventures of Huckleberry Finn*, with all the original illustrations – Free Online – Mark Twain Project (http://www.marktwainproject.org/xtf/view?docId=works/MTDP10000.xml;style=work;brand=mtp) (printed 2003 University of California Press, online 2009 MTPO) Rich editorial material accompanies text, including detailed historical notes, glossaries, maps, and documentary appendixes, which record the author's revisions as well as unauthorized textual variations.
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