Review of previous work

Moral Education in the Adventures of Huckleberry Finn

Davis Horner Created on: August 30, 2008 During his adventures in the course of this novel, the young lad Huckleberry Finn is faced with almost daily challenges and moral dilemmas to deal with. The way this simple and uneducated boy is able, and indeed willing, to weigh, ponder, and negotiate these challenges has produced one of the great literary masterpieces of America.

Huck is the product of a negligent and abusive upbringing. His drunkard father would seem to have taught him nothing beyond selfishness and cruelty. He has assimilated some of the values of the small river town where he grew up, but is often skeptical or even defiant of their "rules". At the outset of this story, his moral formation has been erratic and inconsistent. Then, his adventures begin.

Above all else, Huck Finn craves freedom. There is, in fact, an "escape" motif throughout the novel. First is his escape from the well-meaning but rigid household of the Widow Douglas. Then there is the final escape from parental control, or in his case, captivity by his degenerate father. And there is his encounter with Jim, the runaway slave. His adventures involve a whole series of subsequent escapes from various tight spots and dangers met on the journey.

There is no reason, given his background, to expect that Huck Finn will make consistently right moral choices. But as the story unfolds,
we see him being challenged and tutored by several different elements, and increasingly learning to trust his own interior sense of right and wrong.

Huck embodies, on various levels, the romantic ideal of the Natural Man. He is rather wild, prefers the natural world to the strictures of town life, and trusts his instincts. He also embodies the American virtue of self-reliance. He has no family, and whatever system of support is offered in his small town environment is something he rejects. Huck, with his desire for freedom, is also emblematic in some measure of America's westward expansion. He is a midwesterner yet still feels hemmed in. His escape from these confines to - in this case - the River, is an escape to a sort of lawlessness, living by one's wits, a life without fences or borders, whose only obstacles are the ones of nature. Ultimately, he must find his own way.

These are Huck Finn's moral instructors, then. He accepts or rejects them as seems best to him, but he is able to learn from them because he approaches life with an open mind and heart, and is teachable. Here is a boy who will resort to theft, deception, lying, and law breaking in order to achieve what is of value to him, namely, the freedom to live and to choose. But he gleans something from every lesson, every mistake or misadventure he and Jim encounter along the way.

His greatest teacher is Jim, the runaway. Jim has a homespun wisdom and intelligence that Huck admires, but more than that he
too is an open hearted individual, and through their deepening friendship comes Huck's most profound moral challenge and lesson learned. Of course, he knows that by offering safety to Jim and concealing their journey from the authorities, he is a law breaker. This is an issue he has struggled with for the entire journey whether to repent of his lawless ways and return to "decent" society, or to follow the often arduous path of his heart's desire - freedom. His final decision to not turn Jim in as a runaway is a very personal one. From Jim he has learned friendship, and loyalty, and humanity, and he decides he would rather risk the flames of hell and live as an outlaw than to act deliberately to take away from his friend his most cherished possession of freedom. There is a sense in which he exchanges his own freedom for Jim's, in the sense that he believes himself to be damned and to be an outlaw. He chooses, at this important juncture, the supreme human virtue of sacrificial love.

This moral dialog of Huckleberry Finn is one of the elements that make this novel one of the great achievements in American literature.

Mahir Barut The University of Dumlupınar 07 Nov. 2011 “The Postcolonial Coda with the technique of Proverse” The initial fragment inserted just prior to the beginning of Part III in Wide Sargasso Sea should be tackled as a Coda and constitutes a border between the chapter 17 in Charlotte Bronte’s Jane Eyre and the completion of Jean Rhys’s Wide Sargasso Sea. Many scholars and
critics seem to be convinced that Wide Sargasso Sea as a prequel to Charlotte Bronte’s Jane Eyre is the very epitome of postcolonial literature. Part III gives us a series of rightous account of this conviction from the very beginning to the end. In the light of these arguments I will shortly examine the postcolonial traces in this paper drawing some analogies with Postcolonial examples according to the reflections on the characters of Wide Sargasso. On way to conclusion, referring to Grace Poole, the Thorn field Hall and some crucial insertions Jean Rhys deployed as well as Antoinette’s inner conflicts. I will try to unravel the mysteries of the controversial end of the novel and argue upon the possible different scenarios of what seem to have happened at that night and how the initial fragment constitutes a border in direct relation to Jane Eyre.

**Sheltering Walls:**

The part III must be tackled as a coda rather than a last part of the novel in which Wide Sargasso as a prequel finished and just like the “conclusion” in Jane Eyre must be read. Many scholars conceive of this part as a just another narrative shift with a clincher end to the novel. But it may be not that way when we analysed the novel as a whole within its sublime narrative composition. The part I and II have a homodiegetic voice, a first person two different overt narrator narrates the story and everything seems to be causal until the Part III starts. At this phase of the narration, the domination of the Rochester’s voice is replaced with Antoinette’s. But, just prior to this change a very suggestive argument is highlighted via the
servants’ concerns in relation to their employers and Thornfield. The way and the time this all happens don’t seem to be possible to find a place within the normal communicative frame of the narrative structure. Because the fragment before Antoinette’s voice in the Part III implies the presence of a third person heterodiegetic covert narrator. But this fragment is not just a simple narrative instance to the stream of consciousness because the narration which starts with the third person heterodiegetic overt narrator gives us an insightful access and comprehensive accounts of the chapter 17 in Jane Eyre in which the chairwoman and Leah talk about the money Grace Poole gets. This is also the first revelation of mad woman, Bertha in the attic which is overheard by Jane Eyre herself as follows;

““She gets good wages, I guess?” “Yes,” said Leah; “I wish I had as well; not that mine are to complain of,—there’s no stinginess at Thornfield; but they’re not one fifth of the sum Mrs. Poole receives. And she is laying by: she goes every quarter to the bank at Millcote. I should not wonder but she has saved enough to keep her independent if she liked to leave; but I suppose she’s got used to the place; and then she’s not forty yet, and strong and able for anything. It is too soon for her to give up business.”

“She is a good hand, I daresay,” said the charwoman.” On the whole of this conversation, Jane Eyre deduces that there is something aims and a mystery that she couldn’t solve yet. Chapter 17 in Jane Eyre explains us why the fragment written in the stream
of consciousness in the beginning of Part III is so pivotal and must be read as a coda before the part III itself. The narrative structure of this fragment has an indispensable role for us to understand the rest of Part III. The narrator of this fragment- we temporarily exclude stream of consciousness at the expense of structural analysis- have to be placed in the extradiegetic level in the communicative frame of Gerard Genette because you cannot place two narrator voice into one communicative level unless these voices and their world were embedded in another world or level of communication with another character in the same level. Otherwise the questions which will address to the narrating voice of the first two parts would remain unanswered. Thus, we have to conclude that a presence of a third person omniscient narrator upon all parts. This is an important conclusion for us because the frame of the novel and this surprising shift just like in the case of last part of Ian Mcewan’s Atonement not only changes the end of the novel but also these codas suggest us implicitly that “the story is over but it is the novel itself you has been still reading has not finished yet” And this is probably is the first postcolonial coda and this fragment must be read totally independent from Part III. As a prequel novel is already full of images and repetitions throughout the novel but this fragment has a binary role. The first function is that to be a direct correspondence to the first revelation of Bertha in chapter 17 by underpinning the imperial motives which kept Bertha as a prisoner and how the servants are seemed as a prisoner from Jane Eyre’s eyes whereas in the beginning of Part III of wild Sargasso Sea, the
same servants conceive own their situation as a way of salvation from the cruelties of the world. The second function lays on the narrative voice. The narrative voice in the stream of conscious drops a gentle hint to what may Antoinette act out at the end. Now let us examine the textual motives in this coda. I chose two fragments by design in order to show this hint. This passage given below also clarifies the ambivalence relation between not only the colonizers and colonized but also the conflicts between the colonized themselves caused as an implication resulted in the process of dismantling of a long endured colonizing era.

“... ‘After the entire house is big and safe, shelter from the world outside which, say what you like, can be a black and cruel world to a woman. Maybe, that’s why I stayed on.’ The tick walls, she thought. Past the lodge gate a long avenue of tress and inside the house the blazing fires and the crimson and white rooms. But above all the thick walls, keeping away all things that have fought till you can fight no more. Yes, maybe thats why we all stay- Mrs Eff and Leah and me. All of us accept that girl who lives in her own darkness. I’ll say one thing for her, she hasn’t lost her spirit. ..” pp142

In order to mark the meaning of this passage I rewrote the crucial words from the two passages, one is this quotation from the beginning of Part III and the other from the end of the Part III, in a corresponding shape to each other in a way which will convey us to the finishing lines resolved by Antoinette’s determination. This
rewriting I will deploy here is a specific literary device called “the technique of proverbs” which I first devised to analyses some challenging passages from the Walden (Hanry David Thoreau, 1854) in my second year at the University of Dumlupınar. I will use this technique to proceed with my argument. This technique is simply based on a principle which will let us the transformation from the plain text to poetry and vice versa when you meet a contentious challenge on your on-going work. This will fundamentally provide us an opportunity with new transcendental latitudes upon the formerly actual text on hand through the poetic devices. Thus, the things which seem sometimes peripheral under the manipulation of the leading themes or the agenda inadvertently in coded by the author on context may easily transform into the major incidental motives of the narrating voice.