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Advanced Placement in
English Literature and Composition

Teaching Unit
Individual Learning Packet

Adventures of Huckleberry Finn

by Mark Twain

Written by Jill Geissler

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Adventures of Huckleberry Finn

Objectives

By the end of this unit, the student will be able to:

1. analyze the characters of Huck and Jim and their relationship to each other.

2. explain the impact of the first-person protagonist narrator on the story.

3. discuss the techniques Twain uses to create suspense.

4. discuss Twain's use of humor, satire, and occasional pathos.

5. examine, identify, and discuss the use of imagery and figurative language in the novel.

6. analyze the importance of literary elements, such as irony and foreshadowing, on the development of the plot.

7. identify and explain Twain's social themes as expressed in the novel.

8. identify and explain the significance in the characterization of different social classes during the time period of the novel.

9. respond to multiple choice questions similar to those that will appear on the Advanced Placement in English Literature and Composition exam.

10. respond to writing prompts similar to those that will appear on the Advanced Placement in English Literature and Composition exam.

11. offer a close reading of *The Adventures of Huckleberry Finn* and support all assertions and interpretations with direct evidence from the text, from authoritative critical knowledge of the genre, or from authoritative criticism of the novel.

Lecture Notes

I. Mark Twain, *Tom Sawyer*, and *Huckleberry Finn*

Mark Twain

- Mark Twain was his pen name inspired by a riverboat term, "Mark twain," signaling depth and the point where the boat could drift on its own current.

- Real name: Samuel Clemens.

- Born November 30, 1835 in Florida, Missouri.

- Parents were from Virginia, moving to Missouri later in life with their children.

- In his late formative years, Twain moved to Hannibal, Missouri. This area's modern tourism revolves around Twain and the characters of his novels. It is similar to the setting for his most popular novels, *The Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn,* which take place in St. Petersburg, Missouri.

- Twain tried his hand at many jobs prior to writing including: a riverboat pilot, a printer, and a hopeful gold miner.

- He married Olivia Langdon in 1870.

- Writing pieces included: various letters for newspapers, *The Innocents Abroad, A Connecticut Yankee in King Arthur's Court*, *The Prince and the Pauper*, *Roughing It*, *The Gilded Age*, *The Adventures of Tom Sawyer*, *Life on the Mississippi*, *Adventures of Huckleberry Finn*, and *Pudd'nhead Wilson*.

- Many of Twain's books contained powerful social themes challenging traditional Southern ways of thinking. In some cases, this led to extreme controversy and the banning of the book. (See section on banned books following.)

- Mark Twain died in 1910 on April 21st. He was 75 years old.

Tom Sawyer

- Mark Twain's first official novel. His previous works could be considered short stories, and *The Gilded Age* was co-written with Charles Dudley Warner.

- *Tom Sawyer* was published in 1876.

- The main character of *Tom Sawyer* is loosely based on a childhood friend of Twain's.

- Though it was not as popular as Twain had predicted, it became a classic in American literature by 1910.

- *Tom Sawyer* served as a springboard for great future writing innovations that would come later from Twain, especially *Adventures of Huckleberry Finn. Tom Sawyer* created a place in readers' hearts for Twain, leading to the acceptance of his controversial points of view in *Pudd'nhead Wilson*, published before his death, and his essays, *Letters from the Earth*, which were not published until 1962.

- In *Pudd'nhead Wilson,* Twain discusses the weaknesses of the human race in comparing people to dogs.

- Subsequently, *Letters from the Earth,* attacked organized religion.

- *Tom Sawyer* also led to Twain's creating his own publishing company due to the slow success of the novel.

Huckleberry Finn

- *Adventures Huckleberry Finn* was published in January 1885.

- This was a follow-up story to the previously published *Tom Sawyer*.

- The character of Huck Finn, like that of Tom Sawyer, was loosely based on another childhood friend of Twain's.

- To promote *Huckleberry Finn*, Twain traveled the country, presenting lectures. He also printed previews of the novel in magazines.

- The Concord Library Committee banned the book in March of 1885. This may have been the best publicity for the selling of *Huckleberry Finn*.

- The book is considered an American classic. Some acclaimed novelists, including Ernest Hemingway, claim it is the novel from which all other American novels are derived. Many American authors, including Gertrude Stein, William Faulkner, and Hemingway, have mirrored Twain's writing techniques, plot development, and other literary elements.

- Hemingway's actual quote is: "All modern literature comes from one book by Mark Twain called *Huckleberry Finn*. It's the best book we've had. All American writing comes from that. There was nothing before. There has been nothing as good since."

II. The Banning of *The Adventures of Huckleberry Finn*

- *The Adventures of Huckleberry Finn* was originally submitted to the challenged list in 1885 and still remains in the top ten of the most frequently challenged and banned books today.

- *The Adventures of Huckleberry Finn* most likely originally appeared on the challenged book list due to its abolitionist tone. Though the book was written after the end of slavery, parts of the United States, especially the South, were still struggling with the concept. The treatment of black Americans after the war was not much better than the treatment of black Americans during slavery. Twain was also known for his abolitionist views before the Civil War. Today the book is placed on the list due to the use of the word "nigger".

- The word appears approximately 213 times in the novel but is not derogatory as Twain or Huck would have understood or used it, despite its modern connotations. Many critics feel that Jim, even though a slave and called "Nigger Jim," is the character who shows the most humanity in the book. His character is full of faults, ignorance, and superstition, as is Huck's character. Jim's character, however, is honorable, loyal, trustworthy, and trusting throughout the book. Furthermore, it is only through Jim that Huck achieves maturity and an accurate understanding of slavery, his own and Jim's humanity, and man's failings.

- Despite the above defense, many groups continue to protest the casual use of the word "nigger" and the stereotypical character traits of Jim, the slave. Many parent groups disapprove of the use of this word in the students' presence and claim that it promotes racism and bigotry. The debate continues, with many groups pushing for the word to be removed from the text.

III. The Mississippi River

Facts

- The official length of the river is hard to measure because the river channel is constantly changing. An estimated length, according to the EPA, is about 2,320 miles. This is starting at Lake, Itasca Minnesota and reaching approximately to the Gulf of Mexico.

- At its headwaters, the Mississippi River has an estimated surface speed of 1.2 miles per hour.

- The narrowest stretch of river is about 20 to 30 feet, yet it can span up to 4 miles in some places.

- At its headwater, it is less than 3 feet deep; however, the deepest section, near New Orleans, is estimated at 200 feet deep.

- In a terms of tonnage, the largest port in the world is located on the Mississippi River, shipping more than 250 million tons of goods in one year.

- The river has been a primary source of commerce and transportation throughout history. Sixty percent of all grain exported from the United States is shipped via the Mississippi River through the port at New Orleans.

- The river has been made famous by Huck Finn's journey in Twain's novel. Many towns along the river, even those north of the novel's setting, cite *The Adventures of Huckleberry Finn* to attract present day tourism.

IV. The First-Person Protagonist Narrator

The First-Person Protagonist Point of View

- This is the most natural point of view. All stories told in life originate with someone, usually an "I," witnessing the story. Usually, the telling of the story happens after the events have occurred, thus giving the reader a mature, retrospective view; however, it is also common for the telling of the story to occur simultaneously with the plot of the story. Both of these perspectives are present in *The Adventures of Huckleberry Finn*.

- Some advantages to this point of view include the following: subjectivity is prevalent; the reader experiences the full range of emotions and the viewpoint of the narrator; and the author is free to use forms of language other than Standard American English—slang, unconventional spellings, and dialect.

- Some disadvantages to this point of view include: the reader is given details only as the narrator remembers or experiences them. Thus, the recounting of events may not be truly accurate. Suspense is also compromised because it is fairly certain that the narrator is still alive after the end of the story.

- It is always in the best interest of the reader to consider the author's purpose for choosing this particular point of view. The reader should also reflect periodically on how this point of view is affecting the story.

- The reader needs to be cautious about identifying the narrator with the author of the story. In the case of *The Adventures of Huckleberry Finn,* Huck is a fictional character. The story is a work of fiction, even though the reader may find parallels between the author and the narrator.

The Occasional Use of the Second-Person Point of View

- Though rare, the second person point of view appears in *The Adventures of Huckleberry Finn* as Huck, the narrator, speaks directly to the reader. In these passages, he is usually appealing to the reader, trying to make him/her understand his situation.

- Because the first person narrator allows for unconventional writing, the reader accepts this rare switch. Huck, the narrator and supposed author of the story, is a young, uneducated boy. The reader can assume that he does not know better than to use the "you" when telling his story at times.

V. Plot and Structure

The Three Sections of *The Adventures of Huckleberry Finn*

- Readers have often considered the story to be divided into three sections: Huck living in civilization in Missouri, Huck and Jim in the wilderness—traveling down the Mississippi River, and Huck's return to civilization at the Phelpses' farm.

- The plot is similar to the plot of *Tom Sawyer.* It is a series of episodes rather than one continuous story. The literary element of the framework story—a narrative that contains another narrative—is characteristic of this novel. There is a climax to each of these episodes rather than one single climax to the entire book. Conflicts present in each of these individual episodes include: person vs. person (child and parent, and frauds and honest people), person vs. nature, person vs. society, and person vs. self.

Twain's Development of the Novel

- *The Adventures of Huckleberry Finn* starts at the end of *Tom Sawyer.* Twain started this novel a year after *Tom Sawyer* was finished and planned the title as *Tom Sawyer's Comrade.*

- After writing the first sixteen chapters, Twain stopped working on *Huckleberry Finn*. He abandoned the novel and threatened to burn the manuscript. During the next seven years, however, he often revisited the novel, adding or deleting scenes or episodes. This is believed to be the reason the tone at the beginning of the novel is childlike and lighthearted, becomes more serious in the middle, and returns to lighthearted at the end.

- Because of these shifts in tone, the novel appeals to both adults and youth. The playful start and end appeal to youthful readers, while the middle, with its serious overtones, appeals to the adult reader.

Literary Elements Present in the Novel and Structure

- The novel is comparable to a coming-of-age novel; however, it does not fully produce the expected results. Huck's character develops and matures, but regresses in the last section to again become Tom Sawyer's subordinate. This ending may discredit claims of Huck's being a dynamic character.

- *Huckleberry Finn* is often considered as a *melodrama,* with many situations created to draw in the attention of the reader. Many of these situations are common to other stories: eavesdropping, disguise, trickery, pretend murders, feuds, and character epiphanies. These techniques were, and still are, well-loved by readers and contribute to the success of the novel.

- *Huckleberry Finn* is also looked at as a *picaresque* novel, a detailed, episodic story often with a quest or journey at the center of the plot. Huck's development and inner struggle rise to a climax as he journeys down the Mississippi River. He makes his final closure in his person vs. self battle when he decides not to write to Miss Watson telling her of Jim's whereabouts. Simultaneously, this is the point where he abandons his journey. This observation is often cited when discussing Twain's use of symbolism throughout the novel.

VI. Themes in *Huckleberry Finn*

Slavery and Racism

- The most dominant theme—which contributes to both the novel's quality and controversy—is the inhumanity of slavery and racism. This is often cited as the overall conflict of the story, as Huck struggles with his conscience about helping Jim become free. The morality of slavery is constantly questioned by this uneducated youth, making the reader consider his or her views.

- Although slavery had been abolished before the publication of this novel, it was still an extremely sensitive subject. Many southern black Americans still lived under similar sub-human conditions as described in the novel due to the implementation of the "Jim Crow" laws that limited their rights.

The Contrast Between Civilization and the Wild

- There is a great deal of satire in Huck's description of civilization. It is obvious from the start of the novel that he prefers nature to towns, the woods to the widow's home, the river to the towns along the river, and the Native American Territory to the Phelp's farm.

- As Huck and Jim travel down the river, the towns, or civilized places, bring conflict, chaos, and complication to their peaceful journey. The scenes of the two floating down the river contain the most vivid imagery and sensory language in the novel.

- Many successful authors, such as Henry David Thoreau in *Walden,* have made social comments on how "civilized" the human race truly is. Twain's later writing also examines the idea of enjoying the simple pleasures of life or becoming "one with nature."

The Contrast Between Social Norms and Honest Morality

- The issue of morality is constantly present as the reader experiences all of Huck's thoughts and feelings. Huck, in his youthful point of view, innocently challenges many social norms. Despite Huck's immaturity, however, the thoughtful adult reader finds himself challenged by the questions Huck raises.

- Huck first questions organized religion while living with the widow and Miss Watson. This issue resurfaces throughout the novel, climaxing as Huck analyzes how religion supports the subhuman treatment of his friend, Jim.

- The characters of the duke and the king raise more issues of morality as the two frauds attempt to defraud innocents in the towns. Huck must make his own moral judgments while associating with these two figures.

- Lastly, the climatic irony of Jim's being a free man the whole time Tom and Huck are trying to release him, presents another issue of morality. Tom, a well-raised boy, is choosing to free a slave without any hesitation. This puzzles Huck, who wants to free Jim because of their friendship. The strong social statement that blacks may be as human as whites presents a new form of morality to a post-war nation.

Questions for Research and Discussion

1. What indications are there throughout the book of Huck's morality?

2. Is Jim a static or dynamic character? Explain your answer with support and illustrations from the text.

3. Discuss the role of each of the father figures in Huck's life: Pap, Jim, Judge Thatcher, the duke, and the king.

4. Discuss Twain's use the of Mississippi River as a symbol throughout the novel. Find examples of at least three different situations in which the river represents various aspects of life.

5. Discuss the use of weather to foreshadow events and to add mood to scenes throughout the book.

6. Research the attitudes of the general citizen and the stance of the American government, especially those of the South, on slavery and the treatment of blacks during the time period of this novel.

7. List examples of Huck's quick wit and ability to stay calm in tense situations.

8. Sort the novel into separate episodes, analyzing the merits and overall plot development of each, as well as how these episodes appeal to the reader.

9. List, compare, and contrast Twain's use of allusions with the actual titles alluded to including: Shakespeare's *Hamlet*, *King Richard III*, *Macbeth*, and *Romeo and Juliet*.

10. Refute or support the argument that *The Adventures of Huckleberry Finn* should not be read by young adults or that the material should be restricted to certain readers.

11. Identify and examine the different dialects spoken by the characters in the novel. Using a linguistic approach, compare and contrast the dialects of multiple characters throughout the novel.

12. Discuss the significance of Twain's use of satire in the following situations and rank the influence of each upon the reader:
    - sentimentality and gullibility
    - the average man
    - romantic literature with its mournful subject matter in poetry and its ridiculous plots in novels
    - a code of honor that results in needless bloodshed
    - religious dogma.

Free Response (Essay) Items

Practice Free Response Question 1

Read the following passages from Chapters 1 and 3 and write a well-organized essay in which you analyze how Twain establishes his satirical stance on organized religion.

Chapter 1

Her sister, Miss Watson, a tolerable slim old maid, with goggles on, had just come to live with her, and took a set at me now with a spelling—book. She worked me middling hard for about an hour, and then the widow made her ease up. I couldn't stood it much longer. Then for an hour it was deadly dull, and I was fidgety. Miss Watson would say, "Don't put your feet up there, Huckleberry;" and "Don't scrunch up like that, Huckleberry—set up straight;" and pretty soon she would say, "Don't gap and stretch like that, Huckleberry—why don't you try to behave?" Then she told me about the bad place, and I said I wished I was there. She got mad then, but I didn't mean no harm. All I wanted was to go somewheres; all I wanted was a change, I warn't particular. She said it was wicked to say what I said; said she wouldn't say it for the whole world; *she* was going to live so as to go to the good place. Well, I couldn't see no advantage in going where she was going, so I made up my mind I wouldn't try for it. But I never said so, because it would only make trouble, and wouldn't do no good.

Now she had got a start, and she went on and told me all about the good place. She said all a body would have to do there was to go around all day long with a harp and sing, forever and ever. So I didn't think much of it. But I never said so. I asked her if she reckoned Tom Sawyer would go there, and she said not by a considerable sight. I was glad about that, because I wanted him and me to be together.

Chapter 3

Well, I got a good going-over in the morning from old Miss Watson on account of my clothes; but the widow she didn't scold, but only cleaned off the grease and clay, and looked so sorry that I thought I would behave awhile if I could. Then Miss Watson she took me in the closet and prayed, but nothing came of it. She told me to pray every day, and whatever I asked for I would get it. But it warn't so. I tried it. Once I got a fishline, but not hooks. It warn't any good to me without hooks. I tried for the hooks three or four times, but somehow I couldn't make it work. By and by, one day, I asked Miss Watson to try for me, but she said I was a fool. She never told me why, and I couldn't make it out no way.

I set down one time back in the woods, and had a long think about it. I says to myself, if a body can get anything they pray for why don't Deacon Winn get the money back he lost on pork? Why can't the widow get back her silver snuffbox that was stole? Why can't Miss Watson fat up? No, says I to myself, there ain't nothing in it. I went and told the widow about it, and she said the thing a body could get by praying for it was "spiritual gifts." This was too many for me, but she told me what she meant—I must help other people, and do everything I could for other people, and look out for them all the time, and never think about myself. This was including Miss Watson, as I took it. I went out in the woods and turned it over in my mind a long time, but I couldn't see no advantage about it—except for the other people; so at last I reckoned I wouldn't worry about it any more, but just let it go. Sometimes the widow would take me one side and talk about Providence in a way to make a body's mouth water; but maybe next day Miss Watson would take hold and knock it all down again. I judged I could see that there was two Providences, and a poor chap would stand considerable show with the widow's Providence, but if Miss Watson's got him there warn't no help for him any more. I thought it all out, and reckoned I would belong to the widow's if he wanted me, though I couldn't make out how he was a-going to be any better off then than what he was before, seeing I was so ignorant, and so kind of low-down ornery.

Practice Free Response Question 2

Read the following passage from Chapter 5 and write a well-organized essay in which you analyze the author's methods of characterization. Do not merely summarize the passage or offer a mere character description.

I had shut the door to. Then I turned around, and there he was. I used to be scared of him all the time, he tanned me so much. I reckoned I was scared now, too; but in a minute I see I was mistaken—that is, after the first jolt, as you may say, when my breath sort of hitched, he being so unexpected; but right away after I see I warn't scared of him worth bothring about.

He was most fifty, and he looked it. His hair was long and tangled and greasy, and hung down, and you could see his eyes shining through like he was behind vines. It was all black, no gray; so was his long, mixed-up whiskers. There warn't no color in his face, where his face showed; it was white; no like another man's white, but a white to make a body sick, a white to make a body's flesh crawl—a tree-toad white, a fish-belly white. As for his clothes—just rags, that was all. He had one ankle resting on t'other knee; the boot on that foot was busted, and two of his toes stuck through, and he worked them now and then. His hat was laying on the floor—and old black slouch with the top caved in, like a lid.

I stood a-looking at him; he set there a-looking at me, with his chair tilted back a little. I set the candle down. I noticed the window was up; so he had clumb in by the shed. He kept a-looking me all over. By and by he says:

"Starchy clothes—very. You think you're a good deal of a big-bug, *don't* you?"

"Maybe I am, maybe I ain't," I says.

"Don't you give me none o' your lip," says he. "You've put on considerable many frills since I been away. I'll take you down a peg before I get done with you. You're educated, too, they say—can read and write. You think you're better'n your father, now, don't you, because he can't? *I'll* take it out of you. Who told you you might meddle with such hifalut'n foolishness, hey? Who told you you could?"

"The widow. She told me"

"The widow, hey? And who told the widow she could put in her shovel about a thing that ain't none of her business?"

"Nobody never told her."

"Well, I'll learn her how to meddle. And looky here—you drop that school, you hear? I'll learn people to bring up a boy to put on airs over his own father and let on to be better'n what *he* is. You lemme catch you fooling around that school again, you hear? Your mother couldn't read, and she couldn't write, nuther, before she died. None of the family couldn't before *they* died. I can't; and here you're a-swelling yourself up like this. I ain't the man to stand it—you hear? Say, lemme hear you read."

I took up a book and begun something about General Washington and the wars. When I'd read about half a minute, he fetched the book a whack with his hand and knocked it across the house. He says:

"It's so. You can do it. I had my doubts when you told me. Now looky here; you stop that putting on frills. I won't have it. I'll lay for you, my smarty; and if I catch you about that school I'll tan you good. First you know you'll get religion, too. I never see such a son."

He took up a little blue and yaller picture of some cows and a boy, and says:

"What's this?"

"It's something they give me for learning my lessons good."

He tore it up, and says:

"I'll give you something better—I'll give you a cowhide."

He set there a-mumbling and a-growling a minute, and then he says:

"*Ain't* you a sweet-scented dandy, though? A bed; and bedclothes; and a look'n'-glass; and a piece of carpet on the floor—and your own father got to sleep with the hogs in the tanyard. I never see such a son. I bet I'll take some o' these frills out o' you before I'm done with you. Why, there ain't no end to your airs—they say you're rich. Hey? How's that?"

"They lie—that's how."

"Looky here—mind how you talk to me; I'm a-standing about all I can stand now—so don't gimme no sass. I've been in town two days, and I hain't heard nothing but about you bein' rich. I heard about it away down the river, too. That's why I come. You git me that money to-morrow—I want it."

"I hain't got no money."

"It's a lie. Judge Thatcher's got it. You git it. I want it."

"I hain't got no money, I tell you. You ask Judge Thatcher; he'll tell you the same."

"All right. I'll ask him; and I'll make him pungle, too, or I'll know the reason why. Say, how much you got in your pocket? I want it."

"I hain't got only a dollar, and I want that to—"

"It don't make no difference what you want it for—you just shell it out."

He took it and bit it to see if it was good, and then he said he was going down-town to get some whisky; said he hadn't had a drink all day. When he had got out on the shed he put his head in again, and cussed me for putting on frills and trying to be better than him; and when I reckoned he was gone he come back and put his head in again, and told me to mind about that school, because he was going to lay for me and lick me if I didn't drop that.

Practice Free Response Question 3

Read the following passages from Chapters 17 and 26 and write a well-organized essay in which you explain how the settings described in the novel contribute to Twain's characterization of America and contribute to the overall plot of the story.

Chapter 17

It was a mighty nice family, and a might night house, too. I hadn't seen no house out in the country before that was so nice and had so much style. It didn't have an iron latch on the front door, nor a wooden one with a buckskin string, but a brass knob to turn, the same as houses in town. There warn't no bed in the parlor, nor a sign of a bed; but heaps of parlors in towns has beds in them. There was a big fireplace that was bricked on the bottom, and the bricks was kept clean and red by pouring water on them and scrubbing them with another brick; sometimes they wash them over with red water-paint that they call Spanish-brown, same as they do in town. They had big brass dog-irons that could hold up a saw-log. There was a clock on the middle of the mantelpiece, with a picture of a town painted on the bottom half of the glass front, and a round place in the middle of it for the sun, and you could see the pendulum swinging behind it. It was beautiful to hear that clock tick; and sometimes when one of these peddlers had been along and scoured her up and got her in good shape, she would start in and strike a hundred and fifty before she got tuckered out. They wouldn't took any money for her.

Well, there was a big outlandish parrot on each side of the clock, made out of something like chalk, and painted up gaudy. By one of the parrots was a cat made of crockery, and a crockery dog by the other; and when you pressed down on them they squeaked, bud didn't open their mouths nor look different nor interested. They squeaked through underneath. There was couple of big wild-turkey wing fans spread out behind those things. On the table in the middle of the room was a kind of lovely crockery basket that had apples and oranges and peaches and grapes piled up in it, which was much redder and yellower and prettier than real ones is, but they warn't real because you could see where pieces had got chipped off and showed the white chalk, or whatever it was, underneath.

This table had a cover made out of beautiful oilcloth, with a red and blue spread-eagle painted on it, and a painted border all around. It come all the way from Philadelphia, they said. There was some books, too, piled up perfectly exact, on each corner of the table. One was a big family Bible full of pictures. One was *Pilgrim's Progress,* about a man that left his family, it didn't say why. I read considerable in it now and then. The statements was interesting, but tough. Another was *Friendship's Offering,* full of beautiful stuff and poetry; but I didn't read the poetry. Another was Henry Clay's Speeches, and another was Dr. Gunn's *Family Medicine*, which told you all about what to do if a body was sick or dead. There was a hymn-book, and a lot of other books. And there was nice split-bottom chairs, and perfectly sound, too—not bagged down in the middle and busted, like and old basket.

Chapter 26

So Mary Jane took us up, and she showed them their rooms, which was plain but nice. She said she'd have her frocks and a lot of other traps took out of her room if they was in Uncle Harvey's way, but he said they warn't. The frocks was hung along the wall, and before them was a curtain made out of calico that hung down to the floor. There was an old hair trunk in one corner, and a guitar-box in another, and all sorts of little knickknacks and jimcracks around, like girls brisken up a room with. The king said it was all the more homely and more pleasanter for these fixings, and so don't disturb them. The duke's room was pretty small, but plenty good enough, and so was my cubby.

Practice Free Response Question 4

Read the following passage from Chapter 34 and write a well-organized essay in which you reflect on Tom Sawyer's romanticism. In your discussion, consider how this scene contributes to the novel's satisfying ending.

"Well, the nigger unlocked the padlock when he went in, and he locked it again when he came out. He fetched uncle a key about the time we got up from table—same key, I bet. Watermelon shows man, lock shows prisoner; and it ain't likely there's two prisoners on such a little plantation, and where the people's all so kind and good. Jim's the prisoner. All right—I'm glad we found it out detective fashion; I wouldn't give shucks for any other way. Now you work your mind, and study out a plan to steal Jim, and I will study out one, too; and we'll take the one we like the best."

What a head for just a boy to have! If I had Tom Sawyer's head I wouldn't trade it off to be a duke, nor mate of a steamboat, nor clown in a circus, nor nothing I can think of. I went to thinking out a plan, but only just to be doing something; I knowed very well where the right plan was going to come from. Pretty soon Tom says:

"Ready?"

"Yes," I says.

"All right—bring it out."

"My plan is this," I says. "We can easy find out if it's Jim in there. Then get up my canoe tomorrow night, and fetch my raft over from the island. Then the first dark night that comes steal the key out of the old man's britches after he goes to bed, and shove off down the river on the raft with Jim, hiding daytimes and running nights, the way me and Jim used to do before. Wouldn't that plan work?"

"*Work?* Why, cert'nly it would work, like rats a-fighting. But it's too blame' simple; there ain't nothing *to* it. What's the good of a plan that ain't no more trouble than that? It's as mild as goose-milk. Why, Huck, it wouldn't make no more talk than breaking into a soap factory."

I never said nothing, because I warn't expecting nothing different; but I knowed mighty well that whenever he got *his* plan ready it wouldn't have none of them objections to it.

And it didn't. He told me what it was, and I see in a minute it was worth fifteen of mine for style, and would make Jim just as free a man as mine would, and maybe get us all killed besides. So I was satisfied, and said we would waltz in on it. I needn't tell what it was here, because I knowed it wouldn't stay the way it was. I knowed he would be changing it around every which way as we went along, and heaving in new bullinesses wherever he got a chance. And that is what he done.

Well, one thing was dead sure, and that was that Tom Sawyer was in earnest, and was actually going to help steal that nigger out of slavery. That was the thing that was too many for me. Here was a boy that was respectable and well brung up; and had a character to lose; and folks at home that had characters; and he was bright and not leather-headed; and knowing and not ignorant; and not mean, but kind; and yet here he was, without any more pride, or rightness, or feeling, than to stoop to this business, and make himself a shame, and his family a shame, before everybody. I *couldn't* understand it no way at all. It was outrageous, and I knowed I ought to just up and tell him so; and so be his true friend, and let him quit the thing right where he was and save himself. And I *did* start to tell him; but he shut me up, and says:

"Don't you reckon I know what I'm about? Don't I generly know what I'm about?"

"Yes."

"Didn't I *say* I was going to help steal the nigger?"

"Yes."

"*Well,* then."

That's all he said and that's all I said. It warn't no use to say any more; because when he said he'd do a thing, he always done it. But I couldn't make out how he was willing to go into this thing; so I just let it go, and never bothered no more about it. If he was bound to have it so, I couldn't help it.

Practice Free Response Question 5

Throughout this novel, the beliefs and superstitions of both white characters and black characters are showcased. Write a well-organized essay in which you analyze how Twain's portrayal of both cultures contributes to the overall meaning of the work.

Practice Free Response Question 6

Many authors skillfully blend elements of comedy, suspense, and tragedy in their novels. In a well-organized essay, show how Twain blends these three elements in *The Adventures of Huckleberry Finn* to create a story that is at once humorous, thrilling, and sentimental. Do not merely summarize the plot.

Practice Free Response Question 7

The first person narrative offers the novelist the opportunity to relate a single event from the dual views of the immediate participant and the older, wiser, detached observer, who knows how the event—and the entire story—is going to turn out. Write a well-organized essay in which you explore how Huck's telling his story from both of these views creates suspense and contributes to the overall meaning of the novel.

Practice Free Response Question 8

Literary critics of the past have often stated that the character of Jim is Huck's true father. Write a well-organized essay in which you refute or defend this statement. Use evidence from the entire novel to support your argument.

Practice Multiple Choice Questions 1-8

Read the following passage from Chapter 1 before answering the following questions:

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. That book was made my Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied one time or another, without it was Aunt Polly, or the widow, or maybe Mary. Aunt Polly—Tom's Aunt Polly, she is—and Mary, and the Widow Douglas is all told about in that book, which is mostly a true book, with some stretchers, as I said before.

Now the way that the book winds up is this: Tom and me found the money that the robbers hid in the cave, and it made us rich. We got six thousand dollars apiece—all gold. It was an awful sight of money when it was piled up. Well, Judge Thatcher he took it and put it out at interest, and it fetched us a dollar a day apiece all the year round—more than a body could tell what to do with. The Widow Douglas she took me for her son, and allowed she would silvilize me; but it was rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways; and so when I couldn't stand it no longer I lit out. I got into my old rags and my sugar-hogshead again, and was free and satisfied. But Tom Sawyer he hunted me up and said he was going to start a band of robbers, and I might join if I would go back to the widow and be respectable. So I went back.

The widow she cried over me, and called me a poor lost lamb, and she called me a lot of other names, too, but she never meant no harm by it. She put me in them new clothes again, and I couldn't do nothing but sweat and sweat, and feel all cramped up. Well, then, the old thing commenced again. The widow rung a bell for supper, and you had to come to time. When you got to the table you couldn't go right to eating, but you had to wait for the widow to tuck down her head and grumble a little over the victuals, though there warn't really anything the matter with them, —that is, nothing only everything was cooked by itself. In a barrel of odds and ends it is different; things get mixed up, and the juice kind of swaps around, and the things go better.

After supper she got out her book and learned me about Moses and the Bulrushers, and I was in a sweat to find out all about him; but by and by she let it out that Moses had been dead for a considerable long time; so then I didn't care no more about him, because I don't take no stock in dead people.

Pretty soon I wanted to smoke, and asked the widow to let me. But she wouldn't. She said it was a mean practice and wasn't clean, and I must try to not do it any more. That is just the way with some people. They get down on a thing when they don't know nothing about it. Here she was a-bothering about Moses, which was no kin to her, and no use to anybody, being gone, you see, yet finding a power of fault with me for doing a thing that had some good in it. And she took snuff, too; of course that was all right, because she done it herself.

1. In the first paragraph, Huck Finn makes reference to characters in *The Adventures of Tom Sawyer.* This is an example of:
   A. analogy.
   B. allusion.
   C. denotation.
   D. diction.

2. In line 8, Twain describes where the boys found the money. This is a brief example of
   A. alliteration.
   B. hyperbole.
   C. local color.
   D. simile.

3. What words could be considered an oxymoron in lines 15-16?
   A. respectable and band of robbers
   B. hunted and start
   C. might and join
   D. respectable and widow

4. Which situation describes Huck as being somewhat content living with the widow?
   A. the description of dinnertime at the widow's
   B. the controversy over Huck's smoking
   C. the description of how Huck feels in his old rags
   D. the beginning of the story time about Moses

5. Which word or phrase in this section is an example of dialect?
   A. the Widow Douglas she
   B. don't know nothing
   C. warn't
   D. victuals

6. Which of the following is not evidence of Huck's lack of formal education and rural upbringing?
   A. his use of the word "ain't"
   B. his use of the word "without"
   C. his use of a pronoun immediately after the subject noun
   D. his use of the word "apiece"

7. Beginning the narrative at the chronological beginning as Huck does in this chapter is a literary device known as
   A. *ab ovo*.
   B. foreshadowing.
   C. flashback.
   D. ballad.

8. When Huck says (lines 25-26), "I don't take no stock in dead people," he means that he
   A. doesn't like to bet on dead people.
   B. only deals with the here and now.
   C. likes stories about the past.
   D. is afraid of dead people.

Practice Multiple Choice Questions 9-17

Read the following passage from Chapter 8 before answering the following questions:

When it was dark I set by my camp-fire smoking, and feeling pretty well satisfied; but by and by it got sort of lonesome, and so I went and set on the bank and listened to the current swashing along, and counted the stars and drift-logs and rafts that come down, and then went to bed; there ain't no better way to put in time when you are lonesome; you can't stay so, you soon get over it.

And so for three days and nights. No difference—just the same thing. But the next day I went exploring around down through the island. I was boss of it; it all belonged to me, so to say, and I wanted to know all about it; but mainly I wanted to put in the time. I found plenty strawberries, ripe and prime; and green summer grapes, and green razberries; and the green blackberries was just beginning to show. They would all come handy by and by, I judged.

Well, I went fooling along in the deep woods till I judged I warn't far from the foot of the island. I had my gun along, but I hadn't shot nothing; it was for protection; though I would kill some game nigh home. About this time I mighty near stepped on a good-sized snake, and it went sliding off through the grass and flowers, and I after it, trying to get a shot at it. I clipped along, and all of a sudden I bounded right onto the ashes of a camp-fire that was all smoking.

My heart jumped up amongst my lungs. I never waited for to look further, but uncocked my gun and went sneaking back on my tiptoes as fast as ever I could. Every now and then I stopped a second amongst the thick leaves and listened, but my breath come so hard I couldn't hear nothing else. I slunk along another piece further, then listened again; and so on, and so on. If I see a stump, I took it for a man; if I trod on a stick and broke it, it made me feel like a person had cut one of my breaths in two and I only got half, and the short, half, too.

When I got to camp I warn't feeling very brash, there warn't much sand in my craw; but I says, this ain't no time to be fooling around. So I got all my traps into my canoe again so as to have them out of sight, and I put out the fire and scattered the ashes around to look like an old last-year's camp, and then clumb a tree.

I reckon I was up in the tree two hours; but I didn't see nothing, didn't hear nothing—I only *thought* I heard and seen as much as a thousand things. Well, I couldn't stay up there forever; so at last I got down, but I kept in the thick woods and on the lookout all the time. All I could get to eat was berries and what was left over from breakfast.

By the time it was night I was pretty hungry. So when it was good and dark I slid out from shore before moonrise and paddled over to the Illinois bank—about a quarter of a mile. I went out in the woods and cooked a supper, and I had about made up my mind I would stay there all night when I hear a *plunkety-plunk, plunkety-plunk,* and says to myself, horses coming; and next I hear people's voices. I got everything into the canoe as quick as I could, and then went creeping through the woods to see what I could find out. I hadn't got far when I heard a man say:

"We better camp here if we can find a good place; the horses is about beat out. Let's look around."

I didn't wait, but shoved out and paddled away easy. I tied up in the old place, and reckoned I would sleep in the canoe.

I didn't sleep much. I couldn't, somehow, for thinking. And every time I waked up I thought somebody had me by the neck. So the sleep didn't do me no good. By and by I says to myself, I can't live this way; I'm a-going to find out who it is that's here on the island with me; I'll find it out or bust. Well, I felt better right off.

So I took my paddle and slid out from shore just a step or two, and then let the canoe drop along down amongst the shadows. The moon was shining, and outside of the shadows it made it most as light as day. I poked along well on to an hour, everything still as rocks and sound asleep. Well, by this time, I was most down to the foot of the island. A little ripply, cool breeze begun to blow, and that was as good as saying the night was about done. I gave her a turn with the paddle and brung her nose to shore; then I got my gun and slipped out and into the edge of the woods. I sat down there on a log, and looked out through the leaves. I see the moon go off watch, and the darkness begin to blanket the river. But in a little while I see a pale streak over the treetops, and knowed the day was coming. So I took my gun and slipped off towards where I had run across that camp-fire, stopping every minute or two to listen. But I hadn't no luck somehow! I couldn't seem to find the place. But by and by, sure enough, I catched a glimpse of fire away through the trees. I went for it cautious and slow. By and by I was close enough to have a look, and there laid a man on the ground. It most give me the fantods. He had a blanket around his head, and his head was nearly in the fire. I set there behind a clump of bushes in about six foot of him, and kept my eyes on him steady. It was getting gray daylight now. Pretty soon he gapped and stretched himself and hove off the blanket, and it was Miss Watson's Jim! I bet I was glad to see him. I says:

"Hello, Jim!" and skipped out.

9. What is the author's purpose in having the character use a second person in line 4?
   A. to appeal to the reader
   B. to show the character is talking to another character
   C. to go back to an earlier time in the book
   D. to show the character is talking to himself

10. What is the mood at the start of this passage?
   A. tranquil
   B. hectic
   C. anxious
   D. sorrowful

11. In what line is the mood altered, adding elements of suspense?
   A. line 10
   B. line 14
   C. line 15
   D. line 20

12. What bodily function of Huck is used to develop suspense in this passage?
    A. his heart beating
    B. his muscles aching
    C. his heavy breathing
    D. his growling stomach

13. The words "*plunkety-plunk*" in line 31 are an example of (a/n)
    A. metaphor.
    B. assonance.
    C. onomatopoeia.
    D. consonance.

14. What form of figurative language does Twain use in line 43?
    A. simile
    B. personification
    C. metaphor
    D. dialect

15. What form of figurative language does Twain use in line 47?
    A. simile
    B. personification
    C. metaphor
    D. parallelism

16. What word is the best synonym for the word "fantods" in line 53?
    A. regrets
    B. hiccups
    C. nightmares
    D. fits

17. In what line does the mood again become light-hearted?
    A. line 40
    B. line 47
    C. line 50
    D. line 55

Practice Multiple Choice Questions 18-30

Read the following passage from Chapter 16 before answering the following questions:

"Doan' le's talk about it Huck. Po' niggers can't have no luck. I awluz 'spected dat rattlesnake-skin warn't done wid its work."

"I wish I'd never seen that snake-skin, Jim—I do wish I'd never laid eyes on it."

"It ain't yo' fault; you didn't know. Don't you blame yo'self 'bout it."

When it was daylight, here was the clear Ohio inshore, sure enough, and outside was the old regular Muddy! So it was all up with Cairo.

We talked it all over. It wouldn't do to take to the shore; we couldn't take the raft up the stream, of course. There warn't no way but to wait for dark, and start back in the canoe and take the chances. So we slept all day amongst the cottonwood thicket, so as to be fresh for the work, and when we went back to the raft about dark the canoe was gone!

We didn't say a word for a good while. There warn't anything to say. We both knowed well enough it was some more work of the rattlesnake-skin; so what was the use to talk about it? It would only look like we was finding fault, and that would be bound to fetch more bad luck—and keep on fetching it, too, till we knowed enough to keep still.

By and by we talked about what we better do, and found there warn't no way but just to go along down with the raft till we got a chance to buy a canoe to go back in. We warn't going to borrow it when there warn't anybody around, the way pap would do, for that might set people after us.

So we shoved out after dark on the raft.

Anybody that don't believe yet that it's foolishness to handle a snake-skin, after all that that snake-skin done for use, will believe it now if they read on and see what more it done for us.

The place to buy canoes is off of rafts laying up at shore. But we didn't see no rafts laying up; so we went along during three hours and more. Well, the night got gray and ruther thick, which is the next meanest thing to fog. You can't tell the shape of the river, and you can't see no distance. It got to be very late and still, and then along comes a steamboat up the river. We lit the lantern, and judged she would see it. Up-stream boats didn't generly come close to us; they go out and follow the bars and hunt for easy water under the reefs; but nights like this they bull right up the channel against the whole river.

We could hear her pounding along, but we didn't see her good till she was close. She aimed right for us. Often they do that and try to see how close they can come without touching; sometimes the wheel bites off a sweep, and then the pilot sticks his head out and laughs, and thinks he's mighty smart. Well, here she comes, and we said she was going to try to shave us; but she didn't seem to be sheering off a bit. She was a high one, and she was coming in a hurry, too, looking like a black cloud with rows of glow-worms around it; but all of a sudden she bulged out, big and scary, with a long row of wide-open furnace doors shining like red-hot teeth, and her monstrous bows and guards hanging right over us. There was a yell at us, and a jingling of bells to stop the engines, a powwow of cussing, and whistling of steam—and as Jim went overboard on one side and I on the other, she come smashing straight through the raft.

I dived—and I aimed to find the bottom, too, for a thirty-foot wheel had got to go over me, and I wanted it to have plenty of room. I could always stay under water a minute; this time I reckoned I stayed under a minute and a half. Then I bounced for the top in a hurry, for I was nearly busting. I popped out to my armpits and blowed the water out of my nose, and puffed a bit. Of course there was a booming current; and of course that boat started her engines again ten seconds after she stopped them, for they never cared much for raftsmen; so now she was churning along up the river, out of sight in the thick weather, though I could hear her.

I sung out for Jim about a dozen times, but I didn't get any answer; so I grabbed a plank that touched me while I was "treading water," and struck out for shore, shoving it ahead of me. But I made out to see that the drift of the current was towards the left-hand shore, which meant that I was in a crossing; so I changed off and went that way.

It was one of these long, slanting, two-mile crossings; so I was a good long time in getting over. I made a safe landing, and clumb up the bank. I couldn't see but a little ways, but I went poking along over rough ground for a quarter of a mile or more, and then I run across a big old-fashioned double log house before I noticed it. I was going to rush by and get away, but a lot of dogs jumped out and went to howling and barking at me, and I knowed better than to move another peg.

18. The first two lines of this passage help to establish
    A. Jim's dialect compared to Huck's.
    B. the geographical realism of the novel.
    C. Twain's use of imagery and symbol.
    D. reader sympathy for Jim's character.

19. How does the beginning of this passage characterize Jim?
    A. realistic
    B. angry
    C. superstitious
    D. controlling

20. Who/What is "Muddy" from line 6 of this passage?
    A. a ferryboat
    B. a friend of Jim and Huck
    C. an island
    D. the river

21. What complication to the plot is presented in the fourth paragraph of this passage?
    A. Huck and Jim's raft is crushed.
    B. Huck and Jim sleep all day.
    C. Huck and Jim have a conversation.
    D. Huck and Jim's canoe is missing.

22. The sentence beginning in line 1 and ending in line 2 is an example of what writing technique?
    A. foreshadowing
    B. paraphrasing
    C. irony
    D. farce

23. The purpose of the one sentence paragraph in line 19 is to
    A. begin a new setting in the novel.
    B. transition between Huck's side thought.
    C. introduce a new character.
    D. begin a new speaker in the narration.

24. What convention does Twain use in lines 23-25 to help create suspense?
    A. complex sentences
    B. the comma
    C. simple sentences
    D. the semi-colon

25. What two items are compared via multiple similes in the 10th paragraph in this passage?
    A. the ferry boat and a shark
    B. the ferryboat captain and a worm
    C. the ferryboat and a monster
    D. the ferryboat and the raft

26. The crushing of the raft could be symbolic of Huck's internal conflict with what?
    A. abandoning his father
    B. helping Jim escape
    C. leaving Tom Sawyer's gang
    D. lying to the king and the duke

27. Twain puts the words "treading water" (line 45) in quotation marks because Huck is
    A. touching the bottom of the river.
    B. floating with the help of a board.
    C. relying on Jim so he can breathe.
    D. hiding from Jim on the shore.

28. What reoccurring element of the story dominates this chapter?
    A. superstition
    B. karma
    C. religion
    D. realism

29. How does Twain portray ferryboat operators in this passage?
    A. friendly and courteous
    B. arrogant and careless
    C. helpful but arrogant
    D. careful and considerate

30. What is Huck comparing himself to in line 49 when he says, "I made a safe landing"?
    A. a fish
    B. a fly
    C. a boat
    D. a piece of driftwood

Answer Key with Explanations

1. In the first paragraph, Huck Finn makes references to characters in *The Adventures of Tom Sawyer.* This is an example of:
   A. analogy: an extended comparison showing the similarities between two things.
   B. allusion: a reference in one work of literature to a person, place, or event in another work of literature or in history, art, or music.
   C. denotation: the literal meaning of a word.
   D. diction: a writer's choice of words.

2. In line 8, Twain describes where the boys found the money. This is a brief example of:
   A. alliteration: the repetition of similar sounds.
   B. hyperbole: an exaggeration or overstatement used for emphasis.
   C. local color: the use of details, which are common to a certain place—caves are a characteristic landform of southern Missouri.
   D. simile: compares two different things using either *like* or *as.*

3. What words could be considered an oxymoron in lines 15-16?
   A. *respectable and band of robbers: a literary technique in which two contradictory words come together*
   B. hunted and start
   C. might and join
   D. respectable and widow

4. Which situation describes Huck as being somewhat content living with the widow?
   A. the description of dinnertime at the widow's—Huck finds it annoying how they must wait for the widow to "mumble" before they eat.
   B. the controversy over Huck's smoking—Huck finds hypocrisy in how the widow uses snuff but will not let him smoke.
   C. the description of how Huck feels in his old rags—He feels free and comfortable.
   D the beginning of the story time about Moses—Huck is interested until he finds out Moses is dead.

5. Which word or expression in this section is an example of dialect?
   A. the Widow Douglas she: This is a fairly common grammatical error across the nation, not a dialectical variant.
   B. don't know nothing: This kind of double-negative is also a fairly common grammatical error.
   C. warn't: This variant of "was not" is typically found in the South and West.
   D. victuals: This is actually the correct word.

6. Which of the following is not evidence of Huck's lack of formal education and rural upbringing?
   A. his use of the word "ain't"
   B. his use of the word "without"
   C. his use of a pronoun immediately after the subject noun
   D. his use of the word "apiece": of all of the choices, this is the only correct usage.

7. Beginning the narrative at the chronological beginning as Huck does in this chapter is a literary device known as
   A. ab ovo—the technique of beginning a story at the earliest possible point.
   B. foreshadowing—the use of hints or clues to suggest what action is to come.
   C. flashback—a disruption of chronological order to dramatize a prior event.
   D. ballad—a story told in verse and usually meant to be sung.

8. When Huck says (lines 25-26), "I don't take no stock in dead people," he means that he
   A. doesn't like to bet on dead people.
   B. deals only with the here and now. The issue here is his interest in the stories of Moses until he learns that Moses is long dead. Then the man is no longer of interest to him.
   C. likes stories about the past.
   D. is afraid of dead people.

9. What is the author's purpose in having the character use a second-person point of view line 4?
   A. to appeal to the reader—The "you" in this passage is a non-specified person, the general person's general response to a situation.
   B. to show the character is talking to another character: Clearly, Huck is speaking in general about a typical person's response to a situation. He is addressing neither the reader nor another character.
   C. to go back to an earlier time in the book: This is not an effect of the second person.
   D. to show the character is talking to himself: Again, as in B, this is clearly not the case.

10. What is the mood at the start of this passage?
   A. tranquil—nature is presented in a beautiful way creating the mood
   B. hectic
   C. anxious
   D. sorrowful

11. In what line is the mood altered, adding elements of suspense?
   A. line 10
   B. line 14
   C. line 15- the words "all of a sudden" switch the mood from tranquil to anxious
   D. line 20

12. What bodily function of Huck is used to develop suspense in this passage?
    A. his heart beating
    B. his muscles aching
    C. his breath—this is used multiple times to show Huck's fear
    D. his growling stomach

13. The words "*plunkety-plunk*" in line 31 are an example of (a/n)
    A. metaphor: there is no comparison in the words.
    B. assonance: is the repetition of vowels sounds.
    C. onomatopoeia—the sound device in which a word sounds like its meaning.
    D. consonance: might be tempting as there is the "p" sound, but the onomatopoetic effect is more compelling.

14. What form of figurative language does Twain use in line 43?
    A. simile—a comparison made between two things using the words like or as, "as light as day"
    B. personification—a figure of speech in which an object is given personality as if it were human
    C. metaphor—a comparison between two unlike things with the intent of giving added meaning to one of them
    D. dialect-a representation of the speech patterns of a particular region

15. What form of figurative language does Twain use in line 47?
    A. simile—a comparison made between two things using the words like or as
    B. personification—a figure of speech in which an object is given personality as if it were human. The moon is personified by "going off watch"
    C. metaphor—a comparison between two unlike things with the intent of giving added meaning to one of them
    D. parallelism—the use of phrases, clauses, or sentences that are similar in structure or meaning

16. What word is the best synonym for the word "fantods" in line 53?
    A. regrets
    E. hiccups
    F. nightmares
    D. fits: The issue is the severity of Huck's fear. He is so frightened that he almost had fits.

17. In what line does the mood again become light-hearted?
    A. line 40
    B. line 47
    C. line 50—The exclamation mark and the statement, "I bet I was glad to see him" are evidence.
    D. line 55

18. The first two lines of this passage help to establish
    A. *Jim's dialect compared to Huck's. While Huck's dialect reflects his lack of education, Jim's is an even more basic speech pattern reflecting his social status.*
    B. the geographical realism of the novel. The focus on these first two lines is Jim's speaking, which is more indicative of social class than geography.
    C. Twain's use of metaphor and symbol. There are no metaphors or symbols in these lines.
    D. reader sympathy for Jim's character. Certainly, Jim is a sympathetic character, but these lines do not help to establish his sympathy.

19. How does the beginning of this passage characterize Jim?
    A. realistic
    B. angry
    C. superstitious—In citing the rattlesnake skin as the root of their misfortunes, Jim is characterized as superstitious.
    D. controlling

20. Who/What is "Muddy" from line 6 of this passage?
    A. a ferryboat
    B. a friend of Jim and Huck's
    C. an island
    D. the river—This is a common nickname for the Mississippi River and fits in the context of the sentence.

21. What complication to the plot is presented in the fourth paragraph of this passage?
    A. Huck and Jim's raft is crushed.
    B. Huck and Jim sleep all day.
    C. Huck and Jim have a conversation.
    D. Huck and Jim's canoe is missing.—This foils their plan to head upriver.

22. The sentence beginning in line 1 and ending in line 2 is an example of what writing technique?
    A. foreshadowing—the continued reference to bad luck caused by the snake skin indicates another disaster is imminent.
    B. paraphrasing—a summary of a piece of literature
    C. irony—a contrast between what is meant to happen and what happens
    D. farce—a comedy based on farfetched humor

23. The purpose of the one sentence paragraph in line 19 is to
    A. begin a new setting in the novel.
    B. *transition between Huck's side thoughts—The end of the previous and the beginning of the next paragraph are commentary by Huck about their situations.*
    C. introduce a new character
    D. begin a new speaker in the narration

24. What type of convention does Twain use in lines 23-25 to help create suspense?
    A. complex sentences
    B. the comma
    C. simple sentences
    D. the semi-colon—It is used to connect Huck's intense observations.

25. What two items are compared via multiple similes in the 10th paragraph in this passage?
    A. the ferry boat and a shark
    B. the ferryboat captain and a worm
    C. the ferryboat and a monster—Two similes elude to this inference.
    D. the ferryboat and the raft

26. The crushing of the raft could be symbolic of Huck's internal conflict with what?
    A. abandoning his father
    B. helping Jim escape.
    C. leaving Tom Sawyer's gang
    D. lying to the king and the duke

27. Twain chose to put the words "treading water" (line 45) in quotations because Huck is
    A. touching the bottom of the river.
    B. floating with the help of a board.
    C. relying on Jim so he can breathe.
    D. hiding from Jim on the shore.

28. What reoccurring element of the story dominates this chapter?
    A. superstitions—It comes up multiple times in conversation.
    B. karma
    C. religion
    D. realism

29. How does Twain portray ferryboat operators?
    A. friendly and courteous
    B. arrogant and careless-to hit or brush a smaller raft is described as a common practice on the Mississippi
    C. helpful but arrogant
    D. careful and considerate

30. What is Huck comparing himself to in line 49 when he says, "I made a safe landing"?
    A. a fish
    B. a fly
    C. a boat-He is swimming, but uses boat terminology.
    D. a piece of driftwood

The Adventures of Huckleberry Finn

Advanced Placement in English Literature and Composition Teaching Unit

Study Guide
Teacher's Copy

Chapter 1

1. What can the reader expect in a story told from first-person point of view?

   The first-person point of view is highly subjective. The reader will experience situations only as the narrator observes, interprets, remembers, and tells about the situation. The reader should be alert for inconsistencies, bias, or untruths from the narrator.

2. Describe the setting as it is established in the first chapter.

   The setting is in southern Missouri on the Mississippi River. The time period is pre-Civil War.

3. What evidence is presented to establish Huck as a youth rather than an adult?

   First, Finn tells of Judge Thatcher managing his finances for him. Next, he speaks of being under the guardianship of the widow. Lastly, he describes a school lesson taught to him by a tutor.

4. What exposition is provided by Huck, which he claims is the prequel to this story.

   Because Huck and Tom Sawyer have found the robber's money, both become rich. Widow Douglas takes Huck as a son, and he adjusts poorly to his new, "sivilized" way of life.

5. How does Twain establish Huck Finn as a mischievous rascal?

   In this chapter, Twain portrays Huck as a ruffian by having him smoke, not fear "the bad place," and sneak out in the middle of the night.

6. How does Twain incorporate humor through point of view in this chapter?

   Because of Huck's youth, there is innocence in his suggestion that if his tutor, Miss Watson, is in heaven, he would rather go to hell. He would especially like to go to hell if his friend, Tom Saywer, is going to be there.

7. What evidence of Huck's own superstitious nature does Twain show the reader at the end of the chapter?

   Huck flips a spider off his arm into the candle flame, and it burns to death. Huck sees this as an omen of bad luck to come in the future.

Chapter 2

1. How does the author create suspense at the start of the chapter?

   Suspense is established in the scene where Huck and Tom create a rustling noise near the slave quarters. Jim, the head slave, suspects intruders. If either of the boys stirs, they will surely be discovered. In addition, Huck is tempted to move by a persistent itch.

2. Explain the significance of the expression "sign your name in blood" as it is used in this chapter.

   The phrase "sign your name in blood" connotes the seriousness of a commitment, such as the extremely exaggerated commitment to become a member of the gang.

3. How does Twain use sentence structure in the following passage to emphasize the point of view and characterization of Huck Finn?

   > "Everybody was willing. So Tom got out a sheet of paper that he had wrote the oath on, and read it. It swore every boy to stick to the band, and never tell any of the secrets; and if anybody done anything to any boy in the band, whichever boy was ordered to kill that person and his family must do it, and he mustn't eat and he mustn't sleep till he had killed them and hacked a cross in their breasts, which was the sign of the band. And nobody that didn't belong to the band could use that mark, and if he did he must be sued; and if he done it again he must be killed. And if anybody that belonged to the band told the secrets, he must have his throat cut, and then have his carcass burnt up and the ashes scattered all around, and his name blotted off the list with blood and never mentioned again by the gang, but have a curse put on it and be forgot forever." (pg. 19)

   The use of the long sentences connected by the conjunction "and" is characteristic of a young child telling a long story that he/she is excited to share.

4. In what ways is Huck different from the other boys in the gang?

   Huck has no family. This becomes apparent when the boys are making the pact to kill the family of any boy who may become a traitor to the gang. Also, the other boys, though talking tough, have not lived a rough life. Most have two-parent homes with siblings and read adventure stories. Huck Finn, in contrast, has lived a life without a family, often gone hungry, and can survive on his own. It could be inferred that because of Huck's past experiences, he is not as impressed with the grotesque bylaws of the gang as the other boys are.

Chapter 3

1. Describe how Huck Finn changes his opinion of Tom Sawyer as this chapter develops.

   With each fake robbery, Tom becomes less and less credible to Huck. Huck originally takes Tom's words as literal when it came to the gang; however, after each anticipated robbery and each disappointing result, Huck realizes all the adventures are just in Tom's head.

2. Explain the significance of the woods to Huck's life.

   The woods are a retreat for Huck, and when he wants to think, he goes there. He often sleeps in the woods rather than his tidy bedroom at the widow's house. The woods represent Huck's true self. This self is unaffected by the lifestyle of the widow or Tom Sawyer's fictional and disappointing gang.

3. List and briefly explain the misrepresentation up until this chapter that Tom Sawyer believes to be the truth.

   Tom Sawyer has a misconception of the word "ransom." He thinks it means to capture and kill, rather than to capture and hold for a reward. The A-rabs with elephants are actually Sunday school students on a picnic. The genie fails to appear when Huck rubs the lamp as Tom had previously promised. Lastly, in the ambuscade, the "ingots" are hogs, a blazing stick is "slogan," and turnips are "julery." (pg. 24)

Chapter 4

1. What is Huck's reaction to the footprints, and what could the reader infer about the future plot of the story using his reaction as evidence?

   Huck is perplexed that the footprints do not continue beyond the gate. He theorizes that the cross in the shoeprint is put there to deter the devil,which frightens and agitates Huck. Evidence of his fear is in the way he darted to Judge Thatcher immediately after seeing the cross. This indicates Huck's basic superstitious nature.

2. Speculate why Huck gives all of his money to Judge Thatcher.

   Because of the strange footprints, Huck believes a dangerous man is hunting him for his money. He suspects this man might be his drunkard father. Though there are reports of his father's death, Huck is not convinced that his father is dead. In disposing of his money, Huck hopes to rid himself of the stalker.

3. How does this chapter depict Jim as Huck's confidante? Why is this relationship is successful?

   Huck often feels out of place in what he calls "sivilization." The slave's life is more similar to Huck's previous lifestyle than his new life in town. Also, Huck does not look down upon Jim as much as the other whites do, especially Tom Sawyer.

4. Why does Huck trust the magic hairball's advice more than Jim's?

   Jim, being a slave, would not have been as credible as a "magic hairball." Twain illustrates that human nature is such that superstition and prejudice are both very strong—often stronger than reason.

5. What example of foreshadowing does Twain use in this chapter?

   Twain gives hints of what is to come in Jim's reading of the magical hairball. The hairball warns Huck to stay away from water, especially that of the river, so the reader can anticipate a dangerous situation for Huck involving the river in subsequent chapters.

Chapter 5

1. How does Twain express his skepticism toward men who claim to be "reformed" and those who push to "reform" others?

   Twain expresses his skepticism through Huck's account of Pap's so-called reform. The new judge tries to lecture Pap on the righteousness of life so that he will stop his drinking and become a fit father; however, in less than one day, Pap is back to his old habits, making a fool of the judge who has tried to reform him.

Chapter 6

1. How does the foreshadowing in Chapter 4 come to a resolution at the beginning of Chapter 6?

   Pap captures Huck and takes him upriver to a cabin. Here, Huck is subject to his father's abuses and is watched constantly with no opportunity for escape. Jim's hairball oracle predicted that Huck should stay away from water; great trouble would come from water.

2. What is ironic about Pa's holding Huck against his will?

   It is ironic that Huck is being held for "ransom" until Pa receives Huck's fortune. In the planning of the boys' gang, Tom Sawyer describes, though misconceived, how they *would hold their victims for ransom. Huck is initially intrigued by this concept. Now, he is the one being held for ransom.*

3. How does Twain create humor in the tense situation of Pa's drunken rage in the cabin?

   Twain incorporates humor into this situation by Pa's incoherent ranting about the government. First, he complains about the injustices of the government, whose judicial system legally granted him his son despite his obvious incompetence. Then, he quickly switches to ranting about his hat and how it does not sit right on his head. Just as quickly as he sidetracks, he returns to criticizing the government and ends his rage.

4. How does Twain begin to question the morality of slavery in this chapter?

   Twain spends the majority of this chapter and substantial amounts of previous chapters creating disdain for the character of Pap. Pap is portrayed as a selfish, abusive drunkard, who seems to always get his way despite his negative character traits. In Pap's ranting and raving about the injustice of letting black men vote in the North, Twain suggests his personal opinion at the opposite end of spectrum from Pap's. Because Pap is generally disliked by the reader, the reader will object to Pap's opinion and, thus, agree with Twain's.

Chapter 7

1. How is suspense created in this chapter?

   Suspense is created as Huck plans his escape. Huck has the reader rooting for him as he makes his plan to get away from Pap. The suspense begins when he finds the empty canoe floating down the river. It builds each time he hides his plan from Pap. The reader knows that Huck is planning to escape and wants him to succeed.

2. After the disappointment of their last interaction, explain why Huck says: "I did wish Tom Sawyer was there; I knowed he would take an interest in this kind of business, and throw in the fancy touches. Nobody could spread himself like Tom Sawyer in such a thing as that." (pg. 43)

   In the previous chapter, Huck begins to see Tom for the dreamer he is, but he still looks up to the leader of the gang. He feels that Tom would approve of his escape and false murder because it is in line with many of the stories that Tom tells his followers.

3. Describe the examples of imagery used at the end of this chapter.

   Imagery is present as Huck describes the scene of the river right before he falls asleep. He tells what the river looks like, smells like, and sounds like. Imagery is present a few paragraphs later as Huck passes through the ferry-landing. He describes in detail the look of the sky, the sounds of the river, and the feeling of resting in the canoe.

Chapter 8

1. Explain how Twain's experience as a riverboat captain and the writing technique of local color enhance the exposition of this chapter.

   Twain's knowledge of the Mississippi River is apparent in the description of Huck drifting to Johnson's Island and in the description of the ferryboat searching for Huck's body. River customs, such as firing the cannon over the water and floating loaves of bread with quicksilver to try to bring the body up, are examples of local color.

2. What satire about religion does Huck offer in this chapter?

   Huck shares his perspective on religion as he hungrily watches the loaves of bread float by in the river. He recalls the widow and Miss Watson telling him that if he prays enough he will get something, but then realizes that this won't work for him because: "I rekon it don't work for only just the right kind." (pg. 48)

3. Explain the meaning of Huck's expression: "There warn't much sand in my craw"? (pg. 49)

   This expression means that Huck is not feeling very brave, though he has to be during this time because he is on his own in his adventure. This expression is a confession of fear from the brave, bold, easy-going Huck the reader has come to know from previous chapters.

4. List and summarize the situations of superstitions mentioned in this chapter.

   Some of Jim's superstitions include: When young birds fly along a yard or two at a time and land often, it will rain; if one catches a bird, one will have bad luck; if one counts what he will eat for dinner, this will bring bad luck; if one shakes a table cloth after sundown, it will mean bad luck; if a man owned a beehive and that man died, the bees must be told about it before sun-up next morning, or else the bees would all weaken, quit work, and die; bees won't sting idiots—though Huck doesn't believe this one; and hairy arms and a hairy breast mean riches will come to you. Jim claims that one doesn't need to know if good luck is coming, which is why there are so many signs for bad luck.

5. How is Jim portrayed as a stereotypical Southern slave in this chapter?

   Jim is discredited in the area of intelligence by his descriptions of superstitions. Though the whites also have superstitions, Huck finds humor in all that Jim lost in their conversation. Also, Jim describes situations in which he had money, but was swindled out of it. In telling these stories to Huck, Jim depicts himself as the stereotypical, easily-fooled, uneducated slave of the South.

Chapter 9

1. Explain the significance of the Mississippi Valley's caves and caverns in the story thus far.

   The landscape of the cave and cavern keeps reappearing as a place of safety for Huck and those associated with him. First, a cave is important because that is where Tom Sawyer and Huck find the robbers' fortune, serving as the prequel to this novel. Then, Huck joins Tom Sawyer's gang as they meet in a cave. Lastly, the cave on the island serves as an abode for both Huck and Jim.

2. How does the weather contrast with the mood of Jim and Huck at the start of this chapter?

   A storm moves onto the island. The sky is dark and black; meanwhile, Huck describes the cave as comfortable. He expresses his contentment with his living situation, his companion, and his surroundings. Though the weather has been tolerable in the past few days, he finally realizes his happiness as the storm arrives.

3. Identify the figurative devices used in the paragraph below.

   > "We spread the blankets inside for a carpet, and eat our dinner in there. We put all the other things handy at the back of the cavern. Pretty soon it darkened up, and begun to thunder and lighten; so the birds was right about it. Directly it begun to rain, and it rained like all fury, too, and I never see the wind blow so. It was one of these regular summer storms. It would get so dark that it looked all blue-black outside, and lovely; and the rain would thrash along by so thick that the trees off a little ways looked dim and spider-webby; and here would come a blast of wind that would bend the trees down and turn up the pale underside of the leaves; and then a perfect ripper of a gust would follow along and set the branches to tossing their arms as if they was just wild; and next, when it was just about the bluest and blackest—*fst*! It was as bright as glory, and you'd have a little glimpse of tree-tops a-plunging about away off yonder in the storm, hundreds of yards further than you could see before; dark as sin again in a second, and now you'd hear the thunder let go with an awful crash, and then go rumbling, grumbling, tumbling, down the sky towards the under side of the world, like rolling empty barrels down-stairs—where it's long stairs and they bounce a good deal, you know." (pgs. 57 - 58)

   Twain frequently uses similes: "it was as bright as glory," "dark as sin again in a second," and "like rolling empty barrels down-stairs." Using the terms "rumbling, grumbling, tumbling"one after the other is assonance. Lastly, Twain uses onomatopoeia in the description of the branches' movement in the lightning with the word "fst," *and in the thunder's "crash."*

4. Although some critics find fault with what they consider to be Twain's "heavy-handed" use of such figurative and sound devices, what effect does he create with this language?

   Twain's language succeeds in vividly recreating the experience of the storm for the reader. The reader is not allowed to passively read a description of the storm events, the storm is actually recreated for the reader to experience.

5. In what way does Jim assume a father-like role to Huck at the end of the chapter temporarily establishing him as a foil to Pap?

   Jim protects Huck from looking at the dead body in the corner of the house. Pap was more a source of harm for Huck rather than any protective influence.

Chapter 10

1. How does Huck's view of superstition evolve over the course of this chapter?

   At the start of the chapter, Huck is skeptical of Jim's superstitions. He leaves a snakeskin near Jim's sleeping area as a joke, demonstrating his skepticism. When Jim is later bitten by a snake in his sleeping quarters, Huck begins to take stock in Jim's beliefs. He blames himself for Jim's illness, even though, scientifically, it was Huck's killing of the first snake that brought the mate to Jim's area, not bad luck.

2. What does the following paragraph indicate about the development of Huck's character?

   > "Jim sucked and sucked at the jug, and now and then he got out of his head and pitched around and yelled; but every time he come to himself he went to sucking at the jug again. His foot swelled up pretty big, and so did his leg; but by and by the drunk begun to come, and so I judged he was all right; but I'd druther been bit with a snake then Pap's whisky." (pg. 62)

   Though Huck claims to be a simpleton, he is able to renounce his father's drunkenness.

3. How does Huck's dressing up as a girl help to establish his independence as a character?

   Many young boys Huck's age would be reluctant to dress up as a girl; however, Huck is not hesitant to do what he needs to do. He knows who he is, who he has been, and who he wants to become; thus, he is not conflicted by having to wear a dress as a disguise.

Chapter 11

1. Explain the significance of Chapter 11's title, "They're After Us!"

   The "us" in the title indicates that Huck feels he and Jim are a team. From the conversation with the woman in town, there is neither danger nor necessity for Huck to be fleeing. Jim is the one who is under suspicion for murder. Jim is the one with the bounty on his head. Were it not for Huck's warning, Jim would surely have been captured.

2. Hypothesize why the reward for Pap is only two hundred dollars and the reward for Jim is three hundred dollars given that Pap is suspected as Huck's killer.

   Jim's reward is higher because he is "property," and could be useful to his owner. Pap is merely a fugitive and suspected murderer.

3. What theme is Twain building in this chapter when Huck chooses not to turn Jim in for the reward money?

   Twain is emphasizing the importance of friendship and loyalty. The reader has witnessed the imperfect friendship between Tom Sawyer and Huck. Huck's true friendship is developed as he bonds with Jim during their journey.

Chapter 12

1. What do the events of this chapter suggest about Huck's personal development?

   The reader begins to realize that, when Huck acts following his own heart and conscience, he does well. However, when he tries to follow his idol Tom Sawyer's example, he ends up in danger.

2. What purpose does this chapter serve?

   While this chapter is almost entirely plot action, it does set the stage for thematic and character development that will occur in subsequent chapters.

Chapter 13

1. Identify the hyperbole in the first paragraph of this chapter and explain why it is used here.

   The hyperbole is in the sentence, "So we went a-quaking and shaking down the stabboard side, and slow work it was, too—seemed a week before we got to the stern." (pg. 77) This exaggeration is used by Huck to add suspense.

2. How does Twain, again, portray Huck Finn as a boy of quick wits?

   Huck is portrayed as quick witted in the scene where he is convincing the man with the raft to check on the crashed ferryboat. Huck refers to Judge Hornback, described by the robbers as the richest man in town, to convince the man to check on the boat. Huck is also quick to use his emotions to persuade the man with the boat. He cries, refers to an imaginary family, and creates elaorate storylines.

3. In previous chapters, Huck refers to Tom Sawyer as a role model by asking himself, "What would Tom Sawyer do?" Explain another role model presented in the chapter, as well as the situation and significance around this reference.

   Near the end of the chapter, Huck says,"But take it all around, I was feeling ruther comfortable on accounts of taking all this trouble for that gang, for not many would 'a' done it. I wished the widow knowed about it. I judged she would be proud of me for helping these rapscallions, because rapscallions and dead-beats is the kind the widow and good people takes the most interest in." (pg. 80)

   In this passage, Huck depicts the Widow as a role model, though he did not enjoy living in her company. He could have let the robbers drown in the river; however, he chooses to have them found and arrested instead. The quote is somewhat ironic because Huck considers himself to be a "rapscallion and dead-beat;" this is why he believes he was taken in by the widow. Now, the roles have reversed, and he is helping others as the widow claimed to be helping him.

4. Explain the pun in the last sentence of this chapter: "By the time I got there the sky was beginning to get a little gray in the East; so we struck for an island, and hid the raft, and sunk in the skiff, and turned in and slept like dead people." (pg. 81)

   The pun is in the simile "slept like dead people." On one hand, it means Huck and Jim are extremely tired from the events of the night. On the other hand, it pokes humor at the serious events of almost witnessing the murder of Jim Turner.

Chapter 14

1. What is the purpose of this chapter?

   Chapter14, "Was Solomon Wise," describes in detail a conversation between Jim and Huck as they continue down the river. The conversation about King Solomon becomes somewhat heated as neither one of the friends wants to admit fault in their own theory about the King. There is merit and fault in both of the characters' versions of the account, and this conversation illustrates the saying: "the blind leading the blind."

   This argument reminds the reader of both Jim's and Huck's lack of education. Though the past chapters have shown them to be witty and resourceful, this chapter reminds the reader that the two characters are simple, everyday people just trying to make their way in the world.

2. In what way is Jim's ignorance obvious through the course of the conversation?

   A slave's lack of education is evident in Jim's remark, "Why, Huck, doan' de French people talk de same way we does?" (pg. 85) The idea of different countries speaking different languages has never occurred to Jim until Huck brings up this point in their conversation.

Chapter 15

1. Explain the significance of this chapter's title, "Fooling Poor Old Jim."

   In this chapter, Huck and Jim become separated in the fog. Despite their attempts to reunite, both end up floating for a long period of time on their own. They do not know the fate of the other. Eventually, Huck catches up with Jim. He finds Jim exhausted and asleep at the wheel. Huck plays a joke on Jim, waking him up and making him believe that their separation was just part of his dream. Because Jim is so distressed about Huck's disappearance, he realizes that Huck is trying to play a prank and shames the young boy for making jest of his pain.

2. What does Huck do at the end of this chapter that was surprising in the historical and social context of the book? Why is this a turning point for Huck and Jim's friendship?

   When Huck realizes how distraught Jim is without him, he feels guilt for playing his prank. He apologizes to Jim knowing that a white man never has to apologize to a black man: "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 afterward, neither." (pg. 91). Huck reveals that he sees Jim as an equal in the friendship. Until this point, Huck has used a slightly condescending tone when speaking about Jim; this chapter presents a new respect for his companion.

Chapter 16

1. What is the internal conflict developed in this chapter?

   Huck is faced with a conflict as he realizes the ultimate goal of the trip down the river is to set Jim free. A part of him believes that slaves are the property of their owners and that helping Jim to be free is robbing Miss Watson and the widow of their property. Another part of him, however, believes that Jim is a person and a friend, and a friend should always help another friend.

2. How does Huck's moral conflict reach a climax in chapter sixteen?

   The climax is when Huck has the opportunity to turn Jim over to the men hunting for escaped slaves and chooses instead to deter the search. Huck feels a little bad for his choice, since it is against the law and the norms of his society; however, he states that he made the right choice at the time.

3. How does this chapter end?

   After Huck resolves his internal conflict, he and Jim are faced with the problem of a quickly approaching steamboat that crushes their raft. Both passengers are tossed off, and the raft is in ruins. Huck, unsure of Jim's whereabouts, approaches a house just above shore where he is met by angry, barking dogs.

Chapter 17

1. Describe how the character of Buck Grangerford could be a foil to Huck Finn.

   The first difference between Buck and Huck is their size. Though they are the same age, Buck is much bigger than Huck. Because Buck is from a wealthy family, he has never had the problem of going hungry. Huck, in contrast, is familiar with the feeling of an empty stomach. Another difference comes in Buck's acceptance of slavery. There are many slaves belonging to the Grangerford family. Each person has at least one; even Huck is given a slave for the time he lives there. Overall, Buck has lived a comfortable lifestyle with his well-to-do family while Huck has no family. Despite their differences, the two boys still become friends.

2. What is the purpose of the long passages in the chapter describing the Grangerford house?

   Twain uses the detailed passages of the Grangerford house to establish the gaudiness and ostentation of the Grangerford's life. Though Miss Watson and the widow live comfortably, they live simply. Huck's awe at the furniture, paintings, and structure of the home indicates his naivety and lack of worldly experience.

3. What is the author's purpose in the lengthy passages about Emmeline Grangerford?

   Through the descriptions of Emmeline Grangerford, Twain pokes fun at many of the storytellers and poets of his day—both American and English—who were morbidly fascinated by death and whose attempts at pathos usually resulted in morbidity and melodrama.

Chapter 18

1. Explain why this chapter creates a framework story in the novel.

   The chapter, "Why Harney Rode Away for His Hat," is a story within itself. Similar to Shakespeare's Romeo and Juliet, *the chapter starts with Buck explaining to Huck the Granderford/Sheperdson feud. The feud climaxes with Miss Sophia and Harney running away, causing chaos between the two families. This chaos results in most of the Sheperdsons and Grangerfords killing each other. A reader could understand Chapter 18 without having read the rest of Twain's novel. But, uniting Jim and Huck in this chapter makes it necessary to the rest of the novel, thus creating a framework story.*

2. What does the author mean in the description of Colonel Grangerford in the following passage:

   > "When he turned into a cloud-bank it was awful dark for half a minute, and that was enough; there wouldn't nothing go wrong again for a week."
   > (pg. 110)

   Twain continues to establish the characterization of the Grangerford family. The description of Colonel Grangerford, one of the elder members of the family and most likely the head of the family, portrays him as a man with a fierce temper. "There wouldn't nothing go wrong again for a week"emphasizes the Colonel's influence on the other members of the family; he expects them to follow his orders. This description of the Colonel also foreshadows the feud described a few paragraphs later.

3. In describing Buck's attack on Harney and the Grangerford/Sheperdson feud, what social point is Twain expressing?

   The Grangerfords and Sheperdsons are "aristocrats,"and Huck Finn naively admires them. Twain challenges the notion of American aristocracy and "old family honor" by creating the savage feud and depicting the two families as attackers, murderers, and robbers.

4. What is ironic about the Grangerfords' and Sheperdsons' attending church?

   The Sheperdsons and Granderfords both attend the same church. Both members of the families take their guns into the church and keep them handy during the sermon. The sermon, incidentally, is about brotherly love. Huck describes the Grangerfords discussing the sermon on the way home and pointing out its merits. This is ironic because the violent feud between the families is a bold counter-example of brotherly love.

5. Explain how the first person point of view naturally omits a main character from the majority of this chapter and the previous chapter? How does this affect the reader's interpretation of the novel?

   The first person point of view, as told by Huck, gives the reader only one person's perspective during these two chapters. Because of this, the reader does not know about Jim's whereabouts. The reader is stuck inside of Huck's head, and because of the over-stimulation of the Granger lifestyle, the reader rarely thinks of Jim. The reader is left with many questions concerning Jim, who has become a main character in the novel.

6. What event makes Huck want to leave the Grangerford property? When does he finally feel safe again?

   As the feud escalates, Huck witnesses multiple deaths on both sides. He finally reaches his decision to leave the property, for he feels guilty knowing Miss Sophia and Harney might meet. Huck finds Jim, who is, again, distraught that Huck may be dead, preparing the rebuilt raft for departure. After the two are about two miles down the river, Huck begins to calm down.

Chapter 19

1. What effect does Twain achieve with the personification at the beginning of this chapter?

   By describing the days as "swimming" by, Twain emphasizes the slow smoothness of the days' passing.

2. Explain the intent of the imagery appealing to all five senses Twain uses as the beginning of this chapter.

   The sensual description of the river paints a tranquil image of the characters' surroundings. Lastly, Huck's description of, "we was always naked" (pg. 120) on the raft finalizes the mood of comfort and serenity.

3. Contrast Jim's and Huck's reactions to the duke and the king.

   Though both Jim and Huck are suspicious of the duke and the king due to the way the two came upon their raft, Huck is not fooled by the frauds' claims of royalty. Jim, on the other hand, believes their claims. After Huck draws his conclusion, however, he does not speak of his knowledge, not wanting to cause commotion on the raft.

Chapter 20

1. How does Twain again use weather to emphasize the mood and rising action of a conflict?

   The approach of the storm is simultaneous with the fight breaking out between the duke and the king concerning their sleeping situation. Jim and Huck's greatest fear in this part of the novel is for discord to occur on the raft. As the heat lightning flickers, the argument escalates; however, as the argument dies, the summer storm passes through. The storm is noisy and windy, but Huck still falls asleep under the rain.

2. What is Twain suggesting by having the king and the duke pull their first "con" at a religious revival?

   First of all, Twain is emphasizing the extent of the very real malice of the two characters. Although they are comic figures, they are very darkly comic. Secondly, Twain might be juxtaposing the revival and the "con" to suggest that the revival itself is as much a confidence game as is the claim of the reformed pirate.

3. How does Twain continue the lightened mood of the chapter in the last few lines?

   The last paragraph ends the chapter with humor resulting from a previous conversation held by Jim and Huck on the raft. Jim's fascination with other languages fuels the humor: "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'd forgot it." (pg. 133)

4. What solution to a complication of the plot is temporarily solved in the chapter?

   When exploring the mostly vacant town, the duke creates a false handbill that presents Jim as a runaway slave with a two hundred dollar price on his head. This allows the raft and all of its passengers to run during the day, a much more appealing course than at night. If approached, they can claim that they are returning Jim to his rightful owner for the reward.

Chapter 21

1. Use evidence to explain how Twain characterizes the Arkansas townspeople.

   At first, Twain portrays the townspeople as simpletons who talk and act lazy. He uses multiple descriptions of yawning, stretching, and gaping to depict the different crowds that Huck sees. Their characterization turns darker as Twain shows the townspeople setting their dogs on the sow who is nursing her young, and putting turpentine on stray dogs and setting them afire. The initially comic impression is all but destroyed in Huck's account of Boggs' showdown with Colonel Sherbourne. After Boggs is shot, the townspeople come to see his carcassas if it were a sideshow. This dark portrayal of the townspeople reaches a peak when the lynch mob forms to attack Sherbourne.

2. What is the author's purpose in portraying the townspeople as he does?

   The portrayal of the town's residents is—like the portrayal of the king and the duke— darkly comic. On the surface, their lazy drunkenness is almost laughable, and their lynch mob is almost slapstick. Beneath the farcical veneer, however, is the fact that an innocent man has been killed in cold blood, and "justice" appears in the form of a rabid mob.

3. Why is Twain using the events involving the king and the duke to blur the lines between the comic and the dramatic?

   The ambiguity of the events in these several chapters mirrors Huck's growing moral ambivalence about freeing Jim who is at once his friend and a slave.

Chapter 22

1. What is ironic about Huck's not understanding the stunt with the drunken horseman at the circus? Why does Twain include this episode in this chapter?

   Of all people, Huck should be able to recognize drunkness, but he believes the performer to be truly intoxicated. This episode points out Huck's intrinsic naivety. Despite his maturing experiences on the river, he is still a child. He is still subject to believing things are as they appear.

2. How does the chapter create a mild amount of suspense, leaving the reader with hope for the con artists?

   At the end of the chapter, the king and the duke decide to advertise a new show, specifically stating, "Ladies and Children Not Admitted." The reader can infer that this show will be successful considering the past characterization of the Arkansas townspeople.

Chapter 23

1. How is the "success" of the duke's and king's second advertised play Twain's final jab at the town?

   While the townspeople will not come out to attend "legitimate" theater, they will flock to see something that promises to be bawdy. In the two "successful performances" Twain fully establishes the townspeople as foolish and selfish.

2. What effect does Twain create through the story of Jim's deaf daughter?

   Jim's account of his deaf daughter is an example of pathos.

3. What epiphany does Huck have in this chapter that advances his inner conflict?

   Huck's conflict is centered on his ambivalence about helping an escaped slave. In this chapter, Huck observes: ". . . I do believe he cared just as much for his people as white folks does for their'n. It don't seem natural, but I reckon it's so." (pg. 152) This epiphany brings the character of Huck and the reader nearer to Twain's questioning the morality of slavery.

Chapter 24

1. How does Huck's opinion of the king and duke contrast with his previous opinions?

   The issue of Huck Finn's morality develops at the end of this chapter when he says, "Well, if ever I struck anything like it, I'm a nigger. It was enough to make a body ashamed of the human race."(pg. 159) Previous to this chapter Huck has not had any morality issues with the king and duke's schemes; however, this statement leads the reader to conclude that Huck is developing some contempt for the two men and their actions.

2. What does the king's conversation on the steamboat foreshadow?

   The reader can guess from this conversation that the king and duke are going to pretend to be the dead man's missing brothers to steal the man's money.

Chapter 25

1. What is the primary source of suspense in this chapter?

   The complexity of the scheme and the ease with which it can be betrayed are the chief origins of suspense.

2. Why does Twain seem to always portray the con men's victims as either greedy or foolish themselves?

   Twain is illustrating the adage that you can't cheat an honest man. The king and the duke are inept as con men, but their cons always succeed because of their victims' character flaws.

Chapter 26

1. How does the description of the house contribute to the characterization of the three daughters? How are they different from the Grangerfords?

   Huck describes the house as a modest home. There are no frivolous items, just the necessities that are decorated modestly by the women. By contrast, the Grangerfords' home was gawdy and pretentious, just as the Grangerfords were foolish and pretentious.

2. What is the literal meaning of Huck's expression, "I see I was up a stump?" (pg. 168)

   The phrase indicates that Huck is feeling the pressure of his lies. At this point in the story, he may ruin the whole scheme by revealing the wrong type of information to Johanna at the dinner table.

3. What narrative purpose does Huck's eavesdropping on the conversation between the king and the duke serve?

   Since the novel is written in the first person, Twain cannot take the reader into the minds of anyone but Huck. Huck's eavesdropping allows both Huck and the reader to know what the king and the duke are scheming.

Chapter 27

1. With what bit of dark humor does Twain begin this chapter?

   Huck's hiding the bag of gold in the coffin and having the coffin sealed for burial and the interruption of the funeral to quiet the dog and dispose of the rat are morbidly funny episodes.

2. How does Twain continue to question the morality of slavery in this chapter?

   It is clear from Huck's description of the separation of the slaves for sale that the spectacle horrifies him. This chapter also mentions the white townspeople who feel that this action was cruel and barbaric. Also, the character of Mary Jane, with whom the reader has grown to sympathize, feels remorse for sending the slaves she has known all of her life off to be sold.

Chapter 28

1. How does this chapter illustrate growth on Huck's part?

   First of all, Huck's compassion has developed to the point that he is able to make a decision to betray the king and the duke and help the sisters. Secondly, his conscience has matured to the point that he is actually able to discern what is the right thing to do and to do it. Finally, he has developed the ability to think quickly and devise and implement his own plan to foil the con men's scheme.

2. Explain the significance of Huck's statement at the end of this chapter:

   > "I judged I had done it pretty neat—I reckoned Tom Sawyer couldn't'a 'done it no neater himself. Of course he would 'a' throwed more style into it, but I can't do that very handy, not being brung up to it." (pg. 187)

   Huck is again idolizing Tom Sawyer. This statement reveals Huck's reoccurring feeling of insignificance to his friend. It is a bit of dramatic irony, as the reader knows that Tom Sawyer could never have pulled off such an event as Huck Finn just did.

Chapter 29

1. What darkly comic elements does Twain use in this chapter?

   The elements of dark comedy include: the deaf mute with the broken arm; the lynch-mob mentality of the townspeople, crying for everyone's *blood; the call to exhume the body to examine it for a tattoo.*

2. How does the weather in the graveyard scene contribute to the mood?

   The weather during the graveyard scene is wild, chaotic, and stormy. This contributes to the hectic mood of the scene. As the lightning flashes and wind rips across the yard, the mob rips into the grave. The noise of the storm is equal to the noise of the crowd.

3. How do Huck's emotions range during the course of this chapter?

   At first Huck is elated, believing that he and Jim are finally free from the duke and the king. However, at the end of the chapter he is depressed because the duke and the king catch up and join them again

Chapter 30

1. Explain how this chapter is the resolution of the Wilks framework story?

   The climax of the Wilks episode is when the real uncles come to take charge of their brother's estate. The frauds do not get any money and are left in debt. The resolution, therefore, occurs in chapter 30 as the king and the duke join Huck and Jim on the raft. The loose ends of this episode are tied together as the duke and the king fight over who placed the money in the coffin. After the fight, they fall asleep in each other's arms.

2. The king and the duke make amends and indulge in drinks. What is Twain probably suggesting by having these characters take to drinking?

   The characters in this novel who indulge in drinking are as follows: Pap Finn, Boggs, the duke, the king, and members of the angry mob in Arkansas. None of these characters is overly sympathetic for the reader. All have major character flaws, especially greed. Clearly, Twain is suggesting that the king and duke are no better than the other characters who drink.

3. What single incident proves the king and the duke to be nearly as stupid as the townspeople?

   Throughout the fight about who hid the money in the coffin, both blame each other. Neither thinks to blame Huck or to even question whether he knows about the theft of the gold. Eventually, the king confesses to hiding the money when the duke threatens to drown him in the river.

Chapter 31

1. What does the king and duke's selling Jim signify?

   While all of the king and duke's previous scams have been more or less ludicrous and perpetrated on people who almost deserved to be duped, their sale of Jim is despicable. They have now sunk to a very low depth.

2. How does this event advance Huck's moral conflict?

   Huck must decide whether to write Miss Watson and tell her about Jim or to go in search of Jim himself. He spends the majority of this chapter analyzing his innermost thoughts.

3. What is the outcome of this conflict?

   After some deep soul-searching Huck decides to tear up the note to Miss Watson. He feels that his friendship with Jim is more valuable. He plans to free Jim, even though he may go to hell because of this decision.

4. Part of Twain's artistry is to attack something while not appearing to be attacking it. Explain how he does this in this chapter.

   While Huck contemplates the "wrongness" of breaking the law to free Jim (and the religious implications that such an act might condemn his soul to hell), Twain actually attacks slavery and the religious institutions that support it.

Chapter 32

1. How does the setting contribute to the mood at the beginning of this chapter?

   The chapter begins during a bright, very still Sunday afternoon. The placidity causes Huck to be lonely. In the description of the farm, Huck twice makes reference to the feeling of making "a body wish he was dead."(pg. 209)

2. What white attitude of the time does Twain attack in Huck's conversation with Aunt Sally? What theme does this reinforce?

   In Huck's story about the boiler exploding on the boat and a slave being killed, Aunt Sally makes the comment, "Well, it's lucky; because sometimes people do get hurt."(pg. 211), implying that, in her view, slaves are not people. In this nonchalant statement, Twain again satirizes the common white person's attitude toward slaves.

3. How does Twain use coincidence to further his devlopment of the character of Huck?

It is by sheer coincidence that the Phelpses, to whom Jim has been sold, are the aunt and uncle of Tom Sawyer. It is by further coincidence that they expect Tom any day, and that they mistake Huck for their expected nephew. Aunt Sally's misperception provides the occasion for Huck to strengthen his self confidence. Tom has long been Huck's idol, and this episode gives Huck a chance to "be" Tom.

Chapter 33

1. What is ironic about Tom Sawyer's agreeing to help Huck free Jim.

Tom has always been Huck's idol. He is agreeing to do the apparently right thing, even though it is illegal. Huck, however, is still morally confused to the point that he is actually disappointed with how easily the morally-superior Tom could be convinced to violate the law.

2. Identify Aunt Sally's malapropism in the dialogue that follows and explain how it contributes humor to the scene:

> "No—not impudent whelps, Sid. You ought to had your jaws boxed; I hain't been so put out since I don't know when. But I don't care, I don't mind the terms—I'd be willing to stand a thousand such jokes to have you here. Well, to think of that performance! I don't deny it, I was most purified with astonishment when you give me that smack." (pg. 219)

The malapropism is in Aunt Sally's use of the word "purified" when she clearly means "petrified." The humor is, firstly, in the confusion of the words themselves, and, secondly in the portrayal of Aunt Sally as perhaps less well-educated than she might believe herself to be.

3. Why is the title, "The Pitiful Ending of Royalty," significant to this chapter?

Near the end of the chapter, Tom and Huck witness the king and the duke being ridden out of town on a rail. Though Huck had previously had hard feelings toward to two, he feels a substantial amount of guilt in seeing their situation.

Chapter 34

1. Using evidence from this chapter, contrast Tom's and Huck's ideas of social morality. How does this contribute to the characterization of these two characters?

   Throughout this chapter, Tom never doubts whether it is right or wrong to free Jim. Huck, on the other hand, continues to have doubts about the morality of what they are doing. This again clearly evidences Huck's essential lack of self-confidence and autonomy.

2. How does Twain add complications to the plot by having the boys accept Tom's plan rather than Huck's?

   Huck's plan to free Jim is simple and sensible. It could have occurred by the next night, and the storyline could take another direction. Because the boys accept Tom's plan, the story stays stagnant in the same setting with the same immediate conflict. The plan also brings to mind the complicated and outlandish schemes the "gang" concocted earlier in the novel. This plan will, however, actually be executed, so the reader can expect it to run afoul.

Chapter 35

1. How does the return of Tom to the story, Chapters 34 though 43 result in a change of tone and mood?

   As in the first three chapters, these chapters are less serious and filled with child's play. Huck is, again, portrayed as a child as he takes on Tom's frivolous antics.

2. Tom's elaborate plans can be seen as merely a child's imagination filled with incidents from books. However, Twain makes a pointed attack in this planning. Where is it directed?

   Twain is obviously ridiculing the complex, and far-fetched plots of the melodramas that were popular at the time.

Chapter 36

1. What evidence does this chapter provide that the plan to release Jim is little more than a game to Tom?

   Just as the elaborateness of Tom's plan indicated Tom's attitude, the fact that when specific details of the plan do not work, Tom says they can pretend they do work, maintains his attitude that the whole thing is a game. In this case, Tom concedes to reality in admitting that digging with the case knives is not possible. The boys choose to use picks and shovels. Tom considers this acceptable because they pretend that they are really using case knives.

2. Analyze the change in Huck's character with the re-entry of Tom Sawyer into the story.

   Huck's character regresses into the child role again. For the majority of the novel, he has been living almost like an adult. He has been the leader in his own plots and the plots of others. Now that Tom has reentered the story, Huck becomes subordinate, even though freeing Jim is of the utmost importance to him.

Chapter 37

1. What situations does Twain use to create a light-hearted mood in this chapter?

   Twain creates a light-hearted mood in this chapter by carefully depicting Tom's and Huck's tricks and schemes. Through their tricks, Aunt Sally and Uncle Silas are easily fooled and confused. Sally and Silas' stereotypical marital bickering establishes the two as an average, everyday couple.

2. Compare and contrast the character of Nat to Jim.

   Nat is superstitious, just as Jim appeared to be during the start of the novel. Throughout his journey down the river, however, Jim has become more sensible. Nat's character establishes a contrast to Jim's character at this point in the story. For example, Nat is easy to fool as shown in his quickness to blame witches for the strange occurrences.

Chapter 38

1. Analyze the relationship between Tom Sawyer and Jim.

   Jim is essentially a plaything to Tom. Tom creates so many playful complications to Jim's escape that planning the event alone takes nearly three weeks. Jim trusts Tom, but Tom is using the escape as a form of entertainment while staying with his aunt and uncle.

2. What is significant about Tom wanting Jim to have a snake in the cell with him?

   Jim is terrified of the idea of having a snake with him. Since Huck and Jim's first meeting on the island, snakes have played an important role. It was the snakebite that made Huck give credence to Jim's superstitions. The snakebite also opened the door for Huck to experience feelings of attachment and sympathy forJim. The reader can predict the climax of the escape is approaching quickly, as Tom begins the final complications in this chapter. Thereby, the relationship of Huck Finn and Jim began with snakes and will end with snakes.

3. Explain Jim's willingness to go along with Tom's foolishness.

   Tom is white and, therefore, "must" know the proper procedures. Soon, however, Jim will rebel; if he must endure a rattlesnake, he would break out. He even says, "I never knowed b'fo' it was so much bother and trouble to be a prisoner." (pg. 248)

Chapter 39

1. How does Twain begin to build the climax of Jim's escape plan by using the element of suspense?

   Near the middle of this chapter Huck states, "The old man had wrote a couple of times to the plantation below Orleans to come and get their runaway nigger, but hadn't got no answer, because there warn't no such plantation; so he allowed he would advertise Jim in the St. Louis and New Orleans papers; and when he mentioned the St. Louis ones it gave me the cold shivers, and I see we hadn't no time to lose." (pg. 253) Silas' decision to advertise Jim forces the issue of the rescue. It must happen, and it must happen now. Climactically, the reader will know very soon whether the rescue plan succeeds or fails.

2. How has the entire episode of attempting to free Jim contributed to Twain's theme of moral ambiguity?

   Tom and Huck, allegedly Jim's "friends" and "rescuers" seem to lose sight of the man's humanness and treat him like a toy in their games. They ask ludicrous things of him, including the long wait to be freed as well as cohabitating with rats and snakes. In this way, Tom and Huck are no better than slave owners who consider their slaves not people, but things to be used and manipulated. During this time, Silas and Sally actually treat Jim better by visiting him nearly every day and praying with him. However, Silas and Sally intend to return Jim to the morally repugnant captivity of slavery, while Tom and Huck do intend to secure Jim's freedom.

Chapter 40

1. Explain the verbal irony in Huck's statement on page 260: "We was all glad as we could be, but Tom was the gladdest of all because he had a bullet in the calf of his leg."

   Ordinarily, being shot in the leg would not make someone "glad," but it is the perfect dramatic complication to Tom's plan. He craves the unusual and grotesque, thus being shot truly does create happiness for him.

2. What startling revelation does Huck come to regarding Jim?

   Since Tom is wounded, Jim refuses to leave him. Huck declares, "I knowed he was white inside." (pg. 261) Huck is not making any statement about slaves in general; just that Jim actually does possess human compassion. Huck has not altered his view that blacks are meant to be slave to whites. Twain will allow the reader to arrive at that conclusion him or herself.

Chapter 41

1. How does Twain create pathos in this chapter?

   The reader feels pity for Aunt Sally as she cries about "Sid" not coming home.

2. How does Twain continue to develop Huck's character as a thoughtful, caring person?

   Huck is touched by Aunt Sally's trust in him and by her concern for Tom.

Chapter 42

1. In this chapter, how does Twain explain Tom's earlier willingness to aid in Jim's escape?

   Tom knew all along that Jim had been freed by Miss Watson's will. Therefore, he had none of the moral compunctions Huck suffered about violating civil or moral law in rescuing him.

2. How does Tom's revealed knowledge of Miss Watson's will complete the theme of moral ambiguity?

   Tom is finally exposed as truly despicable. He knew all along that Jim was a free man and used Jim's very serious predicament for his own pleasure and enjoyment. Only Jim emerges as morally unambiguous, sacrificing even his hard-won freedom to help nurse Tom back to health.

3. How does the title of the chapter immediately appeal to the reader?

   The reader knows from the title "Why They Didn't Hang Jim" that the beloved character would not die. This appeals to the reader because Jim has been developed as a co-protagonist to Huck throughout the novel.

Chapter the Last

1. How do the past conversations between Jim and Huck about hairy bodies being good luck foreshadow the result of this chapter?

   Jim attributes his being set free to the superstition that hairy bodies are good luck. When he and Huck first met on the island, this was brought up in conversation.

2. Why did Jim keep the dead man's identity a secret from Huck.

   At the time, Jim wanted to protect Huck.

3. Throughout the story, the river represents peace, happiness, and freedom. The towns represent rules, boredom, and sometimes cruelty and treachery. In the last paragraph of the novel, which does Huck say is preferable? What is Twain's purpose for this?

   Huck decides to "light out for the [Indian] territory" because he cannot stand to be "sivilized" again. Twain is most likely expressing his own love of the uncivilized life. Twain's love of the Mississippi and the reoccurring depiction of the wilderness throughout the novel support this.

4. What is Twain's purpose in revealing in this last chapter that Jim has been a free man through almost the entire timespan of the novel?

   First, there is the ironic twist that the entire journey and all of Huck's and Jim's adventures were for naught because there was no need for them to run away to begin with. However, without the journey down the river, Huck would not have had the opportunity to grow as he has, and he would not have the means or motive to decide to leave civilization and head to Indian territory as he chooses to do at the end of the novel. The other characters also, especially Sally and Silas, are offered the opportunity to examine their own beliefs and attitudes—comparing their treatment of Jim when they thought he was a mere slave to when they see him as a free man.

The Adventures of Huckleberry Finn

Advanced Placement in English Literature and Composition Teaching Unit

Study Guide
Student Copy

Chapter 1

1. What can the reader expect in a story told from first-person point of view?

2. Describe the setting as it is established in the first chapter.

3. What evidence is presented to establish Huck as a youth rather than an adult?

4. What exposition is provided by Huck, which he claims is the prequel to this story.

5. How does Twain establish Huck Finn as a mischievous rascal?

6. How does Twain incorporate humor through point of view in this chapter?

7. What evidence of Huck's own superstitious nature does Twain show the reader at the end of the chapter?

Chapter 2

1. How does the author create suspense at the start of the chapter?

2. Explain the significance of the expression "sign your name in blood" as it is used in this chapter.

3. How does Twain use sentence structure in the following passage to emphasize the point of view and characterization of Huck Finn?

> "Everybody was willing. So Tom got out a sheet of paper that he had wrote the oath on, and read it. It swore every boy to stick to the band, and never tell any of the secrets; and if anybody done anything to any boy in the band, whichever boy was ordered to kill that person and his family must do it, and he mustn't eat and he mustn't sleep till he had killed them and hacked a cross in their breasts, which was the sign of the band. And nobody that didn't belong to the band could use that mark, and if he did he must be sued; and if he done it again he must be killed. And if anybody that belonged to the band told the secrets, he must have his throat cut, and then have his carcass burnt up and the ashes scattered all around, and his name blotted off the list with blood and never mentioned again by the gang, but have a curse put on it and be forgot forever." (pg. 19)

4. In what ways is Huck different from the other boys in the gang?

Chapter 3

1. Describe how Huck Finn changes his opinion of Tom Sawyer as this chapter develops.

2. Explain the significance of the woods to Huck's life.

3. List and briefly explain the misrepresentation up until this chapter that Tom Sawyer believes to be the truth.

Chapter 4

1. What is Huck's reaction to the footprints, and what could the reader infer about the future plot of the story using his reaction as evidence?

2. Speculate why Huck gives all of his money to Judge Thatcher.

3. How does this chapter depict Jim as Huck's confidante? Why is this relationship is successful?

4. Why does Huck trust the magic hairball's advice more than Jim's?

5. What example of foreshadowing does Twain use in this chapter?

Chapter 5

1. How does Twain express his skepticism toward men who claim to be "reformed" and those who push to "reform" others?

Chapter 6

1. How does the foreshadowing in Chapter 4 come to a resolution at the beginning of Chapter 6?

2. What is ironic about Pa's holding Huck against his will?

3. How does Twain create humor in the tense situation of Pa's drunken rage in the cabin?

4. How does Twain begin to question the morality of slavery in this chapter?

Chapter 7

1. How is suspense created in this chapter?

2. After the disappointment of their last interaction, explain why Huck says: "I did wish Tom Sawyer was there; I knowed he would take an interest in this kind of business, and throw in the fancy touches. Nobody could spread himself like Tom Sawyer in such a thing as that." (pg. 43)

3. Describe the examples of imagery used at the end of this chapter.

Chapter 8

1. Explain how Twain's experience as a riverboat captain and the writing technique of local color enhance the exposition of this chapter.

2. What satire about religion does Huck offer in this chapter?

3. Explain the meaning of Huck's expression: "There warn't much sand in my craw"? (pg. 49)

4. List and summarize the situations of superstitions mentioned in this chapter.

5. How is Jim portrayed as a stereotypical Southern slave in this chapter?

Chapter 9

1. Explain the significance of the Mississippi Valley's caves and caverns in the story thus far.

2. How does the weather contrast with the mood of Jim and Huck at the start of this chapter?

3. Identify the figurative devices used in the paragraph below.

> "We spread the blankets inside for a carpet, and eat our dinner in there. We put all the other things handy at the back of the cavern. Pretty soon it darkened up, and begun to thunder and lighten; so the birds was right about it. Directly it begun to rain, and it rained like all fury, too, and I never see the wind blow so. It was one of these regular summer storms. It would get so dark that it looked all blue-black outside, and lovely; and the rain would thrash along by so thick that the trees off a little ways looked dim and spider-webby; and here would come a blast of wind that would bend the trees down and turn up the pale underside of the leaves; and then a perfect ripper of a gust would follow along and set the branches to tossing their arms as if they was just wild; and next, when it was just about the bluest and blackest—*fst*! It was as bright as glory, and you'd have a little glimpse of tree-tops a-plunging about away off yonder in the storm, hundreds of yards further than you could see before; dark as sin again in a second, and now you'd hear the thunder let go with an awful crash, and then go rumbling, grumbling, tumbling, down the sky towards the under side of the world, like rolling empty barrels down-stairs—where it's long stairs and they bounce a good deal, you know." (pgs. 57 - 58)

4. Although some critics find fault with what they consider to be Twain's "heavy-handed" use of such figurative and sound devices, what effect does he create with this language?

5. In what way does Jim assume a father-like role to Huck at the end of the chapter temporarily establishing him as a foil to Pap?

Chapter 10

1. How does Huck's view of superstition evolve over the course of this chapter?

2. What does the following paragraph indicate about the development of Huck's character?

> "Jim sucked and sucked at the jug, and now and then he got out of his head and pitched around and yelled; but every time he come to himself he went to sucking at the jug again. His foot swelled up pretty big, and so did his leg; but by and by the drunk begun to come, and so I judged he was all right; but I'd druther been bit with a snake then Pap's whisky." (pg. 62)

3. How does Huck's dressing up as a girl help to establish his independence as a character?

Chapter 11

1. Explain the significance of Chapter 11's title, "They're After Us!"

2. Hypothesize why the reward for Pap is only two hundred dollars and the reward for Jim is three hundred dollars given that Pap is suspected as Huck's killer.

3. What theme is Twain building in this chapter when Huck chooses not to turn Jim in for the reward money?

Chapter 12

1. What do the events of this chapter suggest about Huck's personal development?

2. What purpose does this chapter serve?

Chapter 13

1. Identify the hyperbole in the first paragraph of this chapter and explain why it is used here.

2. How does Twain, again, portray Huck Finn as a boy of quick wits?

3. In previous chapters, Huck refers to Tom Sawyer as a role model by asking himself, "What would Tom Sawyer do?" Explain another role model presented in the chapter, as well as the situation and significance around this reference.

4. Explain the pun in the last sentence of this chapter: "By the time I got there the sky was beginning to get a little gray in the East; so we struck for an island, and hid the raft, and sunk in the skiff, and turned in and slept like dead people." (pg. 81)

Chapter 14

1. What is the purpose of this chapter?

2. In what way is Jim's ignorance obvious through the course of the conversation?

Chapter 15

1. Explain the significance of this chapter's title, "Fooling Poor Old Jim."

2. What does Huck do at the end of this chapter that was surprising in the historical and social context of the book? Why is this a turning point for Huck and Jim's friendship?

Chapter 16

1. What is the internal conflict developed in this chapter?

2. How does Huck's moral conflict reach a climax in chapter sixteen?

3. How does this chapter end?

Chapter 17

1. Describe how the character of Buck Grangerford could be a foil to Huck Finn.

2. What is the purpose of the long passages in the chapter describing the Grangerford house?

3. What is the author's purpose in the lengthy passages about Emmeline Grangerford?

Chapter 18

1. Explain why this chapter creates a framework story in the novel.

2. What does the author mean in the description of Colonel Grangerford in the following passage:

> "When he turned into a cloud-bank it was awful dark for half a minute, and that was enough; there wouldn't nothing go wrong again for a week."
> (pg. 110)

3. In describing Buck's attack on Harney and the Grangerford/Sheperdson feud, what social point is Twain expressing?

4. What is ironic about the Grangerfords' and Sheperdsons' attending church?

5. Explain how the first person point of view naturally omits a main character from the majority of this chapter and the previous chapter? How does this affect the reader's interpretation of the novel?

6. What event makes Huck want to leave the Grangerford property? When does he finally feel safe again?

Chapter 19

1. What effect does Twain achieve with the personification at the beginning of this chapter?

2. Explain the intent of the imagery appealing to all five senses Twain uses as the beginning of this chapter.

3. Contrast Jim's and Huck's reactions to the duke and the king.

Chapter 20

1. How does Twain again use weather to emphasize the mood and rising action of a conflict?

2. What is Twain suggesting by having the king and the duke pull their first "con" at a religious revival?

3. How does Twain continue the lightened mood of the chapter in the last few lines?

4. What solution to a complication of the plot is temporarily solved in the chapter?

Chapter 21

1. Use evidence to explain how Twain characterizes the Arkansas townspeople.

2. What is the author's purpose in portraying the townspeople as he does?

3. Why is Twain using the events involving the king and the duke to blur the lines between the comic and the dramatic?

Chapter 22

1. What is ironic about Huck's not understanding the stunt with the drunken horseman at the circus? Why does Twain include this episode in this chapter?

2. How does the chapter create a mild amount of suspense, leaving the reader with hope for the con artists?

Chapter 23

1. How is the "success" of the duke's and king's second advertised play Twain's final jab at the town?

2. What effect does Twain create through the story of Jim's deaf daughter?

3. What epiphany does Huck have in this chapter that advances his inner conflict?

Chapter 24

1. How does Huck's opinion of the king and duke contrast with his previous opinions?

2. What does the king's conversation on the steamboat foreshadow?

Chapter 25

1. What is the primary source of suspense in this chapter?

2. Why does Twain seem to always portray the con men's victims as either greedy or foolish themselves?

Chapter 26

1. How does the description of the house contribute to the characterization of the three daughters? How are they different from the Grangerfords?

2. What is the literal meaning of Huck's expression, "I see I was up a stump?" (pg. 168)

3. What narrative purpose does Huck's eavesdropping on the conversation between the king and the duke serve?

Chapter 27

1. With what bit of dark humor does Twain begin this chapter?

2. How does Twain continue to question the morality of slavery in this chapter?

Chapter 28

1. How does this chapter illustrate growth on Huck's part?

2. Explain the significance of Huck's statement at the end of this chapter:

> "I judged I had done it pretty neat—I reckoned Tom Sawyer couldn't'a 'done it no neater himself. Of course he would 'a' throwed more style into it, but I can't do that very handy, not being brung up to it." (pg. 187)

Chapter 29

1. What darkly comic elements does Twain use in this chapter?

2. How does the weather in the graveyard scene contribute to the mood?

3. How do Huck's emotions range during the course of this chapter?

Chapter 30

1. Explain how this chapter is the resolution of the Wilks framework story?

2. The king and the duke make amends and indulge in drinks. What is Twain probably suggesting by having these characters take to drinking?

3. What single incident proves the king and the duke to be nearly as stupid as the townspeople?

Chapter 31

1. What does the king and duke's selling Jim signify?

2. How does this event advance Huck's moral conflict?

3. What is the outcome of this conflict?

4. Part of Twain's artistry is to attack something while not appearing to be attacking it. Explain how he does this in this chapter.

Chapter 32

1. How does the setting contribute to the mood at the beginning of this chapter?

2. What white attitude of the time does Twain attack in Huck's conversation with Aunt Sally? What theme does this reinforce?

3. How does Twain use coincidence to further his devlopment of the character of Huck?

Chapter 33

1. What is ironic about Tom Sawyer's agreeing to help Huck free Jim.

2. Identify Aunt Sally's malapropism in the dialogue that follows and explain how it contributes humor to the scene:

> "No—not impudent whelps, Sid. You ought to had your jaws boxed; I hain't been so put out since I don't know when. But I don't care, I don't mind the terms—I'd be willing to stand a thousand such jokes to have you here. Well, to think of that performance! I don't deny it, I was most purified with astonishment when you give me that smack." (pg. 219)

3. Why is the title, "The Pitiful Ending of Royalty," significant to this chapter?

Chapter 34

1. Using evidence from this chapter, contrast Tom's and Huck's ideas of social morality. How does this contribute to the characterization of these two characters?

2. How does Twain add complications to the plot by having the boys accept Tom's plan rather than Huck's?

Chapter 35

1. How does the return of Tom to the story, Chapters 34 though 43 result in a change of tone and mood?

2. Tom's elaborate plans can be seen as merely a child's imagination filled with incidents from books. However, Twain makes a pointed attack in this planning. Where is it directed?

Chapter 36

1. What evidence does this chapter provide that the plan to release Jim is little more than a game to Tom?

2. Analyze the change in Huck's character with the re-entry of Tom Sawyer into the story.

Chapter 37

1. What situations does Twain use to create a light-hearted mood in this chapter?

2. Compare and contrast the character of Nat to Jim.

Chapter 38

1. Analyze the relationship between Tom Sawyer and Jim.

2. What is significant about Tom wanting Jim to have a snake in the cell with him?

3. Explain Jim's willingness to go along with Tom's foolishness.

Chapter 39

1. How does Twain begin to build the climax of Jim's escape plan by using the element of suspense?

2. How has the entire episode of attempting to free Jim contributed to Twain's theme of moral ambiguity?

Chapter 40

1. Explain the verbal irony in Huck's statement on page 260: "We was all glad as we could be, but Tom was the gladdest of all because he had a bullet in the calf of his leg."

2. What startling revelation does Huck come to regarding Jim?

Chapter 41

1. How does Twain create pathos in this chapter?

2. How does Twain continue to develop Huck's character as a thoughtful, caring person?

Chapter 42

1. In this chapter, how does Twain explain Tom's earlier willingness to aid in Jim's escape?

2. How does Tom's revealed knowledge of Miss Watson's will complete the theme of moral ambiguity?

3. How does the title of the chapter immediately appeal to the reader?

Chapter the Last

1. How do the past conversations between Jim and Huck about hairy bodies being good luck foreshadow the result of this chapter?

2. Why did Jim keep the dead man's identity a secret from Huck.

3. Throughout the story, the river represents peace, happiness, and freedom. The towns represent rules, boredom, and sometimes cruelty and treachery. In the last paragraph of the novel, which does Huck say is preferable? What is Twain's purpose for this?

4. What is Twain's purpose in revealing in this last chapter that Jim has been a free man through almost the entire timespan of the novel?

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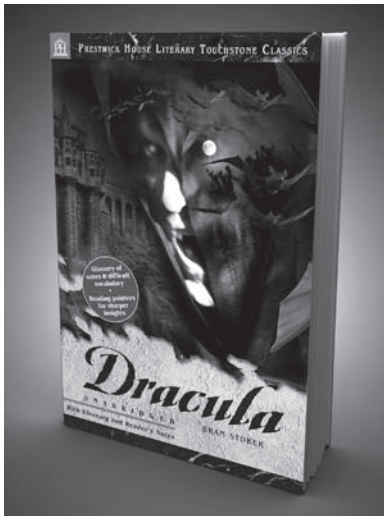

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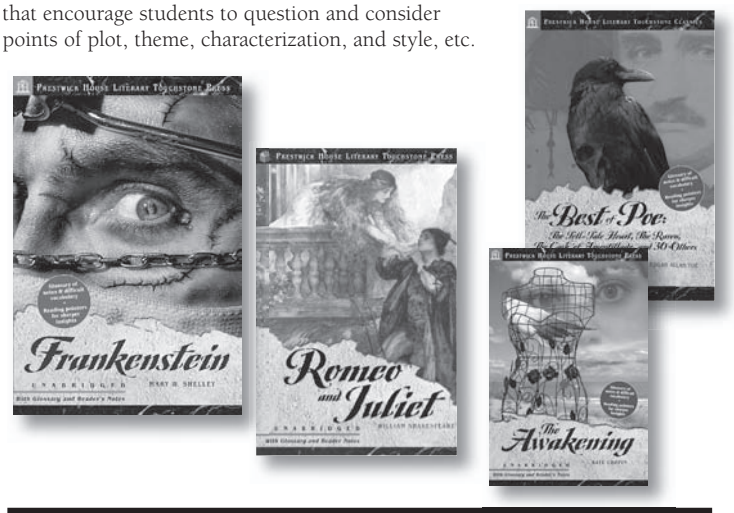

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