

HUMOR AND SATIRE IN MARK TWAIN'S *THE ADVENTURES OF TOM SAWYER*

Eko Budi Setiawan

Program Studi Sastra Inggris – Fakultas Sastra
Universitas Katolik Widya Mandala Madiun

ABSTRAK

Penelitian ini berfokus pada salah satu Novel karya Mark Twain dengan judul The Adventures of Tom Sawyer. Penulis menganalisis humor dan satire yang tersirat. Rumusan masalah penelitian ini adalah bentuk-bentuk humor apa sajakah yang tersirat dan bentuk-bentuk satire apa sajakah yang tercermin dalam novel The Adventures of Tom Sawyer. Kedua masalah tersebut dianalisis dengan menggunakan pendekatan sosial dan psikologis. Humor terjadi ketika penampilan kebodohan dan kinerja Bibi Polly sebagai wanita sederhana dan Tom Sawyer sebagai anak yang licik. Kedua sikap pelaku utama menunjukkan humor dalam aksi mereka. Humor dapat dilihat melalui percakapan mereka dan deskripsi story-teller. Penggambaran satire ditunjukkan oleh ejekan dari kebiasaan kebaktian gereja, proses pendidikan untuk anak-anak, kebodohan dan kekejaman guru di kota kecil dan kritikan pada diskriminasi ras. Humor dan satire ini ditujukan kepada kehidupan dan tingkah laku orang dewasa.

Kata kunci: *humor, satire, story-teller*

A. Background of the Study

Literature has a resemblance to human life since the object of creating a literary work is obtained from human experiences. Hudson (1965: 10) states in *Introduction to the Study of Literature*:

Literature is a vital record of what men have seen in life, what they have experienced of it, what they have thought and felt about those aspects of it which have the most immediate and enduring interest for all of us. It is thus fundamentally an expression of life through the medium of language.

This definition indicates that literature deals with thought and feeling. Literature brings the readers into large, close and intimate relation with life; accordingly it leads up to an understanding that literature is one of the interpretation of life.

Novels, however, are long works with a great amount of detail on every page. They thus present all the complicating facts that need to be taken into account before we can reach any sort of judgement. The effect of this detail is that we come to recognize the complex reality of a character or event in the story (Peck, 1988: 103). It

shows that novels give the readers complex problems which are indicated by characters and events in the story.

Kenney says in *How to Analyze Fiction* that to analyze a literary work is to identify the separate parts that make it up, to determine relationship among the parts, and to discover the relation of the parts to the whole (1966: 5). It means that in analyzing a literary work such as a novel, we have to identify the element of the story beforehand. The latest statement covers facts, themes, plots and literary devices, humour and satire.

This research discusses one of Mark Twain's novels entitled *The Adventures of Tom Sawyer*. Booth identifies Twain's writings are fresh, arresting, enthusiastic, tasty and interesting which are expressed by those of the notion. Somehow as a writer he strikes the keynote of his period. A few of Mark Twain's writings are destined to live with the best author in America (1961: 148).

The writer refers to Cohen's opinion that Tom Sawyer and the town of St. Petersburg are the two chief subjects of Twain's book, and the events of the story serve to establish and ultimately define the relationship between them (1970: 186). Humour and satire are the most significant elements in the novel which are indicated by the character's action, custom and the narrator's comment.

In relation to the above description, the writer centralizes the research on humour and satire in Mark Twain's *The Adventure of Tom Sawyer*.

B. Problem Limitation

This research focuses on humour and satire in Mark Twain's *The Adventures of Tom Sawyer*. Twain states that humour appears from bodily fluid to quality of mind in order to be completed. In Twain's time, humour was seen as greatly valuable in the value system of the nineteenth century. The function of humour is to entertain but it is not expected to participate in the high seriousness. A professional humorist is expected either to keep his low place, or if he wishes to rise, to acquire the seriousness that will elevate and subdue his humour (1972: xviii). On the contrary satire occurs as an incidental element in many works whose overall form is not satiric in certain character, or situation, or interpolated passage of ironic commentary on some aspect of the human condition or contemporary milieu (Abrams, 1981: 168).

The analysis will be concentrated on "Humour and Satire in *The Adventures of Tom Sawyer*." In order to make this writing focus on the main problem, the aspects of humor and satire will be analyzed. Secondly, the writer also interprets the characters' voice through their dialogues or conversations, attitudes, and all statements stated by the author in Mark Twain's *The Adventures of Tom Sawyer*. Those aspects will be analyzed in this research.

C. Problem Formulation

After the research has considered the problem limitation of the research, the question is raised. There are two questions related to Mark Twain's novel, *The Adventures of Tom Sawyer*. Then, the questions will be answered in the analysis of the research. The questions can be stated as follows:

1. What is Mark Twain's humour implied in *The Adventures of Tom Sawyer*?
2. What is Mark Twain's satire reflected in *The Adventures of Tom Sawyer*?

D. Theoretical Review

This chapter describes the theories which are used and applied in answering the statements of the problem. These theories are humour and satire.

1. Humour

There are dozens of different definitions of humour. The following are two representative ones. Crawford (1994: 57) defines humour as any communication that generates a 'positive cognitive or affective response from listeners.' Romero and Kevin (2006: 59) define humour as 'amusing communications that produce positive emotions and cognitions in the individual, group, or organization.' Just as with the definition of humour, there is no single universally accepted, all-encompassing theory of humour.

Moreover, Veatch states that humor is an inherently mysterious and interesting phenomenon which pervades human life (1998: 2). Veatch also explains that theories of humor do not tend to respect disciplinary boundaries, though writers often address themselves to the concerns of disciplinarily-restricted audiences. No particular theory or disciplinary perspective so far appears to have attained the goal of this most natural and human intellectual enterprise (1998: 2).

2. Satire

Spacks states that satire has traditionally had a public function, and its public orientation remains. Although the satirist may arraign God and the universe . . . he usually seems to believe - at least to hope - that change is possible. (1971: 362). Moreover, He states that personal change, in his view, leads to social change; he insists that badmen make bad societies. He shows us ourselves and our world; he demands that we improve both. And he creates a kind of emotion which moves us toward the desire to change. (1971: 363).

Paulson clarifies that the satirist attempts more than visceral laughter or corrosive spite. Surely, a satire may fall dully flat, and the satirist may appear unfairly prejudiced or sanctimonious; or a satire may be vacuously humorous, playful, witty, or ridiculous without point (1967: 15). Additionally, Paulson concludes that the satirist, in short, demands decisions of his reader, not mere feelings; he wishes to arouse (the reader's) energy to action, not purge it in vicarious experience (1967: 15).

Hodgart (1969: 10) defines the characteristics of satire as follows:

- a. **Critique.** Satire is always a critique of some form of human behavior, vice, or folly, with the intent of persuading the audience to view it disdainfully and thereby encourage a degree of social change.
- b. **Irony.** Satire uses irony, often in a humorous way, to point out the problems with the behavior being critiqued.
- c. **Implicitness.** Satire is not an overt statement, and it does not come to an explicit verdict, but rather the critiqued behavior deconstructs itself within the satirical work by being obviously absurd, most often because it is exaggerated or taken out of its normal context.

E. Analysis

1. Humor

In the opening paragraph Twain shows the dramatic humorous events. It occurs in the Aunt Polly's family. She acts as a stupid woman when she looks for her nephew, Tom. He is a keen minded boy so he always makes the adult annoyed because of his attitudes. Consider the following quotation:

'TOM!'

No answer.

'TOM!'

No answer.

'What's gone with that boy, I wonder? You TOM!' No answer.

The old lady pulled her spectacles down and looked over them about the room; then she put them up and looked out under them. She seldom or never looked THROUGH them for so small a thing as a boy; they were her state pair, the pride of her heart, and were built for 'style,' not service – she could have seen through a pair of stove-lids just as well. She looked perplexed for a moment, and then said, not fiercely, but still loud enough for the furniture to hear:

'Well, I lay if I get hold of you I'll –'

She did not finish, for by this time she was bending down and punching under the bed with the broom, and so she needed breath to punctuate the punches with. She resurrected nothing but the cat.

'I never did see the beat of that boy!' (1979: 3)

The event begins with Aunt Polly's calling to her nephew, Tom Sawyer. The immediate relationship then is between the old lady and Tom. This is the beginning of the basic dramatic involvement of the novel. It means that the opening event concerns Tom Sawyer's activities and his relationships with various people who are living in the town of St. Petersburg, Missouri. At this point the humorous actions and statements of the characters, especially Aunt Polly are revealed. She cannot find her nephew, Tom by looking through the spectacles and she also moves her spectacles because of her annoyance. The role that Tom plays in the former scene is one in

which he will be cast throughout the story. Tom is engaged in an attempt to outwit the adult world. There is also a description of the old lady, mainly having to do with her spectacles. She does not look through the lenses themselves. The old lady wears the eyeglasses only with the purposes of self-respect performance. She is also a rather harassed old lady, and she is given both to talk to herself and to shout quite loudly.

She did not finish, for by this time she was bending down and punching under the bed with the broom, and so she needed breath to punctuate the punches with. She resurrected nothing but the cat.

'I never did see the beat of that boy!'

She went to the open door and stood in it and looked out among the tomato vines and 'jimpson' weeds that constituted the garden. No Tom. So she lifted up her voice at an angle calculated for distance and shouted:

'Y-o-u-u TOM!'

There was a slight noise behind her and she turned just in time to seize a small boy by the slack of his roundabout and arrest his flight.

This statement, however, is only part of what is going on in these opening paragraphs. It indicates that the old lady is energetically poking the broom under the bed to dislodge Tom Sawyer. However, she only succeeds in disturbing the meditations of a cat, so that the old lady becomes angrier. After observing at the actions of the characters, the reader will get an idea, and a humorous one from those statements. Consider the following quotation:

'Now, sir, what did you want to treat that poor dumb beast so, for?'

'I done it out of pity for him – because he hadn't any aunt.'

'Hadn't any aunt! – you numskull. What has that got to do with it?'

'Heaps. Because if he'd had one she'd a burnt him out herself! She'd a roasted his bowels out of him 'thout any more feeling than if he was a human!'

Aunt Polly felt a sudden pang of remorse. This was putting the thing in a new light; what was cruelty to a cat MIGHT be cruelty to a boy, too. She began to soften; she felt sorry. Her eyes watered a little, and she put her hand on Tom's head and said gently:

'I was meaning for the best, Tom. And, Tom, it DID do you good.' (1979: 133)

Once, the reader has to come to recognize Aunt Polly as a loveable, well meaning, but fairly simple woman. She always battles with her nephew, Tom Sawyer. Thus, it makes Aunt Polly amused by his performance. When Aunt Polly and Tom are engaged in a struggle over something or other, there will be a humorous event, especially at Tom's maneuverings and Aunt Polly's reactions. These events are stated in Chapter 12. Tom gives a cat some of medicine with which his Aunt Polly has been treating him. The effect on the cat is startling. The animal dashes all round the room and eventually disappears out of the window. This spectacle is humorous. However,

the dialogue which ensues between Tom and Aunt Polly is even more amusing. The humor in this exchange depends on the reader's knowledge of the two characters involved. The reader derives satisfaction and amusement from seeing both of them who are operating in their common ways. Tom is cunning and rather clever; however, Aunt Polly is simple. Interchanges between the characters on these events are humorous because of the events themselves and because of the person's attitude.

Mark Twain uses humor for presenting his story as well as for commenting on persons, manners and institutions. His humor is in keeping with the informal regional style he chooses. He expresses the costume and the physical appearance as humorous performance. For instance, Twain tells of Tom Sawyer's disappointment on a visit of the United States Senator because he is not twenty-five feet high, or even anywhere in the neighborhood of St. Petersburg. Tom thinks that person who has a high position must be a big man, however, his view is not concerned with the reality which happens. The senator is actually not twenty-five feet high. It is funny because there is no man who has the height like that. It can be seen in the following statement:

Even the Glorious Fourth was in some sense a failure, for it rained hard, there was no procession in consequence, and the greatest man in the world (as Tom supposed), Mr. Benton, an actual United States Senator, proved an overwhelming disappointment — for he was

not twenty-five feet high, nor even anywhere in the neighborhood of it. (1979: 225 - 226)

Twain writes about personal experiences in *The Adventures of Tom Sawyer* and his method of handling his object is humorous. An example of this description of Tom's efforts is to learn his Bible verses.

Then Tom girded up his loins, so to speak, and went to work to 'get his verses.' Sid had learned his lesson days before. Tom bent all his energies to the memorizing of five verses, and he chose part of the Sermon on the Mount, because he could find no verses that were shorter. At the end of half an hour Tom had a vague general idea of his lesson, but no more, for his mind was traversing the whole field of human thought, and his hands were busy with distracting recreations. Mary took his book to hear him recite, and he tried to find his way through the fog:

'Blessed are the — a — a —'

'Poor' —

'Yes — poor; blessed are the poor — a — a —'

'In spirit —' (1979: 36)

It illustrates humorous expression of the individuality of Twain himself with his unique comic outlook on the world. He looks at a small boy trying to memorize something which has no meaning in his boyhood world and sees the humor in it and manages to convey this humor to the reader.

Twain is funny in his choice of words or takes of a humor of language. For instance, when Tom joins the Cadets of Temperance because of the flashy uniform, Twain speaks of his finery as “shackles”. This refers not to the uniforms but to the freedom to swear and smoke which Tom has given up in order to be a member. Consider the following quotation:

TOM joined the new order of Cadets of Temperance, being attracted by the showy character of their ‘regalia.’ He promised to abstain from smoking, chewing, and profanity as long as he remained a member. Now he found out a new thing – namely, that to promise not to do a thing is the surest way in the world to make a body want to go and do that very thing. Tom soon found himself tormented with a desire to drink and swear; the desire grew to be so intense that nothing but the hope of a chance to display himself in his red sash kept him from withdrawing from the order. Fourth of July was coming; but he soon gave that up – gave it up before he had worn his shackles over forty-eight hours – and fixed his hopes upon old Judge Frazer, justice of the peace, who was apparently on his deathbed and would have a big public funeral, since he was so high an official. (1979: 224)

Twain also reveals the humorous events through different method. It occurs when Tom Sawyer recovers from the measles he discovers that all his friends have become religious during his illness because of the influence of rival meeting which was held while he was ill. There is a play of words here on “blessed”. Usually blessed refers to holy persons but here it is used ironically to mean the opposite and also infers that Tom Sawyer would feel blessed if he could find another sinner.

During two long weeks Tom lay a prisoner, dead to the world and its happenings. He was very ill, he was interested in nothing. When he got upon his feet at last and moved feebly down-town, a melancholy change had come over everything and every creature. There had been a ‘revival,’ and everybody had ‘got religion,’ not only the adults, but even the boys and girls. Tom went about, hoping against hope for the sight of one blessed sinful face, but disappointment crossed him everywhere. He found Joe Harper studying a Testament, and turned sadly away from the depressing spectacle. He sought Ben Rogers, and found him visiting the poor with a basket of tracts. He hunted up Jim Hollis, who called his attention to the precious blessing of his late measles as a warning. Every boy he encountered added another ton to his depression; and when, in desperation, he flew for refuge at last to the bosom of Huckleberry Finn and was received with a Scriptural quotation, his heart broke and he crept home and to bed realizing that he alone of all the town was lost, forever and forever. (1979: 226-227)

2. Satire

One of the backgrounds in *The Adventures of Tom Sawyer* is the life of the slaves. As a novelist Mark Twain expresses his idea about slavery in his works. Mark Twain's idea about his works tells about social crises concerning slavery which drives him to write his satire. Twain creates Jim who becomes a child servant in Polly's family. Jim's behavior is better than Sid's. Tom Sawyer and Jim, a little black slave in his family, have a good intimacy. Tom likes Jim, however, he does not pay much attention to Jim's sorrows. On the other hand, Jim is considered by Tom to be a humble slave. The following quotation shows that Tom humiliates Jim:

'SHE! She never licks anybody – whacks 'em over the head with her thimble – and who cares for that, I'd like to know. She talks awful, but talk don't hurt – anyways it don't if she don't cry. Jim, I'll give you a marvel. I'll give you a white alley!'

Jim began to waver.

'White alley, Jim! And it's a bully taw.'

My! Dat's a mighty gay marvel, I tell you! But Mars Tom I's powerful 'fraid ole missis –'

'And besides, if you will I'll show you my sore toe.' Jim was only human – this attraction was too much for him. He put down his pail, took the white alley, and bent over the toe with absorbing interest while the bandage was being unwound. In another moment he was flying down the street with his pail and a tingling rear, Tom was whitewashing with vigor, and..... (1979: 18)

It indicates the presence of Negro in the village without any problems. It is shown by Tom's behavior towards Jim. However, the villagers consider the presence of the Negroes is the presence of slaves. Tom Sawyer expresses his most respected conduct to Jim. He is not easily influenced by the villagers. On the contrary, Tom Sawyer treats the slaves as his common friends.

Twain also explains that there is a good intimacy between Tom and Jim. It can be seen when Tom Sawyer wants to lighten Jim in his work of gathering wood.

Tom did play hookey, and he had a very good time. He got back home barely in season to help Jim, the small colored boy, saw next-day's wood and split the kindlings before supper – at least he was there in time to tell his adventures to Jim while Jim did three-fourths of the work. Tom's younger brother (or rather half-brother) Sid was already through with his part of the work (picking up chips), for he was a quiet boy, and had no adventurous, trouble- some ways. (1979: 6)

Tom Sawyer does not pay attention to the reaction of the people against the slaves. As a white boy, he often humiliates Jim, a slave boy, without enough care on the effect:

'Say, Jim, I'll fetch the water if you'll whitewash some.'
Jim shook his head and said:

'Can't, Mars Tom. Ole missis, she tole me I got to go an' git dis water an' not stop foolin' roun' wid anybody. She say she spec' Mars Tom gwine to ax me to whitewash, an' so she tole me go 'long an' 'tend to my own business – she 'lowed SHE'D 'tend to de whitewashin'.'

'Oh, never you mind what she said, Jim. That's the way she always talks. Gimme the bucket – I won't be gone only a a minute. SHE won't ever know.'

'Oh, I dasn't, Mars Tom. Ole missis she'd take an' tar de head off'n me. 'Deed she would.' (1979: 17)

Tom Sawyer not only pays attention to Aunt Polly's slave, Jim, but Ben Roger's slave, uncle Jake as well. The action can be seen when Finn tells about his experiences to uncle Jake. Finn often helps uncle Jake to take water. Besides that, Finn often eats together with uncle Jake, because he gives Finn something to eat, even it is just a small thing, and Finn sometimes also sleeps with him. The following quotation tells about Finn's experiences with uncle Jake in Ben Roger's ware-house.

'That's all right. Now, where you going to sleep?'

'In Ben Rogers' hayloft. He lets me, and so does his pap's nigger man, Uncle Jake. I tote water for Uncle Jake whenever he wants me to, and any time I ask him he gives me a little something to eat if he can spare it. That's a mighty good nigger, Tom. He likes me, becuz I don't ever act as if I was above him. Sometime I've set right down and eat WITH him. But you needn't tell that. (1979: 275)

It clarifies a satiric comment that the whites and blacks are the same in social position. There is no racial discrimination. However, at that time people divide human beings into classes. Twain himself through his story, as it is expressed in the characters, actually rejects racial discrimination, between blacks and whites. Twain is against bad treatments towards slaves. It is shown in the main character, Tom Sawyer, who makes no discrimination in his friendship. He has a good attitude either to the whites or blacks. One of the intimate friends is Jim, a Negro slave. Twain has an idea to abolish slavery. Consider the quotation below:

If it had been Sid, she would have had no misgivings to alloy her delight; but since it was Tom, she watched the bottle clandestinely. She found that the medicine did really diminish, but it did not occur to her that the boy was mending the health of a crack in the sitting-room floor with it. (1979: 131)

It clarifies that from what the reader knows about Aunt Polly and Tom, this suspicious attitude to Tom is well warranted. The author chooses to describe this suspicion in language which is remote from the kind of language which Aunt Polly herself would use. The words such as "clandestinely" are beyond the scope of he

vocabulary and are also out of all proportion to what is actually going on. This word is so dignified. Its dignity is contrast sharply with the reality being described, namely, watching the amount of medicine in a bottle. Twain is gently mocking his own characters by using this way. The reader sees that the word is out of proportion to the actual events, and he also sees that the lack of proportion reflects something of Aunt Polly's attitude to the affair. She does not feel secretive and cunning in watching the bottle in this way, after she has an inflated idea of the importance of what she is doing.

Twain tells the reader that Tom is unhappy and that his Aunt Polly is worried of his health. He then gives the reader the background to the kind of action which Aunt Polly decides to take. It is shown as follows:

She began to try all manner of remedies on him. She was one of those people who are infatuated with patent medicines and all new-fangled methods of producing health or mending it. She was an inveterate experimenter in these things. When something fresh in this line came out she was in a fever, right away, to try it; not on herself, for she was never ailing, but on anybody else that came handy. She was a subscriber for all the 'Health' periodicals and phrenological frauds; and the solemn ignorance they were inflated with was breath to her nostrils. All the 'rot' they contained about ventilation, and how to go to bed, and how to get up, and what to eat, and what to drink, and how much exercise to take, and what frame of mind to keep one's self in, and what sort of clothing to wear, was all gospel to her, and she never observed that her health-journals of the current month customarily upset everything they had recommended the month before. (1979: 128-129)

It not only gives the reader a gentle mockery of Aunt Polly's attachment to amateurish medicine but also a fairly detailed attack on the whole amateur medicine business. This business was very profitable one in America at the time when the story was written. Mark Twain is very funny about the medicine and those who believe in it. He is also making a serious point, in order to dissuade real-life "Aunt Polly's" from attempting every false cure that might come in their way. It is satire, mockery by exaggeration, and has the traditional aim of all good satire, that is, to destroy or undermine the phenomenon which is being mocked.

For the adult reader, *The Adventures of Tom Sawyer* is a vivid evocation of what the adult feels like to be a child. Mark Twain accurately analyzes and recreates the adult's feelings in this story. He reminds his readers of the days when they, too, were children. Twain lays some stress on the size of the children; their small physical structure who have many repercussions. They are liable to take an interest in things even smaller than themselves, such as insects and worms. When Tom wakes up in the morning on Jackson's Islands, the reader can see the following lyrical evocation of this childish interest:

Now, far away in the woods a bird called; another answered; presently the hammering of a woodpecker was heard. Gradually the cool dim gray of the

morning whitened, and as gradually sounds multiplied and life manifested itself. The marvel of Nature shaking off sleep and going to work unfolded itself to the musing boy. A little green worm came crawling over a dewy leaf, lifting two-thirds of his body into the air from time to time and 'sniffing around,' then proceeding again – for he was measuring, Tom said; and when the worm approached him, of its own accord, he sat as still as a stone, with his A brown spotted lady-bug climbed the dizzy height of a grass blade, and Tom bent down close to it and said, 'Lady-bug, lady-bug, fly away home, your house is on fire, your children's alone,' and she took wing and went off to see about it – which did not surprise the boy, for he knew of old that this insect was credulous about conflagrations, and he had practised upon its simplicity more than once. (1979: 148-149)

It shows a certain ironic undertone; that is, the adult reader can see a parallel between Tom, overseeing the little world of the insects without really understanding it. On the other hand, the adults oversee the world of the children in an equally uncomprehending way. Mark Twain allows the reader to enter the world of children, and from that angle it is clear to the reader that the adult characters do not really understand at all what is going on in the world. Tom Sawyer does not try to alter the world of insects. He is simply an interested observer but the adults do try to alter the world of the children. They attempt to make the world resemble their own vision.

Twain also reminds the adult of the days when things which now seem to be at no value were regarded as treasures. The children are, of course, faintly comic, in their attachment to such unlikely and useless things as dead cats. However, they are also a touching reminder of days when things were not judged on the basis of their usefulness. Here again the adult is reminded of his former self and, if he is alive to ironic undertones, he will also see that Twain is implicitly questioning the adult assumptions about the value of things. Money, when is looked at in the light, is merely worthless and usually unattractive paper. It is really better than a dead cat. This dual strain of reminiscence and implicit satire are apparent in the following quotation:

'Why, you take your cat and go and get in the grave- yard 'long about midnight when somebody that was wicked has been buried; and when it's midnight a devil will come, or maybe two or three, but you can't see 'em, you can only hear something like the wind, or maybe hear 'em talk; and when they're taking that feller away, you heave your cat after 'em and say, 'Devil follow corpse, cat follow devil, warts follow cat, I'm done with ye!' That'll fetch ANY wart.'

'Sounds right. D'you ever try it, Huck?'

'No, but old Mother Hopkins told me.'

'Well, I reckon it's so, then. Becuz they say she's a witch.' (1979: 70)

Satire uses humor and wit to criticize human institutions, and manners. Twain is good-natured about this criticism for the most part and does not seem to dislike actively what he is satirizing. For instance he describes the choir in the church as follows:

The congregation being fully assembled, now, the bell rang once more, to warn laggards and stragglers, and then a solemn hush fell upon the church which was only broken by the tittering and whispering of the choir in the gallery. The choir always tittered and whispered all through service. There was once a church choir that was not ill-bred, but I have forgotten where it was, now. It was a great many years ago, and I can scarcely remember anything about it, but I think it was in some foreign country. (1979: 53)

The following quotation shows the description of the manner of the people in the town of St. Petersburg. The mothers of the town do not like Huck Finn because he comes from the drunkard family, even though he himself never gets drunk. The mothers also criticize by calling Huck Finn as "a juvenile pariah". The mothers' manner shows their critical comment toward Huck Finn. They do not let their children play with him. However, the children admire Huck Finn and they like him dearly. As the main character, Tom Sawyer loves Huck Finn very much because they can go together wherever they want. Consider the following quotation:

Shortly Tom came upon the juvenile pariah of the village, Huckleberry Finn, son of the town drunkard. Huckleberry was cordially hated and dreaded by all the mothers of the town, because he was idle and law-less and vulgar and bad – and because all their children admired him so, and delighted in his forbidden society, and wished they dared to be like him. (1979: 66)

Occasionally Mark Twain makes a satire more explicitly, which runs through the story as a whole. After all difficulties have been resolved, Tom Sawyer and Huck Finn have got hold of treasure.

Huck appeared they were courted, Wherever Tom and admired, stared at. The boys were not able to remember that their remarks had possessed weight before; but now their sayings were treasured and repeated; everything they did seemed somehow to be regarded as remarkable; they had evidently lost the power of doing and saying commonplace things; moreover, their past history was raked up and discovered to bear marks of conspicuous originality. The village paper published biographical sketches of the boys. (1979: 345)

This is fairly blatant mockery of the world and the values of the adult character in the story. It also shows a gentle mockery of the values which the adult readers themselves may hold in everyday life. The alteration in the estimation of the boys has been brought entirely because of their newly acquired wealth. Twain is

obviously pointing out how arbitrary and unstable the adult powers of discrimination are because the boys are receiving adulation and admiration out of all proportion to their real world which has not altered at all. They have not changed as people, but they have merely got hold of a lot of money. Twain also satirizes the accepted civilized ways of the town people by looking at respectable behavior through the eyes of Huck.

F. Conclusion

Mark Twain wants to express about life, especially the boyhood in general. Through character's actions, speeches, conversations and performances or costumes, the researcher finds the main character, Tom Sawyer's ability to avoid the forces of life through his intelligence by using humor and satire. Humor is stated through the characters' presence of story teller in describing the event and the characters' experiences. Thus the readers understand how the humor of the story can be revealed through the analysis of the events which are influenced by the myth in a boyhood's views.

Twain succeeds in entertaining seriously his idea which pleases the readers most, as actual and realizable human possibilities. He views that the childhood gives an amusement experience to get a certain point. Tom Sawyer becomes the representative of main character in delivering satire directed to the society and the adult world.

The different views between the children and the adults about something cause the satire revealed. Twain dislikes the bad treatment towards slaves. It is shown through Tom Sawyer's attitudes to the whites or blacks. It proves Twain's idea to abolish slavery.

Bibliography

Abrams, M.H. 1981. *Literature and Belief*. New York: Monarch Press and Company.

Booth, Wayne C. 1961. *The Rhetoric of Fiction*. Chicago: University of Chicago Press.

Cohen, Margaret. 1970. *The Novel and the Sea*. New York: Pearson.

Crawford, C.B. 1994. *Theory and Implications Regarding the Utilization of Pragmatics*. New York. Pearson.

Fletcher , M.D. 1987. *Contemporary Political Satire: Narrative Strategies in the Post-Modern Context* . New York: University Press of America.

Hodgart, Matthew. 1969. *Satire*. New York: McGraw Hill.

- Hudson, William Henry. 1965. *Introduction to the Study of Literature*. London: George G. Harrap & Co. Ltd.
- Kenney, William. 1966. *How to Analyze Fiction*. New York: Monarch Press.
- Paulson, Ronald. 1967. *The Fictions of Satire*. Baltimore, MD: The Johns Hopkins University Press.
- Peck, John and Martin Coyle. 2002. *Literary Terms and Criticism*. London: Palgrave Macmillan.
- Romero, Eric J. and Kevin W. Cruthirds. 2006. *The Use of Humor in the Workplace*. London: Pearson Longman.
- Spacks, Patricia Meyer. 1971. *Some reflections on satire*. Englewood Cliffs, NJ: Prentice-Hall
- Twain, Mark. 1979. *The Adventures of Tom Sawyer*. London: Penguin Books Ltd.
- Veatch, Thomas. 1998. *A Theory of Humour*. London: Pearson Longman.