



Rhetorical engagement with racism: *Uncle Tom's Cabin* and *Adventures of Huckleberry Finn*

Bong Eun Kim
Department of English
Kosin University
PUSAN
South Korea
E-mail: beklm@sdg.kosin.ac.kr

Abstract

Rhetorical engagement with racism: *Uncle Tom's Cabin* and *Adventures of Huckleberry Finn*

*Racial relationships were an extremely controversial subject around the time of the Civil War in the USA. Harriet Beecher Stowe in *Uncle Tom's Cabin* and Mark Twain in *Adventures of Huckleberry Finn* treat this provocative issue of race by entrusting important roles to the African-American characters, Uncle Tom and Jim. Predicting the reader's possible revolt against the blatant treatment of the issue, the two novelists use racist expressions in the convention of their contemporary audiences to construct a communication channel with their audiences. As a result, these novels have won enormous popularity. However, they have been criticized for racist tendencies. Beneath the seemingly racist surface of their texts, Stowe and Twain present an innovative vision of unconditional human equality. Using various rhetorical strategies, these authors help their audiences realize the unfairness and false grounds of racism. The dialectic between the racist language and the anti-racist message of their texts creates a dynamic force spurring readers into a reconsideration of their attitude toward race.*

1. Introduction

One of the critical issues Harriet Beecher Stowe and Mark Twain deal with in their works is the race problem between African-Americans and white

Americans. Historically, Stowe's *Uncle Tom's Cabin* (1852) and Twain's *Adventures of Huckleberry Finn* (1884) were written at a time when the issue of "race" was highly controversial. Stowe and Twain embody their concern about the race problem by entrusting two African-American characters, Uncle Tom and Jim, with significant roles in their novels. Such an attempt attests to the novelists' conviction illustrated in their texts that all Americans, regardless of race, should have equal opportunities of functioning as important members in their community. Although Stowe and Twain challenged the dominant ideology of white supremacy, their novels gained an exceptional popularity, resulting from the authors' use of extraordinary rhetorical strategies. The novelists assumed that their audiences were white racists and tried not to stimulate their antipathy. Consequently, they use racist expressions which create the irony and mirror effects. In addition, they present attractive model pictures of racial equality in their texts.

2. Rhetorical audience

According to rhetorical theory, an author can write a successful work with persuasive power when he or she writes for a rhetorical audience. In this respect rhetoric scholar Lloyd F. Bitzer provides the following useful distinction: "... a rhetorical audience must be distinguished from a body of mere hearers or readers: properly speaking, a rhetorical audience consists only of those persons who are capable of being influenced by discourse and of being mediators of change" (Bitzer, 1968:8). Bitzer's "rhetorical audience" corresponds to Walter Ong's "fictional audience." Rhetoric scholar Ong defines "fictional audience" as follows:

He [a writer] has to write a book that real persons will buy and read. But I am speaking -- or writing -- here of the 'audience' that fires the writer's imagination. If it consists of the real persons who he hopes will buy his book, they are not these persons in an untransmuted state (Ong, 1975:10).

Therefore, "fictional" or "rhetorical audience" for Stowe and Twain should have an interest in the issue of race in order to be "capable of being influenced by discourse and of being mediators of change" and should strongly believe in racial inequality in order to "fire the writers' imagination". As "the 'race problem' in America is essentially a "White" problem in that it is Whites who developed it, perpetuate it, and have the power to resolve it" (Katz, 1978:10), the rhetorical audience for Stowe and Twain is not coloured but white Americans who are in a position to address the race problem. Ironically, the two authors' enthusiasm to reach their rhetorical audience has often brought about the misunderstanding that the novels support racism. The misunderstanding mainly results from their use of racist expressions – racist language and racial stereotypes – which is one of the

novelists' major strategies to satisfy their rhetorical audience's expectations in order to construct a communication channel.

3. Debate about racism

The racist expressions in Stowe's and Twain's texts stirred active debates among critics. Some literary critics have judged *Uncle Tom's Cabin* and *Huckleberry Finn* as racist. Myra Jehlen identifies an anti-slavery focus in Stowe's novel: "*Uncle Tom's Cabin* seeks to end slavery, not racism or sexism" (Jehlen, 1989:383). Arnold Rampersad refers to negative perceptions of Uncle Tom by saying, "the name of its hero [Uncle Tom] quickly became a byword among blacks for unmanly compromise" (Rampersad, 1984:49), a view supported by W. Lawrence Hogue who calls the black slave in *Uncle Tom's Cabin* "the microsign of the safe docile darky who trusts and seems pleased to serve his white master" (Hogue, 1986:32).¹ Harold Beaver introduces the similar widely held view of Twain's African-American character in *Huckleberry Finn*: "Jim remains the sentimental stereotype, an Uncle Tom, the good drifting nigger with a heart, but no brains, no scheming imagination, no education even but pleasant clowning and foolish superstitions – a man of feeling who is the natural victim" (Beaver, 1974:339). Ralph Ellison's view of this stereotype is that "Twain fitted Jim into the outlines of the minstrel tradition" (Ellison, 1964:50-51).²

On the other hand, many critics contend that Stowe and Twain embody their faith in racial equality in their novels. Among those critics, John Mason Brown presents the following view:

-
- 1 Referring to a stage performance of Stowe's novel, John Mason Brown comments in *Negro Digest* that "here is the announcement that *Uncle Tom's Cabin* was barred, not in Scottsboro or in any Southern town, but in Harriet Beecher Stowe's own Connecticut – first in Bridgeport, then in New Haven. Why? Because the play was 'anti-Negro'" (quoted in Lee *et al.*, 1946:69). He also points out that the name "Uncle Tom" in Negro circles has become synonymous with any coloured person who bows down to whites and will not fight for his full rights as an American (see Lee *et al.*, 1946:68).
 - 2 James S. Leonard and Thomas A. Tenney provide the following information about the banning of *Huckleberry Finn*: "When the American edition [of *Huckleberry Finn*] appeared in 1885, it was banned from a number of public libraries. The Concord Public Library's 'veriest trash' has come to be seen by some as 'racist trash'" (Leonard, 1992:2). Philip S. Foner also explains, "the press reported on 12 September 1957 that the New York City Board of Education had quietly dropped *The Adventures of Huckleberry Finn* from the approved textbook lists for the elementary and junior high schools. The reason for the action was reported to be that the book 'has been criticized by some Negroes as 'racially offensive'" (Philip S. Foner, 1958:213-214).

One would have thought that, if any book merited the gratitude of those interested in racial equality, Mrs. Stowe's classic would have been that volume. It may not have been the cause of the Civil War, as Lincoln once said it was. But it was one of its major causes, since it blocked the Fugitive Slave Law (quoted in Lee *et al.*, 1946:70).

As Brown explains, Stowe's work certainly contributed to highlighting a problem of African-Americans' unjust, inhuman suffering. Concerning Twain's rhetoric, African-American scholar David L. Smith observes, "It is troubling that so many readers have completely misunderstood Twain's subtle attack on racism [in *Huckleberry Finn*]" (Smith, 1984:5). Philip S. Foner (1958:215) puts into perspective a significant point of Twain's rhetoric:

It was inevitable that a book written about Missouri when it was slave territory would contain references from which decent Americans would recoil today. It would have been a violation of reality to put twentieth century anti-racist expressions and concepts in the mouths either of the Missouri slaveowners or its back woods people.

More recently James Kinney also focuses on relevant aspects of Twain's rhetoric: "Every writer – novelist as well as speechwriter – faces the rhetorical demands of invention, arrangement and style, and the problem of audience" (Kinney, 1985:29). Foner's and Kinney's observations show Twain's keen awareness of the historical context of his rhetorical audience.

Underlying the two aforementioned opposing views of the same works – racist versus anti-racist – are different theoretical perspectives. From a common-sense point of view, the anti-racist writer do not use racist expressions. The rhetorical perspective rectifies the common-sense reading of the novels as supporting racism and lucidly illuminates that the novels are against racism.

4. Ideology and rhetoric

According to rhetoric scholar, John T. Gage, authors are supposed to make a "rhetorical commitment to using conventions in order to control the readers' expectations and responses" (Gage, 1981:55). Louise K. Barnett further suggests that "The individual has little choice but to use the language of his community: it is the only one available to formulate his own thoughts (and thus controls their shape to a large extent), and it is also the only means of talking to other speakers within the community" (Barnett, 1979:221). Gage's rhetorical stance and Barnett's linguistic approach support the view that Stowe and Twain use racist expressions in their novels to communicate with their rhetorical audience, namely white racists. Literary critic, David W. Levy, justifies the novelists' use of racial stereotypes so as to "control the audience's expectations and responses" in terms of similar constraints as those posed by Gage and Barnett: "Those who attacked

slavery in fiction portrayed the races in precisely the same terms as those who defended it" (Levy, 1970:265). C. Vann Woodward emphasizes the role and importance of the rhetorical audience in the author-reader relation. From the broader perspective of writing history, "every historian must begin with some conception of the readers he is addressing. The consequence is a considerable measure of reader participation in the writing" (Woodward, 1986:81).

Woodward's perspective indicates that the racist expressions in Stowe's and Twain's novels would, to a large extent, reflect the "measure of reader participation in [their] writing". This, in turn, suggests that the inherent racism of the two texts mirrors the ideology of their time. Guy Cardwell elaborates as follows on the relationship between ideology and text: "... ideology has been called a kind of unconscious of the text ... The writings derive from the soil or from the society and express the virtuous aspects of the national psyche" (Cardwell, 1991:1). As Cardwell remarks, the nineteenth-century American ideology determines why the two texts appear racist: although the slave trade had been against the law since 1807, black people were still stigmatized as subhuman (Williams, 1970:3-4). Hence, taking the nineteenth-century American ideology into account, we may assume that it is unfair to criticize the two novels as racist from the late twentieth-century perspective. In fact, as Eric Foner contends, "American history has been revitalized by an infusion of the new perspectives of blacks, women, labor, and others" (Eric Foner, 1980:6) and it would clearly be misleading to comment on the racist issue in *Uncle Tom's Cabin* and *Huckleberry Finn* against this background of changed perspectives. Kinfe Abraham provides the following information about the status of the black man in the nineteenth century:

In fact, in the nineteenth century, there was hardly any study which attested to the humanity of the black man. The black man was a strange anomaly, more of a formula than a human being, not capable of reflection and cultural expression. Studies on the American Negro as a creative person and a figure of significance do not in fact emerge until the 1920's, and similarly on the black African until the 1930's (Abraham, 1982:64).

Twain's rhetorical effort to engage with the audience's expectations and responses, as Stephen Railton suggests, must have generated the widely held view of Mark Twain as "a representative man, a best American self" (Railton, 1987:403), a view which attests to the strong bond Mark Twain established with his audience. Eileen Nixon Meredith calls Twain "a kind of archetypal American who said things profoundly true and representative", thereby explaining the reason for his popularity (Meredith, 1976:34).

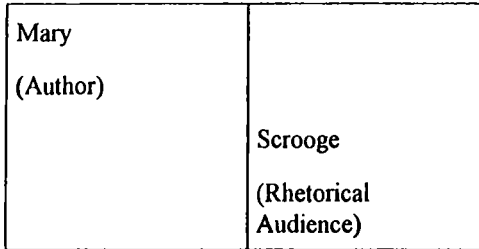
5. Ready-made audience vs rhetorical audience

Stowe's and Twain's audiences consisted of two kinds: ready-made and rhetorical. According to Kenny J. Williams, most of the late nineteenth-century reading audience were ready-made: they had read the early slave narratives and had been influenced by them (Williams, 1970:85). Perhaps most of their audience may have been ready and even longing to change the social condition which was unfavourable for African-Americans. Though nobody knows to what extent the ready-made audience overcame its racist prejudice, this audience was not Stowe's or Twain's intended rhetorical audience. If Stowe and Twain had written for the ready-made audience, they, without their imagination sufficiently fired, would not have worked so conscientiously on their rhetoric.

The concept of the audience at a tennis match will help demonstrate the distinction between the ready-made audience and a rhetorical audience. If we compare the rhetorical situation to a single's tennis match, the author and the rhetorical audience will be the two opposing players hitting the ball, as the figure below shows.

Figure 1: Tennis court analogy

Spectator (Ready-made audience)



Spectators

Spectators

Spectators

In this analogy, Stowe's or Twain's ready-made audience corresponds to the spectators watching the game. The two tennis players will win a huge number of spectators if they play faithfully to each other, without much troubling themselves about what the spectators may think. Likewise, when the author addresses his or her writing to the targeted rhetorical audience, applying every means to control it, the novel will win the audience over, even including the ready-made audience. The immense popularity of *Uncle Tom's Cabin* and *Huckleberry Finn* proves that Stowe and Twain devoted their writing to their rhetorical audience, namely white racists.

6. Rhetorical strategies

Stowe and Twain used shrewd strategies to control their rhetorical audience.³ Their basic strategy was to use racist expressions, by means of which they created irony, mirror, and conciliation effects.

6.1 Irony

Right from the beginning of *Uncle Tom's Cabin*, Stowe presents certain characters as having a contemptuous attitude toward African-Americans. For instance, inciting Arthur Shelby to sell Eliza's five year old son, the slave trader, Haley, says, "Your wife might get her [Eliza] some ear-rings, or a new gown, or some such truck, to make up with her [about the loss of her son] ... These critters an't like white folks, you know; they gets over things, only manage right" (Stowe, 1964:49-50). Haley's view that African-Americans are too subhuman to have a strong maternal affection, but would be overwhelmed by the joy of little gifts echoes that of Stowe's rhetorical audience. Throughout *Huckleberry Finn*, racist language quite often appears as well. For example, Huck replies to Aunt Sally's question when he arrives at the Phelps farm:

"Good gracious! Anybody hurt?"

"No'm. Killed a nigger."

"Well, it's lucky; because sometimes people do get hurt" (Twain, 1985:317).

Huck's answer, "No'm. Killed a nigger", reveals his prejudice that African-Americans are not human, while Aunt Sally's response reinforces such racism. These illustrations attest to Stowe's and Twain's rhetorical effort: they present racist views to ease their rhetorical audience, thus luring it into willingly continuing to read their novels.

Meanwhile, beneath the racist surface of the text, which satisfies the targeted audience, an entirely different process is experienced by that audience. The stark picture of some whites' extreme contempt for African-Americans provokes the audience to speculate upon the inhumanity of such contempt. For example, Haley's disdainful estimation that African-Americans are too subhuman to have maternal affection incites the audience to feel the dreadful consequence of racial discrimination: Haley regards Eliza as belonging to a species other than human. In *Huckleberry Finn*, a similar process occurs. Huck and Aunt Sally's heedless, habitual racism, in spite of its innocent look, spurs the audience to ponder the

3 From now on their rhetorical audience will be referred to merely as "audience" for analytical convenience.

irrationally appalling impact of racism: they treat some people's lives as those of beasts just because they are African-Americans.

Thus, what the texts of Stowe and Twain do to the audience differs from what these texts say. While the language of the texts is racist, the texts provoke doubts about racism in the audience. The discrepancy between what the text says (racist) and what the text does (anti-racist) endows Stowe's and Twain's texts with "irony". D.C. Muecke explains the effect of such irony:

The morality of irony, like the morality of science, philosophy and art, is a morality of intelligence. The ironist's virtue is mental alertness and agility. His business is to make life unbearable for troglodytes, to keep open house for ideas, and to go on asking questions (Muecke, 1969:247).

The irony of the texts induces Stowe's and Twain's audience to get absorbed into the texts without being much irritated by their propagandist tendency.

6.2 Mirror and conciliation effects

Stowe and Twain use effects of irony as well as mirror and conciliation effects to control the audience. By letting the audience watch such fictional characters as Haley and Huck dramatically project what white racists do to African-Americans, Stowe and Twain invite the audience to meditate on the validity of racism from a detached stance. As if sitting in front of a mirror, facing the reflection of its own racism, the audience gains a chance to objectively reconsider its ideology. Although, by means of the irony and mirror effects, Stowe and Twain challenge the audience's ideology, they take every precaution not to have the audience intimidated, thus conciliating the audience. For instance, Stowe portrays Haley as an evil figure in a caricature. The effect of this caricature is to distance the audience from Haley's irrational, vicious racism, removing any tinge of threat from the audience. Similarly, Huck's racist language removes the possibility of the audience's turning against him for helping Jim, a fugitive slave, run away. Thus, Twain enables Huck, the central narrator, to function as an effective communication channel with the audience by taking on the role of inspiring confidence in the audience.

In this way, the three rhetorical strategies – irony, mirror, and conciliation – provide Stowe's and Twain's texts with double opposite forces. The opponent forces endow the texts with a tension which simultaneously and continuously pulls (on the racist surface) and pushes (on the anti-racist substratum) the audience.

6.3 Racial stereotypes subverted

Racial stereotypes abound in Stowe's and Twain's texts. For instance, the description of an African-American slave, Aunt Chloe, at the beginning of *Uncle Tom's Cabin*, fits the stereotype of a contented, well-treated black slave: "Her [Aunt Chloe's] whole plump countenance beams with satisfaction and contentment" (66) and towards the end of the novel there is the effective juxtaposition of the description of Eva and Topsy, the stereotypical advantaged white American child set next to the disadvantaged African-American child:

There stood the two children, representatives of the two extremes of society. The fair, high-bred child, with her golden head, her deep eyes, her spiritual, noble brow, and prince-like movements; and her black, keen, subtle, cringing, yet acute neighbor. They stood the representatives of their races. The Saxon, born of ages of cultivation, command, education, physical and moral eminence; the Afric, born of ages of oppression, submission, ignorance, toil, and vice! (323).

This depiction embodies the conventional idea of the two races: white Americans have all positive traits; African-Americans all negative. The extremely racist, almost allegorical choice of two children as the representatives of their races certainly suggests Stowe's awareness of what would please the audience. Moreover, Stowe further sets Eva in relief by having Uncle Tom regard her as a demigod:

To him [Uncle Tom] she [Eva] seemed something almost divine; and whenever her golden head and deep blue eyes peered out upon him from behind some dusky cotton-bale, or looked down upon him over some ridge of packages, he half believed that he saw one of the angels stepped out of his New Testament (210).

Eva's position above Uncle Tom, "looking down upon him [Uncle Tom]", secures the audience with the assurance that Eva's (white) position is superior to Uncle Tom's (African-American). Furthermore, the identification of Eva's white beauty with divinity comforts the audience with a subtle implication that white supremacy extends even to heaven. Eva's mother, Marie, publicly calls her African-American slaves "grown-up children" and "spoiled children," providing further security for the audience to enjoy reading the novel.

Similarly, the stereotypical depiction of Jim, an African-American slave in *Huckleberry Finn*, satisfies the audience's expectation. In order to survive, Jim an adult black man, has to depend upon Huck, an outcast, uneducated white fourteen-year-old boy. Furthermore, Jim is portrayed as deceptive, superstitious, credulous and stupid. For instance, about his hair ball which he blunders to have the magic power to foretell human fortune, Jim says, "Sometimes it [the hair-ball]

wouldn't talk without money" (25), deceiving innocent children. Jim also loses his fourteen dollars in a stupid speculation, credulously manipulated by another fraudulent African-American. Jim is so gullible and superstitious as to believe Tom when the boy tells a fake story about a witch. Once Jim believes the lies, he sticks to them as if they were true. For example, when Huck, after the storm, says that everything that happened in the storm is merely Jim's dream, Jim naively believes him. About Jim's credulity, Huck observes, "He [Jim] had got the dream fixed so strong in his head that he couldn't seem to shake it loose and get the facts back into its place, again, right away" (118). At the end of the novel, Jim appears to comply with Tom's words like a senseless toy. Ralph Ellison remarks about the literary representation of African-Americans, "Too often what is presented as the American Negro emerges as an oversimplified clown, a beast or an angel" (Ellison, 1964:26). Such a portrayal of Jim accords with the audience's conventional expectation of African-Americans. James Kinney explains, "The use of certain stereotypes – even certain omissions – can suggest assumptions that the author must believe the audience will share, an indirect but intriguing route to beliefs and attitudes of the popular mind at that time" (Kinney, 1985:30). Kinney's explanation effectively illuminates Stowe's and Twain's invisible, but unending effort to communicate with the audience.

Behind such stereotypical racial images lurk Stowe's and Twain's critical insights. While Stowe's Aunt Chloe is happily smiling, regarding her master as trustworthy, her master is negotiating the sale of her husband, Uncle Tom. This picture highlights Stowe's incisive indictment: white Americans have often manipulated African-Americans, betraying the latter's trust. Also, with the extremely racist selection of the sample of each race (Eva and Topsy) Stowe may intend, as Sterling Allen Brown explains, to show Topsy as a pathetic victim of slave-trading and persecution of African-Americans by the white Americans (Brown, 1937:36-37). This selection, in addition, tacitly incites the audience to question whether this is a fair selection for representing each race. The narrator may choose such "good" African-American characters as Uncle Tom or his innocent children and such "evil" white characters as Simon Legree or Henrietta (Eva's cruel cousin). Marie's stereotypical view of African-Americans as children also evokes confusion in the audience especially when it faces Uncle Tom's spiritual superiority as a Christian hero. Uncle Tom says,

Ye [Cassy] said the Lord took sides against us, because he lets us be 'bused and knocked round; but ye see what come on his own Son – the blessed Lord of Glory – warn't he allays poor? And have we, any on us, yet come so low as he come? The Lord han't forgot us – I'm sartin o' that ar'. If we suffer with him, we shall also reign, Scripture says; but, if we deny him, he also will deny us. Didn't they all suffer? – the Lord and all his? (387).

Uncle Tom's words provide a subversive clue to reexamine such stereotypical traits of African-Americans as humbleness and contentment, not as the sign of submissive cowardice but as that of mature spiritual triumph. Sterling Allen Brown perceives this subversion and calls it Stowe's dilemma. He says,

In characterizing the Negroes in *Uncle Tom's Cabin*, Mrs. Stowe faced the dilemma of the propagandist. If she showed them as brutalized by slavery, she would have alienated her readers, whose preferences were for idealized heroes. If on the other hand, she made her characters too noble, her case against slavery would be weakened. She did this with Uncle Tom, and critics have stated: If slavery produced a Christian hero so far superior to free whites, then slavery is excellent (Brown, 1937:36).

In *Huckleberry Finn*, a similar subversion of the African-American stereotype occurs. David Smith notices, "Twain's strategy with racial stereotypes is to elaborate them in order to undermine them" (Smith, 1984:6). Whereas Jim appears to depend upon Huck, Jim actually takes care of Huck like a father, providing food and safe places for them to stay in. Jim's paternal care for Huck intimates Twain's acute insight into the white Americans' realistic, economic reliance on African-Americans' labour and care. The divulgence of the voices underneath the stereotypical characterization of Jim obliquely conveys white Americans' exploitation of and political violence against African-Americans. Furthermore, behind the depiction of Jim as credulous and stupid lies a critique of the audience's justification of its own exploitation of African-Americans: the audience has brainwashed itself that African-Americans are so credulous and stupid that they need "smart" whites to look after them. However, the scene in which Jim calls Huck's trick toward Jim after the storm "trash" depicts Jim as Huck's mentor through Huck's initiation process toward mature humanity.

6.4 Model, prospect

Stowe and Twain do not merely beat the audience with the hammer of subversive confusion. Through their texts, they provide the audience with an attractive prospect, by presenting "models" of idealistic, trans-ideological human relationships, such as Eva's unconditional love for Topsy and her true friendship with Uncle Tom. Comments by Eva's parents contribute to the attractiveness of this model of democracy and equality for the targeted audience. Eva's mother, Marie, remarks, "Eva somehow always seems to put herself on an equality with every creature that comes near her" (239), while her father, St. Clare, says, "Your little child is your only true democrat" (246). By depicting Eva with idealized angelic beauty and thus stimulating the audience's desire to resemble her, Stowe shrewdly coaxes the audience to copy Eva's democratic ideal. Model pictures also abound in Twain's text. For example, while travelling on the raft, Huck's eyes are opened to Jim's humanity, transcending ideological restriction. Huck's

initiation serves as a guide for the audience to emulate his experience. In addition, Huck is a boy of innocent, innovative spirit: as Tom Sawyer observes, "Huck, [Tom says] you don't ever seem to want to do anything that's regular: you want to be starting something fresh all the time" (343). Thus, Huck's unspoiled freshness functions as a medium – "a transparent eyeball", as Emerson says in his transcendental essay "Nature" (Emerson, 1981:11) – through which the audience anew confronts its false consciousness. Stephen Railton comments informatively on this particular function of Huck: "Behind Mark Twain's decision to let Huck tell his story in his own words lay precisely the desire to expose the linguistic conventions by which people distort reality, deceive themselves, and exploit others" (Railton, 1987:395). Huck's youth and lack of education also offer an excuse for his thinking and acting outside of convention, removing the possibility of the audience's repulsion.

7. Conclusion

The claim by Leonard and Tenney that "it is difficult to teach irony, to overcome the literal, to show that a book may mean the opposite of what its words seem to say" (Leonard *et al.*, 1992:9) is certainly borne out by responses to Harriet Beecher Stowe's *Uncle Tom* and Mark Twain's *Huckleberry Finn*. As these two critics suggest, it is certainly difficult to communicate the effect of literary techniques. However, as these two works reflect their contemporary audience's racial prejudice and the authors' rhetorical attempt to reach their audience, they may serve as the most effective tools for reminding readers of all ages of the destructive cruelty of racism.

Summing up – Stowe and Twain present a combination of affirmative elements (racist language, racial stereotypes, and conciliation) as well as subversive elements (irony, mirror, and model) to their rhetorical audience. The dialectic interaction between "what the text says" and "what the text does" creates a deconstructive tension which endows the texts with a constant suspense. This deconstructive suspense so forcefully absorbs the readers that they do not notice the authors' rhetorical aim – to induce them to inquire into the justice of racial discrimination – which otherwise may offend them because of its propagandistic tendency. In other words, the dialectic – between the racist surface (thesis) and the deconstructive process (antithesis) of the novels – leads the audience to unknowingly perform the role of "ideological critic" of racism (synthesis). The dialectical system attracts to their texts not only Stowe's and Twain's intended audience but also readers in different times and cultures, inducing them to play the role of the ideological critic.

Bibliography

- Abraham, Kinfe. 1982. *From Race to Class: Links and Parallels in African and Black American Protest Expression*. London : Grassroots Publisher.
- Barnett, Louise K. 1979. Huck Finn: Picaro as Linguistic Outsider. *College Literature*, 6:221-231, Fall.
- Beaver, Harold. 1974. Run, Nigger, Run: *Adventures of Huckleberry Finn* as a Fugitive Slave Narrative. *Journal of American Studies*, 8:339-361, December.
- Bitzer, Lloyd F. 1968. The Rhetorical Situation. *Philosophy and Rhetoric*, 1:1-14.
- Brown, Sterling Allen. 1969 (1937). *The Negro in American Fiction*. N.Y.C. : Argosy-Antiquarian
- Cardwell, Guy. 1991. *The Man Who Was Mark Twain: Images and Ideologies*. New Haven & London : Yale University Press.
- Ellison, Ralph. 1964. *Shadow and Act*. New York : Random House.
- Emerson, Ralph Waldo. 1981. *The Portable Emerson*. Carl Bode and Malcom Cowley (eds.). Middlesex, England : Penguin.
- Foner, Eric. 1980. *Politics and Ideology in the Age of the Civil War*. New York : Oxford University Press.
- Foner, Philip S. 1958. *Mark Twain: Social Critic*. New York : International Publishers.
- Gage, John T. 1981. *In the Arresting Eye: The Rhetoric of Imagism*. Baton Rouge : Louisiana State University Press.
- Hogue, W. Lawrence. 1986. *Discourse and the Other: The Production of the Afro-American Text*. Durham : Duke University Press
- Jehlen, Myra. 1989. The Family Militant: Domesticity versus Slavery in *Uncle Tom's Cabin*. *Criticism*, 31(4):383-400, Fall.
- Katz, Judy H. 1978. *White Awareness: Handbook for Anti-Racism Training*. Norman : University of Oklahoma Press.
- Kinney, James. 1985. *Amalgamation! Race, Sex, and Rhetoric in the Nineteenth-Century American Novel*. Connecticut : Greenwood.
- Lee, Wallace et al. 1946. Is *Uncle Tom's Cabin* Anti-Negro? *Negro Digest*, 4:68-72, January.
- Leonard, James S., Tenney, Thomas A. & Davis, Thadious M. (eds). 1992. *Satire or Evasion? Black Perspectives on Huckleberry Finn*. Durham and London : Duke University Press.
- Levy, David W. 1970. Racial Stereotypes in Antislavery Fiction. *Phylon*, 31:265-279, Fall.
- Meredith, Eileen Nixon. 1976. Mark Twain and the Audience: A Rhetorical Study. Duke University. (Dissertation.)
- Muecke, D.C. 1969. *The Compass of Irony*. London : Methuen.
- Ong, Walter, S.J. 1975. The Writer's Audience is Always a Fiction. *PMLA*, 90:10.
- Railton, Stephen. 1987. Jim and Mark Twain: What Do Dey Stan' For? *The Virginia Quarterly Review*, 63 (3):393-408, Summer.
- Rampersad, Arnold. 1984. *Adventures of Huckleberry Finn* and Afro-American Literature. *Mark Twain Journal*, 22:47-52, Fall.
- Smith, David L. 1984. Huck, Jim, and American Racial Discourse. *Mark Twain Journal*, 22:4-12, Fall.
- Stowe, Harriet Beecher. 1964. *The Annotated Uncle Tom's Cabin*. Philip Van Doren Stern (ed.) New York : Paul S. Eriksson, Inc.
- Twain, Mark. 1985. *Adventures of Huckleberry Finn*. Walter Blair and Victor Fischer (eds.) Berkeley : University of California Press.

Williams, Kenny J. 1970. *They Also Spoke: An Essay on Negro Literature in America 1787-1930*. Nashville, Tennessee : Townsend Press.

Woodward, C. 1986. *Thinking Back: The Perils of Writing History*. Baton Rouge and London : Louisiana State University Press.