5-2024

Rich Adventure in Poor Times: Examining Huck Finn and Robinson Crusoe

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B.S., Southern Illinois University, 2020

A Research Paper
Submitted in Partial Fulfillment of the Requirements for the
Master of Arts

School of Literature, Writing, and Digital Humanities
in the Graduate School
Southern Illinois University Carbondale
May 2024

RESEARCH PAPER APPROVAL

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Fulfillment of the Requirements

for the Degree of

Master of Arts

in the field of English

Approved by:

Dr. George Boulukos

Graduate School
Southern Illinois University Carbondale
March 25, 2024

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In discussing literature, no two stories seem further removed from each other than Daniel Defoe's *Robinson Crusoe* and Mark Twain's *Adventures of Huckleberry Finn*. On the surface, the two look nothing alike; Crusoe is the financially secure adult son of well-meaning father, who ultimately grows into a businessman, colonizer, murderer, and profiter of slave labor over a thirty-year journey through the Atlantic Ocean. Huck Finn, in his turn, is nothing more than the poor, white trash son of an abusive father with nothing but an escaped slave and the Mississippi river on his side. However, despite being separated by an ocean and publication dates spanning 165 years, these titular protagonists share much more than initially seen on the surface. Both Crusoe and Finn experience the hero's journey—they begin in the ordinary world, but then journey through the unknown while making enemies and allies along the way. At the end of each novel, both are returned to the ordinary world and incorporated back into known society. They are written in an informal, conversational narrative style, enabling the reader to experience the journey with them as if they themselves are along for the ride. They each wrestle with their identity, and these struggles manifest in a similar way; for Finn, it emerges as internal conflict centered around his morality, while for Crusoe, an identical battle is being had regarding his justified or unjustified use of violence while on the deserted island. In examining their allies, the audience can draw parallels between Crusoe's Friday and Finn's Jim—both non-white, marginalized, and devoted to their white counterpart, even at the expense of their own narrative. While surface-level details about Finn and Crusoe's journey may differ, at their core, their stories are hauntingly comparable. These fantasies about freedom, adventure, and exploitation look similar because that is what they both are—easily consumable fantasies onto which the audience

can project their own desires. Paired with the fact that the two are so far-removed publication-wise, this shows how little social conventions regarding these fantasies in Western culture changed from the eighteenth to nineteenth century.

Crusoe is driven by a desire for freedom and adventure. He starts off in his known world, but soon realizes an internal call to adventure threatens to take him out of it. These desires are contested by the adult figures in his lives. He is compelled to go to sea despite his family's adamant disapproval of it: "… but I would be satisfied with nothing but going to Sea, and my Inclination to this led me so strongly against the Will, nay the Commands of my Father, and against all the Entreaties and Perswasions of my Mother…" (Defoe 4). No one in Crusoe's life supports his desire to leave home, therefore trapping him in a prison of their making. This is done to set him on what they believe is the right path of life for him, which his family details to be that of a successful, middle-class man. Some scholarship surrounding *Robinson Crusoe* discuss how Crusoe's decision here is economically motivated instead of personally motivated; Maximillion Novak disagrees, arguing that if monetary opportunities are the driving force behind Crusoe's departure, he is "foolish indeed" not to listen to the advice of his father (21). By not listening to his father's advice, which will ensure economic prosperity, Crusoe shows the audience what really matters to him—leaving the house and finding freedom and adventure in his travels. This natural inclination of his is why everyone in his life must fight so hard to keep him from it. Sequestering Crusoe, of course, has the opposite effect—only making the pang of his craving even more painful to ignore.

The same can be said for Huck Finn living with the well-meaning widow in-charge of his care, who tries her best to civilize him by introducing him to religion and giving him a proper education. Finn resists these attempts, noting while speaking to Miss Watson, the widow's sister,

upon discussing Hell and damnation: “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” (Twain 6). Admitting that he’d rather go to Hell than stay imprisoned with the widow shows how desperate he is for freedom and a life outside of the restrictive routine she and Miss Watson have set in-place for him. Despite his discontent with his current lifestyle, Finn still has moments where he refuses his call to adventure, thinking to himself, “I was getting sort of used to the widow’s ways, too, and they warn’t so raspy on me… I liked the old ways best, but I was getting so I liked the new ones, too, a little bit” (17). These albeit brief moments show the reader how nuanced the relationship between Finn and his perceived imprisonment can be. While he craves the adventure that comes with being his own master, he is still a child—he needs the guidance of these mentor-like figures in his life for health and safety.

Crusoe, too, tries his best to resist his own adventurous nature. After being reprimanded by his father for wanting to go to sea, he thinks, “I was sincerely affected with this Discourse, as indeed who could be otherwise; and I resolv’d not to think of going abroad any more, but to settle at home according to my Father’s Desire” (6). Here, too, Crusoe tries to reject his call to adventure and accept the lifestyle his family has planned for him. However, like Huck Finn, Crusoe taking a step back to contemplate his desire to run away only gives emphasis to his ultimate decision to leave anyway. In the end, both Finn and Crusoe are helpless to resist their call to adventure, which manifests as a strong desire for literal adventure and freedom outside of the boxes they have been trapped in by the well-meaning people in their lives. This does not take away from the love and appreciation they have for these people and the known world they come from, but it does show how their own natural inclinations for more in their lives overpowers that

sentimental connection between them and the familiar.

Crusoe and Finn are not able to start their journey alone. Like many other heroes on their journeys, they must be kickstarted by a guiding figure that helps instigate their transition into the unknown world. For Crusoe, this manifests as his unnamed friend who offers to take him on his ship: "… but I say, being there, and one of my Companions being going by Sea to London, in his Father's Ship, and prompting me to go with them… I went on Board a Ship bound for London" (7). Here is where Crusoe's narrative is forever changed; this spur-of-the-moment decision to leave his family behind without so much as a word is the ultimate driving event that catapults Crusoe from the ordinary world and into a world of peril and adventure. This scenario looks different in Huck Finn's case, although it still serves the same purpose—for him, he is primarily motivated by his father, who kidnaps him from the widow and makes his life so miserable that Finn, unable to stand his abuse, decides he must set off on his own: "… I couldn't stand it. I was all over welts. He got to going away so much, too, and locking me in… I made up my mind I would fix up some way to leave there" (25). Unlike Crusoe, who is offered a temptation he cannot resist, Finn is pushed out into the unknown to flee a difficult situation. While these inciting incidents look very different, they still serve the same purpose—Crusoe and Finn have truly begun their narratives looking for adventure. Along the way, they find many things—making allies and enemies alike as they struggle to make their own way in the wide, unforgiving world. Early on, Finn finds a companion in the form of Jim. They make their way along the Mississippi river, each dodging the authority that would serve to return them to the ordinary world prematurely. For Crusoe, this section of his narratives has dramatic ups and downs—being captured, put into slavery, escaping slavery, becoming a successful plantation owner. Despite how different Finn and Crusoe's struggles and successes look in this section of their stories, each

are brewing an internal conflict that hangs over their narrative. In Finn's case, this conflict is his growing discontent surrounding the morality of helping Jim escape from slavery; for Crusoe, this conflict revolves around his perceived "original sin" of leaving him and disregarding his family's advice, which he believes God is ultimately punishing him for.

Crusoe spends a portion of his novel lamenting his own bad luck resulting from his "sinful" nature—mainly regarding his adventure spirit and decision to leave home. Novak examines Crusoe's tendency to explain his various trials and set-backs as punishments from God for not listening to his father at the beginning of the novel. The first instance he examines arises from Crusoe's first time at sea, when his companion's ship must toil through storms and rough water: "… [Crusoe] is confronted by two storms… [he] persists in viewing these tempests as punishment for his sin and the fulfillment of his father's prediction that God would not bless him and that he would have leisure to repent when it was too late" (23). This is where Crusoe starts to internalize his perceived punishment from God, working it into his identity to forever sully himself as cursed and sinful. Because he internalizes this narrative, it becomes his go-to explanation for anything that goes wrong for him in his life. In a similar circumstance, Novak points out Crusoe's similar response to being shipwrecked on the island after leaving his plantation. "On the island, shipwrecked and alone, he confesses that his condition is the result of God's punishment upon him for leaving his plantation and the calling in which he might have been prosperous, if neither content nor happy" (26). Internalizing this narrative puts Crusoe in the position to acknowledge that his nature estranges him from the world; the bulk of Crusoe's understanding of himself comes from his belief that he is inherently different than those around him.

Huck Finn does not attribute his nature to a particular action—for Finn, he acknowledges

that his lowly birth sets him up for failure in the world, and ties his socioeconomic status to that of his morality and self-worth. In his story, he consistently references his "wickedness," thinking, "… I was brung up wicked, and so I warn't so much to blame" (193). By linking his birth to his self-image, Finn constantly sets himself up for failure. Because of his social status, he holds himself to a lower moral standard than those he deems "civilized," who he and society seem to expect more from. Like Crusoe, he has internalized his differentness and allowed it to impact the way he views himself and his actions. Ironically, it is his perceived differentness compared to the rest of society that gives Finn the rational needed to guide him through the internal conflict plaguing his every step. This drives their narratives, as it is not until both Finn and Crusoe can address their internal conflicts and strive to overcome them that they can successfully enter the next phase of the journey.

Midway through each narrative, Crusoe and Finn undergo an Ordeal whose defeat results in a major success in the hero's life. For Crusoe, this takes the form of his religious awakening while stranded on the island:

> This was the first time that I could say, in the true Sense of the Words, that I pray'd in all my Life… Now I began to construe the Words mentioned above, *Call on me, and I will deliver you*, in a different Sense from what I had ever done before… Deliverance from Sin [is] a much greater Blessing than Deliverance from Affliction. (71)

It is not until Crusoe comes to this spiritual realization that he can overcome the persist haunting of his "original sin" that hangs over him for the first half of the narrative. Here, the audience can see Crusoe switch from a man who believes he is cursed by God to a man who realizes the blessings God has given him. In doing this, his entire characterization is altered—it is here that the reader sees Crusoe emerge from his shell; he starts taking pride in the island and

turns it into a haven instead of a prison. This is a transition that Crusoe himself acknowledges and attributes to God. This strange dichotomy of Crusoe's vision of himself is discussed by James Foster, who asserts that Crusoe's view of himself is connected to his relationship with the island he is stranded on. For Crusoe, the island represents, "… both physical imprisonment and spiritual deliverance from an evil life" (193). As Crusoe's relationship with himself changes through his religious awakening, so does his relationship with the island. The everlasting Crusoe that the audience remembers from his story—someone resourceful, meticulous, and confident in his solitude—does not come to fruition until after his internal conflict surrounding his vision of himself is addressed. He persists in believing that he is different from other people; however, now that differentiation takes the form of divine blessing rather than a curse. This is best seen during Crusoe's time on the island, because he, above all other people, was "chosen" to live instead of die. This sentiment is echoed by Brett McInelly, who argues that Defoe's decision to strand Crusoe on a deserted island both isolates him and helps him stand out as distinctive compared to his fellow man (8). Crusoe is the lucky one, Crusoe is the chosen one—despite earning God's ire by rejecting the advice of his father, Crusoe is singled out to be the sole survivor of his shipwreck. This translates to the reader as an acknowledgement that Crusoe's survival showcases his differentness from other men, as only Crusoe could turn his bad luck into success and flourish while stranded and fighting for his life on the island.

Crusoe's distinction is more than just a hallmark of his character—it is a purposeful decision made by Defoe to enrich both his storyline and relatability. Unlike Huck Finn, whose abrasive wit and supposedly backwards morality can isolate him from the reader, Crusoe is meant to be an everyman identifiable by every man. Regarding Crusoe's appeal, Harvey Swados notes that Crusoe is appealing to the reader because his narrative is a, "… practical and

entertaining manual in the domestication of nature, and because it is a painless and un-frightening guide to the exotic" (39). Through Crusoe, the reader can engage with the content of his narrative in a safe, fulfilling way. In doing so, he becomes a model to the reader, a guide-like figure leading them through the perils of his story. The reader can become a more active participant in the story because of it, engaging in his fantasy like it is their own. This sentiment is echoed by Elizabeth Kraft, who adds that Crusoe's ability to adapt to his condition and "cope successfully with startling change" gives the reader a type of solace, as it recognizes humanity's innate resilience in the face of adversary (40). This ability of his, however, is not unlocked until Crusoe overcomes the Ordeal of his "original sin" and makes peace with his own vision of himself. Through his spiritual awakening, Crusoe emerges a worthwhile character with a longevity enviable by most other protagonists created during his time. A final facet of Crusoe's success lies in Defoe's narrative decisions. For Virginia Harlan, Defoe's pacing as a major factor to Crusoe's success. By intermixing the simple with the complex, the natural flow of Defoe's narrative style induces the reader to want to read more. Harlan uses the progression of Crusoe's tool-making to highlight this, following the journey from Crusoe planting grain to creating a spade, then to grinding flour, making pots—ultimately culminating in him using an oven (65). This passing helps keep the reader invested in his journey, stumbling alongside him as they devour the narrative. Harlan goes on to discuss how Defoe paces his novel in such a way where each calm moment is immediately followed by a "thunderbolt" that adds further interest to the narrative (67). A structure like this, meant to keep the audience on their toes, also keeps the reader continuously invested in Crusoe's success and well-being. While Huck Finn's characterization may not make him the everyman Crusoe is, Twain still uses narrative styling to achieve a similar effect. By using such an informal dialect, Twain can use Finn's narration to

communicate with the reader on a more intimate level. Like Crusoe, when reading the *Adventures of Huckleberry Finn*, the reader is along for the ride. Finn's unceremonious, conversational narration leaves the reader feeling less like a spectator and more like a friend, a recipient of Finn's fears and struggles. This helps endear Finn to the reader, who, while he may not be particularly relatable, is clever and sympathetic. While the reader may not be able to connect with his conflict, they can still feel empathy for his struggle.

Like Crusoe, Huck Finn's Ordeal is equally internal; however, instead of taking the form of a religious realization, Finn comes to a stand-still in an ongoing battle with his own morality. While Finn is thankful to have Jim as a travel companion, the guilt of helping him escape is a constant weight hanging over his head. He contemplates this while considering the major disservice he is doing the widow by stealing her slave, thinking, "I couldn't get that out of my conscience, no how nor no way… I got to feeling so mean and so miserable I most wished I was dead" (82). The moral conflict that Finn must engage with has to do with the his own personal conscious and the social conventions regarding race and slavery imposed upon him since childhood. Throughout the first section of the novel, Finn acknowledges how much he likes Jim. He acknowledges his loneliness before him, and is seemingly happy to have a companion—however, the knowledge that he is "doing something wrong" by helping Jim continues to weigh heavily on him as the two travel together longer and longer. For Edgar M. Branch, this moral conflict has less to do with race and more to do with conflict between Finn's "intuitive morality" and his "conventional conscience" (188). Finn cannot, and some argue never does, come to acknowledge Jim's humanity as a human being instead of a slave because of his social conditioning. However, this does not stop him from warring with his innate morality, which can acknowledge Jim's kindness and recognize all that Jim does for him. Martin Shockley expands

upon this by adding that it's Finn's morality that acknowledges Jim's humanity despite the demands of the society that has shaped his understanding of the world (6). Never does Finn lament on Jim not treating him well—he knows Jim does, and he also understands that this emerges from Jim's kind and obliging nature. Whether this characterization of Jim is an appropriate one is a different point—here, it is important that Finn be able to acknowledge Jim's nature and feel grateful for what Jim has done for him. In his own way, Finn is also cognizant of his "obligation" to Jim, who must rely on him throughout their journey because of his status as a runaway slave.

The scholarship surrounding Jim is some of the most contentious in reference to the novel. Some like David Smith believe Twain's portrayal of Jim is a subversion of traditional black slave archetypes during the time. Smith argues that by dramatizing stereotypes associated with black slaves in the century, Twain works to undermine them and expose them as ridiculous. He goes on to comment on the positive qualities Jim displays throughout the story, calling him a, "… compassionate, shrewd, thoughtful, self-sacrificing and even wise man" (6). By pairing his dramatization of black slave stereotypes with admirable traits more often associated with white people, Twain is able to create a character who, on the surface, is not immediately identifiable as subversive—but, once his behavior is analyzed and compared to that of other people in the novel, his good qualities shine as an example as to how an upstanding human being should act. This impression is compounded when Jim is compared to low-down white people in the novel, such as Finn's father and the King/Duke duo, whose actions Finn calls, "… enough to make a body ashamed of the human race" (175). However, in examining the positive traits Smith assigns to Jim, a pattern emerges—most of these qualities are displayed in terms of Jim's treatment towards Finn. Jim is compassionate because he is compassionate to Finn. Jim is thoughtful in his

behavior towards Finn. Jim is self-sacrificing for the benefit of Finn, and near the end of the novel, for Tom Sawyer. Jim's wisdom emerges as helpful advice for Finn. All these listed traits, while at face-value interpretable as Jim's positive characterization, only serve to highlight Jim's position in the novel—that of Finn's companion and narrative enabler.

Jim is allowed to have no real personality of his own, not beyond Finn—and in moments where he and Finn are separated, he is not granted his own side quest, and instead must wait passively to rejoin the narrative when he and Finn are reunited. This is best seen in the middle of the novel when, after falling in with the seemingly high-class Grangerfords family, Jim follows Finn to their house and hides in the woods until Finn rejoins him. When discussing how he found Finn, Jim explains: "… I knowed you's in de house, so I struck out for de woods to wait for a day… [the family's black slaves] brings me truck to eat every night, en tells me how you's a gitt'n along" (128). Jim has nothing better to do than wait for Finn and, as the reader finds out later that page, to fix up the raft that was smashed when the two were separated. This is echoed in the final leg of his journey, when Jim is helpless to do nothing but wait as Finn and Tom Sawyer attempt to free him from captivity (261). Julius Lester argues that these examples prove Jim's narrative is tied so intrinsically to Finn's that it has no drive of its own. To Lester, Jim's "compassionate" nature is passive, his "self-sacrificing" faithfulness to Finn comparative to that of a dog. Jim, then, becomes a character who "… lacks self-respect, dignity, and a sense of self separate from the one whites want him to have" (44). Jim's character is nothing less than a disrespectful, racist caricature of an ignorant, superstitious slave. By subverting his own narrative and treating him as nothing more than an accessory to Huck Finn's journey, Lester argues that Twain seriously misses the mark in portraying Jim as an agent of his own destiny. Adding insult to injury, Jim is completely reliant on Finn throughout the story, almost like a

child would be on their parent. Lester points to Jim's immature qualities as another major source of his lack of autonomy, noting that without his own integrity, Jim is less of a grown adult and more of a same-age companion to Finn (44). In focusing on Jim's "child-like" nature, the reader is more thoroughly able to see the clear distinction between his characterization and Finn's. Instead of being a self-sufficient adult, Jim's immaturity only furthers the power imbalance between him and Finn, putting Finn in the position of guide and mentor instead of an equal. If anything, on account of age alone, Jim should be the one mentoring the adolescent Finn, not the other way around.

This dynamic is reminiscent of the one Crusoe shares with Friday, as in their scenario, Crusoe's position as the civilized European naturally translate into his relationship with the "savage" Friday, who appears in need of education and guidance at Crusoe's hand. Friday goes as far as to seemingly yearn for this guidance, with Crusoe noting that to make up for the additional work required in sustaining him, Friday, "… would work the harder [work] for me, if I would tell him what to do" (154). This stems from the sense of gratitude Friday has toward Crusoe, who recently saved his life. His gratitude manifests as servitude, robbing him of any agency of his own. James Sutherland argues that Friday's obedience to Crusoe makes him, "… a more versatile, articulate, and amusing dog" (134). This ties back to Lester's comment on Jim's immaturity rendering him "child-like," whereas Friday's eagerness to please reduces him to the point of being less than a human adult. Crusoe and Friday's relationship is no less contentiously debated than Finn and Jim's. Like that of Finn and Jim, much Crusoe scholarship revolves around his exploitation of Friday and the way it is linked to colonization. In Friday's case, his personhood is nearly completely erased, and more than just being an accessory to Crusoe, he becomes a second version of him. Harlan notes that Friday is a mere "shadow" to Crusoe, used

as both Crusoe's counselor in times of need and a slate for Defoe to press his moral preaching on (70). Friday is offered very little independence by starting off in the servitude of Crusoe, the savior of his life. This is what establishes and deepens their initial power imbalance, and Crusoe takes immediate pleasure in having a person to control rather than just a crop. In realizing this, Crusoe endeavors to "civilize" Friday and craft him into the best possible companion—which emerges as a copy of Crusoe himself. Michael Seidel echoes this, calling Friday an outsider that turns into Crusoe's "second self" as they work together towards escaping the island (370). Considering himself the King of the island, the only thing Crusoe does not have is a subject to impose his will on. The control he is allowed to exert over his own lifestyle is nothing to the power of being able to control someone else's.

However, while he may be Crusoe's most notable subject, Friday is not the only character Crusoe takes liberty with. Earlier in the novel, he shows a similar disrespect to Xury, the slave boy he sells immediately back into slavery after escaping to freedom. While Crusoe was "… very loath to sell the poor Boy's Liberty, who had assisted me so faithfully in procuring my own," he still decides to sell Xury after receiving his conditional consent to be sold as long as he is eligible to be freed in ten years (26). Doing this demonstrates how much of a self-serving hypocrite Crusoe is. Now, the reader can see an established pattern between Crusoe's treatment of the non-white characters in the novel. Like Friday, Xury's character is only relevant to him if he is useful—after that, he is easily discarded. Frank Donoghue argues that this moment, "… anticipates all the ensuing social contracts that assume, with little or no warrant, Crusoe's unregulated dominance over other people…" (7). Friday, however, enjoys more longevity compared to Xury by submitting his sense of self to Crusoe entirely. Donoghue goes on to add that Crusoe reshapes Friday's identity first with surface-level changes, like clothes and diet, only

to culminate with his conversion to Christianity. Isolated on the island as they are, Crusoe has plenty of time and opportunity to turn Friday into his project—just like he does everything else on the island. Novak comments on the controlling, exploitive nature of Crusoe's delegation of all the men who become stranded on the island, noting that Crusoe demands nothing less than complete submission to his authority. This submission is typically tied to some type of debt, mainly Crusoe having saved them from death. It is this rescue that allows Crusoe "…complete control over their lives" (488). This especially applies to Friday, his first and favorite, who effectively becomes an extension of himself. Friday becomes a secondary model of Crusoe, wearing his clothes and converting to his religion. This is particularly impactful, as it is Crusoe's own religious revelation that turns his character into what he is at that moment. While Crusoe's spiritual awakening marks a major acceptance of his own identity, Friday's spiritual awakening marks the death of his. Like Donoghue, José Bartolomé and Mary Parra draw attention to Friday's baptism as a major representative scene of this phenomenon. They argue that Crusoe's decision to convert Friday to Christianity is less about Friday and more about himself. By baptizing him, Crusoe, "… reaffirms himself as a superior and charismatic being" (203). Therefore, Friday's conversion turns from a good deed on Crusoe's part to just another grab for power over Friday's identity. More than just physically and metaphorically washing away Friday's sense of self, Crusoe rejoices in his ability to do so, as to Crusoe, it puts him further in control of Friday via their power imbalance. It is not enough that Crusoe save his physical body—he has now saved his eternal soul, solidifying Friday's position as his eternally grateful slave.

While most of the discourse surrounding Friday and Crusoe offers valid criticism of their dynamic, Thoden Velzen offers an interesting perspective by focusing on Crusoe and Friday's

connection as a social cell. By insulating the two from outside forces, the two become an effective duo. When they are faced with other people outside of their cell, their relationship is not changed. They face the adversary together as a team instead of two individual people (596). While Velzen's approach does highlight the companionship between Crusoe and Friday, he does very little to address their power imbalance and the inherent exploitation of Friday's character. For both Crusoe and Finn, their relationship to their non-white counterpart is hinged upon how useful that counterpart is to them. Allowed no independence of their own, it is up to Crusoe and Finn to guide them through the later part of their journey.

Every hero must undergo a resurrection, a final battle to challenge them one final time before they can reap the benefits of heroism and success. For Finn, this takes the form of the final resolution of his moral battle regarding Jim's freedom, culminating in an "escape attempt" by he and Tom Sawyer after Jim's capture. Finn's resurrection is tipped into action by the revelation that he would rather go to Hell than give Jim up, especially considering all Jim has done for him. When trying to think of a good reason as to why he should betray Jim, Finn can't come up with one: "But somehow I couldn't seem to strike no places to harden me against him, but only the other kind… [he] said I was the best friend old Jim ever had in the world, and the only one he's got now…" (194). On that same page, he then delivers the most infamous seven words uttered throughout the entire novel: "All right, then, I'll go to Hell," before tearing up the note he had planned to send revealing Jim's location. To Shockley, this event serves as a major victory in Finn's journey. By essentially winning his moral battle, the "internalized mores" of Finn's conditioning are defeated by his "innate goodness" (9). By seemingly throwing morality to the wind and sacrificing his eternal soul to protect Jim, Finn's soul turns into something worth saving. It is here that a resolution to Finn's most enduring battle is ended—freed of the guilt of

helping Jim, Finn decides to put his moral conflict to rest and choose a definitive side in the controversy that has taken up much of his mental energy throughout the narrative. According to Craig Taylor, this moment truly defines Finn's morality. With Finn's morality established, his conflict is resolved and he can emerge from the other side of it a changed person.

Like discussion surrounding Finn and his shifting morality, scholarship surrounding Crusoe takes a similar turn when discussing his relationship with violence throughout the narrative. Everett Zimmerman focuses on this, arguing that on the island, Crusoe is forced to abandon the normal boundaries of the civilized world to survive (321). On the island, stranded and alone, it is imperative that Crusoe adopt a new moral standard for his own survival. In this new standard, self-defense becomes a priority as Crusoe is faced with more and more dangerous obstacles to overcome. However, upon returning to the known world, Crusoe must reconcile his newfound morality to those that adhere more to the civil society he must integrate back into. Like Odysseus, both Finn and Crusoe must also assume a disguise(s) before re-entering the ordinary world after their adventure. Finn must disguise himself as Tom Sawyer while working to free Jim, and Crusoe takes on various disguises as he works to reestablish order on the ship that will soon take him back to England. It is only after the resolution of these various conflicts that Crusoe and Finn can finally reap the rewards of their struggle.

In examining rewards, Crusoe's shine the most obvious. James Foster notes that not only is Crusoe allowed back into society, but that he is financially enabled to do so by an "almost miraculous" procurement of money (199). This wealth is accumulated passively in his absence by loyal companions who are also good enough to give him this wealth upon his return. Crusoe's return to the familiar is ludicrously easy, and his rewards are fitting to what is necessary to help him make his transition back into society. While Crusoe's rewards are external and more

noticeable upon the resolution of his narrative, Huck Finn is not completely without. According to Shockley, Finn is rewarded in a more internal way. By "winning" his moral battle and deciding to support Jim despite being conditioned all his life to believe that slaves are undeserving of freedom, Finn emerges from his journey with a freedom of thought that Shockley argues is most important to his characterization (10). While some may argue that Finn learns nothing from his experiences on his journey, that the conclusion of his internal conflict regarding Jim at least resulted in a different way of looking at the world is undeniable. While not monetary in value, it is still a reward necessary to ease Finn back into his known society. The same cannot be said for Friday and Jim, who have their endings effectively erased from the narrative once their white counterparts receive their rewards. Bartolomé and Parra remark on how unfair it is that Friday is given no real resolution despite becoming a carbon copy of Crusoe himself, calling it "… a fate more monstrous than death itself" (203). Friday's lack of ending serves to drive home the final nail that his narrative is unimportant outside of Crusoe's, and his lack of autonomy is signified by the complete cluelessness the reader is left with regarding his fate. The same can be said for Jim, who, even after being freed, has no concluding moment where the reader is even allowed to learn what he does with his newfound freedom. No longer necessary for Finn's narrative and usurped by Tom Sawyer as Finn's closest companion, he is discarded like an outdated toy in the face of a newer, shinier model. It is an unfortunately fitting end for two men who are nothing but used by their protagonist, tossed back and forth based upon their comfort and will.

Both Crusoe and Finn start off in the ordinary world, where their inclination for freedom and travel call them to the adventure of a different lifestyle. Their stories are kickstarted by a companion—for Crusoe, he cannot resist the temptation of his friend's offer to go to sea. For

Finn, he must flee his father's abuse by running away and faking is own death. They cross the first threshold into the unknown, each setting off on their journey; Crusoe goes to sea, and Finn takes to the river. Both choose a watery path for their adventure. They are tested by their environment, battling weather and evading capture as they travel further and further away from the known world. Here, they engaged with internal conflict surrounding their sense of self. Crusoe enters (even physically) his innermost cave by being shipwrecked on the deserted island, while Finn wrestles with a concrete moment where he can abandon Jim to the authorities and escape his guilt about aiding in Jim's escape. They are at their lowest, completely entrenched in their conflict. However, an Ordeal happens; Crusoe defeats his internal conflict with a spiritual revelation, and Finn makes the ultimate decision not to expose Jim—for the time being, at least. While Crusoe's conflict turns external in dealing with being stranded, Finn keeps his internal conflict until near the end of his narrative. Finally, Finn finds the same mental peace Crusoe does by ripping up his letter to the widow, deciding that he would rather risk his own soul than betray Jim. On the road back, Crusoe and Finn, like Odysseus, must assume disguises while attempting to re-enter the ordinary world. Crusoe is finally able to find a ship to take him off the island, and Finn joins with Tom Sawyer to free Jim from captivity in the final leg of the book. In return, they are both rewarded—Crusoe by capital having accrued in his name by friends who kept track of his financial endeavors while he was stranded, and Finn by the knowledge that Jim is already free and had been most of their journey. This Finn from the emotional burden of having helped him all that time. In overcoming these struggles, they are resurrected back into the known world alongside the knowledge and confidence they built up along the way. However, whether they are truly changed by their journey is debatable—Crusoe is unable to resist the allure of his island, and Finn is still resistant to being civilized, wishing instead that he could go West. While this

may diverge from the hero's journey, it still enables Crusoe and Finn to be mirrors of each other. They end their respective narratives still on the same page—their natures indominable, for as long as they both breathe, they will forever crave the freedom and adventure of traveling beyond their ordinary, known world.

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