'Colonizing' Childhood in Children's Literature: A Post-Structuralist Text Analysis of Mark Twain's *The Adventures of Tom Sawyer*

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Abstract

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Marc-Antoine Bertrand

The present study takes an in-depth look at the position of a 19th century child fiction author in light of Perry Nodelman's (2008) colonialist argument. Through a post-structuralist textual analysis, the thesis discusses how Mark Twain uses different stylistic manipulations in *The Adventures of Tom Sawyer* (1876) to colonise the landscape of childhood. The analyses of passages taken from the piece indicate that the author appeared to be aware of his position in an industry that affords young demographics with images of childhood. From this position, the author is shown to exert his potency in tailoring the specific images of childhood he wished to distribute amongst an envisioned readership. These findings contribute to strengthen Nodelman's (2008) argument on the role of adults involved in the production of children's popular culture. Specifically, this study emphasises how authors of child fiction can easily invade landscapes of childhood to disseminate adult-constructed images. Child readers are therefore left to absorb and/or manipulate what is external to their experience. This contributes to the ongoing conversation on the position occupied by adults in fields of children popular culture and education and how their presence can, consciously or not, bias the representation of childhood that youngsters interact with as they live in their current state.

Keywords: Childhood, literature, popular-culture, adult-authors

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Table of Content

'Colonizing' Childhood in Children's Literature: A Post-Structuralist Text Analysis of

Mark Twain's *The Adventures of Tom Sawyer*

Introduction

We all were once a child. Strangely enough though, the experience of childhood that accompanies this common state is fundamentally unique to us all. As human beings develop, they come across myriads of influential events that shape them (Hopkins & Weisberg, 2017; Jenks, 2005). Factors such as one's culture, family network, and socioeconomical status all contribute to the sum of experiences each individual embodies. Childhood is not indifferent to this. In a world of distinctive circumstances, every child gets exposed to an array of influences that mould the ways by which they perform childhood (Horton, 2014).

Amongst all the factors that may vary across eras and societies, the presence of adults has been fairly sustained in one's experience of childhood. In some ways or other, adults have stood behind the environments in which —and with which— children engage and interact (Immel, 2009; Nodelman, 2008). Curating the setting in which childhood is experienced, adults willingly or not set the parameters that dictate how it is to be experienced by the youngsters in their care (Miller, 2014). It is therefore through what they do —and do not do— that adults unavoidably intrude into spaces of childhood (Philo, 2003) to bias what could otherwise be an authentic experience.

The omnipresence of adults in spaces of childhood is particularly visible in popular culture for children, namely in its literature (Nodelman, 2008). Standing at the source of an influx of consumable goods destined to younger demographics, adults create and distribute products, contents and images that children interact with daily (Nodelman, 2008; Miller 2014).

By the nature of their position, they —willingly or unavoidably— invite themselves into the meticulously crafted landscapes of childhood afforded to children (Nodelman, 2008). For scholars like Philo (2003), their place in a culture designed for children occasions a key characteristic true to the field: an everlasting gap between views based in adulthood vis-à-vis worlds of childhood. It is within this gap that both adults and children interact with images of childhood and, collaterally, with one another. However, as the two parties mingle, the balance of power is not equally distributed (Jones, 2001). In a way that is more linear than reciprocal, consumable images of childhood are first created in the secluded space of adulthood to then be afforded to children (Madrussan, 2015). At the end of this line, children are thus left to use —or not— these images as they negotiate their current state; that of *being a child* (Gough, 1998; Horton, 2014; Immel, 2009; Johansson, 2013; Madrussan, 2015). Under this power dynamic, children thus learn to be children under the images that they are afforded. Nodelman (2008) calls it a form of colonization. When popular culture designed for children results, it is the work of foreign entities (i.e., the adults). These adults can therefore be viewed as invaders in a landscape that is not properly theirs (i.e., landscape of childhood). Stepping in this territory, they assert an externally conceived position —what childhood should look like— which the native entities (i.e., the children) are to absorb (Nodelman, 2008).

Given this unique dynamic that marks children's popular culture, it becomes interesting to study the privileged positions that are held by adults involved in the distribution of childhood images. More specifically, this research will turn towards those who create the adult-based images of childhood found in affordances for children. Taking from Nodelman's (2008) adult-as-colonialist argument, I will address how, through his craft, an author of child fiction may

willingly or not invade a space for children to distribute a biased representation of the ideal childhood to mimic.

With this research, I aim to generate thoughts about the spaces assumed by adults involved within realms of popular culture for children. Doing so, I hope that the present research will add to the sum of existing work. My contribution to the field of childhood studies is intended to benefit ongoing conversations on ways to adapt, rethink and/or improve the cultural products made available to children by the potent adult agent.

Why Focus on Child Fiction?

When it comes to study the positions that adults assume behind landscapes of childhood, I find that works of child fiction offer a unique window for in-depth analysis. Part of what makes the study of fiction so interesting resides in how the authors are empowered by their position as they create the settings within which childhood, in a sense, gets defined (Nodelman, 2008). In a God-like manner, they set the parameters that establish what childhood must be like and how children are expected to behave. As they perform their craft, authors of child fiction willingly or not concoct storylines in which child protagonists, born from their imagination, behave towards or against expectations to subsequently suffer the consequences of their actions. These adult-based fictions, once published, disseminate through the consumption of popular culture. Accessible, these pieces of child fiction distribute idealized landscapes in which young readerships get to witness —through their own subjective interpretation— what *childhood* must look like (Rose, 1984/1992).

Selection of a Piece

Interesting as it may be, it would be a lifelong commitment to address every single piece of child fiction to discuss how their respective authors situated themselves within and/or behind

their work to design impactful images of childhood that young readers may be tempted to duplicate. In a small-scale study, the selection of material must be limited, which is challenging given the vast array of brilliant work to choose from. I therefore chose to turn to one piece of child fiction for the present study. The selection of a single piece (in opposition to a plural number of pieces) is meant to allow a deeper analysis that will cover the various elements that an author uses to step into a given landscape of childhood.

In his book *The hidden adult: Defining children's literature*, Nodelman (2008) refers to this adult-author invasion in terms of a colonization. For him, the presence of adults in industries related to children's popular culture shares similarities with the movements of colonization that marked human history. He claims that child fiction results from a foreign entity (here, the adult) taking control of a landscape that is not inherently theirs (here, childhood) to willingly or not impose their ways on those who are native to the environment (here, the children). His argument on the colonialist function of child fiction inspires my selection criteria. Using this as the backbone around which I develop my own research, I thus turned towards pieces of child fiction in which the theme of colonization was present throughout their content. Yet, an additional noteworthy component came out to further limit the choice of a piece. This would be the birth of a literary industry made specifically for younger audiences. According to Russell (2009), the mainstream access to child fiction truly got propelled during the mid 19th century. Interestingly, this emergence occurred at a time period that also witnessed booming expansion on colonialist movements. In the United States of America, the industry on child fiction came to be one of its own (Russell, 2009) while masses of Americans set to colonise the western territories (Brands, 2019). As these two independent movements simultaneously climaxed during the latter half of the 19th century, they can here be intertwined under Nodelman's views. This unlikely connection

between the two aforementioned movements was used to narrowed my criteria for the selection of a literary piece of fiction. Indeed, the chosen piece had to 1) be issued during that time period while 2) it carried themes of colonization throughout its content.

Mark Twain's (1876) *The Adventures of Tom Sawyer* was selected. I then proceeded to analyse how the author, Mark Twain, invited himself into the depicted landscape of childhood. The focus was to highlight how this author settled in this landscape to, willingly or not, colonize his readership via the displayed images of childhood. This opens up the discussion on the place of adults in an industry highly reliant on their contribution, a contribution that can, as noted, easily turn into a form of colonization.

Before diving into the matter, I will begin with a review of academic literature pertinent to this research. The first section will focus on the elements revolving around the selection criteria. This includes a deeper understanding of Nodelman's theory, an historical understanding of American movement of colonization during the 19th century, and an overview of the emergence of a child fiction industry at the same era. The second section will dive into the elements that are related with the author's proactive participation in the diffusion of a created content. This will namely address the place of authors behind works of fiction, the images and symbols that are associated with children/childhood, how authors can manipulate those — alongside other stylistic devices— to reach audience and finally, how the audience receives and absorbs the content placed at their disposal.

Literature Review

Child Fiction: A Literature of Colonization

Abbott (2008) suggests that readers — and, in a way that is more specific to this research, the children readers— absorb literary content in their own subjective ways. Effective recipients,

children use the reading activity to construct and/or reconfigure their own personal schemes around the images found in narratives (Hopkins & Weisberg, 2017; Özyürek & Trabasso, 1997; Short, 2012). However, even if the child readers are efficient when it comes to absorbing and structuring materials covered in narratives, they are still constrained to do so with the material made available for cognitive manipulations (Madrussan, 2015). Exercising agency within the restrictions of what is being offered, it therefore becomes imperative to focus on the affordances that mark their cognitive playground for development.

Nodelman's colonialist argument on child fiction. Child fiction is a genre of its own in the field of literature, yet the debate over what this genre consists of is open (Nodelman, 2008). Multiple views bring forward interesting arguments in their respective efforts to explain what best defines child fiction (Nodelman, 2008). Amongst them, Nodelman's (2008) perspective on child fiction's defining criteria stands out as particularly worthy in the context of the present research. Acknowledging the space adults occupy in the production of a popular culture designated for children, Nodelman (2008) suggests that it is adults' privileged positions that define all industries involved in children's popular culture. Particularly interested in the culture of children's literature, he claims that all pieces of child fiction are necessarily characterized by the adults' sovereignty over the production and distribution. Controlling the creation of content and the ways by which it targets specific demographics, adults involved in children's popular culture possess an eminent power when it comes to affording young consumers with the images the adult wishes to disseminate (Nodelman, 2008; Rose, 1984/1992). Building his argument around such a unique dynamic, Nodelman (2008) therefore suggests that child fiction necessarily "works to colonize children" (p. 163), identifying this particular function as the main constituent of this genre.

Nodelman's (2008) choice of the word "colonize" (p. 163) holds weight in the context of this research. Young readers' agency in their subjective interpretations of content created through authors' fantasies was discussed earlier. However, the presence of the adults who stand behind the affordances delivered to children is not to be overlooked. These agents invite themselves into territories that are not their own (Philo, 2003). Doing so, they —willingly or not— impose the images of childhood they wish to share with youngsters (Brandow-Faller, 2018; Johansson, 2013; Nodelman, 2008; Miller, 2014; Philo, 2003). Their presence in children's popular culture cannot be overlooked as their control in disseminating transitional affordances is near absolute (Brandow-Faller, 2018; Rose 1984/1992). Given this particular sway that characterizes their presence in children's popular culture, it is fair to say that authors who participate in the production and distribution of child fictions may be referred to as colonizers of childhood, hence Nodelman's (2008) choice of wording. It is through the content they create that authors settle in childhood landscapes to impose a variety of representations forged in adulthood and with which children interact. Biased, adults afford the raw material that child readers manipulate to construct meanings of their worlds (Johansson, 2013; Nodelman, 2008; Miller, 2014; Philo, 2003; Rose 1984/1992).

Child fiction: the invisible bridge between two distinct movements in history. The word "colonization" is here, again, interesting. Resonating in many fields of studies, this word becomes a common denominator that bonds certain disciplines: childhood studies, literature and history are linked by this theme.

During the second part of the 19th century, the United States of America was in full expansion. Unlike that of its British counterpart, the expansion in the United States of America was not happening overseas, but was rather restrained to the colonization of the immediate

surrounding territories (Durpaire, 2013). As Americans got more and more involved with the territories laying West of the Mississippi (a natural barrier that had limited their frontiers), they started to overstep boundaries, rapidly imposing their dominance in lands they invaded. Here, this colonialist movement is highly interesting as it shares mankind's timeline with another very distinct surging movement: the birth of a literature for children (Russell, 2009). Indeed, while the United States of America was expanding, the growth of an industry dedicated to children's consumption of fiction was simultaneously blooming (Russell, 2009). With the colonialist movements of the 19th century on one side and the birth of the child fiction industry on the other, Nodelman's (2008) argument on the colonization of childhood in popular culture intertwines perfectly with the other two. Therefore, to highlight key features of each movement is deemed important as it will serve an eventual discussion on the part adults play in child fiction and its subsequent colonization of childhood.

   Westbound colonization in the United States of America. The United States of America saw a few waves of colonization in its history (Durpaire, 2013) One of these waves followed the 1802 purchase of Louisiana, the first piece of land that laid beyond the western bank of the Mississippi River. Crossing the iconic river, embodying a large natural barrier that divided the territory, may be viewed as a pivotal point that symbolized how American society was moving from an epoch of eastern settlement to an era of colonization in the Midwest and Pacific coast. Arguably, this event set the stage for the part of American history known as the frontier (Durpaire, 2013). Following this purchase, the 1803 departure of a western expedition led by Lewis and Clark gave rise to movements of inland expansions (Durpaire, 2013; Nevins & Commager, 1976). The first half of this century witnessed a modest immigration influx in the lands spreading west from the Mississippi, while the second half saw booming movements.

Opening new routes and settling into new territories, more and more efforts were placed on inland settlement, which was perhaps facilitated and forever transformed with the 1869 completion of a transcontinental railway system (Durpaire, 2013). This expansion saw Americans grasp hold of foreign lands for their own benefit. But more than this, it also saw these same Americans work to assert the dominance of their foreign ideologies over those who were native to such land (Brands, 2019). History tells us that colonization is not just physical; it takes different forms, based on how one entity oversteps another's to invade a landscape that is not inherently theirs (Freire, 1970).

     The emergence of children' literature as a genre in the United States of America.

Tales, in one form or another and for various purposes, have marked human societies and entertained audiences across time (Russell, 2009). The origins of child fiction can be traced to ancient times where stories were narrated during group gatherings of which children took part. However, it was during the 19th century that a true ambition to create an entertaining literature for children emerged (Russell, 2009). This period, referred to as the "'Golden Age' of children's books" (Russell, 2009, p. 12), saw the appearance of a literary genre that was not intended for adults, but rather explicitly conceived for the amusement of children (Russell, 2009). As reported by Russell (2009), before the mid-19th century, literary options for children were limited. The predominant function of pieces meant for children was to transmit strong didactic content. If children could find entertainment in certain narratives, it was for the most part only possible by engaging with works of fiction designed for adult audiences, such as *Robinson Crusoe* and others (Russell, 2009). Breaking with this conservative way to afford children with fiction, the United States of America (alongside the British Empire) spearheaded the movement that gave rise to an industry of children's literature of which the main purpose was entertainment (Russell, 2009).

With this mid-century rise of a new genre dedicated to young readers, children were thus afforded with more opportunities to engage with a diversity of content. Growing ever since, the production of diversified pieces of fiction, to this day, still impacts children's literary culture.

   The author's voice in child fiction and the power to influence. The author's desire to share something with an audience —may it be personal values, beliefs, critiques of the society or any other fancies— ignites the creation of a piece of fiction (Abbott, 2008). By this, the author's voice can be narrowed to what is deemed worth sharing and brought to people's attention through the publication and dissemination process. Yet, to capture the author's voice is more challenging than this as there are disagreements when it comes to establishing clear boundaries between authors, narrators and characters (Abbott, 2008). For instance, Russell (2009) writes that we should "never assume the author to be the narrator" (p. 45), suggesting a clear distinction between these two voices. On the opposite side, Biagioli (2001) claims that those who tell stories cannot be dissociated from their narrators and employ characters due to the personal investment that marks the creative process. For Biagioli (2001), the voice of a narrative is that of its author. Of the various existing opinions on the matter, Abbott (2008) might best posit how authors, narrators and characters interact as he discloses the notion of the *implied author*. Entering the debate, he places the implied author in between the author and the readers. In this sense, Abbott (2008) stipulates that authors can hardly avoid to give a certain personality to the content they create as they are the ones who choose the verbs, adjectives, allegories and plots that contribute to the unique atmosphere of their work. Furthermore, Abbott (2008) suggests that on the receiving end, readers subjectively interpret content and from this, infer an author according to what they perceive as hints. Authors are therefore inevitably present in a work of fiction, may this be through their personal involvement or through the implied image concocted by their

readers (Abbott, 2009; Madrussan, 2015). Under this premise, it is fair to say that authors cannot be isolated from their pieces and thus, they and their voices - or rather, their images and apprehended voices - deserve attention.

What is interesting here is how an author's voice exists in a system of transmission (Madrussan, 2015). Indeed, literature is constructed around the dynamic in which at one end, someone creates whereas at the other end, someone consumes (Madrussan, 2015). By its very nature, it shares and transmits (Madrussan, 2015; Roberts, 2002; Russell, 2009) with authors running the assembly lines (Nodelman, 2008). Due to their position, these authors become potent agents as they voluntarily or involuntarily convey values, beliefs, moral precepts and other (Abbott, 2008; Bachelard, 1969; Johansson, 2013; Horton, 2014; Marghescu, 2012; Miller, 2014; Nathan, 2013; Nodelman, 2008; Philo, 2003) through direct and indirect literary constructs. Some will go as far as to invite themselves in their work. For instance, an author may use homodiegetic tools to promote their direct presence in a text —that is, he/she will take the place of the narrator or that of a character— and by such means, give strength to their own voice (Abbott, 2008; Biagioli, 2001). This can be done by creating an avatar that allows their direct physical presence in the text (Biagioli, 2001). Another strategy that may be used is to incorporate autobiographical events in the created content, as Mark Twain did while writing *The Adventures of Tom Sawyer* (Kiskis, Scharnhorst & Trombley, 2016). Finally, Abbott (2008) also discusses the confusion occasioned by first-person narratives and how it allows authors to infiltrate their narratives to address their readers.

When not directly present or personified within one's own narrative, a combination of other elements and stylistic manipulations that relate with the author's literary style can be used to bring voice to a text and therefore colour its content (Abbott, 2008; Marghescu, 2012; Nathan,

2013; Russell, 2009). Under a broader perception, the existence of a consumable narrative in itself nourishes readers (Abbott, 2008) with the assumed or ignored desires that authors carry (Nodelman, 2008). The author writes because something (a thought, an idea, a story, etc.) needs to be written and whatever results from this gets distributed. For Abbott (2009), what results from this desire to write is a narrative of form and substance conceived through literary manipulations rooted in that author's voice. Amongst many, this involves the author's linguistic manipulations of grammatical structures, their selection of words, the artistic ways by which portions of a text are constructed to present ideas, the manner in which a storyline develop and progresses, etc. (Abbott, 2008). Under this conception, the absence of an author's physical presence in the text does not entail an absence of their voice; an author is present in their craft through the unique attributes of their written style. In a nutshell, the simple act of creation, by means of the literary manipulations that shapes it, makes of all pieces of fiction affordances that are characterized by the inescapable manifestation of their author's voice (Abbott, 2009; Bachelard, 1969; Johansson, 2013; Horton, 2014; Madrussan, 2015; Marghescu, 2012; Miller, 2014; Nodelman, 2008; Philo, 2003).

The 'Child' and its Associated Images and Symbols

The images of the child —and its related symbols— has been largely addressed in the field of cultural studies of childhood (see Chang-Kredl, 2014; Jenkins, 1998; Jenks, 2005). As literary devices, images and symbols colour narratives while allowing authors to carry and disseminate their personal interpretations of the world that surrounds them (Biagioli, 2001; Földváry, 2014; Miller, 2012; Russell, 2009). Indeed, many of the child's basic features offer numerous stylistic opportunities for authors to play with. For instance, one of its symbols parallels with the Romantic period's views of childhood where the child was seen as a blank and

malleable raw entity that had yet to be shaped (Jenks, 2005; Miller, 2014; Roberts, 2002; Russell, 2009). This conception can be transposed into literary form. It offers authors the opportunity to use this feature of malleability to develop the child characters of their fictions through their own creative powers (Miller, 2012). Furthermore, this attributed unspoiled state brings forward another important feature that allows stylistic manipulations: that of the child's innocence (Jenks, 2005; Földváry, 2014; Roberts 2002). Also echoing with the Romantic views, this image of innocence entails possibilities in which ideas of purity, corruption and anything that lies in-between get contrasted and exploited to facilitate moralistic communications (Földváry, 2014; Miller, 2012; Russell, 2009). To combine the child's malleability and virtuousness to its embodiment of an early stage in humans' growth catalyzes a symbol for development. Susceptible, the child embodies development as it persistently confronts the impact of time (Biagioli, 2001; Földváry, 2014; Miller, 2012). As a symbol of maturation conveyed by images of inevitable growth, the child (as a literary device) eases the process by which didactic and moulding ambitions get carried in various art forms, including in literature (Biagioli, 2001; Földváry, 2014; Miller, 2012; Russell, 2009). Whether the child is depicted as blank, innocent or under ongoing evolution, its related symbols and images provide powerful latent possibilities to be exploited by authors.

Another interesting facet that characterizes the child as a literary instrument is how it speaks in different ways to all readers, adults like children (Biagioli, 2001; Földváry, 2014; Philo, 2003). If child protagonists bring adult readers to reminisce the past (Bachelard,1969; Földváry, 2014; Philo, 2003), they offer child readers opportunities to negotiate their present condition through what they share and how they relate with one another (Biagioli, 2001; Madrussan, 2015). As we consider both the adult author and the child reader, this brings forward

two contrasting yet complementary dynamics. On one side, the literary instrument that is the child allows the adult to reintegrate a past condition and gain perspective on the chosen and unchosen paths that led him/her towards their present-day state (Földváry, 2014; Philo, 2003). On the other side, the child reader, who shares the immediate condition of childhood with the child character, can relate with the character's experiences and use this shared space to generate personal reflections (Madrussan, 2015). Under these two parallel dynamics, the literary use of the child promotes both the authors' and readers' personal deliberations around issues of the past, present and future (Biagioli, 2001; Chang-Kredl, 2014; Földváry, 2014; Madrussan, 2015; Philo, 2003). May it be intentional or not, an author often proposes a content shaped by retrospection that will engage theirs child readers to move between past and future landscapes to better define their own position in their current realities (Biagioli, 200; Madrussan, 2015).

Features and Functions of the Child Fiction's Protagonist

The protagonist is another valuable literary prop. Its unique features are worth discussing as they strengthen the lines of communication between the content of a piece of fiction and the engaged reader. One of the constituents that can be associated with the protagonist is how it holds a certain status that receives the reader's attention. As a reader gets to know a protagonist, he/she might get inspired by that character. Subsequently, the reader might recognize it as a figure that is worth trying to emulate (Short, 2012). Furthermore, if authors craft protagonists that may represent ideals to achieve, readers are subject to develop internal drives that have them striving towards developing into individuals who honor what they admire in fictive idols (Short, 2012). With this being said, it is important to note that protagonists' power to inspire remains subject to ways by which readers perceive them.

Although protagonists may not always be a source of inspiration, they nevertheless bring forth another interesting dynamic to the reading experience. As literary devices, they provide readers with unique opportunities to witness behaviours as well as resulting consequences (Özyürek & Trabasso, 1997). Judging the successes and failures of the protagonists, active readers can use them to develop personal understandings and, subsequently, to act in informed ways when facing similar situations. Gaining from the experience of a fictive character, readers can thus either strive to duplicate, adapt or avoid certain behaviours in their immediate reality (Özyürek & Trabasso, 1997). This dynamic echoes Biagioli's (2001) statement that one should learn from what others do, even if it happens in fiction. In sum, even if protagonists fall short of inspiring readers, they nevertheless remain influential agents whose experiences might be used by readers to inform future options.

Whether protagonists serve as role models or guinea pigs, a distance between them and the readers remains. However, this distance is in no way fixed. Another defining feature of the protagonist is to narrow the gap that lies across these dyads' concomitant boundaries. As suggested by Johansson (2013), protagonists found in fiction can bring readers to move beyond the place they occupy as external bystanders, enticing them to enter a narrative and experience what it has to offer. According to Biagioli (2001), protagonists lure readers into a text by capitalizing on the availability of shared similarities. For instance, when protagonists are depicted with physical and emotional attributes shared by certain readers, such readers tend to be more responsive to their situations (Appel, 2011; Hopkins & Weisberg, 2017). Additionally, the degrees to which the surrounding environment and social reality of a reader resemble that of the protagonist is also said to impact the ease with which the reader will transpose him/herself in the action of the narrative (Hopkins & Weisberg, 2017; Short, 2012). More focused on the

interaction of readers with narratives, Özyürek and Trabasso (1997) analyzed how participants responded to different texts. They found that as these participants changed their evaluative focus, they tended to move between positions that were either external to a text (i.e., distant witnesses to a narrative) or within which they were directly involved (i.e., engaged participants within a narrative). Their findings suggest that a reader's mindset will govern the degree to which he/she will attempt to take a protagonist's place as he/she consumes different narratives (Özyürek & Trabasso; 1997).

If the presence of shared traits between fictive characters and readers acts to lure the reader into narratives, it is important to point out that children exposed to child protagonists do share —to various degrees— one trait of commonality: that of being a child. To share this trait is particularly interesting, given how it relates to various images and symbols. Therefore, as the child reader shares this trait with the protagonist, he/she also shares all that is entailed by the images and symbols of the child (Miller, 2014). Under this perception, Miller (2014) argues that the child protagonist is thus used by authors of child fiction in ways that benefits their "specific interests" (p. 121), may this be to promote a certain code of conduct or acceptable behaviours to young readers. In her views, authors can therefore capitalize on the child's supposed malleability to not only create protagonists, but to also create, through them, the images of childhood with which children engage and relate (Miller, 2014).

In sum, whether protagonists inspire readers, have them experience events from a distance or pull them directly into the actions of a story, they allow different dynamics that play a part in the reading experience of children.

Reader's Responses

As mentioned, adults who create child fiction combine various literary devices that support their voices. Willingly or not, they use these devices to afford readers with images of childhood born from their personal interpretations. For Nodelman (2008), this subsequently acts to colonize child readers' landscapes. Nevertheless, it must be highlighted that if authors act to colonize young minds, readers have the power to subjectively interpret what is being offered. This points to the importance attributable to the readers' absorption of content and how, from this, they generate responses. Saying this, I will not expand too much on this topic given that this study focuses mainly on the adult contribution to the subculture of children's literature. Nonetheless, it is critical to consider the basic conception of the child reader's place in the dynamic of the literary experience.

In a study that addressed the effect protagonists have on participants' performed behaviours, Appel (2011) compared two groups of participants that were respectively exposed to either a "stupidly acting soccer hooligan" (p. 160) (i.e., the experiment group) or "a character with no reference to his intellectual abilities" (p. 160) (i.e., the control group). Asking participants to complete a knowledge test after they were exposed to either one of the characters, the results indicated that those from the control group outperformed those exposed to the "stupidly acting soccer hooligan" (Appel, 2011, p.160) character. Additionally, further testing on participants' engagement with the narratives brought Appel (2011) to report that unless willing efforts were maintained to contrast oneself with a fictional character, readers naturally tended to drift towards an assimilation of the character's basic traits. In another study, Gabriel and Young (2011) explored the tendencies of readers to assimilate the various characteristics that define the communities found in the texts with which they engage. The results they obtained led them to suggest that as readers enjoyed the narratives they were exposed to, their sense of belonging to

the communities of characters found in such narratives would increase, as would their tendencies to identify themselves with the members of these fictional societies (Gabriel & Young, 2011). Placing both Appel's (2011) and Gabriel and Young's (2011) findings in parallel with the colonizing function of children's literature, it becomes important to acknowledge how readers may be influenced by the characters and ambience child fiction authors create. In another study by Mar, Oatley, Hirsh, dela Paz and Peterson (2006), the researchers found that the engagement of readers with fictional texts positively correlated with their social abilities. Based on such findings, Mar et al. (2005) suggest that readers tend to utilize the events of social interactions they witness in fictional contents to develop the abilities that they later transpose in their own non-fictive environments.

The studies mentioned so far all assert, in their own ways, that children who immerse themselves into fictive narratives may unknowingly yet inevitably embark on transformative journeys (Appel, 2011; Gabriel & Young, 2011; Mar et al. 2005). Given that the reading experience provides them with developmental opportunities, it becomes important to understand what brings children to engage with literary pieces and, ultimately, why they voluntarily reach for and sustain their engagement with such affordances. Hopkins and Weisberg (2017) suggest that it is the entertaining function of child fiction that allows readers to invest themselves in narratives and that sustains their motivation to engage with it throughout the task. The pleasurable experience that is occasioned by the activity weaves with the transformative opportunities it provides, thus favouring occurrences where readers independently engage with the developmental affordances found at their disposal. Considering this pulling factor that is children's literature's entertaining function, in parallel with the dynamic functions that characterize the pieces of this genre, Abbott's (2008) claims that "it is no exaggeration, then, to

call a narrative an instrument of power" (p. 40) which resonates in the context of this research. Whether pieces of child fiction work to colonize children, to ignite and support their personal maturation, or to do a little bit of both, any piece of child fiction can be seen as a powerful affordance that deserves in-depth attention.

Methods

Research Design and Approach

Using an interdisciplinary approach that combines the fields of child studies, literary studies and popular culture studies, this research is framed under a post-structural perspective. By this, the reading of a text is said to influence those that engage with the content, who then transpose what they absorb and the schemes they construct into their own culture (Johnson, 1986). Core to this perspective stands that a text is claimed to influence social dynamics just as much as social dynamics would themselves influence texts (Johnson, 1986; Marghescu, 2012). This emphasizes how narratives are created through the dominating features of their authors' realities to in turn impact the readers who interact with the content that is disseminated.

A post-structuralist textual analysis approach —which favours the development of novel knowledge around subjective multi-interpretations of texts (Young, 1981)— will be used to analyze the chosen piece of child fiction. This approach is grounded in the recognition of alternative realities that encompass each individual's experiences (McKee, 2001). It allows one to "look for the differences between texts without claiming that one of them is the only correct one" (McKee, 2001, p. 12), and thus supports interpretations of narratives that are various and inspired by individuals' own truths. As Nathan (2013) points out, "all genres of fiction express truths about reality, even where this is not achieved through realism" (p. 75), emphasizing the value of content found in fictive writings born from diverse social contextual truths. Nonetheless,

it must be kept in mind that what is said to be *truths* remains specific to the groups that exert and share such truths. As claimed by McKee (2001), no truths can be fully universal as they are only specific to certain cultures and subgroups. What gets conveyed in the subculture of children's literature and the impact it might have on members of its community is thus worthwhile to analyze and discuss given the dichotomy that exists between the subgroups of young consumers and that of adult providers.

As the post-structural textual analysis is used to analyze and further discuss narratives, the plurality of interpretations it brings serves the growth of wider perspectives. By using this approach, nuances like overlaps within and between groups are to be recognized through the subjectivity of interpretation (McKee, 2001). Deconstructing the rigidity of unambiguous generalized truths, this approach serves to build understandings that are both informed by and responsive to individuality (McKee, 2001). It further supports the personal interpretation of data to discuss how child fiction may impact engaged readerships. According to McKee (2001) this acknowledged subjectivity, when supported by educated assertions, is itself valuable in cultural studies. Its constitution acts to triggers deeper thoughts that widen understandings around attributable features of affordances in the circumstances of their own subculture. Therefore, the use of an informed post-structural textual analysis contributes to the development of greater understandings. With this research, this will namely be brought forward by covering how adults involved in the realm of child fiction hold influential positions that may impact, in various way, their readerships' understanding of childhood.

Procedures

Selection of a child fiction text. For the purpose of this research, the criteria of compatibility in line with Nodelman (2008) perspective on the adult colonization imprinted in

landscapes of childhood guided my selection of child fiction. To qualify for an in-depth post-structural textual analysis in this study, a piece had to (1) be published during the second half of the 19th century, (2) see its author use their voice to display images and symbols that resonate with the underlying theme of colonization and (3) have a child for main protagonist. Respectively, the aforementioned criteria echoed (1) at a time when the industry of children's literature was booming simultaneously with strong movements of colonization, (2) the colonizing function of children's literature and (3) the affinity an engaged reader might develop with the narrative through the shared similarity of childhood. With the selection of a piece that answers all three criteria, lines of commonality were drawn between them. This benefited a discussion that addressed the content of the text. In turn, I hoped to provide insights relevant to my research questions.

In light of the mentioned selection criteria, the following three pieces stood as adequate for in-depth analysis: *Alice's Adventures in Wonderland* by Lewis Carroll (1865), *The Adventures of Tom Sawyer* by Mark Twain (1876) and *The Jungle Books* by Rudyard Kipling (1894-5). Ultimately, Mark Twain's (1976) *The Adventures of Tom Sawyer* was chosen to examine the adult author's infiltration in landscapes of childhood and potential colonization of the mind.

Selection of passages for analysis. The data set for this research consists of the textual narratives of *The Adventures of Tom Sawyer*. With the piece having been read a first time to inform the initial selection, a second reading allowed me to identify key passages that spoke directly to my research questions. These isolated passages were highlighted according to their pertinence for: a) being marked by literary clues I deemed informative in terms of how the author used his voice to develop the narrative he offered to young readerships; b) being marked by

literary clues I deemed informative in terms of how the images of colonization are present in the narrative and; c) being marked by literary clues I deemed informative for a depiction of childhood in the narrative.

Analysis. With key passages selected from my dataset, I broke down the analysis section into three subsections: a) a case for the author's presence within the narrative of the piece, b) a case for images of colonization within the narrative of the piece and c) a case for the depiction of childhood within the piece. For each subsection, highlighted passages from the selected pieces were analysed through an account of literary devices used by the author to convey the content. Such literary devices included the use of symbols and images, the manipulation of language and vocabulary to describe an event or express an idea, and the stylistic forms that served to shape the content. Doing so, emergent themes served to fuel a discussion on the place occupied by adults as authors in an industry that is directed to a demographic that is not inherently theirs.

As I used a post-structural textual analysis for this research, I acknowledge that the selection of passages, the analysis and the resulting discussion all entail a level of subjectivity. With this in mind, I reiterate that the approach chosen acknowledges the value of personal interpretations through an educated reasoning to build greater understandings and generate knowledge in my field of research (McKee 2001).

<center>**Text Analysis**</center>

Author's Voice

The present research focuses on the place of the adult author behind and within the conceived landscape of childhood displayed in a piece of child fiction. By this, it therefore becomes primordial to identify the presence of that author within the analysed piece (if presence there is) and, if so, how such a presence acts to colonize the aforementioned landscape of

childhood. However, before I get any further, I will here take the time to set some parameters for the way by which I will be referring to the author of the selected piece. Born Samuel Langhorne Clemens, the author uses the pseudonym Mark Twain to sign his works of fiction, including that of *The Adventures of Tom Sawyer* (1876). Hence, to prevent any further confusions, this pseudonym will be used here onward when referring to either the man or the author.

Establishing one's voice in a piece of child fiction. It has been previously mentioned that the space between an author and the narrator in their work of fiction can be ambiguous, bringing forth the debate over whether are not the two are to be considered one and the same (Abbott, 2008; Biagioli, 2001; Russell, 2009). In *The Adventures of Tom Sawyer* (1876), the author, Mark Twain, eases any possible perceptions by explicitly revealing the identity of the narrator: himself. Before the action of the work even begins, Mark Twain (1876) provides the reader with a preface in which he states: "Most of the adventures recorded in this book really occurred; one or two were experiences of my own, the rest those of boys who were schoolmates of mine" (p. 5), taking the time to sign his name and include the date at the end of the preface. In this short sentence, he uses the words "my own" (Twain, 1876, p. 5) to emphasize his personal relationship with the content of the book. Furthermore, to do so allows him to eliminate the possibility of an anonymous narrator. Twain therefore makes a strong statement on the place he is to take from there onwards as the undisputed author and narrator of this piece of fiction.

With this established in-text presence comes the less tangible aspect of the author's voice. Somewhat present through the use of literary manipulations, this voice governs the different composites (direction of the story plot, selection of scenes to share and dialogue to write, etc.) that shape the final product. As a result, the author is able to deliver a piece of fiction in which —and through which— personal beliefs, values, claims and opinions transcend the content.

Given how it is made available through publication, the dissemination of his voice becomes imminent within the population of readers who engage with the piece of fiction. Subtle or explicit, the manner by which Twain manages to get his voice heard contributes to strengthen the lines of transmission that are enforced between content and readership. Acknowledging his presence throughout the text, Mark Twain posits himself in a situation that reinforces the dynamics occasioned by a voice that carries meanings. In the context of this research, this raises questions regarding the demographic he reaches, how he manipulates the narration to connect with engaged readers and, ultimately, what drives him to share with them.

When it comes to the identification of the targeted audience for this piece of fiction, Mark Twain provides the answer in his preface. Before the actions of the fiction begin, the author states that "[his] book is intended mainly for the entertainment of boys and girls" (Twain, 1876, p. 5), yet also acknowledges that "[he hopes] it will not be shunned by men and women" (Twain, 1876, p. 5) and thus on reveals for whom he intended his work. Interestingly, the author divulges this anticipated audience to make a much subtler further claim: the group composed of "boys and girls" (Twain, 1876, p. 5) is distinct from the one composed by "men and women" (Twain, 1876, p. 5). Rapidly, the author emphasises his perception that childhood and adulthood cannot be grouped as one. Subsequently, these two distinct groups are to engage with the content differently. Again, the author clarifies his own views, perhaps even going to the extent of suggesting how each group should approach their respective reading. For the young ones, the purpose of the piece is "mainly for [...] entertainment" (Twain, 1876, p. 5). The choice of word is interesting. By using "mainly" (Twain, 1876, p. 5), the author suggests that his piece of fiction is meant for entertainment as well as other undisclosed functions. Acknowledged without being

named, the author opens a door for the personal interpretations of other purposes his piece of fiction might serve.

As for the older readers, the author writes that "part of [his] plan has been to try to pleasantly remind adults of what they once were themselves" (Twain, 1876, p. 5), recognizing how adulthood, despite being distinct from childhood, is nonetheless its succeeding stage. With this, the author emphasises that if adulthood is foreign to children, childhood is not strange to adults. Thus, when confronted with landscapes of childhood, adults should re-enter them through their own remembrance of what they once knew (Bachelard, 1969).

Mark Twain uses the preface of his piece to directly address two populations of readers. From then on, he could choose to simply focus on the delivery of content without reaching any further towards his anticipated audiences. Yet, to strengthen his voice via the lines of transmission between content and readers, Twain occasionally turns towards his audience to better sustain their engagement with the text. For instance, while the narrative describes a school lesson, Twain (1876) finishes a sentence by writing "… a pattern which does not vary, and so it is familiar to us all" (p. 33), using the "us" to involve the reader. With finesse, the author combines this direct address to his reader with that of a generalized assumption to impose on his readers a shared reality with the content. Using a simple literary manipulation, the author brings his readers to situate their own experiences vis-à-vis the content, luring them into the action of the piece (Appel, 2011; Hopkins & Weisberg, 2017; Short, 2012). This direct address to readers can thus be understood as a device used by Twain to reinforce the positions of his voice. However, where he might best exploit this device to create dynamics of interaction goes beyond grasping one's attention to trigger introspection: it also allows Twain to directly challenge his readership.

For instance, as a means to end a passage that describes a scene in which young students are asked to memorize a great quantity of Biblical verses, Mark Twain (1876) writes "How many of my readers would have the industry and application to [succeed in this task]?" (p. 32). In an assumed way, the author interrupts the narration to invite his readers —as distant witnesses to the scene— to step within the content and assess how they would have themselves strived in the depicted situation. If Özyürek and Trabasso (1997) suggest that the extent of any responses by readers remains governed by their own will to engage with the text, what the author does here should not be neglected. While Twain does not control what his readers choose to make out of this sentence, he nonetheless uses this segment to display how he remains in control of the voice he chooses to share. This implicit call for self-evaluation serves him as a leverage to showcase the level of confidence he entrusts in his own claims. As Twain here turns to his readers, he challenges them to confront his unnamed yet inferred opinion on the unreasonable expectations children are beholden to.

Through simple literary manipulations, Twain tears down the barriers that may exist between himself, the author, and the narrator. Furthermore, he exposes his idea of the targeted audiences while inviting his readers to engage with content he provides. Finally, he showcases his beliefs in the positions he assumes and shares. Doing so, he engineers an in-text environment that carries his voice.

Twain: a child fiction author well aware of his role. A meticulous reading of the data set in parallel with the content of the piece brought forth two noticeable findings that suggest a desire to be heard. For one thing, Twain seems to acknowledge his position of power as the author of a piece of child fiction. In addition, Twain seems to use this position to serve a personal

agenda. With regards to the research question, these two findings deserve to be further addressed.

The preface found at the beginning of *The Adventures of Tom Sawyer* (1876) has so far been addressed at length. It namely highlighted how the author used it to assert the presence of his voice throughout the piece. Additionally, it has been suggested that while Twain accomplished this feat, he also used the preface to explicitly name his targeted audience. Acknowledging his personal investment to carry a literary product aiming for an audience composed of "boys and girls" (p.5), Twain (1876) firmly establishes himself as an author of child fiction. This recognition of his own status is not without consequence. By willingly stepping in this position, Twain commits to the role by virtue of the esteem with which he regards it. Derived from this, an understanding of the way he perceives child fiction as a whole would thus reflect his motivations to assume the part he takes in the process. As it turns out, the piece brought forth by his work counts numerous passages in which literature of fiction and related industries are mentioned. Twain does indeed use his position as an author to emphasise how young audiences can adopt or duplicate behaviour based on passages they themselves noticed in works of fiction. In *The Adventure of Tom Sawyer* (1876), while Twain proceeds with the narration, he recurrently brings up scenes displaying child protagonists who refer to acquainted works of literature. This is namely noticeable when the main protagonist, Tom Sawyer, convinces two of his peers to pretend to become pirates. During the scene, Twain (1876) describes a young boy who provides new pirate names and titles to his fellow comrades, to which he adds "Tom had furnished these titles, from his favourite literature" (p. 90). If Tom may be a representation of the assumed audience (which will be discussed later), Twain cleverly refers to his position as an author who affords children with the scripts they manipulate. It can

therefore be inferred that Twain believes in the responsiveness of readers. Selected passages drawn from his work display what he conceives to be plausible responses. For instance, Twain suggests that readers may develop a baggage of knowledge and schemes from the works to which they are exposed. This is noticeable in a scene where Tom educates his friend Huck on the lifestyle of robbers, supporting his claims by adding "you'll see that in any book […] It's so in all the books" (Twain, 1876, p. 203). Using repetition, Twain emphasises the word 'book' to highlight its value as the main source from which knowledge is accessed, retrieved, displayed and shared by youngsters like Tom Sawyer. Somewhat collateral to the emphasis on books as knowledge sources, Twain also suggests that readers may respond to a text by duplicating what they witnessed within it at first hand. Observed throughout *The Adventures of Tom Sawyer* (1876), a great example comes from a scene that depicts Tom and his friends playing Robin Hood. During the boys' pretend-play session, the narrator takes a moment to accentuate how "they talked 'by the book' from memory" (Twain, 1876, p. 63), thus making a statement on the impact a piece of literature may have on the behaviours that children choose to perform. It is worth mentioning here that as the children play in light of a script, they comply to the literary landscapes created by the author of this fiction. This brings forward one last response Twain assumes to be true. In a distinct scene that yet again depicts Tom Sawyer playing Robin Hood, the young protagonist claims that "[Robin Hood] was the noblest man that ever was" (Twain, 1876, p. 159) to support his ambition in modeling this fictional idol. As it stands, this displays Twain's own beliefs that young readers can turn towards made-up characters as they strive to reach an ideal that is, in the first place, afforded by authors. Ironically, he reinforces his position by sharing this belief through a statement voiced by his character (in opposition to a statement that could have been made by the narrator). The character of Tom Sawyer can therefore here be

understood as a prompt used to justify its own existence: fictional characters inspire young readers (Clode & Argent, 2016). This quote, like the other two that were mentioned in this paragraph, serve to emphasis why Twain voluntarily assumes the role of the author in this piece of fiction. In sum, this analysis suggests that, as far as Twain is concerned, a book, when in the right hands, is none less than an affordance guiding development. Under this premise, one can assume that Twain's conception of his position leads him to assert his presence along the narration. Twain does not solely write for young audience entertainment; he writes because he believes that young readers can take away and manipulate what he chooses to pour into his craft.

Twain: an author in control of his content. All that has been addressed so far sets the ground for a final compelling argument: through the recognition of his own position, Twain purposefully crafted a piece of child fiction to convey his own personal agenda. While this interpretation is highly subjective and hence open for debate, a key passage from *The Adventures of Tom Sawyer* (1876) stands out to support this statement. Noticeable at the end of a chapter that covered the lifestyle of Tom and his friends pretending to be pirates, the author writes the following closing sentence: "We will leave them to smoke and chatter and brag, since we have no further use for them at the present" (Twain, 1876, p. 113). Although very brief, this sentence is nonetheless heavy in implications. At the forefront, the author uses the pronoun 'we' to involve his readers, a literary device that has been previously analyzed. Interestingly, if the chosen pronoun here reduces the distance between Twain and his audience, it also binds them as one inseparable entity. Therefore, what the author chooses, the readers must accept. Twain's choice to incorporate this sentence —with such wording— in the overall flow of the narration implicates two things. For one, he shows that he is in full control of what enters the narration and what will be disregarded. When he cuts short the scene and leaves his protagonists, his readers

must comply with the decision and move along with him. The audience of young readers have limited access to what the author chooses to integrate. Second, Twain emphasizes that what applies to him also applies to his readers. As he states "we have no further use for them" (Twain, 1876, p. 113), he stipulates that readers should, like himself, use the characters for their own purposes. As clear as day, Twain states that his protagonists serve a function; they only exist to serve a means.

This is where Mark Twain's hidden agenda might best be revealed. While making sure his voice gets through, he recognizes that the action of the piece, like its characters, are all devoted to his own ambitions. An answer to what these ambitions might be has been provided previously. Going back to a sentence from the preface, it has been highlighted that the author wrote "my book is intended mainly for the entertainment of boys and girls" (Twain, 1876, p. 5) in an effort to disclose one of the functions it serves, that of pure entertainment. Again, the addition of the word "mainly" (Twain, 1876, p. 5) suggests that there is more to it. Unnamed by the author, what is external to entertainment opens opportunities for subjective interpretations. Given that Twain arguably attempts to invite his readers to generate responses from their engagement with content and its protagonists, it is no stretch to suggest that his piece functions to colonize the greater image of childhood (Miller, 2014).

In light of what has been analyzed in this section, it becomes possible to argue that the author conceives of child fiction as an instrument of power (Abbott, 2008) that can be exploited through refined literary manipulations as a means to strengthen the dissemination of an adult voice in a landscape of childhood (Garlen, 2019; Johansson 2013; Miller, 2014).

Themes of Colonization

It has been previously posited that, in order to be selected, the piece had to display images of colonization. Recurrent in *The Adventures of Tom* Sawyer (1876), these can be addressed in terms of (1) how they reflect the American colonization of western territories during the 19th century and (2) how they reflect an adult-based colonization of childhood.

The American colonization of western territories in *The Adventures of Tom Sawyer.* While this section addresses passages from *The Adventures of Tom* Sawyer (1876) in parallel to events of the American history, it is important to first address the timeline of the piece, which can be summed up around two key dates. This first would be the date of its publication in 1876. As it anchors the piece in its own time, this date also allows a retroactive understanding of prior historical events. This brings forward the second date worthy of consideration: that in which the action of the content befalls. Although it is not formally mentioned in the text, Twain writes that what inspired the story was taken from events that occurred "thirty or forty years ago" (Twain, 1876, p. 5). Subtracting these years from the date of publication, the story timeline can thus be roughly allocated between the years of 1836 and 1846. The date of publication (1876), like the lapse of time in which the action takes place (1836-1846), should be kept in mind throughout this section as passages are analyzed in concomitance with historical events that relate with themes of colonization.

In the following section, analyses of themes involving the 19th century American colonization of western territories will be presented in terms of history and within the story of *The Adventures of Tom Sawyer.*

Geographical Themes. Moving into events of American history that suggest themes of colonization, it has been previously mentioned that the purchase of the Louisiana territory in 1803 triggered the 19th century westward expansion that marked American history (Brands,

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Geographical Themes. Moving into events of American history that suggest themes of colonization, it has been previously mentioned that the purchase of the Louisiana territory in 1803 triggered the 19th century westward expansion that marked American history (Brands,

2019). While previously confined to the lands east of the Mississippi river, the American people saw opportunities arise from the newly acquired western shores and all that went beyond (Brands, 2019). From then on, the Mississippi river became one of the prevailing landmarks of the American frontier.

Amid this, the geographical grounds on which the action of the book takes place needs to be addressed. A part of the answer is provided when the narrator mentions the "little shabby village of St. Petersburg" (p. 15) in the early pages of the book. Though this one is essentially fictive and thus cannot be physically located, Rasmussen (2014) notes that it shares similarities with Mark Twain's boyhood town of Hannibal, Missouri. In a way that is specific to images of colonization, it is worth pointing out that the latter town sits on the western bank of the Mississippi. While this alone only allows no more than assumptions, the narrator later reveals a more tangible piece of information as he explicitly locates the action on "the Missouri shore" (Twain, 1876, p. 103). Whether this refers to the state of Missouri or to the river that goes by the same name, it does not impact the inherent fact that, in either case, the narrator grounds the story west of the Mississippi. In turn, this geographic location defines protagonists like Tom Sawyer and his friends as "western boys" (Twain, 1876, p. 30), a characteristic deeply intertwined with the American expansionist ideology of the 19th century.

Why 'Go West'? Around the years in which the action of the piece takes place, the reasons for one to migrate west were numerous. For some, it was as a means to escape persecution, namely religious persecution; for others, it embodied hopes for a fresh start (Brands, 2019). Yet, whatever might have been the motives, it is clear that the west was seen as a piece of land awaiting to be colonized by ambitious settlers seeking new opportunities (Brands, 2019). While this was true in the first half of the 19th century, the 1848 discovery of gold in California

cemented this belief in the collective imaginary. This inspired the *Go West!* motto (Brands, 2019), which encapsulates the utopic ideals that governed a desire to colonize this part of the territory for personal growth.

Being a westerner, the character of Tom Sawyer impersonates what defined the American frontier. In turn, his childhood becomes a figurative counterpart to a landscape of opportunities. This can be perceived in a scene where Muff Potter —an ill-depicted adult laying in jail— warns Tom and Huck to "stand a little furder west" (Twain, 1876, p.145) of the wrongful behaviours that led him into his current miserable condition. Here, Twain uses Muff Potter to reflect on a distant past to influence or even intrude into the childhood of his protagonist. By this, he —as an adult author through the voice of an adult character— can exhort the child protagonist to act in line with views grounded in adulthood (Philo, 2003). When contextualized in parallel to the realities of the time, this advice echoes the *Go West!* motto through all that it entails. Figuratively, it represents an experienced voice of reason that postulates a guideline deemed best for those whose future still lies ahead. The success of this adult infiltration within the landscape of childhood manifests itself shortly afterwards. It is noticeable in a subsequent scene that sees Tom and Huck undertake a new endeavour: that of finding a treasure. Their choice to engage in an enterprise that will dictate their actions emulates the mindset that fueled the Gold Rush frenzy. As it stands, their search for wealth embodies the spirit of the time. Whether or not it should be perceived as a favourable response to the advice formulated by Muff Potter leaves room for interpretation. However, regardless of opinions, it should be highlighted that if the boys decided to act in ways concordant with ideals of the west, they did so because the author chose to put them on that path. Making them the archetype of a movement, the author thus successfully colonizes the image displayed by his protagonists.

Colonizing the 'Other'. Whenever colonization gets discussed, it connotes a certain amount of foreign control over native landscapes (Durpaire, 2013). This was true for the American westward expansion of the 19th century. As groups began to move beyond the Mississippi river, their success for settlement implied a firm hold over the surrounding grounds, namely of those native to it. While at time peaceful, coexistence between settlers and natives often got disturbed and led to conflicts of great amplitude. Form Americans like William Sherman, those deadly encounters could only be prevented if "[the natives were to] die, or submit to [white men's] dictation" (Brands, 2019, p. 330). What Sherman argued led to the signing of the 1868 Treaty of Fort Laramie, which saw Indian groups kneeled to the demands of white men. Although the treaty failed and conflicts kept resurging, its constitution nonetheless remains, to this day, a testimony to the colonial atmosphere of the American frontier.

Mark Twain portrays the dynamic of power that is specific to colonization in *The Adventures of Tom Sawyer*. Constructing a story that tells the childish adventure of Tom Sawyer, Twain chooses to include a character whose function partly lays in nourishing occasions for conflict. From the first encounter with "Injun Joe" (p. 67), Twain (1876) establishes a sense of rivalry in which the success of the protagonist can only occur through the defeat of his antagonist. As events unfold, the author makes sure this is achieved. If the anticipated end-result confirms the unilateral triumph of the main character over his rival, it is the images used by the author that best reflect the event of colonization. Thus far, it has already been disclosed that at one point in the story, Tom takes action upon his desire to find a treasure. This called attention to a parallel with the gold rush movement that precipitated western aspirations during the 19th century. Building from this premise, what is most significant to the occurrence of colonization resides within the features of the acquired treasure. First referred to as the "little swag [Injun

Joe's] got left" (p.162), Twain (1876) introduces the treasure as an object defined by ownership. Being featured in the possession of Injun Joe, it is implied that Tom can only claim it by means of a forceful retraction. It is therefore in its value as a prize to own that the treasure commands a power dynamic where whomever overtakes the other gets the reward. Tom can only succeed — and does— by taking control of something that is not rightfully his in the first place.

This leads to another important feature that is not specific to the treasure itself, but to the man introduced as its owner: Injun Joe. By the name that defines him —and while also being referred to as a "half-breed devil" (Twain, 1876, p. 143)— this character pejoratively embodies the native American. As an antagonist, his presence in the narrative contributes to the enticement of colonization through domination. This is made apparent during a murder trial in which Tom Sawyer testifies against Injun Joe. Found guilty of his crime, Injun Joe successfully escapes the court room, leaving Tom Sawyer to think that "he never could draw a safe breath again until [Injun Joe] was dead and he had seen the corpse" (Twain, 1876, p. 149). With this murder trial scene, Twain establishes what will dictate the only plausible ending to the rivalry. When Tom later decides to grab Injun Joe's treasure, this earlier quote still resonates within the action. That is, with the murder trial, Twain made sure to emphasise that Tom and Injun Joe cannot coexist. Like the white settlers of the 19th century who fought native tribes to gain control over lands filled with gold and other valued resources, Tom is set to defeat Injun Joe to gain possession of the treasure.

The adult colonization of childhood in *The Adventures of Tom Sawyer*. In addressing the adult colonization of childhood, it is important to recall that *The Adventures of Tom Sawyer* (1876) is the story of a young boy —Tom Sawyer— growing-up in the state of Missouri during the first half of the 19th century. Nurtured by his aunt Polly, he experiences childhood within the

confinements of an adult-regulated environment. While the storyline brings Tom to negotiate assorted events, the author affords an image of a child whose behaviours are, in their own ways, responsive to the omnipresent ascendency of adult involvement. By nature of this integral power dynamic, all occurring events of childhood can thus be analyzed with respect to their location within a system dominated by adults. In other words, childhood in *The Adventures of Tom Sawyer* (1876) can be identified as a by-product of adult colonization.

In this piece of fiction, the adult characters hold certain expectations that are to be met by the children in their care. This anticipation suggests that they view the state of childhood as a step in the process of achieving a greater situation: that of adulthood. A quote found in the early pages of the piece emphasises this when a highly regarded adult, pleased by one of Tom's achievements, exclaims "That's it! That's a good boy. Fine, manly little fellow […] for knowledge is worth more than anything there is in the world; it's what makes great men and good men; you'll be a great man and a good man yourself someday, […] we are proud of little boys that learn" (Twain, 1876, pp. 36-37). The vocabulary chosen to address the praised child stands out. Whenever the adult refers directly to Tom —as a being that is currently in the state of childhood— the words "boy" and "little fellow" (Twain, 1876, pp. 36-37) are being used. However, whenever the adult refers to Tom's future —as a being that strives to reach the state of adulthood— the word "man" (Twain, 1876, p. 37) gets employed.

These carefully selected words accentuate a recognition of childhood and adulthood as two distinct states. Yet, what the adult character here pronounces also stresses that, although distinct, these two states are nonetheless interconnected. As he praises a child who successfully met an adult-based expectation, the character insinuates that (1) one function of adulthood is to adequately prepare the child for the next state and that (2) the function of childhood is to absorb

what adults provide for a later chance of success. This cycle, which benefits adulthood, not only attests but also justifies an adult desire to colonize childhood. In the end, all adults —here impersonated by the encompassing "we" (Twain, 1876, p. 37) pronoun— "are proud of little boys" (Twain, 1876, p. 37) who meet the standards to which they are compelled. As for the child who displays signs of compliance and assimilation, he is rewarded with a qualifier —here, the adjective "manly" (Twain, 1876, p. 36)— that attests his rightful path towards an elevated state.

This being said, expectations alone might not suffice for a fruitful colonization. Indeed, for the adults to shape the state of childhood as they see fit, they must establish their unequivocal dominance over those who are native to the landscape they invade. As it has been analyzed above, the children who comply to the adult ways are rewarded with gratification. Then, there are those who do not comply. In a latter scene that depicts a school setting in which a schoolmaster urges his students to learn their lessons, the author writes "the schoolmaster, always severe, grew severer and more exacting than ever, for he wanted the school to make a good showing on 'Examination' day. His rod and his ferule were seldom idle now […] [The schoolmaster]'s lashings were very vigorous ones" (Twain, 1876, p. 135). Within a few lines, the adult is presented as one who relies on the use of corporal punishment to dominate the behaviour of his students.

While the hierarchical power of the classroom is made evident, a subtle dynamic that can easily be overlooked deserves attention. In the above quote, it is written that "[the schoolmaster] wanted the school to make a good showing on "'Examination' day" (Twain, 1876, p. 135) to disclose what motivated the schoolmaster to behave as he did. To provide a little context, what is being referred to as the "'Examination' day" (Twain, 1876, p. 135) is a day in which the adults from the school community and beyond are welcomed into the classroom. Forming an audience,

these welcomed adults then witness various school related performances from individual students. This allows them to judge the progress of the children who attend the establishment. With this in mind, "'Examination' day" (Twain, 1876, p. 135) reveals an understated motivational factor that partly explains the behaviour of the schoolmaster. As it stands, it can be inferred that, in his position, he is not so much concern with the personal progress of his students, but rather with his personal success in shaping their childhood and earning the praise of fellow adults as witnesses. In the greater picture, this passage thus displays a system where the schoolmaster is entrusted with the task of colonization. Invited in the classroom, the adult community judges his capacity to do so while students exhibit their mastery of what was forced upon them. In this system governed by adulthood, results are anticipated. To achieve them, the use of force seems a viable option.

Within the same chapter, the author provides a passage in which the success of this enterprise to colonize childhood may be measured. Specifically, the scene depicts Tom Sawyer failing to deliver the "Give me liberty or give me death" speech to the gathered adult assembly. In order to fully appreciate the images of colonization that transpire through the scene, some background information on the speech itself is here deemed necessary.

Prior to their Independence in 1776, Americans were subject to the British Empire (Durpaire, 2013). Their political autonomy was restrained by this hegemonic power that governed their decision making. Amongst those who called for Independence stood Patrick Henry. Addressing his fellow politicians in 1775, Henry pleaded for freedom in what became the infamous "Liberty or Death" speech (Hample, 1977). An eloquent orator, his words contributed to ignite the American War for Independence. With victory came the partition from the dominant British crown. As Hample (1977) emphasized, the speech from then on remained in the

American collective memory, symbolizing both patriotism and a call for revolution in the name of liberty.

On "'Examination' day", Tom Sawyer is asked to stand in front of the adult community while he recites Patrick Henry's speech. Despite his will to prevail, Tom fails to accomplish the feat, which leaves him feeling "utterly defeated" (Twain, 1876, p. 135). In his role as a young pupil, it can be argued that the protagonist here impersonates a product from a system set to colonize childhood. That is, adults impose their demands and expect pupils to meet them. This raises the question: are the adults successful in their enterprise? It could be said that they are not, that as Tom fails to fulfil expectations, he fails to be the product anticipated by adults. There is validity to the argument. However, I would argue against it. In my opinion, this scene portrays a fruitful colonization of childhood by the almighty adult. The argument lays in the speech that was chosen. While Tom could have recited any number of discourses, he attempts to recall the words that ignited the American Independence. Unable to honor Patrick Henry's ideals, Tom may first appear that he is not the American patriot that the adults would wish him to be. That being said, when considering his inability to recite the speech in light of the power dynamic that exists between adults and children, something more profound stands out: Tom is not the voice of a revolution. Indeed, Patrick Henry was able to convince his peers to fight the tyranny of the oppressing power. Tom fails to be that voice. As a child protagonist, he cannot raise himself to be the one who fights for childhood independence. Leaving the stage with nothing to show but an unfinished revolutionary speech, he steps down as one who cannot overthrow the hegemonic reign of adulthood upon children. To me, this scene attests a strong hold on the landscape of childhood by adults. Through the character of Tom Sawyer, the native children are depicted as

weak within a system that is set to colonize them. By virtue of their incapacity to revolt, they can only accept their faith and live their childhood according to a script based in adulthood.

This section of the analysis demonstrates that throughout *The Adventures of Tom Sawyer* (1876), themes and images associated with colonization can be perceived. Willingly or not, Twain created a storyline that shares similarities with the American colonization of western territories during the 19th century. Interestingly, at the core of this storyline stands a child protagonist who experiences childhood within a world framed by adults. As the character of Tom Sawyer develops, it can be argued that colonization took part in his making.

Images of Childhood

Throughout history, the image of childhood has been ascribed meanings of all sorts (Ariès, 1962). What a child might represent in a specific artefact —such as a piece of child fiction— can therefore not be narrowed into one irrefutable answer. Rightfully so, to understand the image of the child that is being displayed in *The Adventures of Tom Sawyer* (1876), it must be analysed with respect to the array of conceptualisations and symbols that have been associated with it.

Interestingly, the piece that was selected for this research projects two child characters that are in many ways complementary to one another. As per the title of the piece, Tom Sawyer is the main protagonist around whom the narration is built. Playing second fiddle to Tom Sawyer is Huckleberry Finn. Often involved in Tom's adventures, his sustained presence in the narrative provides images of childhood that are both complementary and contrasting to those embodied by Tom Sawyer. This leads to a third —subjective— profile worthy of consideration: that of the symbolic child that would be if Tom and Huck were one. An analysis of these three profiles— Tom Sawyer, Huckleberry Finn, and a merging of the two—will reveal how the author perceives

children and childhood and how ultimately, this influences him to voice his views on the directions that adults —like children— should follow when colonizing childhood.

Images of the child embodied by Tom Sawyer. What *child* is Tom Sawyer? Is he the blank slate child, the child born evil, the small adult-to-be? Serving as the main protagonist, Tom Sawyer can be understood as the most complex character in this piece. This argument is founded in the preface, where Twain (1876) writes that "Tom Sawyer [is] not an individual—he is a combination of characteristics […] and therefore belongs to the composite order of architecture" (p. 5). Before the author transports his voice into that of the narrator, he manifests his intention to present a boy who encompasses a wide array of traits. In a way, the image Tom Sawyer projects is therefore that of a child who carries the different takes on childhood and what a child might symbolize. However, as the narration begins, these traits come together to form a profile that can then be analyzed.

Twain (1876) begins his piece of fiction with a single word, "Tom!" (p. 11), shouted by an agitated Aunt Polly —Tom Sawyer's tutor— as she notices some jam that has gone missing. She eventually catches a young boy, covered in jam, as he unsuccessfully attempts to escape his mischief. This is where the reader first meets Tom Sawyer. In no time, Twain introduces his main character while capitalizing on a marker that defines him: that of a naughty boy who disobeys rules for personal satisfaction. If the author quickly labels the boy, it is Tom's input that follows as Twain (1876) writes that "[Tom] was not the Model Boy of the village. He knew the model boy very well though—and loathed him" (p. 14). In essence, the protagonist therefore appears to agree with the narrator, which reinforces this peculiar trait of his profile. The image that stands is that of a child prone to indulge in misbehaviours. This image is in line with the recurrent historical perception of the child who is born a sinner and is in need of a moral

compass to escape the flaws that are inherent in childhood (Valentine, 1996). Throughout the piece, Tom keeps engaging in actions dictated by his instincts, most of which are frown upon by the adult characters. Tom therefore seems to reject adult ways as he projects the image of a childhood that, above anything, follows the impulses of his inner child. – or so it appears. However, I would argue that there is a deeper truth to Tom Sawyer's relationship with a world framed by adulthood.

My following analysis of passages from the book brings forward the notion that Tom's countless wrongdoings are initially motivated by a strong desire to please the adults of his surroundings. An example of this can be found in the fourth chapter, which covers how the village youngsters who learn their lessons see themselves rewarded by a point system that allows them to eventually claim the ultimate prize, a Bible. In this chapter, a prestigious adult stops by the institution to witness a Sunday school session. Tom, struck by the man's presence, tricks his peers into handing him their compiled points so that he may cheat his way to a new Bible. While he does so, Twain (1876) writes that "Tom's mental stomach had never really hungered for one of those prizes, but unquestionably his entire being had for many a day longed for the glory and the eclat that came with it" (pp. 32-33), revealing the core motivation that led his protagonist in doing what he did. From this passage, it is made clear that for Tom, the reward does not lay in the prize itself, but in the honor that comes with standing out from his peers as he elevates himself in the adult's esteem. The image of the child is therefore no more that of one who rejects adult authority, but rather one who so deeply respects it that he is willing to do anything for their approval. Tom does not reject adults; he certainly fails to meet their demands when it comes to the process that leads to achievement, yet nevertheless finds ways to satisfy them in the end. As a child, he is set to prove that he is worthy of them.

This desire to please recurs as the book progresses. Yet, it is not the only characteristic that hints towards Tom's respect for adulthood. Adding on to this will to impress, the gathered data also indicate that Tom is not always satisfied with his state of childhood, which he would gladly leave to enter adulthood. This is key to understanding, as I will later discuss, Huckleberry's profile who, unlike Tom, is in all circumstances satisfied with what childhood offers. Going back to Tom, he indeed experiences childhood while appreciating some aspects of it. Nonetheless, whether it occurs during his play sessions or simply throughout daily interactions, Tom often displays signs that suggest an anticipated growth. This can be noticed as he voices his own aspirations, such as "I'm going to be a clown" (Twain, 1876, p. 56) or "I'm going to buy a new drum, and sure-'nough sword, and a red neck-tie and a bull pup, and get married" (Twain, 1876, p. 153). While those are only words, Tom also performs actions that are in line with his dreams and hopes. For instance, he asks young Becky if she would like to get engaged with him, later sharing a pretend "wedding cake" (Twain, 1876, p. 192) with her. Numerous other passages depict Tom as a child whose eyes are turned towards the future. In turn, such passages further define his profile and what he represents as a child protagonist. In this sense, Tom is the embodiment of a childhood that functions to serve his anticipated experience of adulthood. He represents the ephemeral child who understands that childhood is not eternal as he accepts what comes ahead.

This all cumulates as Tom actually leaves childhood to enter adulthood. After Tom saved Becky from the cave, found Injun Joe's gold and, in a way, defeated him, the adults of the village refer to Tom (and Huck, although Huck despises the title) "not [as] boys, but men" (Twain, 1876, p. 211). This quote indicates a clear shift. Tom, whose actions were performed in childhood, is now recognized —by the adult characters nonetheless— as one of them. As *The*

Adventures of Tom Sawyer (1876) nears the end, the readers notice that the child protagonist, throughout the piece, was not living a pure childhood, but was rather using this fertile ground to develop into an adult. From his schooling to his desire to please adults, to his consumption of child fiction literature, Tom performed a childhood that was influenced by the input of adults. The sum of it was that he saved Becky and defeated Injun Joe, thus— in the story's narration— turning him into a man.

But the story does not end with him becoming an adult. More interestingly, the story of *his* adventures end with Tom acting as part of the next generation of colonizing adults. In the last chapter, Tom's friend Huckleberry Finn is depicted as exhausted having to act like an adult. Unable to play the part, Huck flees his miserable condition. It is then Tom who finally reaches Huck. As the two engage in a conversation, Tom is able to convince Huck to give his new life another shot. The piece therefore ends with the image of a much more mature Tom Sawyer siding with adults as he himself attempts to colonize the childhood displayed by Huck. This resonates with what Freire (1970) writes that "institutions […] function largely as agencies which prepare the invaders of the future" (p. 127). Tom Sawyer is nothing but a product of adult-based institutions (schooling, education, children's literature) that were able to successfully invade his native childhood to turn him into the next adult invader.

Images of the child embodied by Huckleberry Finn. Without being the central body around which the narration is constructed, Huckleberry Finn closely revolves around the character of Tom Sawyer. A sidekick to the main protagonist, he is an indispensable character in this piece of fiction. To quote the author in his preface, "Huck Finn is drawn from life" (Twain, 1876, p. 5). Right from the preface, Twain introduces an uncorrupted child whose image corresponds with that of the *wild child,* set to develop in his natural environment. This is later

reinforced as the reader first encounters Huck. At that point, it is written that "Huckleberry came and went, at his own free will […]; did not have to go to school or to church, or call any being master" (Twain, 1876, p. 46), painting the picture of a boy who lives a life free from adult-imposed constraints. This freedom may be the result of a failure to colonize his childhood, as suggested by the claim that he had no one to call his *master*. Arguably, Huck actually represents the child in one of its purest forms: a child who experiences childhood from what exists within him. Unlike Tom, Huck is impermeable to adults' expectations.

An interesting element that results from Huck's image lays in the other characters' perceptions of what Huck embodies. On the one hand, there are the adult characters. Introduced in harsh terms, Twain (1876) writes that "Huckleberry was cordially hated and dreaded by all the mothers of the town, because he was idle, and lawless, and vulgar and bad" (p. 46), covering him with labels that have often been placed upon children through history (Ariès, 1962). One of the labels is that of being *lawless*. Lacking this frame that adult characters so dearly impose upon their own children, Huck is, to them, nothing but a failure. As pointed previously, he is the prototype of an un-colonized child, which is enough for the adults to despise him.

On the other hand, there are the child characters who are "under strict orders not to play with him" (Twain, 1876, p. 46). Guided by the adults, they are instructed to see Huck as a vagabond who is not bound by any constraints. Yet, unlike the adults, Huck's unrestrained persona triggers a feeling of envy rather than spite in the other children. To close the paragraph that describes Huck and his lifestyle, Twain (1876) writes that "everything that goes to make life precious, [Huckleberry Finn] had" (p. 46), to immediately follow with "so thought every harassed, hampered, respectable boy in St. Petersburg" (p. 46). This leaves no doubts about the contrasting views that fell upon Huck Finn. While the adults loathed him for being a child

shaped by his own childish ways, the youngsters coveted his experience of an authentic childhood. The character of Huckleberry Finn thus brings this fragmented understanding of childhood born from a clash between adult interpretations versus that of children.

Other than symbolizing this conflict that arises from two separate realities, the character of Huckleberry Finn brings forth another noteworthy image, that of the eternal child. This can be noticed through two forms. For one, Huck is clearly satisfied with his current state. Unlike Tom, who thinks, talks and acts in ways that suggest a willingness to grow up, Huck simply enjoys the immediate present with a narrow sight of an unchanged future. Various examples of this can be pointed at, namely when Tom and his friend Joe ask Huck if he would like to join them in becoming pirates and making a career out of it. As Huck joins them, it is written that he did so "promptly, for all careers were one to him; he was indifferent" (Twain, 1876, p. 89), which highlights his complete disconnection with the realities grounded in adulthood and the way he never gave a thought as to what he would do when he got there.

Secondly, Huck appears to be the eternal child as he cannot cope with being a grown-up. Again, there are various examples of this. One striking example occurs towards the end of the book, as Huck falls in the care of the widow Douglas. Now in the realm of an adult-set environment, Huck feels suffocated by the imposed demands and eventually escapes his situation. As Tom catches him and asks why he left, Huck claims "everything's so awful reg'lar a body can't stand it" (Twain, 1876, p. 213), to eventually add "I got to ask, to go a-fishing; I got to ask, in a-swimming—dern'd if I hain't got to ask to do everything […] the wider wouldn't let me smoke, she wouldn't let me yell, she wouldn't let me grape, nor stretch, nor scratch" (Twain, 1876, p.213). It is thus obvious that Huck feels restricted. When left in the care of adults, Huck is

trapped in a world where childhood can only be experienced through what adults allow. He is uncomfortable and unsatisfied with this state that taints his authentic experience.

Images of the child embodied by Tom and Huck as one entity. The two descriptions above bring us towards a final, subjective, image of the child displayed in *The Adventures of Tom Sawyer* (1876). With the data compiled, I would argue that Tom and Huck, complementary in the images they display, can be merged together to create an entity that presents its own image.

While it is hard to argue in favor of a character that does not physically exist in the text, I believe that the data gathered suggest that this invisible child —a combination of Tom and Huck— remains very present. Where he can be noticed stands at the crossroad between what Tom represents versus what Huck represents. As I have pointed to this far, Tom is a child shaped by the parameters set by the adults in his environment. Despite doing wrong, he nonetheless tries to reach some approval while seeking to attain a further state. On the other hand, Huck is the eternal child who does not strive to leave his childhood and who cannot cope with the standards set by involved adults. Huck is true to himself, and more importantly, true to his childhood. While Tom and Huck display dissonant images, the two nonetheless interact with one another and engage in actions justified by common goals, as if they were one. This exposes their companionship to some divergent ideals that must be negotiated. It is at this point that I claim the presence of another image of the child. Within the interactions of these two characters, Twain creates the image of a hidden child who is bound to face the conflicts that arise from the tension between a desire to remain young versus that of growing up. Metaphorically, Tom and Huck represent the interior debates children must cope with in their daily lives. A great example is

made visible when Tom and Huck discuss what they would do with the money if they were to find a treasure. The quote goes as follow:

"Say Huck, if we find a treasure here, what you going to do with your share?"

"Well I'll have pie and a glass of soda everyday, and I'll go to every circus that comes along. I bet I'll have a gay time."

"Well ain't you going to save any of it?"

"Save it? What for?"

"Why so as to have something to live on, by and by." (Twain, 1876, p.153)

In this dialogue held by the two, it is clear that the two think differently when anticipating the future. For Huck, the future is an ongoing childhood, filled with sweets and good times far from responsibilities. For Tom, the future brings responsibilities as an anticipated adulthood finds its seeds in the moment. It is not a stretch to suggest that children are at times facing similar conflicts. Here, by contrasting Huck and Tom's views on one single event, Twain brings forward an invisible child that vehicles the necessity to make —and assume— polarizing choices. These polarizing choices brings forward another crucial childhood experience that is impersonated by Tom and Huck's interactions: the moment at which one leaves childhood behind. Chapter 34 starts with a dialogue between Tom and Huck. As both boys are to be presented to the adults in town for their courage in stopping Injun Joe from killing the widow, Huck tells Tom that they may be able to escape this event. It is written:

Huck said: "Tom, we can slope, if we can find a rope. The window ain't high from the ground."

"Shucks, what do you want to slope for?"

"Well I ain't used to that kind of crowd. I can't stand it. I ain't going down there, Tom."

"O, brother! It ain't anything. I don't mind it a bit. I'll take care of you." (Twain, 1876, p.

208)

Interestingly, Twain (1876) here uses the word "brother" (p. 208), bonding the two boys in a way

that has them appear very close to one another. This serves to strengthen the contrast: although

they share features —such as being two white Caucasian boys— they could not be further apart

in their mindsets when it comes to facing the adult crowd. Tom is willing to meet the adult,

comfortable with the idea of embracing adulthood. Huck, on his part, cannot stand the idea and

would rather escape this situation where he is to be observed by adults. Huck therefore shows to

be an eternal child, unlike Tom who is fully committed to growth. Together, the two boys

represent this conflictual characteristic of childhood. Twain uses the two protagonists to illustrate

the interior debate where the childhood status quo cannot go undisrupted by the inevitable

phenomenon of growth. Although Twain offers two distinct paths young readers may consider

when facing any event (i.e., to accept a move forward adulthood versus a desire to remain close

to childhood), he nonetheless creates a power dynamic with regards to the two approaches. In

this passage, the desire to move forward to adulthood is not left equal to the desire to remain a

child. Indeed, Twain (1876) finishes the quote with Tom telling Huck "I'll take care of you." (p.

208), establishing the power dynamic on one side. This idea that Tom can take care of Huck

immediately brings potency to his way of negotiating an event of childhood. As Tom moves in

the direction of adulthood, he feels empowered over Huck's position of stagnant childhood. If

ever Twain willingly illustrated the ambivalent debate a child might have in a situation, he

certainly favoured one way to approach it: with a state of mind turn towards the future rather

than one's immediate state.

These examples go to show that the characters of Tom Sawyer and of Huckleberry Finn —like the imagined combination of them both to create a third hidden child—display images that are associated with children and childhood. Tom represents the child who is vulnerable to adults and shaped by them as he attempts to grow out of his state of childhood. Huck represents the unspoiled authentic child who is eternally content in his current state. Together, they present the everlasting tension that exists between an experience of childhood assumed by the inner child, and one that is responsive to external and adult-grounded expectations.

While these images have been brought into attention via the analysis, the discussion will address such images in a way that specifically relates to this research.

Discussion

The 19th century gave birth to a new industry where popular culture was being produced for a specifically targeted group of consumers: children (Russell, 2009). With it came new opportunities for those who created and distributed such content. The image of the child —like the image of the adult producer's own childhood— can be thought of as one of the tangibles that can be manipulated by the producers. Indeed, this new industry allowed the adults at top of the assembly line to forge different images of childhood. Those were then distributed, alongside the various meanings they carried, to end up in the hands of children. As for children, they were now being provided with fixed images that could provide insights and expectations of a childhood to duplicate.

As I have stated before, the present study focuses on the former, that is, on those who produce the images, namely authors of child fiction. To take Nodelman's (2008) claims again, it can be argued that such authors act as colonizers. Inviting themselves in a landscape of childhood, these colonizers form and even distort the image of childhood as they implement their

biased conception of childhood forged through their adult lens. Their participation and actions in the field contribute to an ongoing act of colonisation. The childhood made available in popular culture is thus none other than the image adults choose to distribute.

Early in the history of the children's literature field, this act of colonisation came to be played out in the United States. With the present research, I aimed to demonstrate that such an adult colonisation of childhood could be seen in a piece of child fiction written in the 19th century. Making the parallel between the colonisation of childhood and the simultaneous colonisation of the American territory, I hoped to demonstrate how a 19th century child fiction author —Mark Twain— did indeed invite himself in the landscape of childhood to portray a child protagonist that is concurrently both a victim of colonisation, and a coloniser himself. Investigating specific passages from *The Adventures of Tom Sawyer* (1876), the data that I have gathered brought a number of discussion points to light. These can be grouped as follows: (1) the data tends to indicate that Mark Twain appears to support and celebrate the process of colonization in American history; (2) Mark Twain appears to be adept at infiltrating childhood as a writer; (3) Mark Twain appears to understand that, in his function as an author of child fiction, one of the roles he must endorse is that of a colonizer of childhood.

These three discussion points will be addressed below. As I do so, I hope to contribute to a conversation that may spread into the analysis of older pieces of child fiction as well as into modern literature created and designed for younger audiences.

Mark Twain: An Author in Favour of Colonization in American History

As I have done so far in this research, the use of the word *colonization* must be emphasised. The reason why goes as follow: based on the analysis of key passages taken from *The Adventures of Tom Sawyer* (1876), I can draw a portrait of an author who, amongst other

things, appears to patriotically embrace the American movement of colonization of its current western territory. From the geographic location in which the action takes place to the eventual defeat of the protagonist's nemesis —Injun Joe and that which he represents— and through in-story advice such as to "stand a little furder west" (Twain, 1876, p. 145) while a young boy ascends to glory in a burst of sudden wealth, *The Adventures of Tom Sawyer* (1876) boldly suggests that young Americans should impose themselves over foreign territory. Whilst interesting in and of itself, one element stands out from this subtle yet very present representation: the author is in full support of the event of colonization. The data I have analysed suggest that Twain agrees with the idea where a body —as it appears, a self-claimed better one— can take control of a landscape, and what is indigenous to it, so that it can in turn impose its own moral standards. This support of colonization in turn plays into further distinct levels. On the one hand, Twain transmits to his audience a troubling message that incites an American's privilege to overstep. On the other hand, Twain also subtly justifies his own immediate ambition, that is, to himself colonize a landscape that is not his to start with, which is, a landscape of childhood.

Mark Twain: An Author Who Understands How to Infiltrate Childhood

To properly write for children through a work of popular culture, the adult —here the author, Mark Twain— must first step onto the foreign territory of childhood. For an author like Twain, this proved to be no issue. As I brought up in the text analysis, Twain was a master at his craft. It was through careful manipulation of stylistic devices that he was able to infiltrate a world that was, on the surface, meant for his young audience. The analysis reveals how Mark Twain imposed a voice that can subtly be heard throughout *The Adventures of Tom Sawyer* (1876). Given his strong presence, one must consider that the piece of fiction he wrote goes beyond the sole purpose of entertainment. Indeed, by stepping into the narrative, he uses his

work to infiltrate a landscape —here, a landscape of childhood— so that he may impose personal views and opinions. Via his piece of fiction, Twain's audience of invested readers is confronted by the author's views and opinions.

But before diving into the ways in which he infiltrated the landscape of childhood, it is important to emphasise how he first reinforced the notion that the universe he was displaying before his audience was theirs, and not so much for older readers. Indeed, the analysis showcased how the preface served the author as a precious tool of colonization. By directly addressing his audience in this short introduction, Twain (1876) grasped the attention of young readers and early on implanted the idea that the "book is intended mainly for […] boys and girls" (p. 5). Without a doubt, young readers are thus led to believe that the forthcoming piece of fiction is a place of safety where childhood is privileged over adulthood. Naively, readers are brought to consume the content that follows, perhaps even feeling empowered in their status vis-à-vis this work of fiction meant *for them*. Now, the analysis does in no way prove that child readers would respond this way to the preface, but it certainly indicates that the author nonetheless hoped that such reactions could result.

Creating an atmosphere where the child readers are to believe this piece of fiction is meant for them, Twain reinforces their interactions with content by breaking the fourth wall to address them directly. Turning to his readers with sentences such as "… a pattern which does not vary, and so it is familiar to us all" (Twain, 1876, p. 33), he not only involves them to engage with the content, but also forces them to cognitively assess their position vis-à-vis the position of the characters found in the text. In a way, Twain brings his readers to compare their own experiences of childhood with the one he offers in his piece of fiction. From here, readers are to consider their position with regards to "us all" (Twain, 1876, p. 33) and either agree or disagree:

yes, this pattern is familiar to me or; no, this pattern is not familiar to me. It then is up to the reader to act on their position to either fit the mould or remain external to it (or, to simply ignore this and completely bypass the statement). Once again, this research does not focus on how readers might engage with such reader responses, but rather investigates how the adult author creates an environment that may impact the reader's conception of childhood.

Mark Twain: An Author Who Endorses the Role of a Colonizer of Childhood

In the preface of the book, the author fully claims that the piece of fiction is intended for the entertainment of younger ones, while also carrying a purpose of bringing older audiences to a past and lost state of childhood (Bachelard, 1969). What the author does not claim is what motivates him to do so. In my opinion, the motivation may lay in the discussed attempt to colonize: adults may penetrate the landscape of childhood and may use entertainment to disguise their ambitions to mould childhood according to their own adult ideas, even if unconsciously or with high-minded intentions.

In many ways, Mark Twain endorses the role of a colonizer of childhood. The text analysis highlights how the author used various literary devices to entice his readers towards the images of childhood he chose to depict. Whether or not all had been done, on his part, intentionally or not, one thing cannot be denied: Twain had his piece published. In the context of this study, this is not meaningless. The tangible book, available in libraries, classrooms, bookstores and so forth becomes an artefact. Under Nodelman's (2008) view, Twain's contribution to a foreign culture —here, the popular culture of child fiction consumption— cannot be regarded as separate from a deliberate act of colonization. By making his vision of childhood accessible, Twain becomes one of many potent agents —in the sea of continuous exposure to various images of childhood— that will distort how a child, engaged with their

fiction, might build a perception of their own personalized childhood. If Twain had written *The Adventures of Tom Sawyer* (1876) only to burn the script before it reached any child, he could arguably still be considered an author, yet not a colonizer of childhood. But from the moment a single child got to consume his product, I would argue that his title as an author become inextricably tied to that of a colonizer. As Nodelman (2008) suggests, a product afforded to children cannot exist without the mark left by the adult who produced it. Inserting himself in the landscape of childhood, Twain, as a child fiction author, is thus an author as well as a colonizer of childhood.

Nevertheless, a debate can still be held over whether or not this is an open endorsement of his ambition to colonize the landscape of childhood. As the analysis of the piece discloses, there are fair assumptions to be made in favour of Twain's willing intentions to colonize childhood. This is namely visible in his perception of the role he occupies in this whole dynamic: that of being a child fiction author. It has indeed been pointed out that Twain believes children can use the protagonist they encounter in their readings to mould certain behaviours and strive for an ideal. This is visible when Tom Sawyer repeatedly turns to his personal fictive heroes and pieces of literature. Based on these events taken out of *The Adventures of Tom Sawyer* (1876), one could argue that Twain sees the manifest opportunity authors of child fiction have when it comes to shaping childhood. From the moment he chooses to endorse the role, he consciously endorses the impact it is bound to have on readers. From that moment onwards, what remains is not so much whether or not he will colonize the fertile landscape of childhood with ideas derived by a foreign adulthood, but rather the way by which he can optimize his personal attempt to be a colonial force in that landscape. His use of the literary devices disclosed previously can subsequently be considered acts of endorsement to his willingness to colonize. Twain establishes

his voice while maintaining regular contact with his readers as he subtly breaks the fourth wall. Twain is not merely entertaining his audience; he continuously strives to engage them with his perceptions.

To top it off, Twain even goes to the extent where he arguably justifies his own work to craft a piece of child fiction as a functional tool to forge a childhood that adults expect of children. Indeed, we saw that in the last chapter, his protagonist Tom Sawyer is left as a glowing example of a child who attained adulthood by adequately performing his childhood under the influence of adult-grounded institutions, namely that of child fiction and the literary industry. Tom turns into his childhood heroes. Therefore, in the last chapter, Twain sells a final idea: that child fiction is indeed a potent tool that the adult author may use to impact, if not mould, their readers' experiences of childhood.

There are, of course, not strict truths in all that was mentioned above. However, the analysis of the piece allows me to build the following argument: Twain, as a child fiction author, embodies the adult creator of content who, consciously or not, strives to colonize a landscape of childhood.

Limitations and Further Directions

As mentioned previously, there are limitations to this study. For one, the choice of a single piece of child fiction amongst all available works does limit the discussion that can be held around the place of adult authors and their role as colonizers in literature for younger audiences. To narrow the choice of selection, I based my research on Nodelman's (2008) argument on the colonisation of childhood by the adult involved within spheres of children's popular culture. Doing so, a key criterion that had to be met by the book selected was that of holding strong images of colonization. I additionally chose to parallel this idea of colonization

with a specific era of history that Russell (2009) refers to as the Golden Age of Children's

Literature: the mid 19th century. The piece selected therefore had to come from that period while

still holding strong images of colonization. If *The Adventures of Tom Sawyer* (1876) by Mark

Twain met the criteria and was selected, I here recognize that other works of child fiction could

have been analyzed and discussed in a similar manner to address the research question at hand.

As the field grows, academics interested in the topic should continue to widen the literature on

the subject through critical analyses of various pieces of fiction. In turn, this will serve to further

the conversations held by different actors in the field of children's popular culture.

The research was also limited in the way that it addressed the adult author's position

without consideration to the young reader's response to content. Indeed, the focus was on the

author's use of in-text manipulation to voice certain opinions and beliefs within a piece of work

addressed to a younger audience. While it is a valuable contribution to the field of study in

children's literature, it remains that the child consumer's response to the text was here left aside.

Further studies may direct the focus of their research towards the consumers rather than towards

those who produce content. For instance, with regards to the research question that was

addressed and the piece of fiction selected, researchers may want to highlight specific passages

and have young readers respond to such passages. Studies that would reach these communities

could benefit the larger discussion on the impact that child fiction authors have over a specific

readership.

Although the present study modestly contributes to the field of research on children's

popular culture, it also adds to the growing understanding of the position adults occupy as

creators and distributors of content in this specific sub-culture. Piece by piece, research findings

in the field open further academic discussions on, namely, the role of adults as core providers of

content. As for the subjectivity of researchers, it brings much to the table when it comes to furthering the greater understanding of the varied topics that are authentic to the fields of children's literature and, on a greater front, to children's popular culture.

Conclusion

Popular culture for children does not exist as we know it without the contribution and investment of adults (Roberts, 2002). From a viewpoint that stands outside of childhood, adults create and deliver the consumable goods that younger demographics receive and manipulate daily. While adults cannot impose upon their readership that they duplicate the images of childhood being afforded, they nonetheless make such images available in tremendous quantities, which increases the opportunities for young consumers to directly engage with them. Therefore, by the position adults occupy, Nodelman (2008) claims that adults engaged in the world of popular culture designed for children are none other than colonizers who invade the landscape of childhood. These positions that adults and children hold within children's popular culture deserve the attention of academics working in the field of childhood studies (Philo, 2003). As Freire (1970) states, "The invaders mold; those they invade are molded. The invaders choose; those they invade follow that choice —or are expected to follow it. The invaders act; those they invade have only the illusion of acting, through the action of the invaders" (p. 125), emphasising how this power dynamic can impact those who stand at the end of this production chain, that is, the child consumers.

With the research conducted, I have focused on the role of an adult author of child fiction amidst children popular culture. I have emphasised how the selected author did embrace the images of colonization within a selected piece of fiction, and how this could be placed in parallel with a sublayer of colonial attempts: that of colonizing the image of childhood distributed,

through his prose, to his audience. Concerned with the place that this author occupies in the delivery of consumable content, I namely highlighted how he used his own voice through subtle literary manipulations in order to bring in personal perceptions, something his readers are to interact with. In control of his voice, I then extended on his understanding of his role as an author and how that left him room to broadcast his own agenda. I brought up the paradox with land colonization to showcase how his colonialist position allowed him to invade the landscape of childhood. Just like the Americans colonized a land that was not inheritably theirs and its people, the author colonized childhood and its population: children.

Still under this perspective, in which the author could entitle upon himself a right to overstep into a landscape of childhood, I then discussed how Twain had the freedom to select the events in the story, and what deserved to be presented. In control of what enters his piece (as well as what is left out), it was pointed out that the author controlled the content so to carefully select what he wished to share with his audience. Of course, if Twain was in no position to force a child to read his book, yet he can nonetheless bring a child —who chooses to read his book— to interact with every single sentence that was integrated into the piece. Immel (2009) states that "a construct can never claim authority of a model, paradigm of law. But it can exert considerable influence on people's thoughts and actions" (pp. 19-20), which, in a way, provides authors like Twain the opportunity to actually be an influencer over a reader's performed childhood. It is through a meticulous analysis of various passages that I built a discussion toward the role of the author in child fiction, hoping to contribute to the greater dialogue held on the place authors such as Mark Twain occupy in the landscape of children's popular culture.

As noted in the limitations, my research did not take into account the actual responses that child readers may have in light of what I, myself, came to discuss. The input of the

consumer —the child reader— would be a wonderful next step to fully address the downstream power dynamic —from adult to child— that exists within the field of child fiction. If adults are forever an integral part of children popular culture, they might find ways to redefine their position and, perhaps, step out of their role of colonizers. If this seems utopic, it is piece by piece that we, adults involved in fields of childhood, can come to reassert our position to allow more potency for children who will, one day, be the ones to create the available images of childhood within that very landscape.

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Appendix

Sample: Dataset

Page	Quote	Context	Personal Notes
Authors voice			
5	Most of the adventures recorded in this book really occurred; one or two were experiences of my own, the rest those of boys who were schoolmates of mine.	Preface: acknowledgement from the author, not from the narrator.	Claim by author, not narrator: Right of the bat, Twain generates an ongoing confusion between the author and the narrator. Must therefore perhaps be considered as one and the same.
5	… thirty or forty years ago	Preface	Book published in 1876, so that means the actions took part around the years 1836-1846.
5	… my book is intended mainly for the entertainment of boys and girls, I hope it will not be shunned by men and women on the account that, for part of my plan has been to try to pleasantly remind adults of what they once were themselves.	Preface	Who is this book intended for: children AND adults? Interesting, the author does not just colonize children; he wishes to help adults remember their childhood (maybe to ease their colonization of children…)
22	… like the writer of this book	About the dichotomy between play and work.	The author and Tom share the same ideas; they share the same brain?
32	How many of my readers	Authors emphasises that no one would like to memorize a great quantity of verses.	The author is here taking the side of the "misbehaving" students, acknowledging that what they are put through is no fun.
33	… a pattern which does not vary, and so it is familiar to us all.	On the description of a school lesson.	The author is making an assumption on his readers. He includes himself with them.
37	Let us draw the curtain of charity over the rest of the scene.	End of the chapter where Tom is praised for winning a Bible.	The author shows he is in control of the content: what is to be shared and what is to be kept away from the readers.
39	There was one church choir that was not hill-bred, but I have forgotten where it was, now. It was a great many years ago, and I can scarcely remember anything about it…	The action takes place during a religious rite.	The narrator uses the "I" and recollects personal souvenirs. Also a dimension of time distance: it was long ago…
113	We will leave them to smoke and chatter and brag, since we have no further use for them at the present.	End of the chapter where Tom, Joe and Huck have been playing pirates on their island.	The narrator turns towards the readers and address them directly. Furthermore, the narrator is in a situation of power: he decides what is of value and what is not. Also: he states that there is "no use for them", claiming that using Tom, Huck and Joe in the narration serves an agenda.
211	The reader may rest satisfied that Tom's ˜and Huck's windfall made a mighty stir in the poor little village of St. Petersbourg.	Sentence of Chapter XXXV, right after Tom and Huck reveal to all the gathered adults how rich they are with their treasure.	(1) Author directly addresses his readers. Reinforces the idea that the purpose of his narrative is directed to an audience; that he keeps in mind that this book is meant to share with his audience. (2) The author also takes a personal position that he almost forces upon his readers. "yes, you should be as glad as I am that my protagonists shook things around"; "you should be happy to hear that they shook the status quo and brought news perspectives".
217	Some day it may seem worth while to take the story of the younger ones again and see what sort of men and women they turned out to be	In the conclusion. The author speaks.	The author acknowledges that there is a transformation. No stagnation of a state.

Page	Quote	Context	Personal Notes
Images of colonization			
5	The odd superstitions touched upon were all prevalent among the children and slaves in the West at that period	Preface.	The action, by the saying of the author, occurred in the West
15	… little shabby village of St. Petersburg	Geographic location.	Fictive village that does not exist.
16	Tom drew a line in the dust with his big toe, and said: "I dare you to step over that, and I'll lick you till you can't stand up. Anybody that'll take a dare will steal sheep."	Takes a fight with other boys.	Image of the line. He (1) draws the line and (2) establishes himself as a ruling entity on his side of that line.
18, 54, 60	Cardiff Hill	Action being situated around that hill.	Cardiff Hill is actually located in Hannibal, Missouri, which is the town in which that author grew up. The mention of Cardiff Hill next to the fictive St Petersburg therefore locates the village West of the Mississippi river.
21-22	… and planned the slaughter of more innocents.	Tom having escaped the work of painting a fence by convincing his friends it is fun.	Empowered by abusing others.
30	… the western boys	Designates Tom and his friends.	Not Eastern boys: Western boys. Geographic location established.
33	Now children, I want you all to sit up just as straight and pretty as you can and give me all your attention for a minute or two. There—that is it. That is the way good little boys and girls should do.	While in Sunday-school.	The underline part shows the adult colonization of childhood. They must give their attention to the dominant adult.
40	… for the oppressed millions groaning under the heel of European monarchies and Oriental despotisms…	At church service, the reverent makes a prayer for the oppressed (the prayer starts on page 39). This is just the most relevant section, although all interesting.	Idea of oppression, powerful institutions, singling out Europe, etc.
50	Tom was about to take refuge in a lie	When asked by the school master why he was late again (he was with Huck Finn).	Tom's freedom is confronted. He did something adults do not approve off (that is, hang around with Huck). He feels he need to hide what he personally chose to do. Colonization of adults He nevertheless stands up for himself and confronts the adult (see p. 50).

Page	Quote	Context	Personal Notes
	Image of childhood		
12	I've got to do some of my duty by him, or I'll be the ruination of the child	Aunt Polly on punishing Tom.	The role of adults is to guide children according to what they set for them.
14	He was not the Model Boy of the village. He knew the model boy very well though— and loathed him.	Sid is the model boy Loathed: répugné par…	Narrator immediately describe Tom as the antagonist of the Model Boy. As for Tom, he loathes the Model Boy (would not want to be like him).
21	… she's awful particular about this fence; it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand, that can do it the way it's got to be done.	Tom telling his friend that he is the only one who can paint the fence correctly.	Very little number of children can actually do what adults ask of them. Also, idea of the fence: metaphor of a barrier.
29	Tom had a vague 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	At breakfast with his family, while worshiping.	We see here that Tom is distracted and do not priorities his lessons. As a child, he's got greater things on his mind (the whole field of human thought).
31	He now looked exceedingly improved and uncomfortable. He was fully as uncomfortable as he looked; for there was a restraint about whole cloths and cleanliness that galled him.	Dressing for Sunday school.	He is not dressed as he wants. Image of wearing a façade to please other while staying authentic within. Be dressed as adults expect makes him uncomfortable.
31	Set for Sunday school— a place that Tom hated with his whole heart	Going to Sunday school.	School keeps away from play. Forced into attending something that prevents him from doing what he would rather do. Impersonates children feeling towards all school establishments.
32	Tom's whole class were of a pattern— restless, noisy, and troublesome. When they came to recite their lessons, not one of them knew his verses perfectly	In continuation with the previous cell A	Children and school dynamic. children seen as restless, noisy and troublesome. Also: the word "perfectly". Perfection is expected from them.
33	Now children, I want you all to sit up just as straight and pretty as you can and give me all your attention for a minute or two. There—that is it. That is the way good little boys and girls should do.	In Sunday-school (see this quote also in the images of colonisation).	Clear exception of the adults

Page	Quote	Context	Personal Notes
	Growing up		
56	I'm going to be a clown in a circus when I grow up	Tom talking with Becky.	Thinking of the future, of the profession he wants as an adult. This is a recurrent theme.
57-58	Now it's all done Becky. And always after this, you know, you ain't ever to love anybody but me, and you ain't ever to marry anybody but me, never never and forever.	While Tom askes Becky if she would like to be engaged to him.	Engagement is something grownups do. Tom wants to do stuff older people do. Anticipation of adulthood?
61	… he would be a soldier […] No—better still, he would join the Indians[…] He would be a pirate! […]Yes, it was settled; his career was determined.	Tom is sad because he got in a fight with Becky. He reconsiders his path in life.	Again, thinking of his future career.
94	The pipe dropped from the fingers of the Red-Handed [Huck], and he slept the sleep of the conscience-free and weary. The Terror of the Sea [Joe] and the Black Avenger of the Spanish Main [Tom] had more difficulty in getting to sleep.	Going to sleep after their first day as pirates.	Its shows here that Tom and Joe, unlike Huck, are being challenged by their decision to act freely and escape adults' guidance.
94	[Tom and Joe] began to feel a vague fear that they had been doing wrong to run away; and next they thought of the stolen meat, and then the real torture came. […] So [Tom and Joe] inwardly resolved that as long as they remained in the business, their piracies should not again be sullied with the crime of stealing.	Feeling bad for stealing from their families.	This shows somewhat of a maturation process. What they took for granted under adult supervision was revealed to them when they started to act free. Furthermore, we see the adult imprint on their respective moral code of conduct, something that is non-existent in Huck who has nothing on his conscience.
97	… it was homesickness. […] But they were all ashamed of their weakness, and none was brave enough to speak his thought.	Feeling homesick after their days of piracy.	Is this a metaphor that suggests that they do miss their childhood? Or is it rather a metaphor that suggest that they do miss framework that guides their childhood?
109	Tom said he wanted to learn how to smoke, now. […] [Tom and Joe] had never smoked anything before but cigars made of grape-vine and they "bit" the tongue and were not considered manly	After dinner on their island, Tom and Joe ask Huck to show them how to smoke.	Desire to do something that is considered manly; that adults do. They are not fully satisfied with their current state, they want to move forward and grow (or look grown-up). Contrast with p. 73: Here Huck teaches Tom, not the other way around.

Page	Quote	Context	Personal Notes
Play			
24	He […] hasted toward the public square of the village, where two "military" companies of boys had met for conflict, according to previous appointment.	Pretend play: being in the military.	Note: in this game, Tom is one of the Generals. In their game, Tom wins the battle.
63	Who comes here into Sherwood Forest without my pass?	Tom and Joe are playing Robin Hood.	The children's play is inspired by their knowledge of literature
106	… they went whooping and prancing out on the bar, and chased each other round and round […]	Tom, Joe and Huck on their island during the day, doing nothing but playing and having fun.	It shows how children pass time through play. Without adults' constraints, they do as they please to spend their time and here, they chose to play.
142	[Tom] found Jim Hollis acting as a judge in a juvenile court that was trying a cat for murder, in the presence of her victim, a bird.	Tom just got better from being sick and goes to see what his friends are up to. Here, he finds Jim Hollis pretend playing a court session.	This pretend play is very interesting given that shortly after in the book, Tom's situation is contrasted with that of his peer. Unlike Jim Hollis, Tom ends up in the real court, testifying against Injun Joe for the murder of Dr. Robinson to save the unrightfully accused Muff Potter.
172	[Tom and Becky] had an exhausting good time playing "hi-spy" and "gully-keeper" with a crowd of their schoolmates.	Tom lets go of his treasure hunt for this chapter and plays with Becky. This happens before they leave for the picnic and the cave.	I like the "exhausting good time playing". It almost makes me feel like play is work for them. They keep playing even though their exhausted.

Page	Quote	Context	Personal Notes
Mentions of literature, publishing, narratives			
5	My book is intended mainly for the entertainment of boys and girls	Preface	Author acknowledges his targeted demographic.
5	Part of my plan has been to pleasantly remind adults of what they once were	Preface	Reminiscence of childhood is another purpose for this book.
39	… in America […] here in this age of abundant newspaper	At church, the Rev reads community notices.	Acknowledgement that there was a lot of prints already at the time of the action.
63	… they talked "by the book" from memory.	While playing Robin Hood with Joe Harper.	The boys know the book and must have been in contact with it often. Children were exposed to fictive literature and did use this exposure in their daily lives.
63	The book says 'Then with one back-handed stroke he slew poor Guy of Guisborne.'	While playing Robin Hood with Joe Harper.	The fiction is the inspiration for their play. The even remodel the events of the fiction in details.
90	Tom had furnished these titles, from his favorite literature.	Giving pirates name to his comrades.	Again, Tom's play is inspired by literature. The fiction he reads influences his conception of the world, like the action in takes.
141	He attempted a diary—but nothing happened during three days, and so he abandoned it.	Tom is a little melancholic and seems to have nothing to do of his summer.	Children do not find the time and the energy to record their voice?
141	He found Joe Harper studying a Testament, and turned sadly away from the depressing spectacle.	While looking for things to do in his boredom and boring summer.	Show one of the use of literature. Joe uses the Testament and studies it.
151	"Who hides [the treasure]" "Why robber, of course"	Tom answering Huck and explaining him everything he knows about treasure hunting and robbers.	There is no direct mentions of books here, but throughout the scene, we see Tom sharing his knowledge that must come from somewhere, perhaps literature as in previous scenes.
158	Do you know Robin Hood, Huck?	Tom and Huck playing Robin Hood to kill time.	Tom shows that he has knowledge that comes from literature of fiction. In a way or another, Tom was exposed to this piece of fiction and absorbed parts of it.
159	[Robin Hood] was the noblest man that ever was.	Tom and Huck playing Robin Hood to kill time.	Tom finds his inspiration of manhood in this fictive character he has been exposed to. The fictive character of Robin Hood is pictured as a role model for Tom.
159	So they played Robin Hood all the afternoon	Tom and Huck playing Robin Hood to kill time.	There play is more-or-less guided by the work of fiction. The work of fiction sets itself in the boys' life.

Page	Quote	Context	Personal Notes
Tom Sawyer			
5	Tom Sawyer also [referring to being drawn from life], but not from an individual—he is a combination of the characteristics of three boys whom I knew, and therefore belongs to the composite order of architecture.	Preface.	Tom Sawyer is representing a few different images of childhood.
11	A small boy	First description of Tom, before we even know it is him.	
17	At last the enemy's mother appeared, and called Tom a bad, vicious, vulgar child	After Tom won a fight against another boy.	Tom's ways of behaving are, in the eye of that adult, bad.
32-33	Tom's mental stomach had never really hungered for one of those prizes, but unquestionably his entire being had for many a day longed for the glory and the eclat that came with it	As for learning your verses, then gaining tickets and, with enough tickets, being rewarded with a Bible.	Tom does not really care about the Bible. He is more interested with the attention and praise he will receive from those around him, namely the adults.
43	One of his upper front teeth was loose.	In the morning.	Gives an idea that Tom is at this age where children lose their baby tooth and grow their adult tooth.
46	[Tom] was under strict orders not to play with [Huck Finn]. So he played with him every time he got a chance.	Introducing Huck Finn.	Not being able to do something creates a greater desire. See similar idea at pages 107 & 140-141.
63	I am Robin Hood	While playing Robin Hood with Joe Harper.	Tom impersonates his hero. This is recurrent on page 159 when Tom idealize the adult that Robin Hood is.
99	They were jubilant with the vanity over their new grandeur	When they learn, as pirates, that the whole village mourns their lost, thinking that the boys drawn in the river.	Tom (like his comrades) loves the attention that is given to him, even if he is not receiving it directly (he only knows that he is the talk of the town).
118	"Now auntie, that ain't any harm," pleaded Mary. "It's only Tom's giddy way—he is always in such a rush that he never thinks of anything	Talking about Tom's disappearance when he went to play pirates for a few days without giving any news, having everyone believe he was dead.	Interesting: Mary, who is picture as a young adult (not yet an adult, but not a child either) takes Tom defence. However, she does so by highlighting traits of his persona that may be condemned by adults. Here position is very in-between. Nevertheless, she defends that it is no harm when a child acts like a child.

Page	Quote	Context	Personal Notes
Huckleberry Finn			
5	Huck Finn is drawn from life	Preface.	Author explicitly shares the image h is trying to project with Huck.
46	Huckleberry Finn was cordially hated and dreaded by all mothers of the town because he was idle, and lawless, and vulgar and bad.	Introducing Huck Finn.	Presented as a failed child. As what a child turns into when there is no adult supervision.
46	[Huck does] as he pleased […] everything that goes to make life precious, that boy had.	Describing Huck Finn.	How Tom sees Huck Finn and envies his freedom from adults
73	Huckleberry was filled with admiration of Tom's facility in writing, and the sublimity of his language.	When Tom writes a pact to keep secret the murder they witnessed. The pact is very basic in its vocabulary.	This may represent how there is perhaps some good that comes out of the adult involvement in a child life. Huck admires and envies Tom because Tom did learn a precious skill by being educated.
73	Then [Tom] showed Huckleberry how to make an H and an F	Huck signs the pact that Tom wrote.	Huck here appears inferior to Tom. He relies on his literate partner.
89	[Huckleberry Finn] joined them promptly, for all careers were one to him; he was indifferent.	When Tom and Joe ask Huck to join them in becoming pirates.	Perhaps highlight his indifference towards growing up. The idea of a career is meaningless to him.
116	… poor Huck stood abashed and uncomfortable, not knowing exactly what to do or where to hide from so many unwelcoming eyes.	Tom, Joe and Huck finally reveal to the whole village that they are not dead. They were gone playing pirates for many days.	People are relieved to see Tom and Joe, but no one cares for Huck. Even here, he is not welcome.
178	Huckleberry Finn, indeed! It ain't a name to open many doors, I judge!	This is what the Welchman says when Huck knocks at his door to seek help from adult as he knows that Injun Joe is on his way to the Willow's house to get his revenge.	Many things here. (1) Huck is perhaps a representation of childhood. He, by reputation, is not welcomed by adults. (2) There is this idea of opening doors. Is it an extended metaphor for opportunities? As long as you behave like a child, we won't offer you opportunities? (3) The perception of Huck is an adult conception. The "I judge" emphasises a judgement made by an adult. (4) Very interesting sentence linked with another sentence at the beginning of next chapter, page 179 (see below)
179	[Huckleberry Finn is] a name that can open this door night or day lad!—and welcome!	After Huck told the Welchmen about the Window being in danger, the Welchmen sets out and chases after Injun Joe. His perception	(1) The Welchmen gave a chance to Huck despite his preconceptions. This changes his unfavorable prejudice towards Huck

Page	Quote	Context	Personal Notes
	Injun Joe		
67	… it's Injun Joe	Tom and Huck are hidden in the cemetery when they see Injun Joe and Muff Potter.	First appearance of Injun Joe.
68	The Injun blood ain't in me for nothing	Injun Joe speaking. He refers to the fact that he wants revenge on Dr. Robinson.	This "Injun blood" is associated here with revenge and violence. Bad representation of Natives.
69	Then he robbed the body.	After he killed the Dr.	I chose this quote, but the others on the page serve to describe Injun Joe: Threatening, violent, a murderer, a robber and a liar. This is how he is presented on the page.
143	Half-breed devil	Huck talks to Tom about Injun Joe and uses these terms.	Half-breed and devil are here linked with one another.
160	There's the old deaf and dumb Spaniard	Tom and Huck hiding in the abandoned house while they were looking for a treasure. While in the house, two strangers come in. One of them is Injun Joe, disguised as a Spaniard. At the moment of this scene, neither of the boys know that the Spaniard is Injun Joe.	The "Spaniard" is poorly portrayed. Like the "Injun", we are immediately presented with a character that appears to be bad.
160	The Spaniard was wrapped in a *serape*; he had bushy white whiskers; long white hair flowed from under his sombrero, and he wore green goggles.	Tom and Huck hiding. The description of the Spaniard appearance.	Serape and sombrero are fashion pieces worn by Mexicans. Given that the US had to fight the Spaniards on pieces of territory to gain control of the present day US, it seems like Injun Joe's character represents both these group.
163	You don't know me. Least you don't know all about that thing. 'Tain't robbery altogether—it's *revenge!*	Injun Joe says that to his partner. Although they are both rich, Injun Joe wants to stay around St Petersbourg in order to get his revenge (we learn what his revenge is on page 176).	The character of Injun Joe is associate with the idea of revenge. Revenge is what guides him, even more than money it seems.
170	I didn't see anything but a bottle […] and I saw two barrels and lots more bottles in the room. […] no's a mighty good time to get that box, if Injun Joe's drunk.	Huck and Tom chatting about what they saw in Injun Joe's hiding place in a room at the tavern.	Here, we see the boys making assumption on Injun Joe's condition based on what they saw. He is portrayed as a drunk even if we, as readers, are not sure he is.