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Mark Twain's Critique of Literacy through the War Machine of *Joan of Arc*[1]

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Since the late twentieth century we have witnessed the rapid disintegration of existing concepts and boundaries. French philosophers, Gilles Deleuze and Felix Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia* (1980), designate the disintegrating phenomena as "de-territorialization" and its generator as "the war machine." Drawing our attention to the vital mutability of molecular dimension, they maintain that the war machine constantly undermines established boundaries. They name the vital core of the war machine "nomos" and contrast nomos with "logos." Whereas the logos grounds the state constitutions, the nomos features the aimlessly wandering nomads who have been excluded from the written history. Deleuze and Guattari straightforwardly state, "The war machine and nomadic existence have to ward off two things simultaneously: a return of the lineal aristocracy and the formation of imperial functionaries" (393). The surfacing of the war machine challenges the logo-centrism, which has stabilized the power hierarchy of literacy-bound civilization.

Deleuze's and Guattari's innovative code, "the war machine," illumines a novel aspect of Mark Twain's novel *Personal Recollections of Joan of Arc* (1896). As Justin Kaplan succinctly summarizes, in the "Introduction" to the 1996 Oxford UP version of *Personal Recollections of Joan of Arc,* Joan's image has changed in literary texts.

> William Shakespeare had portrayed Joan as a witch in *The First Part of King Henry the Sixth*; Voltaire in *La Pucelle* as a dupe of her "voices," an object lesson in superstition and credulity; Schiller in *Die Jungfrau von Orleans* as a romantic heroine. In George Bernard Shaw's *Saint Joan* she became an archetypal Protestant who set her own conscience against established authority. (xxxvii)

Susan Harris explains that when Twain's *Personal Recollections of Joan of Arc* was published, Francis C. Lowell's historical *Joan of Arc,* and Mrs. Oliphant's biographical *Jeanne d'Arc, Her Life and Death* came out in the United States (1). In every text, Joan appears different. Her image in the 1928 video tape "The Passion of Joan of Arc" directed by Carl Theodor Dreyer considerably differs from that in the 1999 tape "The Messenger: The Story of Joan of Arc" by Luc Besson or "Joan of Arc" by Christian Duguay. Each tape focuses on distinct points of the protagonist.

Twain compiles diverse facets of his heroine in his novel, whose multi-layered inconsistency has caused critics to estimate *Joan of Arc* as a failed history novel. For

instance, Roger B. Salomon indicates "the wooden characters, the sentimentality, the inconsistencies of diction and point of view" (1) as the fatal fault of this novel. What has disturbed critics above all is Twain's transgression of conventional and established norms of literacy.[2]

By means of the four major characters, Joan of Arc, Louis de Conte, the Paladin, and Pierre Cauchon, Twain violates such norms as rationality, objectivity, authenticity and reliability on which written texts are supposedly based. The transgression of these norms entitles each character to remove credibility from the text. Each character, functioning as the war machine, serves to invigorate Twain's text, rather than being a defect. An analytical examination of the four characters will show how Twain configures his war machine.

1. Joan's transgression of rationality

The characterization of Joan transgresses the norm of rationality. In his novel composed of three books—Book One "In Domremy," Book Two "In Court and Camp," and Book Three "Trial and Martyrdom"—her image dynamically and alternately varies; from an "unlettered" (412) peasant "clay-made girl" (369) to a heroic angel warrior, from a conspiring traitor to a patriotic deliverer of France, from Satan's servant to God's messenger, and from an insane witch imprisoned for "the sorcery" (357) to a prophetic saint of martyr.[3] In his 1998 article "Yours Truly, Mark Twain: The Signature in the Works," Earl F. Briden highlights Joan's complicated nature as "both masculine and feminine, strategy-making general of the army and passive medium for her voices" (190).

Due to her drastic changes, on several occasions Deleuze and Gattari mention Joan as one of their emblems of the "metastable" in their 1972 book *Anti-Oedipus* (328).[4] The laws of strict causality, namely the norm of rationality, is violated not only by her metastable character, but also by her mysterious quality, listening to supernatural Voices, persuading people with her musical voice, and winning her miraculous victories in battles as a seventeen year old girl without military or diplomatic experience.

Her debate when young in favor of tree fairies and of a beggar further aggravates the violation of rationality. Refuting Pere Fronte's contention that fairies belong to Satan, Joan insists that the fairies residing in France should no doubt belong to God because God owns France (19). Confronting the argument that a villain should not be given food, Joan asserts that the stomach even in a villain's body is innocent and has no reason to suffer for the misconduct of the head. In spite of its seeming rational tinge, Joan's oversimplified logic contains the enormous potential for counter-argument in connection with theology, philosophy, and biology. For instance, whether all different organs in our body belong to one individual subject has been debated for centuries. Joan, with her childlike voice, takes Deleuze and Guattari's side by deterritorializing the Freudian close tie between body and psyche of an autonomous individual.

William D. Howells, in his 1896 "Review" in *Harper's Weekly*, problematizes the blemishes of this historical novel as follows: "It is unequal; its archaism is often

superficially a failure; if you look at it merely on the technical side, the outbursts of the nineteenth-century American in the armor of the fifteenth-century Frenchman are solecisms" (Harris 11). John Seelye calls Twain's violation of rationality "dead giveaways" (Seelye 9). Perceiving the vitality created by the dead giveaways, Howells states, "But in spite of all this, the book has a vitalizing force. Joan lives in it again, and dies, and then lives on in the love and pity and wonder of the reader" (Harris 11). As Howells's accurate insight intimates, not in spite of, but because of Joan's transgression of rationality, Twain's text becomes animated. Joan is endowed with the sensitive perception to cherish the imaginative realm of children and to respect human rights regardless of one's social status.

2. De Conte's demythologizing of objectivity

The second character Twain offers as the war machine for his text is his witness-narrator Sieur Louis de Conte who shares the initials of Samuel Langhorne Clemens. De Conte deterritorializes the myth that a narrative is supposed to be objective. As Joan's old friend and secretary, de Conte reveres Joan as Twain himself did, saying, "It seemed something divine to see her and hear her" (225) and "I had loved her the first day I ever saw her, and from that day forth she was sacred to me. I have carried her image in my heart for sixty three years—all alone there" (226).[5] The memory plot of the novel further corrodes the already dubious reliability of his subjective voice. De Conte, as an eighty two year old man, records Joan's life of two years from 1429 when he was nineteen and Joan was seventeen. The sixty two years' temporal distance between de Conte's recollection and Joan's burning loosens the credibility of his narrative. De Conte repeats saying, "we were young, then; yes, we were very young" (437). The questionable credibility of his recollections as well as his radically one-sided image of Joan violates the norm of literacy that written texts should be objective.

Sieur Louis de Conte's social status as a foreign servant furthermore diminishes the dependability of his narrative, qualifying him to function as the war machine that should be, according to Deleuze and Guattari, the one "exterior to the base society, slaves, or foreigners" (393). This condition of his as the war machine consequently devastates the reader's confidence in his narrative about Joan.

As the Caribbean novelist Jean Rhys refolds Jane Eyre and Edward Rochester's story from his marginalized and abused wife's perspective in her novel *Wide Sargasso Sea* (1966) and as Tom Stoppard reviews Hamlet's situation from the peripheral characters' perspective in his drama *Rosencrantz and Guildenstern are Dead* (1966), so Twain resuscitates Joan through the minor figure de Conte's narrative. De Conte expresses his distinct class awareness: "I was not of a rank to make suggestions" (175). Twain endows him, whose voice none has paid attention to, with discretion, which is not expected to be found in such a low class person, to say, "It seemed to me that it was ill-judged time to be taking a walk" (175). Thus, in his fictional sphere, Twain amplifies one of multiple unheard public voices. De Conte's position as a scribe renders evident Twain's intention to manifest the poly-vocal and diverse discrete judgments subdued by the alleged orthodox record.

The episodic plot of the novel accords with Twain's intention as well. Most of the episodes are of incidents and scenes impressive to de Conte. Consequently, the reader may become skeptical about how significant each episode is in conveying the exact story of Joan if there were any "truly exact story." For instance, the descriptions of such an episode as Joan's protection of the tree fairies, her debate in favor of the poor, or the miraculous discovery of the disguised king may provoke the reader to question whether they are as impartial as they can be. The possibility that others would have different stories about the same incident may irritate the reader's thirst for the plural versions of each incident. This plausible thirst embodies Twain's indictment about the inevitable partiality of any document.

The episodic memory plot is also found in the film *Titanic*, recently produced. Whereas the old version records the wreckage of the ship in an omniscient objective voice, the narrator Rose's personal recollections of her romance in this new version dramatically exposes that her story is just one of the multiple candid voices suppressed under the seeming objective report. Twain's setting up Joan's worshipper de Conte as his narrator implies Twain's similar heralding that there can be no objective voice. In the following passage, Twain plainly presents the limitations of official history.

> I [de Conte] give you my honor, now, that I am not going to distort or discolor the facts of this miserable trial. No, I will give them to you honestly, detail by detail . . . just as one may read them in the printed histories. [. . .] also, I shall throw in trifles which came under our eyes and have a certain interest for you and me, but were not important enough to go into the official record (337).

The meaning of "important" becomes specified with de Conte's words, "for the office of history is to furnish serious and important facts that teach" (288). De Conte's Dyonisian assemblage of trifles occupies more space in Twain's text than the Apollonian didactic history.

At the end of this passage, Twain places a translator's footnote; "He kept his word. His account of the Great Trial will be found to be in strict and detailed accordance with the sworn facts of history" (337). This footnote implies Twain's attempt to verify that the affectionate voice makes no harmful impact on the so-called "historical truth." De Conte's "trifles" also enrich the characterization of Joan with compassion and integrity. For instance,

> [Right before the martyrdom] I was on my knees at her feet. At once she thought only of my danger, and bent and whispered in my ear: 'Up!—do not peril yourself, good heart. There—God bless you always!' and I felt the quick clasp of her hand. Mine was the last hand she touched with hers in life. None saw it; history does not know of it or tell of it, yet it is true, just as I have told it. (449)

Thus, by portraying Joan's altruistic vigor, surpassing the capacity of objective narrative, Twain challenges the myth of literary objectivity.

In addition, the formal tone of the footnote balances the colloquial tone of de Conte's narrative, composed of quotations of Joan's words, lively dialogues of characters, and narrator's direct words to the reader. Twain puts three more footnotes. His usage of footnotes illustrates Twain's forerunning disillusionment about the partiality of monologues. To present a multi-dimensional discourse, many contemporary Argentine novelists including Manuel Puig in his novel *Kiss of the Spider Woman* (1991) and Jorge Luis Borges in his short story collection *Ficciiones* (1962) employ footnotes. Twain's as well as their use of footnotes intimates their insight into the limitations of the Apollonian narrative that has no choice but to iron Dyonisian boundless polyphonic discourses out.

By stressing that his narrator de Conte is not the eye-witness of all Joan's experiences, Twain underscores his aim of exploring the finitude of literature. De Conte witnessed her "trance" (241) hearing the divine voices but only a few times. He did not attend all of her trials or stayed in jail with her. Most of his records are the fruit of his imagination on the basis of such secondary sources as tidings or other witness's talks orally transmitted. De Conte confesses, "What I shall deliver to you now I got by others' eyes and others' mouths" (456) and "As for us boys, we hardly saw her at all, she was so occupied" (135). This explains why Twain spends so much space in describing Paladin's bragging buffoonery, calling him "the windiest bluster and most catholic liar in the kingdom" (140).

3. The Paladin's violation of authenticity

The third character who functions as the war machine is Edmond Aubrey called the Paladin. As the following passage shows, the Paladin tells a different story each time he talks about the same subject.

> It was more stirring and interesting to hear him tell about a battle the tenth time than it was the first time, because he did not tell it twice the same way, but always made a new battle of it and a better one, with more casualties on the enemy's side each time, and more general wreck and disaster all around, and more widows and orphans and suffering in the neighborhood where it happened. . . . . At first when the Paladin heard us tell about the glories of the Royal Audience he was broken-hearted because he was not taken with us to it; next, his talk was full of what he would have done if he had been there; and within two days he was telling what he *did* do when he *was* there (116).

Paladin's bragging exaggeration reveals Twain's keen discernment of the quintessence of oral communication, the reckless fluidity.

Twain inserts pages of digressions describing the Paladin's jocosity. The Paladin's mighty presence erodes the confidence in de Conte's narrative, which is based on oral communication. That the Paladin never fails to accompany Joan in battles as her standard bearer implies the serious anguish on Twain's part regarding the veracity of all the remaining memories or documents, whose most authentic source must have been some one as creative as the Paladin. With the Paladin serving as a war machine, Twain's text becomes self-reflective, with a cautious confession that his story about Joan cannot but be a fiction.

Quite affirmative about Paladin's plastic narrative, Twain emphasizes the Paladin's popularity owing to "the charm of performance" in his "sincerity" because "he was not lying consciously; he believed what he was saying" (119). Unlike Plato who suggested that poets should be banished for their representation was three times' removed from reality and thus false, Twain, following Aristotle, eulogizes the power of creative imagination. The Paladin's listeners do not mind its authenticity but enjoy the mutation of his narrative. Twain seems to stress that the success of story-telling lies in the listener's inherence to believe: "When a person in Joan of Arc's position tells a man he is brave, he *believes* it; and *believing* it is enough; in fact to believe yourself brave is to be brave; it is the one only essential thing" (140). The overemphasis of the imaginative power to believe, saying "believing is the one only essential thing," in relation to his critique of literacy, implies Twain's cynical warning against our tendency to endow anything written with authority as if it contained authentic truth.

4. Cauchon's invalidating reliability

The fourth war machine character, Bishop Pierre Cauchon, invalidates the reliability of written language. Replacing the Paladin who dies at the last battle of Joan's, Cauchon as the representative of the French Court and Church, tortures and judges Joan as a witch after three trials and condemns her to death by fire. Enraged by Cauchon's "hypocrisy and lies" (391), de Conte asserts, "This man was born a devil" (392), "the cruelest and the most shameless" (342), and expresses his contempt, saying "Bear with me now, while I spit in fancy upon his grave" (305).

Cauchon's power abuse reaches its apogee with the fabrication of the record about Joan.[6] The following passage shows the extent of Cauchon's fabrication.

> To know Joan of Arc was to know one who was wholly noble, pure, truthful, brave, compassionate, generous, pious, unselfish, modest, blameless as the very flowers in the fields—a nature fine and beautiful, a character supremely great. To know her from that document would be to know her as the exact reverse of all that. Nothing that she *was* appears in it, everything that she was *not* appears there in detail. (392-393)

De Conte declares, "Every fact of her life [remains] distorted, perverted, reversed" (393) because he had "to set down what might be useful to Cauchon, and leave out the rest" (402). Twain's strong distrust about whether any document may keep "the absolute truth" surfaces with the falsity of the document orchestrated by the very religious leader, Cauchon, who is purportedly trustworthy. The scholars of the University of Paris also judge Joan as a heretic on the grounds of Cauchon's distorted document (419). The realistic depiction of the forgery process and the intelligentsia's misled judgment based upon the forged document embody Twain's admonition that we should be careful not to trust written texts without reserve.

Twain's cartooning exaggeration of Cauchon's falsity resonates with the German critic Walter Benjamin's theory—"The concepts of the rulers have always been the mirrors by which the image of an 'order' came about.—The kaleidoscope

must be smashed" (Wohlfarth 190). Twain's hyperbolized satire about the hegemonic forgery suggests his endeavor to smash the kaleidoscopic reliance on written texts, which according to Benjamin have served as "a tool of the ruling classes" (Lowy 209). Far ahead of Benjamin, Twain contrasts the kaleidoscopic mirror of the ruling classes with Joan's mirror which is energized with the smashing vitality of the war machine. De Conte narrates, "Joan was a mirror in which the lowly hosts of France [lower class people] were clearly reflected" (262).

Twain's critique of literacy through the war machine appears in other works as well. For instance, in *Adventures of Huckleberry Finn*, the continual suspicion Twain provokes in his reader about whether the "true" story, told by an uneducated fourteen year old son of a drunkard, can be reliable, suggests Twain's shrewd caution against the undoubted trust in written texts. Tom's naïve belief in books, remarking, "Do you want to go to doing different from what's in the books, and get things all muddled up?" (27), renders concrete Twain's playful parody of the indisputable faith in books. Huck and Tom respectively crumble the confidence in their narrative, thus functioning as the war machine of their text. The sixth century English female character Sandy's orality-bound illogical and circular narrative in Twain's *A Connecticut Yankee in King Arthur's Court* (1889) also presents Twain's serious interest in the discourse of the culture untainted by literacy. Hank Morgan's eventual adoration of Sandy's bright innocence connotes Twain's longing for the integral orality.

Twain's experience as a professional speaker must have gifted him with a penetrating vision into the metastable nature of oral discourse. His experience both as a typesetter and as a writer, whose requests have been often disregarded by the publishers, must have enabled him to perceive the limitations of written texts. Laura E. Skandera-Trombley illustrates this point in the biographical information in the Niagara Falls version of *The Diaries of Adam and Eve* (2). Joan's pre-Cartesian mystic irrationality, de Conte's subjectivity, and the Paladin's and Cauchon's transgressing the reliability and authenticity of written texts permeate Twain's narrative with the healthy vigor of the war machine.

The temporal setting of *Joan of Arc* is suggestive with two significances. First, the year of 1492, when de Conte starts writing, is the very year when America was discovered by Christopher Columbus. This coincidence rings a particular bell to American readers as their ancient forefather's era, rendering the sense of temporal remoteness tangible to them. This temporal remoteness manifests it obvious that all his characters cannot but be the fictive product of creative imagination. Another point, implied in his selection of the year 1492, is politico-historically oriented. As the English and French historical, political and religious documents are removed from truth, Twain seems to suggest, so are the American documents since her embryo. In other words, he proposes the possibility of the forgery of American documents and the American political leaders' naive dependence on untrustworthy documents. At the core of Twain's proposition lies his praise of the pre-literate orality with which Joan could work as the war machine minutely mutating and reforming the consciousness of the French public.

5. France as Twain's liberal metonym

Deleuze and Guattari, in *A Thousand Plateaus*, states, "The war machine has as its enemy the State, the city, the state and urban phenomenon, and adopts as its objective their annihilation" (417).[7] Joan of Arc seems to be opposite to the war machine because she saves France out of her wreck from the English attack. However, it is not the State of France organized with her king at its center that Joan rescues. Rather, Joan annihilates the shadowy despot sovereignty who "betrayed, beguiled, lied to" her (435) and sold her to the English church. Twain manifests his strong awareness of the State that Deleuze and Guattari refer to in de Conte's words.

> Whenever one sees in a book or in a king's proclamation those words "the nation," they bring before us the upper classes; only those; we know no other "nation"; for us and the kings no other "nation" exists (290).

Twain opposes this traditional "nation" to its republican concept through de Conte's mouth.

> I have carried the conviction in my heart that our peasants are not merely animals, beasts of burden put here by the good God to produce food and comfort for the "nation," but something more and better. You look incredulous. Well, that is your training; it is the training of everybody (290).

What Joan delivers is the France newly founded in the French public's consciousness. Her patriotic passion is so contagious as to spur the giant Dwarf to state, "You [Joan] shall live—and you shall serve France" (172) and "I had nothing to live for, but now I have! You [Joan] are France for me" (173).

Joan's victimization awakens the French people, governed by the English rulers residing in French territory, from their pretence to be the English. Joan, as a war machine, renders "delirious that interior voice that is the voice of the other [English] in us [French]" in Derrida's terms which Spivak quotes in her essay "Can the Subaltern Speak?" (104). What Joan accomplishes also coincides with the national consciousness Frantz Fanon defines in his article "On National Culture." Fanon writes that a nation is "born of the people's concerted action and embodies the real aspiration of the people" (51).

Twain sets this reformed nation's admiration of Joan against the traditional "nation's" condemnation of her. Whereas the State brands her as "heretic, relapsed, apostate, idolater" (452), marginal upper class people without hegemony—"The great ladies of the city," "old lawyers, councillors, and scholars of the Parliament and the University" (128)—announce, "The child is sent of God" (129). The French public also mourns for her martyrdom.

> All those multitudes kneeled down and began to pray for her, and many wept; and when the solemn ceremony of the communion began in Joan's cell, out of the distance a moving sound was borne moaning to our ears—it was those invisible multitudes chanting the litany for a departing soul (451) .

By replacing the State's judgment with that of "the massed multitudes of poor folk" (452), Twain ensures Joan's accomplishment as a war machine.[8] The significance of French "nation" as the hegemonic rulers is replaced with that as the massed multitudes of French public with the concerted action and feelings.

The configuration of the war machine verifies an anti-totalitarian, postmodern point as well: it is not the state France or the whole church but a few individuals who are responsible for Joan's execution. Kaplan has pointed out that Twain kept almost "pathological aversion to France and the French" for their slaughtering the "Genius of Patriotism" (xxxiv-xxxv). Twain clarifies that such a few covetous and immature rulers as the Bishop Pierre Cauchon, "the English Cardinal—Winchester" (453), and Charles VII are to blame for the iniquity inflicted upon Joan. Thus, Twain substitutes the abstract and empty notion of "authoritative majority" with specific individuals. This substitution is pregnant with a political recognition that the conventional term "majority with authority" is oxymoronic and absurd because the number of rulers with authority was small; extremely minor proportion of people with political power control the virtual "majority" of people.

Twain wrote in 1908, "I like the *Joan of Arc* best of all my books, and it is the best" (Seelye 15) which he wrote for "love" as he stated to Henry Rogers in 1895 (Seelye 8). His idolatrous love for this novel may be, as Kaplan contends, due to his personal attachment to the historical figure Joan or because his favorite daughter Susy was the model of Joan. According to Twain's biographer Albert Bigelow Paine, since young Twain had "a burning resentment toward her captors, and a powerful and indestructible interest in her sad history" (Kaplan xxxvi). Paine places *Joan of Arc* even above *Huckleberry Finn* (Kaplan iii-iv). Joan, who suffered greatly both during her life time and posthumously at the hands of such authors as Shakespeare and Voltaire, must have inspired Twain to delve deeply into the causes of her suffering. After twelve years of research, Twain attributed her stigma to the limitations of literacy.

Twain has presented his peculiar concern with France. For instance, in the dispute between Huck and Jim about French language, they observe that French is a strange language totally incomprehensible to them. This incomprehensible strangeness offers a rationale for Twain's choice of a French maid to project his pioneering vision of the enigmatic war machine. Twain in his *Autobiographical Dictation* remarked that "some books refused to be written because the right form for the story does [did] not present itself" (30 Aug 1906 196, 199). To apply the late twentieth century French philosophers Deleuze and Guatarri's theory of the war machine to Twain's novel about France discloses why Twain did not publicly acknowledge it as his novel. His ambitious aspiration to challenge the dominant literacy and to rehabilitate the fluidity of the oral narrative is obviously counter-hegemonic. In this case, France serves a metonymic device that can be applied to Twain's America and allows Twain to propose a blueprint for the construction of a just American society, liberated from artificial constraints owing to the rule of literacy.

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Notes

[1] A short version of this paper was presented in "Elmira 2001: The Fourth International Conference On the State of Mark Twain Studies." For the purpose of this paper, the term literacy denotes written language as opposed to oral language, as used by Walter Ong in his book *Orality and Literacy: The Technologizing of the Word* (New York: Routledge, 1982).

[2] Deleuze, in his "Literature and Life" (1997), states the fluidity of writing: "Writing is a question of becoming, always incomplete, always in the midst of being formed, and goes beyond the matter of any livable or lived experience. It is a process, that is, a passage of Life that traverses both the livable and the lived. Writing is inseparable from becoming: in writing, one becomes-woman, becomes-animal or -vegetable, becomes-molecule, to the point of becoming-imperceptible" (225). Deleuze's theory validates the vitality of Twain's writing.

[3] In his "Introduction" to *Personal Recollections of Joan of Arc* (The Stowe-Day Foundation, 1980), John Seelye calls her "a heroic maiden, the epitome of militant and religious zeal" (3).

[4] In the "Introduction" of *Anti-Oedipus*, Mark Seem explicates that the flexibility of self, namely "ego-loss" (xxii), leads to the healing process toward primitive integrity. Twain's fluid portrayal of Joan also agrees with "new forms of subjectivity" that refuse the individuality "which has been imposed on us for several centuries" according as Michel Foucault explicates in his 1982 article "The Subject and Power" (Wolfe 99). The deconstruction of the conventional concept of individual enables Joan to visualize the function of the war machine, bringing forth Twain's aim in this novel, that is, to criticize literacy.

[5] Susan Harris accurately points out that de Conte's extraordinary reverence and affection for Joan as her secretary and old friend further decreases the loosened credibility of his recollections (6-7).

[6] To underscore the absurdity of the hegemonic rulers when they examine Joan's virginity who came to relieve France from the English harassing, Twain formulates a fable: "The rats were devouring the house, but instead of examining the cat's teeth and claws, they only concerned themselves to find out if it was a holy cat" (124).

[7] Deleuze and Guattari elaborates, "The war machine would be unable to function without this double series: it is necessary both that numerical composition replace lineal organization and that it conjure away the territorial organization of the State" (*Thousand* 392).

[8] De Conte's narration, "I believe that some day it will be found out that peasants are people. Yes, beings in a great many respects like ourselves. And I believe that some day they will find this out, too" (290), attests to Twain's suggestive disintegration of existing hierarchical boundaries.