



O`zbekiston Respublikasi Oliy va O`rta  
Maxsus Ta`lim Vazirligi



Buxoro Davlat universiteti  
Filolgiya fakulteti  
Ingliz filologiyasi kafedrası

Himoyaga ruxsat etildi

Kafedra mudiri \_\_\_\_\_ f.f.n.A.A.Haydarov

«\_\_\_\_\_» \_\_\_\_\_ 2012 yil

### BITIRUV MALAKAVIY ISHI

Mavzu: “Character sketches of the book “”The Headless Horseman” by  
Mayne Reid”

Bajardi: 5220100 – Filologiya (ingliz) yo`lanishi kunduzgi  
bo`lim 4 kurs 402 guruhi talabasi Z.Karimova

Ilmiy rahbar

N.R.Qurbonova

Himoya sanasi

D.A.K.ning bahosi

«\_\_\_\_\_» \_\_\_\_\_ 2012 yil

D.A.K.ning xulosasi

---

---

---

Buxoro - 2012

O`zbekiston Respublikasi Oliy va O`rta  
Maxsus Ta`lim Vazirligi

Buxoro Davlat universiteti

Filologiya fakul'teti

**Ingliz filologiyasi kafedrası**

**Mutaxassialik: 5220100 – Filologiya yo`lanishi  
“Tasdiqlayman”**

**Kafedra mudiri \_\_\_\_\_**

**«\_\_\_\_»\_\_\_\_\_2011 й.**

**Z.Karimovaning bitiruv malakaviy ishi**

***T O P S H I R I Q***

**Bitiruv malakaviy ishi mavzusu: “Character sketches of the book “The headless Horseman” by Mayne Reid”**

**1.Universitet bo`yicha buyruq bilan**

**tasdiqlangan \_\_\_\_\_**

**2.Tugatilgan ishning talaba tomonidan topshirish muddati \_\_\_\_\_**

**3.Tushuntirish xatinig tarkibi \_\_\_\_\_**

**4.Bitiruv malakaviy ishiga tegishli savollar ro`yxati:-----**

-----

-----

**5.Grafik materialning miqdori (muhim chizmalarning ko`rsatkichi bilan)-----**

---

---

**6.Ilmiy maslahatchilar: G.P.Nazarova**

**7.Ilmiy rahbar: N.R.Qurbonova**

**8.Vazifani \_\_\_\_\_ topshirish**

**sanasi \_\_\_\_\_**

**9. Vazifa ijroga qabul qilindi \_\_\_\_\_**

**Talaba imzosi \_\_\_\_\_**

**Kafedra mudiri imzosi \_\_\_\_\_**

Eslatma: Bu vazifa tugallangan ishga ilova

## **Plan:**

### **General characteristics of the work**

#### **Chapter I.**

##### **Mayne Reid's great contribution to the world literature**

I.1. Realism in American literature

I.2. Mayne Reid, born to be writer...

I.3. "The Headless Horseman" is the most favorable adventure novel

#### **Chapter II.**

##### **Positive and negative character sketches of "The Headless Horseman" by Mayne Reid.**

II.1. Positive characters of the novel

II.2. Negative characters of "The Headless Horseman"

### **Conclusion**

### **The list of used literature**

# **GENERAL CHARACTERISTICS OF THE WORK**

## **Actuality of the work**

During the years of Independence the life in Uzbekistan is considerably changed. As our President Islam Abduganievich Karimov said:

“Independence has freed us from the fetters of totalitarian regime and system where ideology was the main priority and enabled the Uzbek people to straighten up, to feel free indeed on our own land, to give back to people their personal dignity, language and cultural spiritual values. Independence and sovereignty made it possible for us to integrate into the world community, to build up our relations with all the states on the basis of equality and mutual benefit. Independence has opened for us vast horizons, gave us an unique chance to build our future with our own hands, to decide our destiny, arrange our national interests and values, universally, established democratic norms”. [1, 43]

Since 1990's we has gained numerous successes in building powerful, free and independent country. It is important to emphasize that our educational system is differ from the system of other countries. After Independence we have begun to study properly not only our history and literature, but also all foreign countries' literature and history. Interest of learning literature, science and other subjects of whole world has been increasing since 1990's. Nowadays thousands of our youth made scientific researches on international themes. Our research work is among them. This work analyses one of the representatives of American literature known with his best adventure novels, romantic stories based on realistic facts, Mayne Reid and his book “The Headless Horseman”.

## **The aim and tasks of the work**

Aim of our work is to study characters of the book “The Headless Horseman” by Mayne Reid and analysing the characters in two groups: positive and negative:

Tasks of the work are:

- read the book “The Headless Horseman” by Mayne Reid;
- find all information relating on this theme;
- find information about Mayne Reid;
- find information about authors literary period and his literary activity;
- analyse positive and negative characters of the novel “The Headless Horseman”.

### **Studiedness of the work**

The 19<sup>th</sup> century adventure writer Mayne Reid had popularity with his novels in Russia during his lifetime. Such Russian writers and scientists as Nabokov, Urunov, Vashenko were greatly impressed by Mayne Reid. These writers studied the life and literary activity of their favourite author and they left many useful and interesting information about him. One of the most important sources about Mayne Reid is his wife Elizabeth Reid’s book “Mayne Reid. A memoir of his life”.

### **Methodology of the work**

While studying this work and analyzing the book “The Headless Horseman” by Mayne Reid, we used several methods: translation, comparison, and analysis. Information used in the work is mostly translated from Russian into English. Each of the characters are analyzed well and compared with each other, in order to distinguish which personage has positive or negative qualities.

### **Novelty of the work**

Character sketches of the book “The Headless Horseman” by Mayne Reid is analyzed for the first time. It is important to notice that dividing characters into

positive and negative has not been done before. In this work they are studied properly and described fully.

### **Practical value of the work**

Information is related on many scientific books of writers, articles and web – sites. Everything is written basing on checked facts. Mayne Reid is one of the most popular writers with his realistic, romantic and adventure novels for children. Mayne Reid is considered one of those writers who made a great contribution to the world literature. We used all important information in our work and it can be useful to everyone who is interested in world literature.

### **Contents of the work**

Our work consists of two main chapters: The first is Mayne Reid’s great contribution in world literature. The second is positive and negative character sketches of “The Headless Horseman” by Mayne Reid.

The first chapter is divided into several paragraphs: realism in American literature; Mayne Reid, born to be writer...; and “The Headless Horseman” is the most favorable adventure novel. The second chapter is about positive and negative characters of the “The Headless Horseman”.

# CHAPTER I

## MAYNE REID'S GREAT CONTRIBUTION TO THE WORLD LITERATURE

### I. 1. REALISM IN AMERICAN LITERATURE

In American literature, the term "realism" encompasses the period of time from the Civil War to the turn of the century during which William Dean Howells, Rebecca Harding Davis, Henry James, Mark Twain, and others wrote fiction devoted to accurate representation and an exploration of American lives in various contexts. Broadly defined as "the faithful representation of reality" or "verisimilitude," realism is a literary technique practiced by many schools of writing. Although strictly speaking, realism is a technique, it also denotes a particular kind of subject matter, especially the representation of middle-class life. A reaction against romanticism, an interest in scientific method, the systematizing of the study of documentary history, and the influence of rational philosophy all affected the rise of realism. According to William Harmon and Hugh Holman, "Where romanticists transcend the immediate to find the ideal, and naturalists plumb the actual or superficial to find the scientific laws that control its actions, realists center their attention to a remarkable degree on the immediate, the here and now, the specific action, and the verifiable consequence". [4, 123]

Throughout the world many people think of Americans as being outgoing, materialistic and optimistic: outgoing, because they join clubs, take part in movements, talk with their neighbors across the hall or over the back fence; materialistic, because they are eager for new automobiles and nigger television sets, optimistic, because they believe that they have the power to do good things in a good world, because they seem to say "yes" to life instead of "no". [3, 112]

There is some truth in this general impression, though less with the passing of each year, but American literature at its best rarely been the product of such Americans. Even in the 18<sup>th</sup> century, with its prevalent belief in the perfectibility of man through the perfecting of his institutions, there were skeptics; and the 19<sup>th</sup> century contained its great and pessimistic sayers of “No! in thunder”, as well as the great affirmers, like Emerson and Whitman. By the end of the 19<sup>th</sup> century the complacent, optimistic tone of the popular poets and novelists had been challenged by Mark Twain, Crane and James, to name only the best known; and the enduring writing of the first quarter of the 20<sup>th</sup> century is more often than not, critical of the quality of American society. Its tone is satirical; the stereotyped American is made a figure of fun or an object of pathos; the American dream is shown to be illusory. The occasional yeasayer like Sandburg stands out almost as an anachronism. [4, 212]

Of the writers in this section, Theodore Dreiser was perhaps the first important new American voice of the 20<sup>th</sup> century. His naturalism and his choice of subject often echo his predecessors, Stephen Crane, but his style and methods are very different. There is none of the poetic symbolism, none of the probing of psychological depths and neuroses. Perhaps because of his childhood of bitter poverty in an immigrant family which suffered all the deprivations brought about by lack of education, skill and status, Dreiser was more concerned with society’s effect on person than with man apart from his environment. Though the surface details which abound in his works are, of course, out of date – people’s clothes, their speech, their jobs – his treatment of the social forces which the murderers and prostitutes, as well as the business success, is as modern as ghetto literature. In their opposing ways, the two most important poets of the first decades of the 20<sup>th</sup> century, Edward Arlington Robinson and Carl Sandburg also sought to explore the quality of American life and to report on it with Dreiser’s kind of truthfulness, now, as from the beginning, American poets tended to divide sharply into two groups: traditionalists and innovators. Robinson and Sandburg in the 20<sup>th</sup> century

represent these two poles as strikingly as did Poe and Whitman in the 19<sup>th</sup> century. Though less read now than Robert Frost, who first published during this period but whose major influence belongs to a later time, Robinson has the same New England background and equals some of Frost's best qualities as a poet and reporter on the world. Robinson's tone is, however, characteristically ironic and somewhat aloof and detached, even when he evinces an undercurrent of compassion. [3, 52]

Many critics have suggested that there is no clear distinction between realism and its related late nineteenth-century movement, naturalism. As Donald Pizer notes in his introduction to *The Cambridge Companion to American Realism and Naturalism: Howells to London*, the term "realism" is difficult to define, in part because it is used differently in European contexts than in American literature. Pizer suggests that "whatever was being produced in fiction during the 1870s and 1880s that was new, interesting, and roughly similar in a number of ways can be designated as realism, and that an equally new, interesting, and roughly similar body of writing produced at the turn of the century can be designated as naturalism" . Put rather too simplistically, one rough distinction made by critics is that realism espousing a deterministic philosophy and focusing on the lower classes is considered naturalism. [3, 53]

As the United States grew rapidly after the Civil War, the increasing rates of democracy and literacy, the rapid growth in industrialism and urbanization, an expanding population base due to immigration, and a relative rise in middle-class affluence provided a fertile literary environment for readers interested in understanding these rapid shifts in culture. In drawing attention to this connection, Amy Kaplan has called realism a "strategy for imagining and managing the threats of social change". [5, 61]

Realism was a movement that encompassed the entire country, or at least the Midwest and South, although many of the writers and critics associated with realism (notably W. D. Howells) were based in New England. Among the Midwestern writers considered realists would be Joseph Kirkland, E. W. Howe,

and Hamlin Garland; the Southern writer John W. DeForest's *Miss Ravenel's Conversion from Secession to Loyalty* is often considered a realist novel, too. [3, 84]

In most people's minds, the years following the Civil War symbolized a time of healing and rebuilding. For those engaged in serious literary circles, however, that period was full of upheaval. A literary civil war raged on between the camps of the romantics and the realists and later, the naturalists. People waged verbal battles over the ways that fictional characters were presented in relation to their external world.

Using plot and character development, a writer stated his or her philosophy about how much control mankind had over his own destiny. For example, romantic writers such as Ralph Waldo Emerson celebrated the ability of human will to triumph over adversity. On the other hand, Mark Twain, William Dean Howells and Henry James were influenced by the works of early European Realists, namely Balzac's *La Comedie Humaine* (begun in the 1830s); Turgenev's *Sportsman's Sketches* (1852); and Flaubert's *Madame Bovary* (1856) [5, 22]

These American realists believed that humanity's freedom of choice was limited by the power of outside forces. At another extreme were naturalists Stephen Crane and Frank Norris who supported the ideas of Emile Zola and the determinism movement. Naturalists argued that individuals have no choice because a person's life is dictated by heredity and the external environment. In summary, here's how the genres portrayed their characters:

The industrial revolution that took place at the end of the 19th century changed our country in remarkable ways. People left rural homes for opportunities in urban cities. With the development of new machinery and equipment, the U.S. economy became more focused on factory production; Americans did not have to chiefly rely on farming and agriculture to support their families. At the same time, immigrants from all over the world crowded into tenements to take advantage of new urban opportunities. In the end, the

sweeping economic, social, and political changes that took place in post-war life allowed American Realism to prevail.

[12, 121]

The writing during this period was also very regional. The industrial revolution called for standardization, mass production of goods and streamlined channels of distribution. America was leaping into a new modern age and people feared that local folkways and traditions would be soon forgotten. Responding to these sentiments, realistic writers set their stories in specific American regions, rushing to capture the "local color" before it was lost. They drew upon the sometimes grim realities of everyday life, showing the breakdown of traditional values and the growing plight of the new urban poor. [3, 5] American realists built their plots and characters around people's ordinary, everyday lives. Additionally, their works contained regional dialects and extensive dialogue which connected well with the public. As a result, readers were attracted to the realists because they saw their own struggles in print. Conversely, the public had little patience for the slow paced narratives, allegory and symbolism of the romantic writers. America was shifting into higher gear and readers wanted writers who clearly communicated the complexities of their human experiences. [10, 271]

At its basic level, realism was grounded in the faithful reporting of all facets of everyday American life. According to William Dean Howells, "Realism is nothing more and nothing less than the truthful treatment of material". The reading public's preference for realism parallels the changes that were occurring at the end of the 19th and into the 20th century. For example, the modern scientific revolution advocated that truth and knowledge be based on empirical data. Reinforcing that notion, the industrial revolution proclaimed that a better civil society could be built upon machinery and factory labor. Given this atmosphere, several developments occurred around the same time: The growth of investigative journalism; the rise of muckrakers; and the establishment of a

new-found fascination with the camera as a means of capturing the realities of a single instant, unvarnished by sentimentality. [19, 176]

In many ways, these turn of the century developments are still alive and well. With regard to contemporary literature, realism is so pervasive that it seems natural and unimportant. However, upon close examination, we realize that realism planted the seeds for many of America's core values.

Realism in American Literature spanned the years from 1865-1900. It was a time of great turmoil in American history, with the Civil War just ended and the inevitable aftermath of so much devastation: Reconstruction and urbanization. Industrialization and technological advances were also making their marks on the American psyche. [10, 276]

In "The Novel and its Future," George Parsons Lathrop said, "Realism sets itself at work to consider characters and events which are apparently the most ordinary and uninteresting, in order to extract from these their full value and true meaning. It would apprehend in all particulars the connection between the familiar and the extraordinary, and the seen and unseen of human nature." [10, 273]

William Dean Howell said, "Realism is nothing more and nothing less than the truthful treatment of material."

"Realism is nothing more and nothing less than the truthful treatment of material." - William Dean Howells [20, 211]

The second half of the 19th c. saw America becoming increasingly self-conscious at the very time regional writers began to write about its various aspects. American wanted to know what their country looked like, and how the varied races which made up their growing population lived and talked. It was the age of the first mappings and surveyings of the West; it was the age of the in which the rails of of the first transcontinental railroad had bound East and West. [20, 232]

The Western regionalists answered: Men and women like yourselves, but dressed differently, speaking differently, with different social ways: fantastic

deserts, mile deep canyons, mountains high enough to bear snow the year round, forests with trees as wide as man can stretch and wider, villages where the only woman was the town whore, camps where the only currency was gold-dust. [6, 121]

Writers of the South told of swamps where the cypress grew out the green-scummed water and the moss grew down into it, and of the cities where the obsessive blood-consciousness of its inhabitants testified to the mingling of the races.

Mid-western authors narrated the tales of the plains where a man could be lost in the dust or ruined by hailstorm; of cities where fortunes were made or lost in a day's trading on the beef or grain exchanges. The literary map of America, so long a small corner of light in the east, with a glimmer on the southern coast, began to be totally illuminated. [20, 233]

Bret Harte and Mark Twain brought in California, Nevada, and Missouri; Edward Eggleston the hills of Indiana; George W. Cable and William Harben the Delta county and North Georgia; Mary Noailles Murfree the mountains of Tennessee; Sarah O. Jewett and Mary E. Wilkins freeman the back country of New England; Harold Frederick the upstate valleys of New York; E. W. Howe the village life of Kansas; Hamlin Garland the towns and plains of the Dakotas and Wisconsin; Henry Blake Fuller the cement cliffs of Chicago; Henry Harland the tenements of Manhattan. [15, 131]

"At its most compelling, American local-color realism points towards an imaginative sociology that is at once objective and visionary. The images it yields up compose the fragments of a book of the people, an essential history of their lives' common conditioning. Paradoxically, at this level of realization, the particular local circumstances begin to appear incidental. The same stories are told, in more or less detail, on all sides." [15, 322]

Complexity refers to the interwoven, entangled density of experience; multiplicity indicates the simultaneous existence of different levels of reality or of many truths, equally "true" from some point of view. There is the belief

among the Realists that humans control their destinies; characters act on their environment rather than simply reacting to it. Character is superior to circumstance. The Realists generally reject the kind of symbolism suggested by Emerson when he said "Every natural fact is a symbol of some spiritual fact." Their use of symbolism is controlled and limited; they depend more on the use of images. [10, 325]

There have been several ways of examining not only the emergence of American realism in literature, but how it has been sustained throughout the decades. One of the most important first steps to understanding realism is by contemplating how it was perceived originally when authors such as William Dean Howells and Henry James were producing work that would later be defined as quintessentially "realist" for a number of reasons. Several critics have offered their interpretations of the literary form by looking at its perception throughout its history and in order to gain a clearer understanding of how the movement began, what it meant to its creators and original readers, and how it was critically received, it is useful to look at different approaches to the form. [16, 121]

It is useful to understand not only what realism was and meant to American literature in general, but also to grasp the first critical reactions to it when it began to appear consistently on the literary scene. To help readers comprehend the initial critical reactions and assess how they were important to our current understanding of American realism, the work of Dr. Link, a preeminent scholar in the fields of both American Literature and American studies, is vital. Dr. Eric Carl Link is a Hugh Schott Professor of English at North Georgia College and State University.

He received his PhD in American Literature from Purdue University in 1995 and began as a professor in 1996, teaching American literature as well as other associated classes. In addition to his teaching duties, Dr. Link has written a number of extensive texts detailing American realism and other literary topics. One of his most important works is entitled, *The Vast and Terrible Drama*:

American Literary Naturalism in the Late Nineteenth Century, although he writes for a number of academic journals as well.

Dr. Link is one of the foremost emerging scholars in the field of American literature and his article, “The War of 1893: Realism and Idealism in the Late Nineteenth Century” is a prime example of his knowledge of and research into the founding period of American literary realism. In this article, Dr. Link explores the many differing critical reactions that spawned during the late nineteenth century in response to the new mode of fiction writing that would come to be known as realism. Using journals from this period as well as quotes from a number of prominent literary figures and scholars on aesthetics who lived during this time, he compiles a list of many examples of how the critical world received realism, especially in terms of how it compared with romanticism. While the article does not present an arguable point and is mostly expository, it reveals how the ideas behind realism often clashed with established perceptions of the novel.

The nineteenth-century critics that Link cites often argue about the function of the novel and whether or not its primary duty is to explore the idealistic or the realistic and to what extent either way of writing is best for contemporary readers. “The precise relationship between romanticism and idealism varies from author to author. The critics were always mixed and tended to view romanticism as “idealism” because of what it represented and this spawned even more debates. As Link notes, “Some argue that the difference is that idealism [romanticism] is a purely philosophical position” . Many seem to be stuck in the old canon of romantic literature and those who are tend to feel that literature’s duty is to not necessarily entertain, but to offer an idealized world that readers can strive to create.

In response to this notion, other critics argued in return that true art should represent a realistic portrayal of human action so that readers can judge and clearly perceive their world. Still other critics Link mentions felt that literature should be a blend of the old idealism in romantic literature with the sharper

clarity of realism so that there would be a balance in perception. Again, while this is simply an expository piece about nineteenth-century understandings of realism in American literature, partially as a break from the literary movement of romanticism in American literature, the lack of a thesis is not a hindrance, but rather allows for a fuller realization of the complexity with which realism was initially received among the literary elite during the formation of the genre. One might be tempted to think that literary critics of the nineteenth century may have had a better grasp on the meaning and function of the new influx of realist text, but according to Link's article and multiple sources, this was hardly the case. In fact, critics had heated debates that grew even more complex with the emergence of naturalism—a subset of realism. [13, 121]

Dr. Randall Knoper is an Associate Professor of American Literature and American Studies at the University of Massachusetts at Amherst. He has written a number of influential books and peer-reviewed articles discussing not only realism and American literature in general, but how these literary forms intersect with cognition and the workings of the brain. He is especially interested in realist writers such as William Dean Howells and Mark Twain (whom he has written a book about in terms of his works within the context of culture and performance) and is one of the foremost authorities on nineteenth-century literature and its cultural implications and perception.

In his article entitled, “American Literary Realism and Nervous ‘Reflexion’” he integrates his interest in cognition with his understanding of realism in both a nineteenth-century and modern context and argues that there is a clear intersection between literature (most notably, realism) and science. He asserts that there has been little scholarship about the parallels between the study of the human brain and perception with the development of realism and contends that both fields of study were interconnected. To expand his thesis, Knoper relates some of the greatest developments in nineteenth-century neurophysiology and discusses how some of the key findings about the senses, brain functions, and

sympathetic nervous system are carried into the literature by means of realistic depiction.

In essence, Knoper is suggesting that throughout the various function of the brain and body, the whole of the self is integrated. In other words, the character or self is projected through these series of influences and impulses. He sees these influences as most clearly represented in the works of Mark Twain and Oliver Wendell Holmes; two realist authors with a penchant for the idea of reflex action or automatic responses to conditions, both within or outside the body. Many scholars tend to view realism as a reaction against romanticism but for Dr. Knoper, realism was almost a symptom of the scientific changes that were occurring in America and abroad. New realizations about the nature of the brain, cognition, and even mental disorders were given scientific credence and instead of people assuming (as they might into the romantic period) that a character was formed on almost supernatural principles and driven by godlike desires, human beings were merely reacting to biological and physical forces.

According to Knoper, “The literature that was so devoted to accurate representation grew in tandem with the science devoted to explaining how humans perceive and apprehend the world”. This is a relatively singular theory about the early development of realism but it does explain quite a bit about the sudden change of authors who began to look for new, more realistic ways of presenting reality. In other words, the events of the turn of the century and beyond were beginning to have an influence on literature and thus the creation of realism in American literary circles. Knoper also notes that both scientists and nineteenth-century authors were making a simultaneous effort “to crystallize common cultural concerns; the preoccupation they all shared with questions of identification and duplicity, for example, replays familiar nineteenth-century anxieties about identity and dissimulation and about signification itself in urbanizing and modernizing societies”. In other words, many of the themes that are manifested in realist American literature are not simply the result of a changing American landscape or new set of American

desires per se, but rather that emerge because the psyche is being understood in new, more complex ways. In general, unlike other commentators on the American realism movement, Knoper is suggesting that science and literature are intertwined and thus it exists not simply as a political or philosophical but as something that developed almost organically from the arena of science. [15, 389]

Berthoff Warner has spent over two decades as a professor and is one of the leading authorities on Melville, realism, and other literary topics. His book, “The Ferment of Realism: American Literature 1884-1919” introduces readers to the foundations of realism as both a literary and artistic movement by tracing first the landscape of American literature before realism and looking at the changes that began to take place that would later create realism, specifically a form of realism that was distinctly American.

By integrating a number of other critics writing about examples of realism in American literature, he assesses several authors including Twain, Henry James, and William Dean Howells and discusses how they still had some of the characteristics of older romanticism. He then broadens his discussion by looking more closely at works by Stephen Crane and similar authors such as Theodore Dreiser. In this book he does not appear to consider realism as something that developed spontaneously, but rather examines the way the preceding literature impacted its eventual development. He cited particular influences such as new forms of journalism as well as consumer culture.

What is perhaps most intriguing about the book by Berthoff Warner that discusses examples of realism in American literature, “The Ferment of Realism: American Literature 1884-1919”, however, is that it does not attempt to attribute the emergence of realism to anything other than a natural process or progression of society and art. In other words, whereas a scholar such as Knoper suggests that realism developed out of advances in sciences and understandings of brain functions, Warner suggests that realism developed as a

political or aesthetic reaction to romanticism (or idealism) which no longer had any function in a quickly industrializing and sometimes dehumanizing society.

For instance, to highlight his ideas about realism in American literature through examples, at one point Warner states, “In the 1880s, the standard of realism was being raised in good part simply out of professional distaste for a polite literature that was rotten ripe with idealizing sentiment and genteel affectation. Life, even at its most ordinary was simply more interesting than that”. In other words, idealism had become something useless and was being replaced, almost out of a sense of utility, by forms that were more like journalism than fiction. While the book does lack an adequate description for why this occurred (in terms of the underlying psychology of America in the 1880s beyond mere events and critical assumptions) it is clear that the reader is not supposed to assume that there was a singular reason for the emergence of literary realism. It was simply time for a change because the increasingly complex world of consumer culture in America demanded something that was based in the real and every day, not in lofty fantasies that had no chance of being fulfilled. [15, 213]

Throughout the most recent critical approaches, especially in books devoted to realism, the main cause for realism was that there was a need for a reaction against romanticism. Such thoughts are backed up by the realism scholar Pizer in his essays and other works and although they do not offer readers a radical new way of thinking about realism, he does offer several succinct definitions of realism and its sub-type naturalism. Donald Pizer is a Professor of English at Tulane University and is the author of several critical books and journal articles pertaining to the realism among other literary topics. He is one of the founders of the International Theodore Dreiser Society (a society dedicated to one of the premier authors of the early realism movement) and continues to teach. Because of his experience with realism texts and his critical approach, he was asked to be the editor to the Cambridge Companion to American Realism and Naturalism, a text that is widely used in college classrooms. As the editor, he

compiled several critical essays on realism and offered his own insights to the period which are, rather predictably, quite conventional.

Throughout his article, Pizer asserts that realism spawned as a reaction against the values expressed in romantic literature and attempted instead to show the world in a more genuine light. As he states in his text, “Though naturalism [and realism] could have arisen only after absorbing the insights of realism, it insisted on subjects, attitudes, and techniques that bewildered and often offended its forerunners...Still, like realists, the naturalists saw sentimental and adventurous fantasy as the main source of miasma”. Like many other critics, Pizer is suggesting that realism started as a reaction and then, it’s “child” which was naturalism then sought to carry through some of the tenants of realism. In addition to this, he admits that both realism and later naturalism were founded because of a necessary reaction against the prevailing idealism in romantic works and thus he is clearly putting forward a very commonly accepted idea about realism although in much clearer terms. [15, 214]

With all of these perceptions of realist literature in America and different interpretations of it, it is useful to close by taking a look at the thoughts Edmundo Paz Soldan. Dr. Soldan is a short story writer and the winner of the Bolivian National Book Award in 2003. In addition to his fictional pursuits, he has a PhD in Latin American literature and is an assistant professor of Hispanic Literature at Cornell University. While he mainly concentrates on fiction, most of from a magical realism point of view, in his essay entitled, “Between Tradition and Innovation” he examines realism and what it means today. He points out that it is a form that has remained with us for some time and continues evolving, although without the threat of disappearing. He reminds readers that “our literary trends nowadays have different names, all of which, as is often the case, are somewhat inaccurate. Virtual realism is one such name. Dirty realism and postmodern costumbrismo is yet another label applied. Is this a new realism?”. Although his article concentrates mostly on the turn Latin American literature has taken away from aspects of magical realism, he

incorporates some of the same questions about the function of the novel, especially the realist novel, in terms of today's society.

Just as was the case when Howells and other realist writers were being criticized by their peers at the advent of realism in America, the same questions about what literature should mean perpetuate today. He considers the complexity of world events in this literary period and wonders how much literature should reflect these problems and anxieties just as those critics in the nineteenth century wondered the same thing. His final assessment is that realism persists and reemerges in different forms with different names, although the final product is still in some way based on the predecessors of more modern realism. In general, this is an excellent article to consider after taking a look at the thoughts of other critics and it appears that Soldan's assessment is correct; that novelists are still modifying realism while critics still contemplate the same questions about the validity of representing the world realistically instead of fantastically or idealistically. In sum, from past to present, realism poses the same questions to readers as well as critics and it is clear that it must have some sway over both because of its continuation throughout the past century and into this new one. [15, 215]

## II. 2. MAYNE REID, BORN TO BE WRITER...

And still they gazed, and still the wonder grew,  
That one small head should carry all he knew.

(OLIVER GOLDSMITH, *The Deserted Village*, lines 215-16)

Thomas Mayne Reid, realistic writer, was in fact one of the most versatile writers of the mid-Victorian period. To most of the world, Captain Mayne Reid is known only as a writer of thrilling romances and works on natural history. He was also distinguished as a man of action and a soldier, and the record of his many gallant deeds should still further endear him to the hearts of his readers.

Reid was rather striking in appearance and somewhat foppish in his dress, addicted to lemon yellow gloves and clothes of unusual patterns and loud checks. He wore a monocle, and it may be that this gave rise to a story told by Pearson that he had a glass eye, and that when Reid and some of his fellow authors went from the Beadle offices to a nearby place of refreshment, the Captain sometimes had the misfortune to lose his eye in his drink, and it became necessary for it to be fished out before conversation could be resumed.

He was born in the north of Ireland, in April, 1818, at Ballyrone, county Down, the eldest son of the Reverend Thomas Mayne Reid, Presbyterian minister, a man of great learning and ability. His mother was the daughter of the Reverend Samuel Rutherford, a descendant of the “hot and hasty Rutherford” mentioned in Sir Walter Scott’s “*Marmion*.” [20, 131] His father was a Presbyterian clergyman, and it was assumed that young Reid would follow suit. But Reid – an impetuous and high-spirited youth – studied all subjects at school very well, except divinity. In his childhood he used to say: “I want to be the drummer, not the priest”. In 1839 he abandoned his studies at his Royal Academical Institute, Belfast, and sailed for New Orleans. [29.1]

Mayne Reid was not the Irish, but the Scot in half, also protestant, which made him be proud of. He tried numerous professions and habits: haunting,

salesman, he was also teacher, actor, newspaper reporter, editor, supervisor in plantation and even wrote poems.

One of Mayne Reid's frequent expressions was: "I have all the talent of the Reids and all the deviltry of the Rutherfords." He certainly may be said to have inherited at least the "hot and hasty temper" of his mother's family, for his father, the Reverend Thomas Mayne Reid, was of a most placid disposition, much beloved by his parishioners, and a favourite alike with Catholics and Protestants. It used to be said of him by the peasantry, "Mr Reid is so polite he would bow to the ducks." Several daughters had been born to them before the advent of their first son. He was christened Thomas Mayne, but in after life dropped the Thomas, and was known only as Mayne Reid. Other sons and daughters followed, but Mayne was the only one destined to figure in the world's history.

In the month of January, 1810, Mayne Reid first set foot in the new world—landing at New Orleans. We quote his own words: "Like other striplings escaped from college, I was no longer happy at home. The yearning for travel was upon me, and without a sigh I beheld the hills of my native land sink behind the black waves, not much caring whether I should ever see them again."

Soon after landing, he thus expressed himself, showing how little store he set upon his classical training as a stock-in-trade upon which to begin the battle of life: "And one of my earliest surprises—one that met me on the very threshold of my Transatlantic existence—was the discovery of my own utter uselessness. I could point to my desk and say, 'There lie the proofs of my erudition; the highest prizes of my college class.' But of what use are they? The dry theories I had been taught had no application to the purposes of real life. My logic was the prattle of the parrot. My classic lore lay upon my mind like lumber; and I was altogether about as well prepared to struggle with life—to benefit either my fellow-men or myself—as if I had graduated in Chinese mnemonics. And, oh! ye pale professors, who drilled me in syntax and

scansion, ye would deem me ungrateful indeed were I to give utterance to the contempt and indignation which I then felt for ye; then, when I looked back upon ten years of wasted existence spent under your tutelage; then, when, after believing myself an educated man, the illusion vanished, and I awoke to the knowledge that I knew nothing.”

Mayne Reid tried his hand at various occupations, both in the civilized and uncivilized life of the new world. For a brief space he was “storekeeper” and “nigger driver,” then tutor in the family of Judge Peyton Robertson, of Tennessee. Soon tiring of this, he set up a school of his own in the neighborhood, erecting a wooden building as school house, at his own expense. He was very popular as a teacher, but hunting in the backwoods being more to his taste, he soon went in quest of fresh sport. [20, 222]

Reid wrote about seventy-five novels of adventure and many short stories and sketches. His early romances are by far the best, but his stories for boys, early or late, are pretty poor.

Between the years 1842 and 1846 we hear of him as a poet, newspaper correspondent and editor. In the autumn of 1842 Mayne Reid had reached Pittsburgh, Pennsylvania. Here he contributed poetry to the Pittsburgh Chronicle, under the nom de plume of the “Poor Scholar”. In the spring of 1843 he settled in Philadelphia, and devoted all his energies to literature, the most ambitious of his efforts being a poem, “La Cubana,” published in “Godey’s Magazine.” Here he also produced a five-act tragedy “Love’s Martyr,” which is full of dramatic power. [20, 213]

In the spring of 1843, Reid moved to Philadelphia, where he remained for three years. During this time he worked as a journalist and from time to time had poetry published in Godey's Lady's Book, Graham's Magazine, the Ladies National Magazine, and similar publications, using the same pseudonym he had employed in Pittsburgh. It was in Philadelphia that he met Edgar Allan Poe and the two became drinking companions for a time. Poe would later call Reid "a

colossal but most picturesque liar. He fibs on a surprising scale but with the finish of an artist, and that is why I listen to him attentively."

On November 23, 1846, Reid joined the First New York Volunteer Infantry as a second lieutenant. In January 1847 the regiment left New York by ship. The New Yorkers camped for several weeks at Lobos Island before taking part in Major General Winfield Scott's invasion of Central Mexico, which began on March 9 at Vera Cruz. Using the pseudonym "Ecolier", Reid was a correspondent for the New York newspaper, *Spirit of the Times*, which published his *Sketches by a Skirmisher*. On September 13, at the Battle of Chapultepec, the young Irish-born officer received a severe thigh wound while leading a charge. He was afterward promoted to the rank of first lieutenant for bravery in battle. On May 5, 1848 Reid resigned his commission and in July he returned to New York with his regiment.

"*Love's Martyr*", his first play, played at the Walnut Street Theater in New York for five nights, in October 1848. He published *War Life*, an account of his army service, June 27, 1849.

Learning of the Bavarian Revolution, he headed to England to volunteer. But, after the Atlantic crossing changed his mind, and instead headed home to Northern Ireland. He shortly moved to London, and in 1850 published his first novel, "*The Rifle Rangers*". This was followed by "*The Scalp Hunters*" (1851; dedicated to Commodore Edwin W. Moore, whom he met in 1841), "*The Desert Home* (1852), and *The Boy Hunters*" (1853). This latter book, set in Texas and Louisiana, was "juvenile scientific travelogue". It would become a favorite of young Theodore Roosevelt, who would become a huge Reid fan. That same year Reid married the daughter of his publisher G. W. Hyde, an English aristocrat, Elizabeth Hyde, a 15-year-old young lady. After a short time off to spend with his new bride and honeymoon, he soon returned to writing. Continuing to base his novels on his adventures in America, he turned out several more successful novels: "*The White Chief*" (1855), "*The Quadroon*" (1856), "*Oceola*" (1858), and "*The Headless Horseman*" (1865)

He spent money freely, including building the sprawling "Ranche", an elaborate reproduction of a Mexican hacienda that he had seen during the Mexican-American War. This extravagant living forced him to declare bankruptcy in November 1866. The following October he moved to Newport, Rhode Island, hoping to recapture the success the U.S. had brought him earlier. He went back to New York in 1867 and founded the *Onward Magazine*.

He lectured at Steinway Hall in New York, and published the novel *The Helpless Hand* in 1868. But America was not as kind to Reid this time around. The wound he had received at Chapultepec started to bother him, and he was hospitalized for several months at St. Luke in June 1870. Elizabeth hated America, and following his discharge from the hospital he and his wife returned to England on October 22, 1870, and lived at Ross on Wye, Herefordshire.

Suffering from acute melancholia, he was soon again hospitalized. He tried to write, but completed few projects. He lived mainly off his U.S. Army pension, which was not enough to cover his situation. Reid died in London, at the age of 65, and was buried in Kensal Green Cemetery. A quotation from "The Scalp Hunters" is on his grave marker: "This is 'weeding prairie'; it is misnamed: It is the Garden of God." [35, 1]

During Mayne Reid's residence in Philadelphia he made the acquaintance of the American poet, Edgar Allan Poe, and the following account of the poet's life, written by Mayne Reid some years later, in defense of his much maligned friend, is of interest. "Nearly a quarter of a century ago, I knew a man named Edgar Allan Poe. I knew him as well as one man may know another, after an intimate and almost daily association extending over a period of two years. He was then a reputed poet; I only an humble admirer of the Muses. "But it is not of his poetic talent I here intend to speak. I never myself had a very exalted opinion of it—more especially as I knew that the poem upon which rests the head corner-stone of his fame is not the creation of Edgar Allan Poe, but of Elizabeth Barrett Browning. In 'Lady Geraldine's Courtship,' you will find the original of 'The Raven.' I mean the tune, the softly flowing measure, the

imagery and a good many of the words—even to the ‘rustling of the soft and silken curtain.’

For the first place in novels of Reid educational and up-bringing problems are put forward. In Russian collection of his works it was said that “Mayne Reid tried to present sketches of geography and natural history in romantic stories”. He didn’t limit himself with such educational problems. No matter what kind of details he used to describe the nature, it was just background; the important thing for writer was mutual relation of people. [22, 431] His second romance, the world-famed “Scalp Hunters,” which was written by Mayne Reid in Ireland, at Ballyroney, in the old house in which he was born. On its completion he returned to London, and the book was published in 1851, by Charles Street, in three volumes.

It at once became one of the most popular books of the season, and has maintained its popularity ever since. Over a million copies have been sold in Great Britain alone, and it has been translated into as many languages as “The Pilgrim’s Progress.” The preface to “The Scalp Hunters” is dated June, 1851: “My book is a trapper book. It is well known that trappers swear like troopers; some of them, in fact, worse. I have endeavored to Christianize my trappers as much as lay in my power. I, however, see a wide distinction between the impiety of a trapper’s oath and the immorality of an unchaste episode.”

David Bogue, publisher, of Fleet Street, proposed to Mayne Reid to write a series of boys’ books of adventure, the books which earned for him the title of the “Boy’s Novelist.” The first of these was “The Desert Home,” or “English Family Robinson.” It was published by Bogue at Christmas, 1851, in an illustrated cloth edition at 7 shillings 6 pence. The Globe, February 2nd, 1852, says: “Captain Mayne Reid offers to the juvenile community a little book calculated to excite their surprise and to gratify their tastes for the transatlantic, and the wonderful. The dangers and incidents of life in the wilderness are depicted in vivid colors.”

In addition to his literary work Captain Mayne Reid now established a Rifle Club. His military ardor was not quite quenched. The Belvidere Rifle Club was the title.

The preliminary conditions for obtaining recognition by the Crown were stated by the Marquis of Salisbury, Lord Lieutenant of Middlesex, to be that the numbers of a Volunteer Rifle Corps should exceed sixty, and that particulars of the names of the members, and of the mode of training in arms practiced, should be supplied.

The Christmas of 1852 saw the production of "The Boy Hunters." "For the boy readers of England and America this book has been written, and to them it is dedicated; that it may interest them, so as to rival in their affections the top, the ball, and the kite—that it may impress them, so as to create a taste for that most refining study, the study of Nature—that it may benefit them, by begetting a fondness for books, the antidotes of ignorance, of idleness, and vice, has been the design, as it is the sincere wish, of their friend the author." [20, 64]

Although he was a gifted and deservedly popular writer, Reid's creative powers were limited. His work, consequently, falls into two categories: the stories he wrote prior to about 1870 are fresh and vigorous; his later work--composed largely of dime novels, penny dreadfuls, and other ephemera--is poor. During his latter years he simply repeated old plots, recirculated old characters, and reused old illustrations. In order to maintain a steady literary output and pay off his creditors, he even resorted to plagiarism. But Captain Reid is not remembered for such practices. Rather, his reputation rests on his early frontier tales, such as The Rifle Rangers, The Scalp Hunters, The Quadroon (1856), and The Headless Horseman. Inspired by the author's adventures in America and Mexico, these works are characterized by verve, imagination, and energy. They reflect Reid's abolitionist conscience, his republican fervor, and his dislike of authority--especially authority which derived from monarchies and the Roman Catholic Church.

In most of Reid's best romantic tales the hero is autobiographical. Like the young captain, he is an impetuous man of the world. Like Reid, he is interested in geography and natural history. Like Reid (who is said to have taken out American citizenship), the hero is committed to the ideals of liberty and democracy. Villains are usually Spanish colonial officials and Roman Catholic prelates who in some way oppress a pro-American aristocrat and his voluptuous, passionate daughters. Occasionally, the author's discourses on botany and geology, and his diatribes on the evils of slavery, interrupt the narrative. The Headless Horseman dramatically illustrates these features. The plot involves the journey of the Poindexter family from Louisiana to southwestern Texas. The villainous Cassius Calhoun pursues their daughter Louise, while the hero, Maurice Gerald (actually Sir Maurice Gerald, a dispossessed Irish lord), is a "mustanger," a cowboy who rounds up wild horses and sells them to settlers. Maurice's fortuitous inheritance prevents Calhoun from foreclosing on the mortgage he holds on the Poindexters' land, but Calhoun seeks to murder Maurice to prevent his intervention. Calhoun kills Louise's brother by mistake, beheading him and propping the body upright on his horse, which wanders the countryside. Maurice is wrongly accused of the crime, but in the end justice triumphs. Set in a carefully rendered western landscape, *The Headless Horseman*, with its attack on slavery, its violent action, and its battle between good and evil, is vintage Reid. It is not surprising, therefore, that his lively and entertaining novels were best-sellers.

Despite the uneven quality of his work, Captain Mayne Reid is an important figure in several respects. He is a pivotal figure in the development of adventure fiction; his tales, reminiscent of James Fenimore Cooper and Frederick Marryat, had a direct influence on Robert Louis Stevenson and H. Rider Haggard. In addition, Reid's early works were important for promoting an alluring image of frontier America; they excited countless mid-Victorian Britons and encouraged immigration and settlement in the West. Finally, Reid, who was a great admirer of Byron, is important for promoting liberal, humanitarian ideals at a time when

popular literature--on both sides of the Atlantic--was decidedly conservative in tone. Modern critics have emphasized Reid's attention to detail, accurate representation of the American landscape, and importance as a popular writer. In America as well as in England, his dime novels and adventure tales were immense successes. [31, 1]

**“The Scalp Hunters”** - The first edition of this book is dated 1851. The edition used is dated 1910. The publisher was Collins Cleartype Press, London and Glasgow. The number of pages is 308. This is very much in the cowboys and Indians genre, and there can be no doubt that the author knew exactly what he was writing about, and had lived through similar experiences. There was also a great deal of speech by people whose grammar and words were supposed to indicate a lower education. Hence it was not at all easy to present the book as the author would have liked. On writing this book Reid had the general public in mind. It was one of his first. It was not until later that he adopted a more peaceful style and wrote for a boy readership, saying that in those books there was not a single passage that a boy could not read aloud to his mother or his sister. This book falls just outside that scope.

**“The Boy Hunters”** - The first edition of this book is dated 1852. The edition used is dated 1884. The publisher was George Routledge and Sons Ltd., Ludgate Hill, London. The number of pages is 464. This book was written after Mayne Reid discovered that writing books in which not too many people died, and there was not too much violence, was better business than writing as he did at first. There are three boys living with their father, now just a little disabled, but an avid collector of natural-history specimens. The father says he would give almost anything for the hide of a white buffalo, and that such a beast exists cannot be disputed. The boys volunteer to get up an expedition to bring back the much-desired hide, and off they go. This book is the story of their quest. But it is also an interesting exposition of the animals and plants that inhabit the

great prairies of America. The only real fault is that we are inevitably given the Latin name of the plant or animal. [35, 1]

**“The Rifle Rangers”** - The first edition of this book is dated 1850. The edition used is dated 1905. The publisher was Blackie & Son, Ltd, London, Glasgow and Dublin. The number of pages is 231. At one point the hero is to die by hanging by the heels over a precipice. At another he and his companions are attacked by a pack of snarling bloodhounds. And many other tense situations. As usual with this prolific author the text is well interlarded with Spanish words, and those from other languages, French, German, Latin, Greek. We have done our best to get these words right, but beg to be forgiven if you spot an error here and there. In addition to our difficulties with the Spanish, there is an Irish member of the cast whose words are so mispronounced that they practically constitute a language of their own. Here again we have tried to get the spellings as they appear in the book, but you can quite see how difficult that has been. This book first appeared in the 1850s, and went through several editions in a few years. Forty years later there was a revival, and again several editions appeared. There are people even nowadays who revere “Captain” Mayne Reid as the first author to start this genre: authentic books about the wilder parts of North America, and its history. [35, 1]

**“The Hunters' Feast”** - The first edition of this book is dated 1855. The edition used is dated 1860. The publisher was Darton and Co., London. The number of pages is 332. The story starts in the city of St. Louis, towards the end of the summer of some year in the nineteenth century. Reid collects together a group of six men who would pay to take part in an expedition, camping and hunting, into the prairies. They take with them a couple of paid men, professionals who would give them very necessary guidance. They all make a pact that they would each tell a round of tales around the camp fire, such stories to be amusing and instructive. Reid himself is something of a naturalist, as we

can learn from his many other books. We are given these tales just as they are told, in good English if told by an educated man, and in the dialect of the less educated ones. This latter arrangement makes the checking of the OCR transcriptions a little difficult, but never mind. What people may find a little tedious is Reid's habit of giving the naturalists' Latin names for the various animals and plants described. [35, 1]

### **3. “THE HEADLESS HORSEMAN” IS THE MOST FAVOURABLE ADVENTURE NOVEL**

The Headless Horseman is a novel by Mayne Reid written in 1865 or 1866 and is based on the author's adventures in the United States. This book is considered to be one of the best and most readable works of Mayne Reid. Elisabeth Reid said that her husband was proud when fame of this book reached Russia. The Headless Horseman or a Strange Tale of Texas was set in Texas and based on a South Texas folk tale.

Reportedly, an Irish adventurer and hero in the War with Mexico, 1st Lt. Reid, writing as "Captain Reid," penned a series of popular novels and attributed his “Headless Horseman” idea to a South Texas folk tale. Vladimir Nabokov recalled “The Headless Horseman” as a favorite adventure novel of his childhood years - "which had given him a vision of the prairies and the great open spaces and the overarching sky." At 11, Nabokov even translated “The Headless Horseman” into French alexandrines. [36, 1]

The novel was reportedly inspired by Creed Taylor's (1820–1906) true story of El Muerto, “The Headless Horseman”. Taylor was a veteran of the Texas Revolution, the War with Mexico, the Civil War and Indian fights, who is best known as a player in the Sutton-Taylor feud, the state's longest, deadliest feud. Historian J. Warren Hunter, through his discussions with Taylor, learned a lot of Texas history firsthand at Taylor home in Kimble County. Among the many recollections Taylor conveyed to Hunter, one was a particularly outrageous in that implicated his cronies William Alexander Anderson "Bigfoot" Wallace and John McPeters. Mr. Taylor claimed the event occurred in 1848. By then, Bigfoot Wallace (1817–1899), survivor of the doomed Mier Expedition, had become a famed Indian fighter. Although McPeters fought at San Jacinto, he is almost forgotten today. During the War with Mexico, both men were Texas Rangers commanded by the fierce Mabry "Mustang" Gray. As Creed's story appears in Hunter's 1898 manuscript; *The Life of Creed Taylor*; Bigfoot and

McPeters tracked and killed a number of Mexican horse thieves near the Nueces, south of present-day Uvalde. Wallace decided to use the ringleader's body as a warning to others. Bigfoot decapitated the dead man, called Vuavis or Vidal and the two put his body on a wild stallion that the two had caught and tied between two trees. They thrust his head into his sombrero, secured by a strap and tied to the pommel of the saddle. Then the horse was let loose to roam the hilly countryside. Creed didn't place himself into the story, but did know the horse thief who lost his head. One of Taylor's friends, Bate Berry (1813–1891), captured Lt. Vuavis during the Siege of Bexar in December 1835. Creed watched as Vuavis, who had deserted, willingly spilled all his Mexican military info to Berry, who had a reputation for scalping enemies. They finally released the shaken captive. Years later, Vuavis, alias "Vidal," and his gang began terrorizing South Texas ranchers and stealing their cattle. Then Bigfoot and McPeters got on his trail, shortening his career. Travelers and soldiers at Fort Inga near Uvalde soon were reporting sightings of a wily headless rider. [29, 1]

The original story spawned various retellings. After Mayne Reid, James T. DeShields (1861–1948) was the next interpreter. A dry-goods salesman, he wrote pieces for the Fort Worth Press based on material he bought from old Texans. He was known for a novel, "Cynthia Ann Parker", but his articles were presented as factual. In 1906, J. Warren Hunter (1846–1915) sold his Taylor manuscript to DeShields, who lightly rewrote parts and, 21 years after Hunter's death, published "Tall Men with Long Rifles", an account of Taylor's adventures in the Texas Revolution. In 1924, J. Warren Hunter's son, J. Marvin Hunter (1880–1957), editor of Frontier Times, took his turn. He personalized crimes of Vidal's rustlers, who were now stealing horses from Creed Taylor. The younger Hunter vividly sketched events, while changing the time to 1850, the year of a sweeping Indian raid that drained frontier manpower, leaving few defenders against bandits. Oddly, John McPeters disappears like ice in a July julep. The younger Hunter declares that Capt. Reid's novel was based on fact. Folklorist J. Frank Dobie (1888–1964) next twisted the mustang tale in his 1928

Tales of Old Time Texas, suggesting the headless rider was once a "ghostly guard of the mine of the long-abandoned Candelaria Mission on the Nueces to protect it from profane prospectors".

The Headless Rider (Всадник без головы), Russian film in 1972 was directed by Vladimir Vajnshtok and starring Ludmila Savelyeva. [29.1]

Events in "The Headless Horseman" are happening after the war. First of all it affects in extremely guarded relation of people to each other. Texas, in the 19th century, the War with Mexico is still a recent memory; marauding Comanches are a daily threat for new settlers of the Lone Star State.

Woodley Poindexter – father of Henry and Louise Poindexter. Mayne Reid describes such type of man negatively without any sympathy. However, here Reid draws him as a nature of strong temper, a person of known belief.

Captain Cassius Calhoun – nephew of Woodley Poindexter; Louise and Henry Poindexter`s cousin. Unscrupulous mercenary, the small egoist, always stay in the side of that people who pay more.

Louise Poindexter - Henry Poindexter's sister, who loved Maurice Gerald. She is half Spanish and half French beautiful creol.

Maurice Gerald - horse catcher (mustanger), who loved Henry Poindexter's sister.

Henry Poindexter - Louise Poindexter`s brother

Zebb Stump - hunter, Maurice Gerald`s friend.

Phelim O'Neill - Maurice Gerald`s servant.

Louise Poindexter, a beautiful newcomer, is courted by two men – the arrogant and vindictive Cassius Calhoun and the dashing but poor mustanger Maurice Gerald. Calhoun plots to eliminate his rival when tragedy strikes: Louise's brother, the young Henry Poindexter is murdered. All clues point to Maurice Gerald as the assassin. At the same time an eerie rider is spotted in the environs of the Poindexter plantation – a horseman without a head! Is it the ghost of Henry Poindexter crying out for revenge? Is it the Devil himself laying

claim to the blood-tainted land? Many puzzling and frightful events will take place before the mystery of the Headless Horseman is solved and the murderer of Henry Poindexter is brought before Justice. [30, 1]

In this chapter we studied the literary period to which author Mayne Reid was belonged. We analyzed life and literary works of some writers who lived during this period, such as Mark Twain, Crane and James. We learned all works of Mayne Reid, analyzed them and compared with each other. His famous book “The Headless Horseman” is properly studied from book itself, and from many other sources.

## II. POSITIVE AND NEGATIVE CHARACTER SKETCHES OF “THE HEADLESS HORSEMAN” BY MAYNE REID

### 1. Positive characters of “The Headless Horseman”

The book especially describes the battle between Maurice – mustanger and Calhoun because of the beautiful Louise, daughter of old Poindexter. She is a Creole, half Spanish and half French, though Poindexter himself is not Creole. As we see, the main characters of this book are:

Woodley Poindexter – father of Henry and Louise Poindexter.

Captain Cassius Calhoun – nephew of Woodley Poindexter; Louise and Henry Poindexter`s cousin.

Louise Poindexter – Henry Poindexter's sister, who loved Maurice Gerald.

Maurice Gerald – horse catcher (mustanger), who loved Henry Poindexter's sister.

Henry Poindexter – Louise Poindexter`s brother, Woodley Poindexter`s son

Zebb Stump – hunter, Maurice Gerald`s friend.

Phelim O'Neill – Maurice Gerald`s servant.

Miguel Dias – El Coyote (Steppe wolf). The severe semisavage, loves Isadora.

Isadora - Mexican girl, loves Maurice – mustanger.

There are 2 groups of characters: positive and negative ones. The writer describe each character with accuracy, showing their habits, character, position in the society and the way they used to wear clothes. Reid had a special attitude to each of them. To some of them he felt sympathy, to others he felt disgust, and to some sorrow, but sometimes he was in the middle side. While describing them we can clearly see which of them positive and which of them plaid negative role during the events of the book.

Texas in the 19th century. The War with Mexico is still a recent memory, marauding Comanches are a daily threat for new settlers of the Lone Star State. Louise Poindexter, a beautiful newcomer, is courted by two men - the arrogant and vindictive Cassius Calhoun and the dashing but poor mustanger Maurice Gerald. Calhoun plots to eliminate his rival when tragedy strikes: Louise's brother, the young Henry Poindexter is murdered. All clues point to Maurice Gerald as the assassin. At the same time an eerie rider is spotted in the environs of the Poindexter plantation - a horseman without a head! Is it the ghost of Henry Poindexter crying out for revenge? Is it the Devil himself laying claim to the blood-tainted land? Many puzzling and frightful events will take place before the mystery of the Headless Horseman is solved and the murderer of Henry Poindexter is brought before Justice. [31, 1]

Soon in Casa-del-Corvo where the Poindexters have lodged, formal dinner party on the occasion of house warming should have taken place. In the heat of a celebration appears Maurice-mustanger with herd of horses which has caught by request of Poindexter. The mustang of rare speckled coloring is allocated among them. Poindexter offers for it the large sum, but mustanger refuses money and presents a mustang to Louise.

After a while the commandant located nearby to Casa-del-Corvo fort Inga arranges reciprocal reception – picnic in prairie during which hunting for mustangs is supposed. As a conductor acts Maurice. Hardly participants of picnic settle down on a halt as there is a herd of wild mares, and a speckled mare, having jumped behind them, carries away Louise in prairie. Maurice is afraid of, as though speckled, having caught up with the herd, has not tried to get rid of the equestrian, and rushes to a pursuit. Soon it makes up for the girl, but it is threatened with new danger on them, they heard voices of wild stallions which are extremely aggressive at this time of the year. It is necessary to seek safety in flight for Maurice and Louise, but it is definitive from prosecution, they get rid only when mustanger's a well-aimed shot kills the leader. [31, 1]

Heroes remain alone, and Maurice invites Louise to his hut. The girl is pleasantly surprised, having seen their books and other trifles testifying to erudition of the owner. In the meantime burning with jealousy Cassius Calhoun goes on traces of Maurice and Louise and eventually meets them. They slowly go nearby, and the jealousy inflames in him with new force.

In the evening of the same day in a bar of unique hotel in settlement «On a halt» which is held by German Frants Oberdofer men drink. Calhoun drinks, offensive for Irish Maurice Gerald, and thus pushes it. In that answer he splashes out Calhoun a glass of whisky. It is clear to all, that quarrel will end with firing. Really, there is a duel in a bar. Both participants are wounded, but mustanger makes possible to put a pistol to temple of Calhoun. That is compelled to apologize. [32, 1]

Calhoun and Maurice – mustanger are observed because of their wounds and should a confinement to bed, Calhoun is surrounded by care, and mustanger pines in poor hotel. But soon baskets start to arrive from Provisions are gifts of Isadora Covarubio de Los-Ljanos, rescued once by Maurice from hands of drunk Indians and enamored in it. Louise finds out about it and becomes jealousy; she arranges a meeting with mustanger. During a meeting there appears a declaration of love between them.

The next time when Louise gathers for horse walk, her father forbids her to leave hacienda because of the pretext from Comanches which leading to a war track. The girl easily agrees and starts to take a great interest in shooting from onions - by means of arrows it exchanges letters with Maurice – mustanger.

The exchange of letters is followed by secret meetings at night in a manor court yard. The witness one of such meetings becomes Cassius Calhoun who wishes to use it as a pretext to be quit with mustanger by Henry Poindexter's hands. There is a quarrel Between Henry and Maurice, but Louise persuades brother to catch up mustanger and to apologize before it. Enraged Calhoun tries to set on Maurice certain Miguel Dias. Then Calhoun himself goes after Морисом and Henry.

Next day it is found out, that Henry has gone. Unexpectedly manor gate have its horse with traces of the baked blood. Suspect that the young man has attacked Comanche. Officers of a fort and planters gather for searches. Unexpectedly there is an owner of hotel tells, that the day before at night mustanger has paid under the account and has moved down. Soon Henry Poindexter comes to the hotel. Having found out, in what direction mustanger has left, he has jumped behind it.

The search group goes on a wood glade as suddenly the horseman without a head looking at them appears against the coming sun. The group tries to pass on its traces, but traces are lost in «cretaceous prairie». They decide to postpone searches till the morning, and the major, the commandant of a fort, informs the proofs found by pathfinder Spengler excluding participation of Indians. The suspicion in murder falls on Maurice Gerald, and all decide to go in the morning to its hut. At this time in Casa-del-Corvo hunter Zebulon (Zeb) Stump, friend of Maurice comes. Louise retells him everything about death of her brother and participation of Maurice Gerald in it. Under its request the hunter goes to mustanger to rescue him from lynching.

When the hunter appears in a hut, the dog Container with card of Maurice adhered to a collar, it is written with blood resorts that where he can be found. Zeb Stump appears just in time to rescue the wounded friend from a jaguar. In the meantime Louise from a manor roof sees the horseman similar on Maurice. Having jumped behind it, she finds in wood note of Isadora to Maurice. The jealousy flashes inside the girl, and she decides to go contrary to decencies the beloved to check up the suspicions. In a hut of mustanger she meets Isadora. At the sight of the competitor that leaves a hut.

Thanking Isadora for main information, the search group easily finds dwelling of mustanger in which Woody Poindexter finds out his daughter. He sends her home. And in time, as gathered are ready to lynch already the prospective murderer, basically thanks to false testimonies by Calhoun. It manages to delay for a while execution, but passions flash with new force, and

being in an unconscious mustanger again is ready to hitch up on a bough. This time he is rescued by Zeb Stump, demanding fair court. Maurice Gerald is delivered to a guardroom in fort Inge. Zeb Stump goes on traces of participants of a drama. During searches he manages to see at a short distance the horseman without a head, and he is convinced that it is Henry Poindexter. [22, 3]

In expectation of court Calhoun asks from the uncle of hand Louise – that is its debtor and hardly can give up. But Louise does not wish and to hear about it. Then Calhoun tells about its secret appointment with mustanger and about quarrel of the last from Henry on court. Louise is compelled to recognize, that it so. From the story of Maurice on court it becomes known, that after quarrel they have met Henry in wood, have reconciled and as a sign of friendship have exchanged capes and hats. Henry has left, and Maurice has decided to stay whole night in wood. Unexpectedly he was woken by a shot, but he has not given it value and has again fallen asleep, and has found out Henry's corpse with the cut off head in the morning. To deliver its native, the corpse should be planted in a saddle belonging Maurice a mustang as Henry's horse did not wish to carry this gloomy burden. Mustanger villages on Henry's horse, but did not take in hands reins, therefore could not operate it when it has incurred. As a result of mad races mustanger has hit a head about a bough and has flied from a horse. At this moment Zeb Stump appears conducting with Calhoun and the horseman without a head. He saw, how Calhoun tried to catch the horseman to get rid of proofs, and lets know on court, that Calhoun is a murderer. As the proof the bullet taken from a corpse with initials of Calhoun and the letter directed to him which is used in qualities serves. Convicted Calhoun tries to run, but Maurice –mustanger catches him.

Calhoun admits murder which has made by mistake: he aimed in mustanger, not knowing, that has exchanged clothes with its cousin. But before to listen to a sentence, Calhoun shoots in mustanger who rescued from death by the medallion which is presented by Louise. In despair Calhoun blows out the brains. Then it is found out, that Maurice Gerald is the owner of the big

condition. He marries Louise and redeems at successor of Calhoun (it appears, that he was the son) Casa-del-Corvo. There live happily servant Phelim O'Nil and Zeb Stump, delivering game to a table. In ten years Maurice and Louise have already six children. Soon after wedding of Maurice and Louise, Miguel Dias kills Isadora with jealousy, for what hang up it on the first to a bough.

Main positive personages of the book are: Maurice – mustanger, Zebulon (Zeb) Stump and Louise Poindexter. These three main characters have a special attitude by their author. Mayne Reid had a sympathy to all of them. He liked their some good qualities. These features of characters take reader's attention as well.

Maurice – mustanger in the novel was an original creation of Mayne Reid. Such personages made a whole “cowboy's” literature time by time. First of all Maurice is a worker, cowboy – cattleman for Mayne Reid. It is important to say that Reid had sympathy to this personage.

The main power of Zeb Stump and Maurice – mustanger was their courage, ability to ride a horse, to own lasso and gun. Mayne Reid thought that such valorous singles as Zeb Stump or Maurice have not future in Texas.

It is important to point out how deeply writer describes the outside vision of characters at the beginning of the book. Maurice – mustanger – a young handsome man about 25 years old, with straight features of face is worn picturesque costume of Mexican ranchero<sup>1</sup>: Velvet jacket, trousers with cords on the sides, boots from skin of a bison, bright red silk scarf around the waist and black glossy hat on the head finished with golden braids. Such caballero was a real embodied hero of Louise Poindexter's maiden dreams. [22, 12]

The other positive character of the novel is Zebulon (Zeb) Stump. He is fall six feet high, in a pair of tall boots, fabricated out of tanned alligator skin; into the ample tops of which are thrust the bottoms of his pantaloons – the latter being of

---

<sup>1</sup> Ranchero – the cattleman

woolen homespun, that has been dyed with "dog-wood ooze," but now of a simple dirt color. A deerskin under shirt, without any other, covered his breast and shoulders; over which is a "blanket coat," that has once been green, long since gone to a greenish yellow, with most of the wool worn off.

Zeb Stump – an old cowboy, hunter with open heart, also used to live in wandering life, hunting wild animals and selling them to the rich. Even if he has rude character he always stays at the side of justice and helps to solve the problem of young Mustanger. This person is respected and appreciated by everyone. And therefore, everyone knows him in Texas very well.

“There is no other garment to be seen: a slouch felt hat, of grayish color, badly battered, completing the simple and somewhat scant, and collection of his wardrobe. He is equipped in the style of a backwoods hunter, of the true Daniel Boone breed: bullet-pouch, and large crescent-shaped powder-horn, both suspended by shoulder-straps, hanging under the right arm; a waist-belt of thick leather keeping his coat closed and sustaining a skin sheath, from which protruded the rough stag-horn handle of a long-bladed knife. He does not affect either moccasins, leggings, or the caped and fringed tunic shirt of dressed deerskin worn by most Texan hunters. There is no embroidery upon his coarse clothing, no carving upon his accoutrements or weapons, nothing in his tout ensemble intended as ornamental. Everything is plain almost to rudeness: as if dictated by a spirit that despised "fanfaron." Even the rifle, his reliable weapon – the chief tool of his trade—looked like a rounded bar of iron, with a piece of brown unpolished wood at the end, forming its stock; stock and barrel, when the butt rested on the ground, reaching up to the level of his shoulder”. [22, 31]

The individual thus clothed and equipped is apparently about fifty years of old, with a complexion inclining to dark, and features that, at first sight, exhibited a grave aspect. On close scrutiny, however, could be detected an underlying stratum of quiet humor; and in the twinkle of a small grayish eye there is an evidence that its owner could keenly relish a joke, or, at times, perpetrate one. The Irishman has

pronounced his name: it is Zebulon Stump, or "Old Zeb Stump," as he is better known to the very limited circle of his acquaintances.

“Zeb Stump – according to the novels of Cooper, is the successor of Natty Bampo, Leather Stocking, a famous pathfinder. He is one of them who leave to deaf places of continent with their fear and risk, making new tracks, meeting different characters. Mayne Reid, as Fenimore Cooper allocated his hero with most attractive features: with unselfishness, courage, and kindness”. [22, 11]

When Zeb Stump is asked “where is his birthplace?” he answers that he has was born and grew in Kentucky and spent their youth among virgin forest near the Mississippi. His favourit hobby is hunting. Now he used to do it in South – west of Texas. Maurice – mustanger and Zeb Stump are close friends. They respect each other. Because, they have almost familiar outlook, especially the way of their living habits are not quite differtent. Mustanger is also hunter and live far from fort Inge. His hut is too poor, and decorated only with wool and skin of wild animals, mustangs, jaguars, and bisons. Inspite of this he never complains of bad living. He has only one servant who lives with him Phelim O’Neill, even became like brothers. Maurice himself says that other life does not attract him. This thing gives us clear understanding that maurice is common man who likes simple way of life. Besides it, he is too kind person. He showes himself by helping to people with their work. There are several examples from book, where he helped to others showing courage and bravery. At first, he helped to Poindexter’s to find right way when they were lost in Praire. Then he rescued them from big black Norther. Secondly, he stops horse of Louise which takes her away from the place where they have been hunting at wild mustangs. At the same time he makes the second deed: he rescues Louise from wild horses.

Irish young man Maurice Gerald is open hearted hunter, always does his best to everybody. Not only to Poindexters’, Louise, Zeb Stump, but also to Isadora and others. He tries to be useful for people surrounding him. We may see a clear example from the following passage:

“It was merely a chance. I had the opportunity of being useful to the young lady, on once rescuing her from some rude Indians – Wild Oat and Seminoles – into whose hands she had fallen, while making a journey from the Rio Grandeto visit her uncle on the Leona – Don Silvio Martinez, whose house you can see from here. The brutes had got drunk; and were threatening – not exactly her life – though that was in some danger, but well, the poor girl was in trouble with them, and might have had some difficulty in getting away, had I not chanced to ride up”. [22, 177]

Even after it Maurice calls his feat “a slight service”. He is really modest in his estimate. Therefore, Mayne Reid has sympathy to this young man. Because such young, brave, common people is too rare in our life.

Inspite of these features and qualities, Maurice has also honesty and justice. Each his work, affair and problems he tries to solve fairly. As the example we may bring the sharp situation at the hotel of the German Oberdoffer “Rough and Ready”. There is a conflict between Maurice Gerald and Cassius Calhoun. The hotel is a place where all men of Fort Inga used to gather to drink, talk and even to gossip. But Maurice does not like to waste his time with that people, he just enters there to drink glass of whisky.

There is not a warm relation between Calhoun and Maurice. Calhoun has been jealous since he met mustanger in the prairie and therefore he makes an insulting toast for Maurice-mustanger that makes others be shocked. Mustanger saves him life, cause to kill person is not for him. He just is in the side of justice and want that everything should be in fair. But his exact act leaves flame of anger and it leads Calhoun for a desire of taking revenge.

Besides these qualities, positive actions of Maurice, he has gentle feelings, emotions to Louise Poindexter. He loves her as much as Louise does. Their mutual feelings put their role at the first place.

As a fact of his gentle we may bring an example, where Zeb Stump and Louise Poindexter admit Maurice’s quality:

“Maurice the mustanger! That’s it, isn’t it? Well I recking you not a hundred mile astray in calling him a gentleman; though it is not often as a mustanger gets that entitlement or deserves it either. He is a gentleman by barth, an rising, though he is a horse hunter, an Irish at the time”. [22, 87]

As already stated, Louise Poindexter was a Creole. Her hair is a dark color; and as luxuriant as Spanish moss. It is not black, but of a rich glowing brown. To say Louise Poindexter that she is beautiful, will be to repeat the universal verdict of the society any one upon this point – strangers as well as acquaintances. It is a kind of beauty that needs no discovering and yet it is difficult to describe it. The pen cannot portray swell a face. Even the pencil can convey but a faint idea of it for no painter. However, skilled can represent upon cold canvas the glowing ethereal light that emanted from her eyes and appears to radiate over her countenance. Her features are purely classic: resembling those types of female beauty chosen by Phidias or Praxiteles. And yet in all the Grecian Pantheon there is no to which it could have been likened: for it is not the countenance of a goddess; but something more attractive to the eye of man, the face of a woman.

Louise is a good example of well brought-up girls. And other her good feature is that she never discriminates people. Even her servants are like friends for her. It is easy to understand these characters while reading the dialogues between them and how author himself describes them with warm feelings.

All young men of Leone have a secret love to Louise Poindexter. Even some of the horsemen try to show their daring and bravery. Young dragoon Hancock tries to prove for many times, that he is also not the beginner in riding, but he is a lieutenant of shooting army:

Ah, daughter of Poindexter! Whether in the salons of civilized Louisiana or the prairies of savage Texas, peace could not reign in thy presence! Go where thou wilt, romantic thoughts must spring up – wild passions be engendered around thee!” [22, 103]

Even if she is so beautiful, charming, attractive girl, she never loses her pride and never behaves badly, because she is well brought-up, good-natured girl. Though her family is rich and she is unique girl and has everything whenever she wanted. In spite of it Louise always acts kindly to her servants, respects others who surround her. She behaves herself as real lady, because she is lady, of an only lady of the Poindexters'. Modesty of Creole girl makes her more desired. The only person who finds right way to to the heart of Creole girl is Maurice-mustanger. Though she keeps it in secret, because she worries about her father and Maurice as well. She opens her heart only when she gets know about mutual feelings of Maurice. But at the same time she feels difficultly; cause to hide hot emotions from everybody, including her father and brother Henry. Despite of jealousy of Calhoun, she does not tell him her feelings towards Maurice, cause she knows that it may hurt the heart of her father, who becomes the debtor of his nephew Cassius Calhoun.

When Comanches have been on a track to war, it becomes dangerous to ride a horse near the river and other places of prairie. Woodley Poindexter warns her daughter not to go for riding alone. But it might limit her meetings with her lover mustanger. Though she could not disobey her father. This is also one of the quite good qualities of Louise Poindexter. She feels shame when she dares to show her disagreement about riding around Casa-del-Corvo. She prefeers to keep silent rather than argue with father. Louise obeys to all father's words and stays at home. This quality of her is appreciative and it is the result of good up-bringing.

Here may be seen not only relations between father and daughter, but also relations between sister and brother. Both children of Poindexter are very kind, smart, modesty , honesty, fair and deligent youth. Both of them are quite different from other personages of the book. Louise's brother, Henry Poindexter, is young, good-natured, kind boy. He always supports his sister in very work of hers. Truth between them is very strong. Henry likes Maurice-mustanger at once when he meets him in prairie. And we he catches Lousie and Maurice in their garden at midnight, in order to save honour of his sister Louise. But Louise explains her

brother everything and he will hurry to ask appology from Maurice. It is clear that mutual understanding is the main thing between Louise and Henry. Besides it, Louise shows bravery and courage in some places of the book: when she hears that Maurice-mustanger is in trouble and being accused for missing of Henry and even in murder, she hurries ti him and help him anyway.

## I. 2. NEGATIVE CHARACTERS OF “THE HEADLESS HORSEMAN”

Here in the book there are three main negative characters. They are: Woodley Poindexter, Cassius Calhoun, and Miguel Dias or El Coyote.

Woodley Poindexter – a tall thin man of fifty, with a slightly sallowish complexion, and aspect proudly severe. He is simply though not inexpensively clad: in a loosely fitting frock of alpaca cloth, a waistcoat of black satin and trousers of nankeen. A shirt of finest linen shows its plaits through the opening of his vest – its collar embraced by a piece of black ribbon; while the shoe, resting in his stirrup, is of finest tanned leather. His features are shaded by a broad – brimmed Leghorn hat.

A grand sugar planter of the South, Woodley Poindexter; one of the highest and haughtiest of his class; one of the most profuse in aristocratic hospitalities hence the necessity of forsaking his Mississippian home and transferring himself and his “penates”, - with only as remnant of his “niggers”, - to the wilds of south – western Texas. [22, 7]

Being rich, the proud planter, perhaps prouder of his daughter than anything else he possessed – that she is daily engaged in act of rebellion – the wildest against which parental authority may pronounce itself. He cannot admit that his own daughter – his only daughter – of the best blood of Southern aristocracy; beautiful, accomplished, everything to secure him a splendid alliance – holding nightly assignation with a horse – hunter!

An old Poindexter, planter and one of the new owners in Texas. It’s written in the book “The Headless Horseman” that the name Poindexter reminds of real person:

“May be, Mayne Reid himself served as supervisor at such planter. There was Joel Poinsett, the first ambassador of America in Mexico. And these names, of course, are not casually”. [22, 10]

It is divided hostility by Mayne Reid to person who becomes rich for the account of slave labor. Such people as Poindexter (or Poinsett) took away Texas from Mexicans. Mayne Reid describes these types of people without any sympathy and deny them sharply. [22, 10]

Now the planter, being once rich, becomes poor. Extravagance has reduced his estate to hopeless indebtedness. With his nephew, the order was reversed: once poor, he becomes now rich. Chance has made him so. Under the circumstances, it is not surprising, that money has passed between them. In his native place, and among his old neighbors, Woodley Poindexter still commands sufficient homage to shield him from the suspicion of being under his nephew; as also to restrain the latter from exhibiting the customary arrogance of the creditor. It is only after the moving in Texas, that their relations began to assume that peculiar relations character observable between mortgager and mortgagee.

It's true that this feeling is only of recent origin; and rose out of certain relations that existed between uncle and nephew. As already hinted, they stand to one another in the relationship of debtor and creditor. To such an extent has this indebtedness been carried, that Cassius Calhoun is in effect the real owner of Casa-del-Corvo; and may at any moment proclaim himself as its master.

Woodley Poindexter's nephew Cassius Calhoun – unscrupulous egoist, a little mercenary, who stands on the side of those who pay more than others. He is an ex-officer of volunteers, and affects a military undress of dark blue cloth, with a forage cap to correspond. He gathers almost all bad sides, qualities of humanity. He is fell in love with his niece Louise Poindexter. Therefore, Maurice-mustanger is a real powerful contender for him. Being rich man, the blackmailer Calhoun, driven by jealousy, eager to remove Maurice from his path, stopping at nothing. As there appears conflict between Maurice – mustanger and Cassius Calhoun, and it involves brother of Louise, Henry Poindexter. Calhoun provokes a fight between Maurice and Henry, but Louise

can prevent it. It is clear from the following passage that Calhoun loves Louise too much, that he always burns in jealousy:

“But mingling in that splendid throng was a man who was no stranger to either; and who, perhaps, more than any one present, watched her every movement; and endeavored more than any other to interpret its meaning. Cassius Calhoun was the individual thus occupied. At intervals, not very wide apart, the young mistress of Casa-del-Corvo might have been seen to approach the parapet, and look across the plain, with a glance that seemed to interrogate the horizon of the sky. Why she did so no one could tell. No one presumed to conjecture, except Cassius Calhoun. He had thoughts upon the subject--thoughts that were torturing him”. [22, 91]

The flame of jealousy increases day by day, and even people surrounding Calhoun notice that he has been occupied by jealousy. For instance Zeb Stump:

“Zeb Stump was not astray in his conjecture. It was jealousy that urged Cassius Calhoun to take that hasty departure – black jealousy, that had first assumed shape a kindered spot – in the midst of a charred prairie; that had been every day growing stonger from circumstances obsereved and others imagined; that was now intensified so as to have become his prevailing passion”. [22, 131]

After his insult towards Mustanger at the bar of Oberdoffer and even after his fail he has no idea of enduring it as an ordinary man would have done. He burns with desire of taking revenge from Maurice – mustanger:

“Maurice, the mustanger, must die! If not by his (Calhoun's) own hand, then by the hand of another, if such an one was to be found in the settlement. There could not be much difficulty in procuring a confederate. There are bravoes upon the broad prairies of Texas, as well as within the walls of Italian cities“. [22, 160]

Besides being egoist, vindictive and jealous, Calhoun becomes a murderer of his own cousin Henry Poindexter. Because Calhoun takes Henry for Maurice Gerald in the dark. It leads to a mysterious headless horseman. When he sees

fear even beyond the rest of his companions. His eyes suddenly assumes an unnatural glassiness; his lips becomes white as ashes; while his drooping jaw lays bare two rows of teeth, which he tries with difficulty to retrain from chattering.

When his plan has not worked, he changes his mind to other thing, he intends to put all guilts on Maurice – mustanger. And with this way he wants to destroy him forever. Even at the court he gives false testimony. Due to Zeb Stump's investigations Maurice – mustanger appears being unguilty and all facts are shown against Cassius Calhoun. The court acclaims him guilty and gives him chances to say last words. Instead of regretting he intends to shoot at Maurice with his hidden gun. But fortunately medallion presented by Louise will save him life. Justice wins this battle. Calhoun is sentenced to death, and killed. Later it is found out that Cassius Calhoun has been married and has one son. After his death all his wealth passes to his son. It says that Calhoun having a family has dared to get Louise Poindexter. This shows that he is one of the lover man among the people.

One more negative character of “The Headless Horseman” – Miguel Diaz, El Coyote. Miguel Diaz, the Mexican mustanger – alair, appropriate to the semi – savage, who earns for himself the distinctive appellation of El Coyote (“Prairie Wolf”). This wolf can not be always found in his den – for his jacale, deserved no better description. It is his occasional sleeping – place; during those intervals of inactivity when, by the disposal of a drove of captured mustangs, he can afford to say for a time within the limits of the settlement, indulging in such gross pleasures as its proximity afforded.

On the extent of events in this book the two negative personages Cassius Calhoun and Miguel Diaz become friend to commit one aim which connects them both. Calhoun knows the very man who can help him to destroy Maurice – mustanger, and it is Miguel Diaz, El Coyote. He finds out that the Mexican also hates Maurice almost the same as he himself. Calhoun decides to use El

Coyote in order to take revenge from mustanger. The Mexican also does not hide his hatred toward young mustanger. There appears a friendship between El Coyote and Calhoun, they are always seen together. Hatred of El Coyote to mustanger appears because of a woman, Mexican girl, Dona Isidora Covarubio de Los Lianos – daughter of a wealthy haciendado, who lives upon the Rio Grande, and niece to another whose estate lay upon the Leona. She is an eccentric young lady, Mexican senorita, who can throw a lazo, tame a wild steed or anything her own caprices. But senorita Isidora does not love El Coyote, cause she is fell in love with Maurice – mustanger. Therefore, El Coyote hates mustanger, for that the heart of his lover does not belong to him. But it is difficult to say that such love can be real. Cause he is jealous too much, his jealousy leads him to cruelty:

“Mother of God! I shall go mad; and in my madness destroy not only the man I hate, but the woman I love! O Dona Isidora Covarubio de los Llanos! Angel of beauty, and demon of mischief! I could kill you with my caresses--I can kill you with my steel! One or other shall be your fate. It is for you to choose between them!” [22, 272]

This passage proves that Miguel becomes mad, he cannot control his feelings. And, of course, its result will not be so well. It will finish with the death of Dona Isidora. She is severely murdered by El Coyote.

Besides these bad qualities, he has cowardice and inadequacy. After making a contract with Calhoun about murdering Mustanger, his friends and he go to the hut of Maurice in order to put him a trap. But coming across with mysterious thing, with headless horseman they forget their bravery. El Coyote and his three comrades rush in most abject fear back to their horses and scrambled. They even forget about mustanger, and only think how to save their own lives.

And his other bad quality is his inadequacy. When he catches the letter of Isidora to Maurice, he decides to go to the place of meeting himself instead of Maurice and intends to kill or make Isidora be with him. But he cannot cope

with it. He tries to shoot at her, but suddenly Isidora takes her lazo and throws on Miguel. It helps her to stop him and fall on the ground. At the end he receives on his merits. He is punished by Maurice for murdering Isidora.

In this chapter we studied the “The Headless Horseman”. While analyzing characters we divided them into positive and negative. We studied everything considering them: personality, character, and image, status in the society, habits and ways of living. Main positive characters are: Maurice Gearld, Zebulon Stump and Louise Poindexter. Negative characters are: Cassius Calhoun, Woodley Poindexter and Miguel Diaz. All events are described clearly and showed with examples from book.

## **Conclusion**

We worked on the theme “Character sketches of the book “The Headless Horseman” by Mayne Reid”. We analyzed all the information considering it and made the next several conclusions:

- I.** According to first chapter we came to the next conclusion: the literary period of the author is studied properly. Realism in the 19<sup>th</sup> century affected not only to the society, but also to literature. We analyzed several writers, their lives, types of writings and the style of writing of Mayne Reid as well.
- II.** We found out that Mayne Reid made a great contribution to the world literature. His realistic, classic stories and adventure novels left unforgettable and valuable heritage for his readers. His books teach courage and nobleness inspiring thousands of young, courageous hearts to do good things.
- III.** We came to a conclusion that writer connected his book with the period of conflict between Americans and Indians. Working on the book “The Headless Horseman” we studied all information relating on it. We analyzed all personages described in the book, and studied everything considering them: personality, characters, their image, status in the society, habits and ways of living, and even surrounding. Rich landowners occupied lands of Indians and began to live there. Since that time there has always been a conflict between them. But in the book the main problem is the relations of people to each other.
- IV.** While analyzing the characters of “The Headless Horseman we clearly could see positive and negative personages. Such characters are Maurice – mustanger, Zebulon Stump and Louise Poindexter. Each of them has good qualities that teach people to be courage, fair, honest, gentleman. They always give a hand of help to people who are in trouble. These characters teach also to appreciate love, friendship and toleration.

- V.** Three negative characters which we analyzed have contrary qualities. Cassius Calhoun, Miguel Diaz and Woodley Poindexter are main characters who show more negative features. Though we cannot say that they have only negative sides. In spite of that Miguel Diaz is severe man, wild hunter, addicted to alcohol, he becomes like this because of love to Isadora. His love forces him to be jealous and revengeful. Woodley Poindexter, being an aristocratic rich landowner, is also not so bad person; he just used to live easy and wealthy, except Cassius Calhoun, who has no any good qualities. We choose these characters because they are shown as bad characters of the book by author.
- VI.** The book “The Headless Horseman” is one of the most interesting novels which I have read. It filled me with more positive emotions. I took what I need from reading this book. And I was satisfied when had finished reading. I learnt that person should be fair to everybody and should not hurry with the conclusion until he does not know the truth. Even in bad situations not to lose yourself and respect people who we love and adore. Sense of revenge never make person happy, it makes him be lower than others and forget personal features and leads to cruelty and savageness.

## The list of used literature

1. Karimov A.I. The most important tasks of intensification of democratic reforms at the present stage. Toshkent. O'zbekiston. 1996
2. Karimov A.I. Yuksak ma'naviyat yengilmas kuch. Toshkent. Ma'naviyat. 2008.
3. Akobirov F.R. Amerika adabiyoti fanidan ma'ruza matnlari III – IV kurslar uchun. Buxoro. 2009
4. Аникин Г.В. Михальская Н.П. История английской литературы. Москва. 1985
5. Аникин А.А. История английской литературы. Москва. 1956
6. Артамонов С.Д. История зарубежной литературы XVIII века. Ichpedgiz. 1956.
7. Azizov R., Qayumov O. "Chet el adabiyoti tarixi". Toshkent. 1987
8. Вақоева. М. Қ. "English Literature". Toshkent. 2006
9. Воynazarov. F. Мировая литература. Toshkent. 2007
10. Елизарова М. Е. История зарубежной литературы XIX века. Москва. 1964
11. Елизарова М. Е. Вопросы зарубежной литературы. Москва. 1967
12. Евнина Е. М. Западный европейский реализм на рубеже XIX-XX веков. Москва. 1967
13. Головченко Ф. Зарубежная литература XIX века. Москва. 1976
14. Izzat Sulton. "Adabiyot nazariyasi". Toshkent. 2005
15. Kearns G. "English and Western literature". USA. 1987
16. Крылова С. Контрольные работы по зарубежной литературы XIX века. Москва. 1986
17. Наркевич А.Ю. Предисловие: Рид М.Т. Оцеола, вождь семинолов. Москва. 1983.
18. Неферов Н.Т. История зарубежной критики и литературоведения. Москва. 1988

19. Петров С.М. Критический реализм. Москва. 1980
20. Reid, Elizabeth “Mayne Reid. A memoir of his life”
21. Рид М.Т., Стивенсон Р.Л. Библиотека мировой литературы. Москва. 1978
22. Рид М.Т. Всадник без головы. Москва. 1982
23. Рид М.Т. Белая перчатка. В дебрях борнео. Киев. 1991
24. Рид М.Т. Перст судьбы. Ташкент. 1993
25. Самарин Р.М. История зарубежной литературы XIX века. Московский университет. 1970
26. Соловьева Н. А. Зарубежная литература XIX века. Реализм. Москва. 1990
27. The World Book Encyclopedia. USA. 1995.
28. Ващенко А. Предисловие: Рид М.Т. Охотники за растениями. Ползуны по скалам. Затерянные в океане. Москва. 1991

**Used web – sites:**

29. [http://en.wikipedia.org/wiki/The\\_Headless\\_Horseman\\_\(novel\)](http://en.wikipedia.org/wiki/The_Headless_Horseman_(novel))
30. <http://www.scribd.com/doc/15736633/The-Headless-Horseman-by-Mayne-Reid>
31. <http://librivox.org/the-headless-horseman-a-strange-tale-of-texas-by-thomas-mayne-reid/>
32. [http://www.surbor.su/shortinfo.php?id\\_romance=797](http://www.surbor.su/shortinfo.php?id_romance=797)
33. <http://public.wsu.edu/~campbelld/amlit/realism.htm>
34. [http://ncteamericancollection.org/amer\\_realism.htm](http://ncteamericancollection.org/amer_realism.htm)
35. <http://www.athelstane.co.uk/maynreid/index.htm>