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INTEGRATIVE ENGLISH LANGUAGE TEACHING
DEPARTMENT**

QUALIFICATION PAPER

THEME: Poetic peculiarities of J.F.Cooper's prosaic work "The Last of the Mohicans".

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Introduction

“Our generation should be more knowledgeable, healthier and of course happier than us”. These words of the president of Uzbekistan Islam Karimov nowadays became the motto of our republic. Today in our country there are a lot of opportunities for young generation to accomplish the aim which was stated by our president. Using these opportunities and support by our country young generation is also trying to discover the unlimited world of different subjects and sciences. Among these subjects the Art occupies a great position too. Especially, the literature has always been the first and foremost subject which impressed our nation all the time.

Uzbeks are very curious people and always like to learn something new. That’s why from Ancient times our ancestors had strong relationships with not only countries of Asia but also the countries of the world. And indeed, they exchanged their cultures and national riches with each other. In these exchanges the literature has no considerable place. These traditions preserved till our days and nowadays we are also aware of such names in literature as Chaucer, Allan Poe, M. Fuller, and etc. Among them we consider James Fenimore Cooper.

After the independence of Uzbekistan on the first of September in 1991, not only the literary critics but also senior students of the universities were given a chance to research the works of a great world literature. Using this chance we also try to investigate small but important point romanticism in American literature of the XIX century and the work of James Fenimore Cooper “The Last of Mohicans”.

The actuality of the qualification paper is show Romanticism in the work of James Fenimore Cooper “The Last of Mohicans”.

The aim of our work is to point out the role of J.F. Cooper in American literature and Romanticism. To find Romanticism elements in the description of characters and to make them easy to understand for both, students and teachers in learning and teaching the literature.

The tasks we set are the followings:

- to make the concrete plan to work out of the theme.
- to give brief outlines on American literature.
- to show the role of J.F. Cooper in the American literature.
- to find romanticism in the work of J.F. Cooper “The Last of Mohicans”.

The subject matter of the work is that the study of American Literature, dividing in to periods gives interesting effectiveness to obtain the deep peculiarity of literature. From this point of view, **the object** of the work is the writer and his work devoted to the issue and revealed them.

The novelty of the given qualification paper is to study Americans literature connecting the role of Fenimore Cooper and to find the Romanticism in the descriptions of the relationships between Europeans and Indians.

The theoretical value of this qualification paper is that the theoretical position of the paper can be used in seminars on “The History of American literature”.

The practical value of our work is that the future researches can use our research work as a sample for applying their knowledge to the other work of Fenimore Cooper. In addition, we do believe that with the help of our research paper our young generation is taught to look at the works of F. Cooper from different points.

The method of analysis is cognitive-comparative, as it shows the ways of development of Romanticism in American Literature.

In **Conclusion** brief meaning is expressed. Moreover, there is a list of literature and a lesson plan.

In **Bibliography** we gave the list of used literature.

Chapter I : The American Literature in the nineteenth century.

1.1.: Romanticism in the American literature.

The years from 1815 to 1861 have been called the “First National Period”. The phrase is useful, for imaginative energies, gathering force after the War of 1812, reached a climax in the 1850s, during which more first-class literature work was produced than in any previous decade. In American history the civil war was a dividing line between the simpler antebellum days and the more troubled industrial postwar period. Most of the leading prewar writers lived on, but after 1864 they had little new to say.

American Literature cannot be captured in a simple definition. It reflects the many religious, historical and cultural traditions of the American people, one of the world's most varied populations. It includes poetry, fiction, drama and other kinds of writing by authors in what is now the US. It also includes non written material, such as the oral literature of the American Indians and folk tales and legends. In addition, American literature includes accounts of American written by immigrants and visitors from other countries, as well as works by American writers who spent all of their lives abroad.

The United States became an independent nation by winning the Revolutionary War in America (1775–1783). Much of the literature of this period addressed issues relating to American independence.

American literature begins with the legends, myths and poetry of the American Indians, the first people to live in what is now the US. Indian legends included stories about the origin of the world, the histories of tribes and tales of tribal heroes. With rare exceptions this oral literature wasn't written down until 1800's.

The earliest writing in America consisted of the journals and reports of European explorers and missionaries. These early authors left a rich literature

describing their encounters with new lands and new civilizations. They publicized their adventures, described the New World, and tried to attract settlers in words that sometimes mixed facts with propaganda.

Colonists from England and other European countries began settling along the eastern coast of North America in the early 1600's and created the first American colonial literature. The colonies in Virginia and New England produced the most important writings in the 1600's. In the 1700's, Philadelphia emerged as the literary center of the American colonies.

Captain John Smith wrote what is regarded as the first American book, «A True Relation of... Virginia (1608). It describes how he and other colonists established the first permanent E. settlement in America at Jamestown, John Smith wrote «A Description of New England) in 1616. Smith told a version of the famous story of Pocahontas in *The General Histories of Virginia, New England and the Summer Isles* (1624). The story claims that Pocahontas, the daughter of an Indian chief, saved Smith's life when her father was about to have him killed.

In «*The History of the Present State of Virginia*» (1705) historian Robert Beverley wrote about the tragic destruction of the American Indians

The literary task before the young nation was to prove that it had attained cultural maturity. Proof was sought in opposite ways. Anticipating the position later developed by the essayist Ralph Waldo Emerson and the poet Walt Whitman, some writers argued that a radical political experiment should be matched by a radically new literature. Others, however, especially in Boston, thought that American writers should seek to meet European standards. Although little of lasting value was produced in Boston in the opening decades of the epoch, *North American Review*, long an influential literature quarterly was founded there in 1815. In New York City, the main center of those who wanted to create a new literature, the first three important creator of an indigenous but still cosmopolitan American literature worked: Washington Irving, William Cullen Bryant, and James Fenimore Cooper.

1.2.: The ways of development of Romanticism in American Literature

Romanticism, transcendentalism and abolitionists writers reflected complex, contradictory pictures of the first half of the XIX century development of American society. They leaned upon the aesthetics of Romanticism, which was the leading literary school of those years. Appearance in America was inevitable historically as well as in European literatures. American romanticism had the same historical precondition and it rested on the same aesthetically basic and methods as European romanticism. American romanticism sprang up on the soil of the American revolution of 1775–1783 by some of the results. The principles of life, liberty and the pursuit of happiness declared in the Declaration of Independence came to a contradiction with social and economic structure, which secured freedom & happiness of only rich owners.

Humdrum the life of the American middle class society spurned the writers with its prisms, dry practicality & narrow – mindedness of approach. The romanticists tried to contradict such prisms in either the life of the Indians, which had not yet been defined with capitalist civilization, or the Reich of romantic dreams of higher & more reasonable system.

In this way, there sprang up, peculiar to the aesthetics of romanticism, contradictions between the dreams & reality. For the romanticists it was characteristic to the material worried, in aspiring to contradict reality with abstract ideals. Romanticists sought their ideals outside real life, in the realism of dreams, because they couldn't their ideals in the images taken from reality. Rejecting the unattractive middle class worlds the romanticists imposed an invented world through their dreams. They also tried to depict real life, but the peculiarity of their creative methods defined the specific character and its reflection.

Events & stages in the romanticist's works rise above the pettiness of everyday life. The prosaic middle class is put against high romantic natures & every day practical interests as opposed to the struggle of mighty passions.

Creation of fantastic characters who act in fantastic, imaginary situations – such were the methods of romantically typification & American romantic literature is not an exception to this. Romanticists consciously digressed from the ordinary, from the conditions of everyday life, from every day concrete definition. In their artistic generalization, they were attracted by the symbolic & allegorical. Hidden & incomprehensible for romanticists were the reasons of social phenomena.

Romanticism is a complex artistic, literary, and intellectual movement that originated in the second half of the eighteenth century in Western Europe, and gained strength during the Industrial Revolution. It was partly a revolt against aristocratic social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature and was embodied most strongly in the visual arts, music and literature.

The movement stressed strong emotion as a source of aesthetic experience, placing new emphasis on such emotions as trepidation, horror and awe-especially that which is experienced in confronting the sublimity of untamed nature and its picturesque qualities, both new aesthetic categories. It elevated folk art and custom to something noble, and argued for a “natural” epistemology of human activities as conditioned by nature in the form of language, custom and usage.

Our modern sense of a romantic character is sometimes based on Byronic or Romantic ideals. Romanticism reached beyond the rational and classicist ideal models to elevate medievalism and elements of art and narrative perceived to be authentically medieval, in an attempt to escape the confines of population growth, urban sprawl and industrialism, and it also attempted to embrace the exotic, unfamiliar and distant in modes more the power of the imagination to envision and to escape.

Although the movement is rooted in German Pietism, which prized intuition and emotion over Enlightenment rationalism, the ideologies and events of the French Revolution laid the background from which Romanticism emerged. The confine of the Industrial Revolution also had their influence on Romanticism,

which was in part an escape from modern realities; indeed, in the second half of the nineteenth century, “Realism” was offered as a polarized opposite to Romanticism. Romanticism elevated the achievement of what it perceived as misunderstood heroic individuals and artists that altered society. It also legitimized the individual imagination as a critical authority which permitted freedom from classical notions of form in art. There was a strong recourse to historical and natural inevitability, a zeitgeist, in the representation of its ideas.

Chapter II: The importance of “The Last of the Mohicans” in American literature.

2.1.: James Fenimore Cooper’s life and literary career.

In Burlington, N.J. September 15 in 1789, to William and Elizabeth Fenimore Cooper was born a child, James, the eleventh of a family of twelve children. The father was of English – Quaker descent, the mother of Swedish lineage. The future novelist had barely entered his second year when he arrived with his parents at their new home in Cooperstown, October 10 in 1790, or two years after the village laid out, and four years from the beginning of the settlement of Cooper’s parent. Here, amid this beautiful and impressive scenery, were spent his early formative years. He attended the village academy, and later was sent to Albany to prepare for college under the tuition of an English clergyman. Then Cooper went to Yale, from which he was dismissed. It is evident that the lessons which sank deepest into his heart and mind were those which Mather Nature taught him. As Edward Everett said of him when he was gone, “He owes a part of his inspiration to the magnificent nature which surrounded him, to the lakes, forests, and Indian tradition of a great “State”¹.

James Fenimore Cooper. “One of the few immortal names”. Easily first on the roll of fame in Otsego Country stands the bold pioneer of American letters, the literary pathfinder of the Western World, James Fenimore Cooper. “We must admire”, says Mr. Bancroft, “the noble courage with which he entered on a course which none before him had tried; the glory which he justly won was reflected on his country, and deserves the grateful recognition of all who survive him”. In accordance with the earnest desire of Mr. Cooper on his deathbed, his family have refrained from giving to the public any detailed account of his life and works. Hence the non – existence of any authorized biography, and the scantiness of

¹. Tekiner, Deniz, Modern Art and the Romantic Vision, U.P. of America, 2000 P.138

material outside the products of his own pen, from which to present even the outlines of his career. Within a few years his story as a man of letter has told in graphic style, with discriminating criticism and cheerful med of praise, by Professor Lounsbury, who partial bibliography of Mr. Cooper's writings includes first edition of his books, a few magazine articles, and two or three of his most important newspaper contributions; seventy in all and the list not an exhaustive one.

Entering Yale as a lad of thirteen, well fitted for the Freshman class in its second term, he showed little liking for the college curriculum, but a marked fondness for outdoor pursuits, for woodland and seaside rambles. So it came to pass that his third year at Yale was his last. Life on the ocean wave was more suited to his adventurous disposition. His father having been a member of Congress, he might hope for promotion in the navy. After a year before the most in the merchant service, voyaging to London and the straits of Gibraltar, young Cooper received his commission as a midshipmen January 1, 1808, and during the next three years was assigned to serve at different points, one winter being spent on the shores of Lake Ontario with a party detailed to build a brig for the defense of that inland sea.

His marriage, January 1, 1811, with Miss Susan de lancey, of Westchester Country, led to resignation of his position in the navy a few months later. The home life that followed, whether in Westchester, Cooperstown, New York, Italy or Switzerland was exceptionally happy. Seven children were born, all but two of whom reached maturity. A daughter, Susan, now living, herself an author, became her father's secretary as he grew advanced in years.

Mr. Cooper's first book, "Precaution", a novel of English society, was written at the of thirty, just to show what he could do with his pen, and with no thought of adopting the literary profession. It was published by the advice of friends I n1820. The book was found readable at that time; it is chiefly worth mentioned now as a first literary effort and as the beginning of much that was

better. In “The Spy”, a tale of the Revolution, was published in 1821, the author stood on familiar soil, the scene being laid in Westchester, “the Neutral Ground”, and scored a brilliant success, showing himself possessed of genius.

2.2.: The main themes in J.F. Cooper’s novel “The Last of the Mohicans”

Cooper’s *The Last of the Mohicans* is seen as not only romantic, but as actively anti sentimental. In nineteenth – century sentimental theory, sight was one of the primary conduits to the emotions. When one beheld the sight of suffering, the theory went; one could not help but develop pity for the object of that suffering. Cooper wrote the novel as an explicit rejection of sentimental positions staked out by Lydia Maria Child in *Hobomok*: “He is resisting or rejecting the fantasy of women’s novels that women’s elevated place in white society is a function of a spiritual power by which male physical force can be countered, contained, and even disarmed ... denies that women have influenced world or national events and uses the romanticizing of American Indians in women’s novels as evidence of their unfitness for the cultural power to which they were apparently aspiring”. Lora Romero resists seeing adventure narratives and cautioning against a too – easy distinction between micro and macro – powers, between home and frontier. But even so, she still argues that that the novel reads against sentimentalism’s emphasis on education and its celebration of women’s moral power; “The threat that woman’s invisible power poses to the male subject produces the need for semi space to elude her miasmic influence and hence makes imperative the macro – political controls effecting Indians removal from contiguous territories. In other words Cooper’s discovery of the discipline deployed against his white man legitimates the technologies of punishment deployed against his red men”. Cooper, she argues, finally blames women and sentimental fiction for the deaths of Indians and for the policies of their removal.

The theory of sight and sympathy helps to explain some of the more peculiar narrative moments of looking, mistaken identity, and visual confusion in Cooper's *The Last of the Mohicans*. Cooper uses the visual to control for which the reader feels sympathy and human connection. For instance, in probably the oddest visual moments in the novel, Duncan Heyward mistakes a beaver colony for an Indian village. Cooper uses this scene to make some comments on the industriousness of beavers and the comparative laziness of Indians. But if we consider Hume's theory of sympathy through resemblance, we can understand that this is one way to distance readers from the native peoples: they are less like us white readers than beavers are. Cooper's descriptions also frequently serve to enforce or create a distance between the reader and the Indians characters: for instance, in the first chapter of the book, we watch the white characters' reactions when they first see Magua, and Cooper structures this "first contact" so that Magua's resemblance to the white people his very humanity, is minimized¹. We see Magua in the context of David Gamut's looking at horses, commenting on one of them by saying, "This beast, I rather conclude, friends, is not of home raising, but is from foreign lands". When he turns, he discovers that he has been addressing Magua, and, as Cooper tells us, sees something even more extraordinary, if not less animalistic, on which to gaze: "he turned to the silent figure to whom he had unwittingly addressed himself, and found a new and more powerful subject of admiration in the object that encountered his gaze". We are told that this "silent figure" has a "sullen fierceness mingled with the quiet of the savage, that was likely to arrest the attention of much more experienced eyes, than those which now scanned him, in unconcealed amazement ... The colors of the war paint had blended in dark confusion about his fierce countenance, and rendered his swarthy lineaments still more savage and repulsive. His eye, alone, which glistened like a fiery star amid lowering clouds, was to be seen in its native state of wildness". When Alice and Cora finally see this fierce, wild, native, savage appearance, Cooper focuses our

¹ .З. Гражданская Чет эл адабиёти тарихи М.Т.У., 1974 140- б.

attention on their retain to the sight: a “short exclamation” comes from Alice, and Cora, though she makes no sound, allows her veil to “open its folds, and an indescribable look of pity, admiration and horror, as her dark eye followed the easy motions of the savage”. At the start of chapter two, the characters discuss Magua purely as a sight, not as a human: Cora shudders in terror and asserts, “I like him not”. Though they convince themselves that they should not distrust him just because “his manners are not our manners, and ... his skin is dark”, that is, of course, what the narrative finally teaches.

2.3.: The ideas of Romanticism in “The Last of the Mohicans”

Today’s readers, geared to modern tempo and coming again or coming fresh upon Cooper’s *The Last of the Mohicans*, may wonder what at all acclaim was and is about. For Cooper was a popular and financial success here in America, while his acknowledged eminence abroad led, long before his death, to translations in all the languages of Western Europe, plus those of Persia, Egypt, and Turkey. Hence, like Dickens’ later Cooper’s work was often as popular overseas as at home. In 1828, for instance, the composer Franz Schubert, lying near death in Vienna, asked a friend to rush him Cooper’s latest book in print; and nearly a century later, when in 1917 the United States entered World War I on the side of France, a Frenchman toasted his surprised American listeners by calling out “The spirit of Leather – Stocking is awake!”. Thus among the nicknames for Natty Bumppo Leather – Stocking became the common one attached to the character and to the series of five novels.

To appreciate the novel properly, the reader needs to remember something of the method of publication in Cooper’s day Like his other novels, *The Last of the Mohicans* was published in two volumes, a predetermined circumstance that partly accounts for the major division of the novel into two long chase sequences with a

short intermediate stay of relative safety for the main characters at Fort William Henry. Herein is the big pattern of the book, based upon the suspenseful technique that Cooper made famous in novel after novel; pursuit – capture – escape – and – pursuit. The demands of publication, then, as well as the nature of his subject matter and his own propensities as a writer, are operative in this classic of pattered adventure.

Similarly, publishers' deadlines, readers with the leisure and desire for long contact with fictional characters and situations, the rapid writing pace that Cooper set himself, and his honesty in doing what he did best – all were instrumental in evolving the amazing improvisation in this and other novels by Cooper. Here he stays within the confines of frontier adventure and within the form and structure of the novel. But in his professional field, Cooper is as inventive as twentieth – century jazz and modern ballet; and the present – day reader should need only to shift tolerance from one subject and form to another in order to appreciate – and probably enjoy – this nearly American classic that explores one of our greatest traditions and first bodies forth at its best what is doubtless the American myth.

Chapter III: The methods of importance of “The Last of the Mohicans” in American Literature

3.1.: The method of ways of development of Romanticism in American Literature.

They teaches that Romanticism and abolitionists writers reflected complex, contradictory pictures of the first half of the XIX century development of American society. They leaned upon the aesthetics of Romanticism, which was the leading literary school of those years. Appearance in America was inevitable historically as well as in European literatures. American romanticism had the same historical precondition and it rested on the same aesthetically basic and methods as European romanticism. American romanticism sprang up on the soil of the American revolution of 1775–1783 by some of the results. The principles of life, liberty and the pursuit of happiness declared in the Declaration of Independence came to a contradiction with social and economic structure, which secured freedom & happiness of only rich owners.

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through their dreams. They also tried to depict real life, but the peculiarity of their creative methods defined the specific character and its reflection.

Events & stages in the romanticist's works rise above the pettiness of everyday life. The prosaic middle class is put against high romantic natures & every day practical interests as opposed to the struggle of mighty passions. Creation of fantastic characters who act in fantastic, imaginary situations – such were the methods of romantically typification & American romantic literature is not an exception to this. Romanticists consciously digressed from the ordinary, from the conditions of everyday life, from every day concrete definition. In their artistic generalization, they were attracted by the symbolic & allegorical. Hidden & incomprehensible for romanticists were the reasons of social phenomena.

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The movement stressed strong emotion as a source of aesthetic experience, placing new emphasis on such emotions as trepidation, horror and awe-especially that which is experienced in confronting the sublimity of untamed nature and its picturesque qualities, both new aesthetic categories. It elevated folk art and custom to something noble, and argued for a “natural” epistemology of human activities as conditioned by nature in the form of language, custom and usage.

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3.2. The method of ideas of Romanticism in “The Last of the Mohicans”

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In *The Last of the Mohicans*, the frontier is both a place and a condition made up of opposite, usually conflicting forces, for the very nature of a frontier is that it is the demarcating area where things come together with all their differences. In the pervading historical background of the novel is the conflict between civilization and so – called savagism: the wresting of a continent from nature and the Indians. More immediate is the clash between the French and the English for colonial control of the land and for mercenary help these two nationalities make impermanent, weathercock alliances with already hostile Indians whom Cooper presents as the bad Iroquois stock and the good Delawares and Mohicans of Algonquin stock. The historical confrontation of races is brought into fictional focus with the skirmishes and occasional understandings between individuals and groups of reds and whites, both of whom are in turn at odds with peoples of their own color. One symbolic result is the death of the last offspring of the admirable Mohicans. But what T.S.Eliot would call the “objective correlative”¹ of this problem is also presented dramatically in terms of miscegenation: the tragic mutual love of the noble Indian Uncas and the sentimentalized yet nonetheless worthy Cora Munro, who is also desired by the villain Magua. In the novel, this thematic problem is slow in development – we are, in fact, hardly aware of it until

¹ . The World Book Encyclopedia, USA 1973 Volume4 p.1036

mid – point – and even as it comes into the forefront of action toward the end, it is muted by Cooper at the very time that it becomes the most immediate motivation for the hair – raising events that bring the novel to its close. Without doubt, the novel throughout is one of the bloodiest in American literature, and that tragic bloodshed stems from the fact that, in general historic background and dramatic fictional foreground, human beings are involved in a concept of progress that irresistibly pushes the frontier westward.

Conclusion

Romanticism of nineteenth century is considered as the main method in the history of American literature. A lot of outstanding writers, playwrights, and novelists have lived and worked in this century. Among them we can easily identify the name of James Fenimore Cooper, because this novelist was the founder of the Romantic Age.

Cooper was a creator in American literature. He brought a new breath and a lot of new innovations to the world of Literature. The themes and topics which were first introduced by him have not lost their importance even today. In addition, the works of James Fenimore Cooper have an influential importance through all over the world. The genius of James Fenimore Cooper is admitted by all nations. His works are translated into many languages of the world. Moreover there is no novelist or writer in the world whose life and works are studied so much as Cooper's. There were so many literary critics who tried to discover at least a small point in Cooper.

However, the world of Cooper covers such topics which were not even discovered. That's why modern critics are very eager to investigate the subject of Cooper and they are only enriching the base of literature by doing it successfully. In our country our local literary critics are also trying to contribute to this movement. For example, our greatest literary critic on Cooper O. Qayumov in his book "The History of foreign Literature" had some innovations toward the works of Cooper. Inspired with this and other works done by foreign literature critics we have also tried to contribute to this procedure by our research work. In this proper, we have thoroughly studied the American Literature with the role of Cooper, and its peculiarities, the life of the greatest novelist the world has ever seen, and the most important points in the works of Cooper which were found out by the literary critics.

Furthermore, as we were given a topic “American Romanticism in the nineteenth century and James Fenimore Cooper’s “The Last of the Mohicans”, we have tried to analyze this topic in relation to other topics as Sentimentalism, Realism, Pre – Romanticism, and wildness which were further researched by other literary critics. If we consider Cooper’s works as a country, his novel “The Last of the Mohicans” is the greatest and the biggest town of this country.

Moreover, in our opinion this novel is not fully studied and there are a lot of other subjects and themes which should be researched in future. But we hope that our research which was devoted to the importance of the throne in The Last of the Mohicans, the everlasting hostile between wildness and humanity, and the interconnection between the Realism and Romanticism could give you the full image of Cooper’s The Last of the Mohicans.

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