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Qualification Paper

Theme: «The Genre of a Historical Novel in American

Literature»

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Plan

[Introduction 2](#bookmark1)

Part I - The Appearance and Evolution of a Historical Novel in American

Literature 5

§ 1 - The Genre of a Historical Novel in American Literature 5

1. Origin and evolution of a historical novel 5
2. [The chronicle of the literature of the 19th century 8](#bookmark3)

§ 2 - The Representatives of American Literature of the 19th Century 12

1. Washington Irving, the first historical novelist in American literature 12
2. [William Gilmore Simms and his historical novels 19](#bookmark4)

Part 2 - James Fenimore Cooper, a Great Contributor to the Evolution of a

Historical Novel 27

§ 1 - Cooper’s novel Spy 32

[§ 2 - His novel The Last of the Mohicans 37](#bookmark6)

Conclusion 52

List of Literature 46

Attachment

Introduction

The Turkish people say: “If one has been reading nothing for three days his/her speech becomes poor and boring”.[[1]](#footnote-1) The proverb gives us clear understanding of how important the literature is in our life.

The literature is that magic key that opens the door of cognition of many spheres of human knowledge. It helps us to learn different interesting facts about the history, to know more about different people of different countries.

The literature is a direct reflection of people’s lives of a particular period of time. It teaches us good things. It teaches us morality. It tells us the real life stories. It helps us to know the people who lived in the particular periods of time, their goals, and their characters. It reminds us of the values and traditions of the past. Through different characters of the book we get acquainted with different types of people and understand that everyone is different. The book teaches us to understand people and shows the ways to communicate with them. It makes us analyze actions of its characters and it helps us to draw some certain conclusion.

The importance of the literature nowadays is especially great. Our republic is rather young and its main aim is to enlighten and educate the young generation.

“The literature favors the development of interior spirituality which is the basis of

* • • • 2 the morality of any person” - T.G. Garipova writes in her book.

The President of the Republic of Uzbekistan A. Karimov underlines the importance of literature also. He says: “The primary concern of the government is the development of spirituality and enlightenment where the main role is given to the children’s education.”

The relevance of our work is in the constant importance of the historical genre in the literature as an art and the history as a science; because it reflects the historical facts including some elements of fiction.

Amir Temur said - those who do not know the history of their nation and country do not know who they are. 4

That is why particularly historical novels have the great value in the literature. Scientists consider a historical novel as a source of many historical facts and names in the history of many countries.

The historical novel, as a literary genre, is the truest and the fullest narration of the past. It draws the picture of the events that took place many years ago involving real names and real places. While reading a historical novel we learn the true facts from the history and the way people lived in the past. With the help of the historical novel we can easily have a full picture of what was going on in a particular period of time in a particular place. Through a historical novel we can go deep and understand why some events happened; what the reason was. Finally we can learn from it in order not to repeat the historical mistakes. It makes us keep in mind some truth of life.

The subject of the work is the genre of a historical novel which played a very important role in the evolution of true American literature. We are going to define it and show the way it appeared in the literature in general. The object of the work is the representatives of that genre who contributed greatly to its evolution among who the most famous is James Fenimore Cooper.

The aim of our work is to retrace the appearance and evolution of a historical novel in literature. Showing the way it was developing in American literature we want to prove the fact that a historical novel plays a very great role not only in literature but in history especially. We are going to show its great role in the development of the country.

The tasks we set are the following:

1. Learn the time and the reason the genre of a historical novel appeared in literature.
2. Show the way this genre appeared and developed in American literature.
3. Concentrate particularly on American literature of the 18th and 19th

century.

1. Demonstrate the first writers who worked with a historical genre.
2. Tell about the greatest contributor to the evolution of a historical novel in American literature - James Fenimore Cooper.

The novelty of our work lies in the fact that the development of that genre in the American literature has been observed, analyzed and presented from the viewpoint of nowadays. The importance of this genre in the literature and history of the United States is taken into consideration while telling about the famous works of the greatest American novelist James Cooper.

The method of research is comparative-cognitive, based on analysis of

context.

The theoretical value of the work can be observed in the fact that the United States was a young Republic without its own true literature and history when the genre of a historical novel appeared and began developing. Americans understood the great value of being independent and having its new way of development and its own history and art. Being guided by the literature and historical facts of other countries the young country Uzbekistan will also develop its own history and art.

The practical value of our work is seen in the rich information which can be used as an interesting material for the students who learn history and literature of the United States. The teacher can give it as additional information. The lesson plan attached to the work will simplify the teacher’s task guiding him/her.

The structure of the work is classical. It consists of Introduction, two parts, which are Part I and Part II, and Conclusion. We are giving the main information about the genre of a historical novel in the American literature, its appearance and evolution in Part I. Part II is more specific; because we tell about James Fenimore Cooper as a great contributor to the evolution of a historical novel. There is a list of literature in the end of the work and a small attachment, which the design of a literature lesson.

Part 1 The Appearance and Evolution of a Historical Novel in American Literature § 1. The Genre of a Historical Novel in American Literature a) Origin and evolution of a historical novel

“Over the past few years, author and reader interest in the past has grown.” **{What Are the Rules for Historical Fiction,** Sarah Johnson)

Being a mirror of the history the literature directly reflects all the historical events in its works. Thus a historical novel helps us to get acquainted with the history through a participant, who is practically an eyewitness of the important events. It is obvious that literature gives us a combined benefit: it teaches us the history and through an intriguing succession of events it involves us entirely in a story and makes us feel the feelings which we have never experienced before.

As we are going to talk about the genre of a historical novel in our work, let us first define the term "a historical novel".

The term speaks for itself. A historical novel is a novel in which the story is set among historical events, or more generally, in which the time of the action predates the lifetime of the author[[2]](#footnote-2). A historical novel may center on historical or on fictional characters, but usually represents an honest attempt based on considerable research, or at least serious reading, to tell a story set in the historical past as understood by the author's contemporaries. Those historical settings may not stand up to the enhanced knowledge of later historians.

The historical novel can be characterized by the attempt to fuse strong dramatic plot lines and credible human psychology, within a setting constituted from specific historical detail, typically based upon diligent research into actual events, locations, and characters, as well as cultural customs, costume, and speech.

An early example of a historical novel is Luo Guanzh5ng's 14th-century Romance of the Three Kingdoms, which covers one of the most important periods of Chinese history. The historical novel was popularized in the 19th century by artists classified as Romantics. Many regard Sir Walter Scott as the first to have used this technique, in his novels of Scottish history such as Waverley (1814) and Rob Roy (1818). His Ivanhoe (1820) gains credit for renewing interest in the Middle Ages. Victor Hugo's The Hunchback of Notre Dame (1831) furnishes another early example of the historical novel as does Leo Tolstoy's War and Peace.

Many early historical novels played an important role in the rise of European popular interest in the history of the Middle Ages. Hugo's Hunchback often receives credit for fueling the movement to save Gothic architecture in France, leading to the establishment of the Monuments historiques, the French governmental authority for historic preservation.

Historical fiction has also served to encourage movements of romantic nationalism. A series of novels by JozefIgnacy Kraszewski on the history of Poland popularized the country's history after it had lost its independence in the Partitions of Poland.

Scott's Waverley novels ignited interest in Scottish history and still illuminate it. Sigrid Undset's Kristin Lavransdatter fulfilled a similar function for Norwegian history.

In some historical novels the main historic events take place mostly off­stage, while the characters inhabit the world in which those events are occurring. Robert Louis Stevenson's Kidnapped recounts mostly private adventures set against the backdrop of the Jacobite troubles in Scotland. Charles Dickens'

Barnaby Rudge is set amid the Gordon Riots and A Tale of Two Cities in the French Revolution.

In the American literature the genre of a historical novel appeared in the end of the 18th century with such writers as Washington Irving and his novel A History of New York (1809), James Fenimore Cooper and his novel The Last of the Mohican and later Henry Longfellow with his poem The Song of Hiawatha (1855).

Let us turn back to the definition for historical novel. While the usual generic definition - “novel set in the past” - is true for the most part, a professor of literature of Eastern Illinois University Sarah Johnson rises up a number of questions touching upon the definition. In her work What Are the Rules for Historical Fiction she says: “For instance, how far back does a novel have to be set to make it “historical”? A hundred years? Fifty years? Five years? To a reader bom in the 1960s, novels set during the Second World War may be considered “suitably historical,” but readers who vividly remember the 1940s may not agree. Should the definition be relative, so that a novel can be considered historical by one reader, but not by someone else? Or, given that all novels are set in some time period, should we use the broadest definition possible, saying something like, “All novels are historical, but some are more historical than others”?”[[3]](#footnote-3)

It is obvious that even if we can agree on a definition that historical novel includes any works that are set, for example, more than 50 years in the past, no one knows whose past we are talking about - the reader’s past or the author’s past. As example we can take The Great Gatsby written in 1925, and set during the same time period. To us, today, the novel is obviously set in our historical past. That is why we call it a historical novel.

Sarah Johnson also says: “In my professional work I have a working definition, which I and my colleagues use for consistency purposes in deciding which books to review. To us, a “historical novel” is a novel which is set fifty or more years in the past, and one in which the author is writing from research rather than personal experience. Most autobiographical novels would not fit these criteria. Not all people agree on this definition, however, and even we occasionally break the rules. Some readers go so far as to say that a novel should only be called “historical” if the plot reflects its historical period so well that the story could not have occurred at any other time in history.”[[4]](#footnote-4)

We can say that for us, today’s readers, every novel of the past which tells the history and describes the historical events can be considered a historical novel; because this novel retells us the past life of a nation.

1. The chronicle of the American literature of the 19th century

A literary critic, essayist, and social theorist Gyorgy Lukacs wrote extensively on the aesthetic and political significance of the historical novel in the beginning of the 19th century. Lukacs developed critical readings of several historical novels by authors including Keller, Dickens, Flaubert, Irving, and Longfellow. For him, the advent of the "genuinely" historical novel at the beginning of the 19th century is to be read in terms of two developments, or processes. First, the development of a specific genre in a specific medium: the development of the historical novel's unique stylistic and narrative elements. Secondly, the development of a representative, organic artwork capable of capturing the fractures, contradictions, and problems of the particular productive mode of its time.[[5]](#footnote-5)

Touching the history of America and the United States we want to say that like other national literatures, American literature was shaped by the history of the country that produced it. For almost a century and a half, America was merely a group of colonies scattered along the eastern seaboard of the North American continent - colonies from which a few hardy souls tentatively ventured westward. After a successful rebellion against the motherland, America became the United States, a nation. By the end of the 19th century this nation extended southward to the Gulf of Mexico, northward to the 49th parallel, and westward to the Pacific. By the end of the 19th century, too, it had taken its place among the powers of the world - its fortunes so interrelated with those of other nations that inevitably it became involved in two world wars and, following these conflicts, with the problems of Europe and East Asia. Meanwhile, the rise of science and industry, as

well as changes in ways of thinking and feeling, wrought many modifications in people's lives. All these factors in the development of the United States molded the literature of the country.

In his book An Essay in Historical Criticism Robert E. Spiller described the

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situation of the American literature in the beginning of the 19 century. He wrote: “One proof that there was a new nation in the making would be the appearance of a new and characteristic literature. No sooner was political independence from the Old World assured than the hue and cry for an independent literature set in. The problem was a simple one; the answer not easy. Here, far from sophistication and corruption of Europe, were unspoiled natures waiting to be described and regenerated man eager to express his ideas. The materials of a new civilization and a new literature were at hand; but art is form, and new form does not suddenly appear.

At that period, the 18th - 19lh century, the colonists from long habit looked to British poetry, fiction, drama, and essay for their standards of literary expression. The 18th century had been a time of formal art. Somehow the new wine must be put into old bottles. Somehow American literature must equal or surpass its British models in perfection of expression and at the same time be faithful to its native ideas and experience.

“Caught between the urge of the youth to break all ties with the past and

the need of art of a tradition and a model by which to bend the raw materials of life

to formal expression, - Robert E. Speller writes in his book, - our earliest men of

letters were at once na'ive, experimental, conformist, self-conscious, and imitative.”

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The first need was for the instruments of culture. This process was well advanced by 1760, when the public attention was first drawn to the disturbing issues of the Revolution; it was somewhat delayed by the war itself; and it was greatly stimulated by the Peace.

When the Peace of 1783 put a premium on native writing, a small group of young men was ready to answer the call. Most of them planned to go into law, politics, or the ministry, but many would have preferred a career in literature. Only a few, like Joseph Dennie, Charles Brockden Brown, Royall Tyler, and Philip Freneau, had anything resembling a literary career.

In his book Robert E. Spiller says that fortunately for American enthusiasm, British writing was by then becoming more and more romantic. In the distant background were the masters of the past, notably Shakespeare, Milton, and Dryden. In the near distance were the masters of the formal essay and poem, of criticism and satire, Defoe, Pope, Addison, and Swift. In the novel, just barely established as a reputable literary form, new experiments were already being tried in the Gothic horror of Walpole and Lewis, and in the ironic domestic comedy of manners of the gentle company of Jane Austen, while the short story was just beginning to emerge from emphasis on character rather then incident in the periodical essay. The era of Byron, Shelley, Scott, Lamb, and Bulwer was yet to come. [[6]](#footnote-6)

In spite of the growing spirit of nationalism, competition with British literature was too acute for the American writers. By 1800 most of the first group had turned from the frivolities of literature to more serious pursuits.

And increasingly after the War of 1812 American writers were exhorted to produce a literature that was truly native, that will exactly tell the history of their nation, of their country and the events that took part that time. “The first and greatest task of American literature was the creation of an American myth out of the new materials” - Robert E. Speller says in his book.[[7]](#footnote-7) In this task, the American writers Washington Irving, William Bryant, and James Fenimore Cooper had an advantage over their European contemporaries, for they had almost nothing to revolt against. Like them, European writers were also straining at traditions and conventions and seeking in nature and forgotten corners of the past. It was fortunate for them that the Old World was also going through a period of literary experimentation just at the moment when American writers most needed flexibility in the models they use for their art. Irving still looked to Goldsmith, but Bryant had Wordsworth as well as Cowper, and Cooper had Walter Scott.

William Cullen Bryant, Washington Irving, James Fenimore Cooper, and Edgar Allan Poe initiated a great half century of literary development.

Edgar Allan Poe, reared in the South, lived and worked as an author and editor in Baltimore, Philadelphia, Richmond, and New York City. His work was shaped largely by analytical skill that showed clearly in his role as an editor: time after time he gauged the taste of readers so accurately that circulation figures of magazines under his direction soared impressively. It showed itself in his critical essays, wherein he lucidly explained and logically applied his criteria. His masterpieces of terror - The Fall of the House of Usher (1839), The Masque of the Red Death (1842), The Cask of Amontillado (1846), and others - were written according to a carefully worked out psychological method. So were his detective stories, such as "The Murders in the Rue Morgue" (1841), which historians credited as the first of the genre. As a poet, he achieved fame with "The Raven" (1845).

Bryant, a New Englander by birth, attracted attention in his 23 rd year when the first version of his poem Thanatopsis (1817) appeared. This, as well as some later poems, was written under the influence of English 18th-century poets. Still later, however, under the influence of Wordsworth and other Romantics, he wrote nature lyrics that vividly represented the New England scene. He himself was overshadowed, in renown at least, by a native-born New Yorker, Washington Irving.

Washington Irving, youngest member of a prosperous merchant family, joined with ebullient young men of the town in producing the Salmagundi papers (1807-08), which took off the foibles of Manhattan's citizenry. Actually he is the first who tried to write a novel which has a historical value for today’s readers. His next work A History of New York (1809) can be easily considered a historical

novel. It is a burlesque history that mocked pedantic scholarship and sniped at the Old Dutch families. Irving's models in these works were obviously Neoclassical English satirists, from whom he had learned to write in a polished, bright style. Later, having met Sir Walter Scott and having become acquainted with imaginative German literature, he introduced a new Romantic note in The Sketch Book (1819- 20), Bracebridge Hall (1822), and other works. He was the first American writer to win the ungrudging (if somewhat surprised) respect of British critics.

James Fenimore Cooper won even wider fame. He became a first true American historical novelist of the 19th century. Following the pattern of Sir Walter Scott's Waverley novels, he did his best work in the Leatherstocking Tales (1823-41), a five-volume series celebrating the career of a great frontiersman named Natty Bumppo. His skill in weaving history into inventive plots and in characterizing his compatriots brought him acclaim not only in America and England but on the continent of Europe as well.

Two Southern novelists were also outstanding in the earlier part of the century: John Pendleton Kennedy and William Gilmore Simms. In Swallow Barn (1832), Kennedy wrote delightfully of life on the plantations. Simms's forte was the writing of historical novels like those of Scott and Cooper, which treated the history of the frontier and his native South Carolina. The Yemassee (1835) and Revolutionary romances show him at his best.

That is the way the American literature of the 19th century has been developing. These were the reasons why the genre of a historical novel appeared in the American literature, the main representatives of which were Washington Irving, James Cooper and William Simms.

The American literature which began its independent development in the beginning of the 19th century produced a big amount of important great writers and poets. These writers and poets contributed a lot to the development of the historical genre.

§ 2. The Representatives of the American Literature of the 19th

Century

1. Washington Irving, the first historical novelist in American literature

"I am always at a loss to know how much to believe of my own stories." (W. Irving, **Tales of a Traveler**, 1824)

One of the most famous representatives of the American Literature of the 19 century is Washington Irving.

In spite of his seventeen years in Europe, Irving’s search for native themes led him to contribute importantly to portraiture of the American Indian.

Although his firsthand observation of Indians was limited, he was liberated on the pioneer's need to justify Indian displacement. He was able to view Indians sympathetically, bringing the perspective of a worldly man to questions of civilization and savagery. He argued in favor of the Native American when he used his sense of irony to pinpoint the shallowness behind European claims to Indian lands. His books, A History of New York (1809) and The Sketchbook (1819), contributed both to Indian causes and to Indian idealization. Irving would later publish additional books, A Tour of the Prairies (1835), Astoria (1836), and The Adventures of Captain Bonneville (1837), in which Indians played a major role. Though his works were significantly sympathetic to American Indian perspective,

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he eventually turned his attention back to European subjects.

Washington Irving was bom in New York City at the end of the Revolutionary War on April 3, 1783 as the youngest of 11 children. His father was a wealthy merchant, and his mother, an English woman, was the granddaughter of a clergyman. His parents, Scottish-English immigrants, were great admirers of General George Washington, and named their son after their hero. In the years to come Irving would write one of his greatest works, The Life of George Washington (1855-59).

Irving's career as a writer started in journals and newspapers. He contributed to Morning Chronicle (1802-03), which was edited by his brother Peter, and published Salmagundi (1807-08), writing in collaboration with his brother William and James Kirke Paulding. From 1812 to 1814 he was an editor of Analetic magazine in Philadelphia and New York.

Irving's success in social life and literature was shadowed by a personal tragedy. He was engaged to be married to Matilda Hoffmann who died at the age of seventeen, in 1809. Later he wrote in a private letter, addressed to Mrs. Forster, as an answer to her inquiry why he had not been married: "For years I could not talk on the subject of this hopeless regret; I could not even mention her name; but her image was continually before me, and I dreamt of her incessantly."

Irving had many interests including writing, architecture and landscape design, traveling, and diplomacy. He is best known, however, as the first American to make a living solely from writing. Initially, he wrote under pen names; one was "Diedrich Knickerbocker." In 1809, using this pen name, Irving wrote his first book A History of New-York from the Beginning of the World to the End of the Dutch Dynasty that describes and pokes fun at the lives of the early Dutch settlers of Manhattan. In his book Irving pretends to justify the rights of European colonists to the land they "discovered." Eventually, this pen name came to mean a person from New York, and is where the basketball team The New York Knickerbockers (Knicks) got its name.

After the death of his mother, Irving decided to stay in Europe, where he remained for seventeen years from 1815 to 1832. Irving enjoyed visiting different places, particularly England, France, Germany, and Spain. He often wrote about the places he visited. For example, Bracebridge Hall (1822) is a view of life in England.

However, in spite of his foreign travels, Irving's imagination frequently drew upon his childhood memories of New York State. These memories are reflected in letters that he wrote to family and friends from Europe.

In a more straightforward way, but not more devastatingly, Irving takes up the topic of displaced Indians again in two sketches added to The Sketch Book of Geoffrey Crayon, Gen., in 1820 which includes the short stories The Legend of Sleepy Hollow and Rip Van Winkle.

The story Rip Van Winkle takes place in the majestic Hudson River Valley. Full of trees, rolling hills and meadows, and the beautiful Hudson River, this region has always been thought of as magical. The Hudson River Valley was first settled by Native Americans who believed there was a kind of Manitou or Spirit that lived among the Catskill Mountains and haunted them. Many stories of the mysterious Catskills are still told today.

The story tells about a happy lucky man, Rip Van Winkle, who spends his days avoiding work and his shrewish wife. An indolent father of two, he wanders one day with his dog far from his village into the Catskill Mountains. Dutch- American residents of the Hudson Valley in the 1700s believed the Catskills were full of fantasy and magic. Rip meets a dwarf-like stranger and assists him in carrying a keg to a nine-pin mountain party. There Rip decides to join the festivities and drinks freely of the keg’s beverage. He falls into a 20-year sleep.

Rip awakens to discover he is old with a long beard. Upon returning to his village, he is unrecognized, his wife and many friends have long since died. Everything is different — from the style of homes to people’s dress and money. He has slept through the Revolutionary War. Fortunately, his daughter, now married with a growing family, recognizes and brings him home. Rip enjoys his new life as the village storyteller.

In Traits of Indian Character Irving expresses succinctly that sympathy for wronged Indians implied in Knickerbocker's History: “It has been the lot of the unfortunate aborigines of America, in the early periods of colonization, to be doubly wronged by the white men. They have been dispossessed of their hereditary possessions by mercenary and frequently wanton warfare, and their characters have been traduced by bigoted and interested writers.” [[8]](#footnote-8)

In this essay, Irving praises the Indians for courage and magnanimity, and explains their deep resentment of white injuries; he calls it "the dark story of their wrongs and wretchedness." In the next sketch, Philip ofPokanoket he brings together materials for the many nineteenth century treatments of Philip (most notably, Cooper's and Stone's). Irving's recognition of the heroism of this "true- born prince" in trying to save his people is in sharp contrast to earlier views of Philip as devilish.

Eventually he settled in Spain, where he worked for financial reasons for the U.S. Embassy in Madrid (1826-29). In 1829-32 Irving was a secretary to the American Legation under Martin Van Buren. During his stay in Spain he wrote The Life and Voyages of Christopher Columbus (1828), which tells about the Italian explorer who sailed under the Spanish flag. Another books Conquest of Granada (1829), and The Companies of Columbus (1831), all based on careful historical research. Among his literary friends were Mary Shelley and Henry Wadsworth Longfellow.

By the late 1820s, Irving had gained a reputation throughout Europe and America as a great writer and thinker. Because of his popularity, Irving received many important honors. The Spanish were so pleased with Irving's writing that in 1828, they elected him to the Real Academia de la Historia. In 1830, Irving received a gold medal in history from the Royal Society of Literature in London, and also received honorary degrees from Oxford, Columbia, and Harvard.

In 1829 he moved to London and published Alhambra (1832), concerning the history and the legends of Moorish Spain. He was fascinated by the remnants of this rich civilization. The book was named after a palace of the same name that was built in the XIII century by the Moors. His writings interspersed his own musings as he traveled the region with short historical narratives that he researched in the libraries of Andalusia and folktales. These shifting genres are not marked differently, bleeding his observations, scholarly findings, and imaginative tales into one literary work. The past and the present, fact and fiction came to be blended together.

Describing the subjects of his writings on Andalusia, Irving said he wrote of its “half Spanish half Oriental character; its mixture of the heroic, the poetic and the grotesque; to revive the traces of grace and beauty fast fading from its walls; to records the regal and chivalrous traditions concerning those who once trod its courts and the whimsical and superstitious legends of the motley race now burrowing among its ruins.”15

Irving's fascination with Islamic Spain brought us one of the first popular accounts of Islam to the United States. In the tale, "Legend of the Arabian Astrologer" from The Alhambra, for example, we see the depiction of "a Moorish king named Aben Habuz" who was spellbound by a young and beautiful Christian princess whose "dark eyes were like sparks of fire on the old yet combustible Aben Habuz". The young Christian princess' beauty and wiles ultimately destroy Aben Habuz's kingdom as foretold by the king's astrologer, leaving only the Alhambra as a symbol of Islamic greatness; a greatness subjugated by Christianity. The forces of Christianity and Islam face off in Irving's tale and allegorically reinstate both Christian supremacy and Islamic submission. In this tale history blends with fiction and the author's own imagination to reinforce Western religious tradition and cultural values. This process of reinforcing the supremacy of Western values has been called "Orientalism": the process by which the West justifies itself to itself by conflating history with fiction and ideology (Said). Untangling Ideology from history provides an important way to analyze how writers in general and Irving in particular - as the first great American writer according to some literary critics (Weatherspoon Boden and Rubin-Dorsky) - fashion the "Orient" to an American audience desirous of news, tales and peoples from abroad. This is important because it allows us to determine whose values, religion(s) and cultures are over­determined and whether this is desirable in a multicultural America perched on the edge of the new millennium.

Bowden, Mary W. (1981), Washington Irving, Boston: The Library of America, p. 230-232

Feeling a desire to be among fellow Americans and his family, in 1832 Irving returned from Europe to New York where he established his home Sunnyside in Tarrytown. Irving never married nor had children. Rather, for the next twenty-five years he shared Sunnyside with his brother Ebenezer and Ebenezer's five daughters. During this period, when Irving traveled or was sent on a diplomatic mission, he always had a home and family to which to return.

In his comic and serious meditations on history, Irving helped to establish the idealized Indian; he worked from secondary sources, the northeastern Indians having been conquered and displaced by the 1820s. But Irving's treatment of the Indian does not end with these books. In 1832 he traveled across Indian Territory, and recorded his glimpses of western tribes in A Tour on the Prairies (1835). His most intimate contact with Indians was gathered through his acquaintance with a half-breed guide on this trip. In two succeeding volumes, Astoria (1836) and The Adventures of Captain Bonneville (1837), he continued to bring to his materials a strong sense of the beauty and dignity of Indians and an awareness of the wrongs they suffered. These two books, like other western narratives of the nineteenth century, have great importance as sources for writers of fiction, among them Poe, Melville, and Hawthorn.

Trained as a lawyer, Irving was active in the field of diplomacy. In 1842, American President Tyler appointed him Minister to Spain - a position we would now call ambassador. This meant he traveled throughout Europe as a diplomatic representative of the United States.

Irving spent the last years of his life in Tarrytown. From 1848 to 1859 he was President of Astor Library, later New York Public Library. Irving's later publications include Mahomet and His Successors (1850), a careful presentation of the life, beliefs, and character of Mohammed, Wolfert’s Roost (1855), and his five- volume The Life of George Washington

On November 28, 1859, on the eve of the Civil War, Washington Irving died at Sunnyside surrounded by his family. Just before retiring for the night, the

author had said: "Well, I must arrange my pillows for another weary night! If this could only end!"

He was buried in the Sleepy Hollow Cemetery at the Old Dutch Church in Sleepy Hollow, N.Y. [[9]](#footnote-9)

1. William Gilmore Simms and his historical works

“To a greater extent he gave a comprehensive picture of his region in its historical and cultural diversity.” (Mary Wimsatt)

William Gilmore Simms was a poet, novelist and historian from the American South whose novels achieved great prominence during the 19th century, with Edgar Allan Poe pronouncing him the best novelist America had ever produced. In recent decades, though, Simms' novels have fallen out of favor, although he is still known among literary scholars as a major force in Antebellum literature. He is also remembered for his strong support of slavery and for his opposition to Uncle Tom's Cabin, in response to which he wrote reviews and a novel.

Simms was bom on April 17, 1806, in Charleston, South Carolina, of Scottish-Irish ancestors. His mother died during his infancy, and his father failed in business and joined Coffee's Indian fighters; as a result, Simms was brought up by his grandmother. In his teen years, he worked as a clerk in a drug store but began to study law at the age of eighteen. He married Anne Malcolm Giles in 1826. The bar of Charleston admitted him to practice in 1827, though he soon abandoned this profession for literature.

He first wrote poetry at the age of eight, and in his 19th year he produced a monody on General Charles Cotesworth Pinckney (Charleston, 1825). Two years later, in 1827, Lyrical and Other Poems and Early Lays appeared. In 1828 he became a journalist as well as editor and part owner of the City Gazette, a role he

held until 1832 when the publication failed. Simms then devoted his attention entirely to writing and in rapid succession published Tile Vision of Cones, Cain, and Other Poems (1829); The Tricolor, or Three Days of Blood in Paris (1830); and his strongest poem, Atalantis, a Tale of the Sea (1832). Atalantis established his fame as an author. His novel Martin Faber, the Story of a Criminal, an expanded version of an earlier short story called "The Confessions of a Murderer", was published in 1833 and made Simms known to a national audience.

Simms, whom Albert Kaiser believes is the greatest story-teller the Old South produced, and who painted one of the most faithful portraits of the American native, also fell into much the same trap of romanticizing his Indians, even if he didn‘t intend to. While his novels were once at the height of popularity, he has since fallen from historical greatness, likely due to his pro-slavery opinions. Keiser studies Simms4 s novels in The Indian in American Literature, pointing to Lucas de Ayllon as an example of how the natural virtues of the Southern Indians... emphasizes fierce valor and generous hospitality. [[10]](#footnote-10) Simms stated his opinion of the Indians in his writing by saying,

“We have heard so much of the inflexibility of the Indian Character, that we are apt to forget that these people are human; having, though perhaps to a small degree, and in less activity, the same vital passions, the same susceptibilities the hopes, the fears, the loves and the hates, which establish the humanities of the whites.” [[11]](#footnote-11)

His statement seems ironic in the light of his pro-slavery stance, though it‘s uncertain whether Simms looked upon the two minority groups as different or the same. Kaiser maintains that Simms is sympathetic to the Indian in that even though a savage, he is a savage rather in his simplicity than in his corruption, with a brutality of barbarism rather than of vice. This assumption of the Indians’ innocent character based on the impression of simple-mindedness is exactly what gave birth to the Noble Savage in the first place. [[12]](#footnote-12)

In 1835 Simms writes one of his best historical novels called The Yemassee. The book recounts Lord Craven's very verbal courtship of Bess Mathews and details his efforts to persuade the English settlement that an Indian attack is imminent. It also features characters like Parson Mathews, Hugh Grayson, and the insufferable doctor Constantine Maximilian who often delay heroic adventures with windy speeches. Although its opening and closing chapters are as gripping (and as violent) as anything in either Scott or Cooper, The Yemassee, judged purely as an adventure tale, does fall short of its predecessors. But Simms, while learning much from Scott and Cooper, was not interested in becoming the American Scott or extending the mythos that Cooper created.

We see that The Yemassee is Simms's attempt to domesticate American fiction. The book reenacts and justifies the establishment of the South's peculiar institution, although it does so by showing the chaos that ensues when people of color fail to take their rightful place in the social hierarchy. In his book Simms finds a place for blacks within American society. It is, of course, an unacceptable place, but it is interesting that Simms uses the romance not to exclude or extirpate America's most alien tribe (African-Americans) but to include it in what he believed was a moral and practical social arrangement. And if Simms's novel focuses on the near extermination of the Yemassee, it does so primarily to validate the strict social hierarchy of the plantation South.[[13]](#footnote-13)

The Yemassee suggests that if America is to avoid the horrible bloodletting that characterized the displacement of the American Indian (which Simms records), then blacks must accept their role as slaves to whites, for it is slaver)' that secures both their own and the larger community's welfare. In addition to articulating the moral and social necessity of slavery, the book offers all alternate

vision of life in America, a vision not based on freedom, either for whites or

• • 21 blacks, but upon a complex social hierarchy.

In The Yemassee, Simms portrays the Indians as unable to adapt themselves to the relentless march of civilization. A young chief named Occonestoga is enslaved by the poisoned drinks of the whites and does their bidding to the detriment of his own race, becoming all the more pathetic in view of the qualities of body and mind inherited from the gentle Matiwan and the proud and noble Sanutee, his parents. The chief is dishonored in his betrayal to his people, but being truly noble at his core, he acknowledged his shame and gave himself over to the punishment of the tribe. The elders decide to cast Occonestoga out of the tribe, enforcing the perspective that white man‘s corruption ruins an Indian for his own kind. However, before the ceremony can be completed,

Matiwan saves her son from becoming an expatriated man, homeless, nationless, and godless... barred even from the forest heaven by murdering him and ensuring his soul goes to the land of their ancestors as a member of the tribe. This act of violence shows how brutality is justified in the Noble Savage, and Matiwan‘s sacrifice only makes her more noble and merciful. Keiser writes, “In the whole range of American literature it would be hard to find a more noble and attractive woman than Matiwan, the mother of Occonestoga and the wife of Sanutee. Her fine qualities are many; but outstanding among them is the mother4s undying love for an errant son. Her solicitude for the degraded knows no bounds: it does not even stop at murder in order to save the child of her bosom from the terrible punishment of eternal disgrace.” [[14]](#footnote-14)

This opinion reflects how Simms‘s readership would have felt as well. The dramatics in the books elevates the tragedy of a duped Indian into an expression of his innocent and trusting nature, and twists an act of familial murder into an expression of bravery and compassion. Had these characters not be cast at Noble Savages, Yemassee would have been just another story of the savage blood thirst

found in all Indians. Either way, neither perspective is a fair representation of the American Indian Culture.

This idealization of the Indians in The Yemassee extends to Occonestoga‘s father, Sanutee, as well. The former chief is written as proud and brave, and Simms‘s takes the time to explain his hostility towards the white man as a product of fear for his people. Sanutee gives the whites a fair warning to withdraw, and in his efforts to save the commissioners reveals humane qualities.

Simms also takes pains to point out and to emphasize... the Indian4s show of emotion as a way of contradicting the assumed habitual taciturnity of the native. Keiser quotes Simms in saying, “In the Indian‘s own habitation, uninfluenced by drink or any form of degradation, and unrestrained by the presence of superiors, he is sometimes even a jester delights in a joke, practical or otherwise, and he is not scrupulous about its niceness or propriety”.[[15]](#footnote-15)

While Simms does not try to cover up the blood thirst or violence of the Native American, he does not place blame at their door, but rather at that of the scheming palefaces who often appear as thoroughly bad. The Yemassee were originally a peaceful and honorable race, but were chose strife and hostility in preference to becoming the slaves of a superior people. This portrayal is a stark contrast to how Americans and Indians were depicted in Apache novels and other stories spotlighting the bloodthirsty savage. It is indicative of the swinging pendulum of popular opinion concerning American Natives, and how that opinion always reached for one extreme or the other.

Simms wrote a number of popular novels between 1840 and 1860, usually focusing on the pre-colonial and colonial periods of Southern history. These included such titles as The Lily and the Totem, or, The Huguenots in Florida (1850); Vasconselos (1853); and The Cassique ofKiawah (1859). Many critics believe The Cassique ofKiawah to be Simms’ best written work. At first, Southern readers, especially those in his home town of Charleston did not support Simms's work because he lacked an aristocratic background. Eventually, however, he was

referred to as the Southern version of James Fenimore Cooper and Charleston residents invited him into their prestigious St. Cecilia Society.

Simms also wrote eight novels set in South Carolina during the American Revolutionary War, beginning with The Partisan (1835), which was likely Simms's most-read novel, and Katherine Walton (1851). Other titles included Mellichampe (1836), The Kinsmen (1841), The Forayers (1855), Eutaw (1856), and Joscelyn (1867). Finally, Simms wrote ten novels dealing with the expansion into the frontier territory from Georgia to Louisiana, such as Richard Hurdis; or, the Avenger of Blood. A Tale of Alabama (1838) and Border Beagles: A Tale of Mississippi (1840). In 1852, Simms published The Tennessean’s Story, his only full-length work of Southern humor. He also wrote poetry and, in a letter to literary critic and poet Rufus Wilmot Griswold, Simms said that he was not interested in form as much as content, torn "between the desire to appear correct, and the greater desire to be original and true".

By the mid-1840s, Simms' fame for his novels was so great that Edgar Allan Poe declared Simms to be "The best novelist whom this country has, on the whole, produced" and "immeasurably the greatest writer of fiction in America". However, despite having achieved a very good literary reputation during his lifetime, today Simms' novels are, for the most part, out of print. Still, he is known among literary scholars as a major force in Antebellum literature.[[16]](#footnote-16)

The Encyclopedia Americana says: “To a greater extent, perhaps, than any other 19th-century southern author, Simms gave a comprehensive picture of his region in its historical and cultural diversity—of the Low Country with its class hierarchy, its agrarian economy, its increasingly conservative politics, and its keen sectional self-consciousness; of the Gulf South, both civilized and violent, part plantation, part frontier; and of the Appalachian Mountain South in its pioneer phase. His writing exhibits qualities that mark southern literature from its beginnings: a sense of time and history, a love of southern landscape, a respect for

southern social institutions, and a firm belief in class stratification and enlightened upper-class rule. In addition to fiction, poetry, drama, orations, and literary criticism, he wrote a history and geography of South Carolina and biographies of Francis Marion, Captain John Smith, the Chevalier Bayard, and Nathanael Greene.”[[17]](#footnote-17)

Simms was one of the best, and most respected, historians of his day. His History of South Carolina (1842) served for several generations as the standard school textbook on the state's history. He also wrote enormously popular biographies of Revolutionary War heroes Francis Marion, Nathanael Greene, and John Laurens, as well as John Smith and the Chevalier Bayard. Additionally, Simms was a popular lecturer on American history and accumulated one of the largest collections of Revolutionary War manuscripts. Unfortunately, most of this collection was lost when Sherman's army burned his home.

Simms is also remembered today for his strong support of slavery and for his opposition to Harriet Beecher Stowe's abolitionist novel Uncle Tom's Cabin, in response to which he wrote reviews and a book. His Anti-Tom novel was The Sword and the Distaff.

Even though The Sword and the Distaff came out only a few months after Stowe's novel, it contains a number of sections and discussions that are clearly debating Stowe's book and view of slavery. The novel focuses on the Revolutionary War and its aftermath through the lives of Captain Porgy and one of his slaves. Many of Simms other writings took a similar pro-slavery viewpoint.

Simms' book was one of between twenty and thirty Anti-Tom novels written after Stowe's book. As in Simms' book, these novels tended to feature a benign white patriarchal master and a pure wife, both of whom presided over child-like slaves in a benevolent extended-family-style plantation. Simms' novel was popular enough that it was reprinted in 1854 under the title Woodcraft.

In Simms' later years, he became part of the Southern plantation class and firmly supported slavery and Southern secession. During the American Civil War Simms espoused the side of the Secessionists in a weekly newspaper and suffered damage at the hands of the Federal troops when they entered Charleston. He served in the state House of Representatives in 1844-1846, after which he was defeated in the election for lieutenant-governor by only one vote. The University of Alabama

conferred on him the degree of LL.D. He died at his home at 13 Society Street in

* • • • 26 Charleston on June 11, 1870; he is buried in Magnolia Cemetery.

These were the most famous representatives of the American literature who focused mostly on a historical genre in their literary works. They succeeded in creating truly American literature. They played the main role in appearing and developing an American historical novel.

Part 2

James Fenimore Cooper, a Great Contributor to the Evolution of a Historical

Novel

“I will go upon the rock, boys, and look abroad for the savages...” (James Cooper, **The Prairie)**

One of the more controversial figures in American literature, James Fenimore Cooper occupies the strange position of being among the first and the last of America’s great novelists. He is the first in time, preceding Nathaniel Hawthorne, Herman Melville and Mark Twain and, some would argue, influencing some or all of these writers in one way or another. He may be among the last in artistic achievement, however, as critics sometimes call attention to what they perceive as flaws in his characterization and other aspects of his novels. In any case, Cooper is an important figure in American literature, known particularly for his creation of the idealized hero Natty Bumppo and for his treatment of the American frontier in The Leather-Stocking Tales, a series of novels that include The Pioneers (1823), The Last of the Mohicans (1826), and The Deerslayer (1841).

Cooper was born in Burlington, New Jersey, the son of Quakers, Judge William Cooper and Elisabeth Fenimore Cooper. His father was a representative of the 4th and 6th Congress, and had attained wealth by developing virgin land. The family moved to Cooperstown, New York, which Judge Cooper had founded.

James Fenimore spent his youth partly on the family estate on the shores of Otsego Lake. He roamed in the primeval forest and developed a love of nature which marked his books. Cooper was educated in the village school, and in 1800-02 in the household of the rector of St. Peter's.

In his junior year Cooper was expelled from Yale because of a series of pranks, which included training a donkey to sit in a professor's chair. Encouraged by his father, Cooper joined the Navy and served on the Sterling, 1806-07. On his return to the United States, he received a warrant as a midshipman. In 1808 he

served on the Vesuvius and on the Wasp in the Atlantic in 1809. These experiences later inspired his sea stories. Upon his father's death in 1809, Cooper became financially independent. He resigned his commission in 1811 and married Susan Augusta De Lancey, who was a descendent of the early governors of New York colony.

From the early 1810s Cooper took up the comfortable life of a gentleman farmer. He lived in Mamaroneck, New York, from 1811 to 1814, then in Cooperstown, and from 1817 to 1821 in Scarsdale, New York. A change of fortune connected with his father's estate ended the Coopers' rural idyll. He settled in Westchester, living on his wife's land. He was very fond of reading and one day when he had finished an English novel he said: "I could write a better story than that myself!" - classical words marking the beginning of a prolific literary career. When his wife challenged him to write the book Cooper set to work.

Cooper’s literary career, beginning with Precaution in 1820 and ending in 1850 with The Ways of the Hour, covers a period of thirty years during which he issued more than fifty books and pamphlets, exclusive of his articles and communications in periodicals. The authors of The Literary History of the United States, R. Spiller, W. Thorp, Th. Johnson and H. Canby wrote: “The main line of his development is difficult to trace; and in it Cooper himself had no interest. He obeyed merely his changing impulses to write on European subjects, on the bad manners of the Americans, on the United States Navy, or on frontier themes to which he had been more sensitive to the true meaning of his genius, he would perhaps have wholly consecrated his unique powers.”27

Robert E. Spiller divides the literary career of James Fenimore Cooper into three periods. The first includes Cooper’s venture into fiction in his thirty-first year, his sudden triumph in his historical novel of the Revolution. The Spy, his comparative failure with a similar subject in Lionel Lincoln, and his success in special historical material of two distinct kinds - the sea and the frontier. The

second period, which includes the journey to Europe (1826-1833), beginning with The Prairie in 1827 and ending with The Deer slayer (1841), consummates the novelists richest, most varied performance. From his thirty-four to his fiftieth year he bestowed upon his puzzled countrymen his travel sketches, his social criticism, his satirical and allegorical novels, his romances of Europe, additional sea tales, and the three supplementary volumes of the Leather stoking series. In the third period, which equates the last decade of his life, he played, with strength but with less inspiration, on the now familiar themes. Surveyed in this board fashion, the three periods tell a fascinating story of his alternate blindness and vision in the

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creation of fiction.

Cooper's first novel Precaution (1820) was an imitation of Jane Austen's novels and did not meet with great success. His second, The Spy (1821), was based on Sir Walter Scott's Waverly series, and told an adventure tale about the American Revolution, set in Westchester Country. The protagonist was Harvey Birch, a supposed loyalist who actually was a spy for George Washington, disguised as 'Mr Harper'. The book brought Cooper fame and wealth and he gave up farming. Scott inspired Cooper to draw stereotypes of light and dark, good and evil, and dichotomize the female into the fair and pure and the dark and tainted. In 1823 appeared The Pioneers. It started his preoccupation with a series of frontier adventures and pioneer life, in which he spent about twenty years. The novels depicted the adventures of Natty Bumppo, also called Leatherstocking or Hawkeye, and his Indian companion Chingachgook. They were not written in chronological order. They included such classics as The Deerslayer, The Last of the Mohicans, The Pathfinder, The Pioneeres and The Prairie.

Cooper had the idea of transporting Leatherstocking to the Far West while he was writing The Last of the Mohicans. He had read with care Major Stephen H. Long's account of his expedition up the Platte River. During the spring of 1826 or earlier he met a young Pawnee chief who became the model for Hard-Heart in The

Prairie. From the narrative of the Lewis and Clark expedition he took such names as Mahtoree and Weucha for Sioux chiefs. The character of Natty drew upon folk traditions of historical pioneers such as Daniel Boone. Natty's friendship with the Delaware chief Chingachgook established him as a mediating figure between the white, advancing settlers, and the threatened culture of the Native Americans.

The Last of the Mohicans was originally published by Carey and Lea of Philadelphia in two volumes. The book has inspired several films, and many television programs have utilized its plot elements. The feature-length silent version of 1920 focused on the love triangle between Uncas (Albert Rosco), Cora (Barbara Redford), and Magua (Wallace Berry). In Michael Mann's version (1992) Cora is no longer of mixed race, and the interracial relationship between Uncas and Alice is left undeveloped. Uncas and Chingachgook are played for the first time by Native American actors, Eric Schweig and Russell Means. "Overall, the confrontation of racial adversaries is still resolved through violence instead of romantic coupling (Uncas and Cora; or Uncas and Alice; or Hawkeye and a mixed- race Cora), which keeps the centuries-old doctrine of racial purity intact. The next version of The Last of the Mohican will undoubtedly rewrite the racial politics of the story in a way consistent with future needs and sensibilities."[[18]](#footnote-18)

In the beginning of the 1820s Cooper lived in New York City and participated in its intellectual life and politics. He wrote a series of sea adventures, starting from The Pilot (1824), a genuine American sea tale about the exploits of John Paul Jones. It was followed by The Red Rover (1827), The Wing-and-Wing (1842), The Two Admirals ( 1842), Afloat and Ashore (1844), Miles Wallingford (1844), and The Sea Lions (1849).

From 1826 to 1833 Cooper lived in Europe, where he wrote romances and unsuccessful books about democracy, politics, and society. He served as the US consul at Lyons and travelled a great deal. In Europe he became friends with Sir Walter Scott and Marquis de Lafayette, who partly inspired his essay Notions of

America (1828). He was especially inspired by Italy and lived in Tasso's villa at Sorrento, but literary meetings in London annoyed him.

During the last decades of his life Cooper was earning less from his books but was forced to go on writing for income. In 1833 Cooper returned to the Unites States, living first in New York City and then in Cooperstown. Feeling ill-treated by journalists, he fought the press with libel suits, winning most of his cases. However, with his biting opinions he also lost friends, and his lack of circumspection was especially vulnerable to such criticism as presented by Mark Twain in his essay Fenimore Cooper's Literary Offences (1895). His later works include Satanstoe (1845), a historical novel of manners, The Chainbearer (1845), and The Red-Skins (1846), which form the trilogy called 'The Littlepage Manuscripts'. The novels deal with the anti-rent controversy and its historical background. Cooper defended in the work the landlords' rights - the tenants of the New York had refused to pay rent and the author saw in the controversy a crisis in American democracy. In The American Democrat Cooper also expressed his political and social views. Cooper died at Otsego Hall, on September 14, 1851. He was buried in the cemetery of Cooperstown. His wife followed him four months later.

Leatherstocking Tales is a series of novels set in the early frontier period of American history. The Deerslayer depicts Natty Bumppo's experiences as a young man. The events take place in the 1740s in the upstate New York, where Deerslayer is joined by his Mohican friend, Chingachgook, to rescue two frontiersmen. The Last of the Mohicans is set in the 1757 during the Seven Years' War between the French and the British. Hawkeye / Bumppo and his friends Chingachgook and Uncas with a group of English civilians are betrayed by their Indian guide Magua. Hawkeye revenges the death of his friend Uncas and an English lady, Cora, and kills Magua. The Pathfinder is also set during the war, and tells a story of betrayal and love. Jasper Western, a sailor is suspected of being disloyal to the English, is arrested to the despair of Mabel, who is in love with him. The real traitor is Muir - the lieutenant who had accused Jasper. He is killed by

Arrowhead, a Tuscarora Indian. The Pioneers is set in 1793 in Otsego County in the recently settled region of New York state. Natty Bumppo, now known as Leatherstocking, and his friend Oliver Edwards befriend Judge Temple and his daughter Elisabeth. Chingachgook dies in a forest fire in spite of Bumppo's efforts to save him. Oliver Edward's lost grandfather is found and Oliver and Elisabeth are betrothed at the end. The Prairie is set in 1804. Natty Bumppo meets a wagon train and helps it to evade an Indian raiding party. The travellers endure a prairie fire, a buffalo stampede, and capture by the Sioux. In the end of the tale Bumppo peacefully dies on the prairie, surrounded by his friends."A valiant, a just, and a wise warrior, has gone on the path which will lead him to the blessed grounds of his people!" he said. "When the voice of the Wahcondah called him, he was ready to answer. Go, my children; remember the just chief of the Palefaces, and clear your own tracks from briers!"

§ 1. James Fenimore Cooper’s Novel **The Spy**

“The Providence destines this country to some great and glorious fate I must believe, while I witness the patriotism that pervades the bossom of her lowest citizens” (J. F. Cooper, **The Spy**)

The most famous Cooper’s novel is the wide-known The Spy which is considered to be his first historical novel.

“Cooper’s uncritical dependence upon the traditions of the English novel is evident not merely in his first novel, Precaution, but in his second, The Spy, in which the conventional patterns of mysterious disguise, the near-supernatural, sensibility, realistic comedy, and the mercurial rise and fall of human fortunes in chase or battle create all the surface faults and virtues of this version of a

Revolutionary legend” - Robert E. Spiller wrote in The Literary History of the United States. [[19]](#footnote-19)

The Spy was a major literary gamble. Prior to Cooper, writers, philosophers, the military, and people in general, although they certainly knew otherwise, simply chose not to admit that spies existed or that they were in any way beneficial to the aims of "great nations." In their minds, the spy and his activities were dangerous, morally tarnished, and prone to scandal, illegality, or both. As a result, until publication of The Spy, espionage remained a political region and an unsavory arena where fictional heroes could be developed. Thieves, yes; murderers, certainly; but spies, be they heroes or villains, were considered well outside the political constraints of civilized society and its literature.

As the first novelist to explore the theme of espionage, Cooper had no examples and instead relied on the conventions of other genres — primarily the romantic historical novels of Sir Walter Scott — to convey the dishonesty, deception and covert manipulation central to espionage activities. Like Scott's stories, The Spy is situated in a time and place of historical challenge. But instead of the 1745 Jacobite rebellion of Scott's Waverley (1814), Cooper focuses on the American Revolution, which he too casts a kind of uprising and, again like Scott, interprets the historical record through the lives of his major characters. As McTieman observes, "the interplay of this genre with the morality of spying and the political and social ideals Cooper provides a seminal example of the seesaw relation between literary form and applied ideology: each exerts its own force, but neither escapes the pull of the other."[[20]](#footnote-20)

To further refine his plot, as well as to gamer reader attention, Cooper touched on a number of then, still lingering discussions such as the legitimacy of the rebellion itself, the ineptness of the British army, the random violence of ranging patriot groups, the benevolence of George Washington, and, most

importantly, the social and cultural prohibitions against espionage. The gamble succeeded and The Spy received critical and commercial acceptance both in the United States and abroad.

Cooper's novel focuses on Harry Birch: a conventional man wrongly suspected by well-born American patriots of being a spy for the British. Even George Washington, who supports Birch, marginally misreads the man, and when Washington offers him payment for information vital to colonial interests, Birch scorns the money and asserts that his actions are motivated not by financial reward, but by his dedication to the fight for independence. Birch's action is therefore fundamental to Cooper's underlying message: a nation's survival, like its revolution, depends on judging people by their actions, not their class or reputations.

As the title suggests, the novel is structured within that most ambiguous of domains defined as the "neutral ground" Cooper's term, adapted from Scott, for the region between opposing armies, controlled by neither but marked by their fluctuating power. Critics have generally read this phrase as a metaphor for the conflict and uncertainty that flourishes in the absence of clear-cut authority.

Dekker, for instance, considers the neutral ground "a lawless moral landscape" that allows Cooper to present a "pattern of moral contrasts". Similarly, Ringe describes it as a "moral wasteland where conflicting principles are at war and the only law is might," a geographical space that "reflects the ambiguities" that "pervade the entire novel".[[21]](#footnote-21)

So, while the general idea of a "neutral ground" including its metaphorical implications presented an encouraging venue in which to cast a spy story, Cooper still faced one major obstacle: making a spy, even one with the best of patriotic intentions, a primary hero.

By design, the central character of Harvey Birch typifies the conflicts and congruities between Cooper's new American ideology and the times in which he wrote The Spy. To offset the early nineteenth century perception of spies as ignoble, inglorious creatures, Cooper attempts to portray Birch as an icon of American patriotism appropriate to historical adventure. To accomplish this, one of Cooper's ploys is to have morally unassailable characters compare Birch favorably to soldiers. Thus the righteous rebel trooper from Virginia, Captain Lawton, praises Birch: "He may be a spy — he must be one...but he has a heart above enmity, and a soul that would honor a gallant soldier."[[22]](#footnote-22) This passage likens spies to soldiers, a significant new concept proposed by Cooper. When a soldier breaks moral laws by killing he is absolved by his country, and Cooper seeks to place Harvey Birch in this same category.

On another occasion, Sergeant Hollister, a diligent Christian, as well as one of Lawton's trusted subordinates, further pursues the soldier's — and, as suggested by Cooper, the spy's general amnesty: "As to killing a man in lawful battle, why that is no more than doing one's duty. If the cause is wrong, the sin of such a deed, you know, falls on the nation..." [[23]](#footnote-23)Again, Cooper's message is unabashedly straightforward: Insofar as a spy resembles a soldier, responsibility for his transgressions can be shifted onto the country and excused by the country's nationalistic ends.

Cooper also burnishes Birch's character by portraying him as an honest, hard-working laborer, then an emblem of American fortitude. In a discussion with another soldier about the morality of war Birch defends his own integrity: "These hands," Birch said, stretching forth his meager, bony fingers, "have spent years in toil, but not a moment in pilfering."

Cooper seeks to idealize Birch's work as a spy by having Birch turn down payment from George Washington near the novel's conclusion and stating, in an addendum, that the real-life counterpart of Birch also refused money. Even though Enoch Crosby, the probable historical model for Cooper's Birch was, in fact, paid; and though the fictional Birch himself takes money for masterminding the escape

of a British officer threatened with hanging for visiting his family while in disguise, Cooper deflects the moral reproaches attached to spying for pay by instead stressing Birch's more admirable character traits such as masculinity, honesty and Christian decency.

But the stigma attached to the spy as hero of a historical adventure was real and Cooper was well aware of the literary tradition into which he stepped. Accordingly and doubtless in an effort to make Birch's character (and Cooper's own message) more effective characters in the novel regularly speak against Cooper's ideological purification of espionage by reiterating the traditional period censures. One example finds an American military judge expressing the conventional view in his rejection of Cooper's soldiers and spies analogy: "A soldier should never meet his enemy but openly. For fifty years have I served two kings of England, and now my native land; but never did I approach a foe, unless under the light of the sun, and with honest notice that an enemy was nigh."

Cooper repeatedly enhances the text with similar accusations from other characters that consider Birch's spying offensive. But it is enhancement with a simple purpose: Cooper wants the reader to remember that ordinary moral standards of the times required condemnation of Birch's behavior, no matter how often the novel's narrative explicitly or implicitly absolves it.

The period's aversion to spies is further articulated when Cooper allows the character of Birch himself to lament the reality of being a spy: "Yes, such are their laws; the man who fights, and kills, and plunders, is honoured; but he who serves his country as a spy, no matter how faithfully, no matter how honestly, lives to be reviled, or dies like the vilest criminal."[[24]](#footnote-24)

To salvage the notion of the spy's nobility, near the end of the novel Cooper employs none other than George Washington the symbolic "Father of the American Revolution" to sum up the fate of the spy when he personally tells Birch: "There are many motives which might govern me, that to you are unknown. Our

situations are different; I am known as the leader of armies but you must descend into the grave with the reputation of a foe to your native land. Remember that the veil which conceals your true character cannot be raised in years — perhaps

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never.

Herein lies perhaps the most singular of Cooper's accomplishments in The Spy. With Washington's words, Cooper defined the fundamental premise that even today continues to run through espionage novels: the ambiguity of a neutral ground wherein secret men do secret things. Secondly, and notwithstanding the well entrenched social diagram of his time — one that considered spies to be liars, traitors, thieves or even worse — Cooper's fictional context shifted public opinion toward viewing espionage as a patriotic duty, and seeing the spy in an entirely new light: the unsung hero.

In the years since The Spy's publication, Cooper's notions of patriotism and neutral ground have, of course, been marginalized or emphasized as dictated by new authors and their own individual visions of espionage. Still, as originated by Cooper, the progression of the spy story can be viewed as the reflection of a culture; for, as Western society matured, becoming more cynical, colder, so too did espionage fiction. And, when considered in this context, the execution of Alec Leamas at the Berlin Wall emerges as merely another snapshot in the evolution of a genre that has become one of the most popular forms of entertainment in the literate world — an evolution that began with James Fenimore Cooper in upstate New York, and with the meager, bony fingers of Harvey Birch.

**§ 2. The Novel** The Last of The Mohicans

"Few men exhibit greater diversity, or, if we may so express it, greater antithesis of character than the native warrior of North America. In war, he is daring, boastful, cunning, ruthless, self-denying, and self­devoted; in peace, just, generous, hospitable, revengeful,

superstitious, modest, and commonly chaste." (from **The Last of the**

Mohicans)

Another novel which brought fame to its author was the unfaltering genius of the sixth volume, the Leatherstocking series, The Last of the Mohicans.

The book was written in 1826.

Here at last was mastery; more profound studies of his great frontiersmen were to come, but never was Cooper, now thirty-five years old, to attain such unerring control over the only technique of art which really interested him; never was to tell another story with more triumphant suspense.

'“For many - and this represents one real level in the book, - Robert E. Spiller writes in his book Literary History of the United States, - The Last of the Mohicans is a breathless, unrelenting chase, unbroken save when Alice and Cora are captured by Magua, and Leatherstocking, Uncas, and Duncan Hayward, thus far the pursued, become the pursuers. Who does not, like Mark Twain, discern extravagances in the plot? Yet the pauses between the climatic rifle shots of “La Longue Carabine” are so brief; the moments of security, so insecure; the very rustle of the leaves in the red man’s forest, so ominous that the reader has no peace - no desires it.”[[25]](#footnote-25)

This acceleration of events is a convincing indication of the novelist’s development; gone is the jerky Cooper, backing and filling between tense incident and dreary moralizing. In this novel too there is time for frontier wisdom, but from the bitter struggle of Hayward and the Indian on the rock until the death of Uncas and Magua, action is all!

“To this unflagging suspense The Last of the Mohicans probably owes its universal fame and its innumerable translations into foreign languages. In The Pioneers we have glimpses of the wilderness; in The Last of the Mohicans we live there.” - Robert E. Spiller wrote in his book.[[26]](#footnote-26)

In this novel Cooper is less interested in the trapper than in the Indian, and the latter he counterpoises not so much against his enemies, the whites as against other types of his own race. The noble young Uncas, his father Chingachgook, the treacherous Magua, the venerable patriarch Tamenund - all such commemorate Cooper’s first sustained exploration of the Indian’s soul. In no other of his novel do we live so intimately with the folk ways of the red man and appreciate so sharply the inevitable conflict of those ways with encroaching civilization.

The story is set in 1757, the third year of war between England and France for the possession of the continent. The center of the story is the most notorious event of the French and Indian War; the so-called 'massacre' of British troops, women and children by General Montcalm's Indian allies after the British surrender of fort William Henry to the French on 9th August 1757.

The struggle between the French and English for control of North America became apparent in the late 1600s. The buffer between the two imperial powers was the presence of the five Nations of Iroquois who controlled almost all of what is now New York State. From West to East the tribes were the Seneca, Cayuga, Onondaga, Oneida, and the Mohawk; these five were joined by the Tuscarora to form six Nations in 1711.40

The story correctly portrays the Iroquois as ferocious warriors who practiced torture and covered their skins with bear grease and red ochre. The gathering of Indians in the temporary military camps of 1757 leads to a misrepresentation of the daily lives of northeastern Indian tribes. Neither the Iroquois and the Delaware, nor the Huron were nomadic hunter-warriors who only lived for battle. Iroquois tribes were fundamentally agricultural, and due to being inland people were less dependent upon British and French fur traders than were the Algonquin tribes.

English settlement West and North from Albany and French from the West and South from Montreal made it hard for the Iroquois to preserve both their

independence from White nations and the league among themselves. The Mohawks were allied to the British, the Northern tribe called the Hurons, not allied to the Iroquois Nation, became undeclared supporters of the French. For all Iroquois, the danger of white incursion upon Iroquois lands and culture had to be balanced against the immediate benefits of acquiring the white mans' goods, the iron axe, the iron plough, iron guns as much as alcohol and trinkets.

Chingachgook and Uncas are descendants of Delaware as well as Mohican tribes, who are scouts and warriors who serve the British. Here historical allegiances have been altered through character association, the Delaware Indians were of Pro -French sympathies. Many nations had split allegiances to the French and British. Distinctions between tribes in the film are rather blurred and differences between Mohican and Delaware are erased. Chingachgook and Uncas are clearly idealized portraits, men of nearly every virtue, few limitations and no vices.

This installment to The Leatherstocking Tales features the heroic white raised by Indians, Natty Bumppo (also known as —Deerslayer), and his Indian companion, Chingachgook (also known as John Mohegan). However, the story also portrays a whole cast of villainous Indians, beginning with the traitorous Huron, Magua. Magua agrees to lead Heyward, Gamut, and the Munro sisters to Fort William Henry, but reveals his malicious nature almost immediately by plotting to guide them into an Indian ambush. When Natty Bumppo and his companions oust his plan, the Indian turns tail and takes a coward4s flight into the woods, thereby solidifying his villainous nature and deserved position as the force of evil in the book. He returns to the traveling group by nightfall to stage additional attacks, injuring Gamut and eventually taking all but Natty Bumppo and Chingachgook as captives. The evil Magua threatens to kill the entire party unless Cora will agree to become his squaw, a proposal based entirely upon his need for revenge against Colonel Munro. When Chingachgook bests him in hand-to-hand combat, Magua again displays his cowardice by pretending to be dead in order to

escape. When placed alongside noble figures such as Natty Bumppo, Magua4 s behavior is even more deplorable and deserving of the reader4 s disgust.

Magua, however, is not the only dastardly Indian present in Mohicans. The Huron that he leads are described as lolling savages who partake of brutal indulgence such as the murder of women and children, scalping corpses, and sexual assault. “Cooper reveals their duplicitous nature when the Huron, as allies to the French, agree not to attack those at Fort William Henry once they have surrendered. As the conquered people file out of the Fort, one savage took a child from its mother and dashed the head of the infant against a rock in an act of ultimate maliciousness and brutality against the innocent.” - Lacy Noel Cotton wrote in her work called American Indian Stereotype in Early Western Literature.[[27]](#footnote-27)

He is then described as maddened by his disappointment, and excited by the sight of blood, savagely murdering the mother as well before joining other Huron in a massacre of all but the main characters. Cooper feigns unwillingness to describe the scene, but leaves the reader with enough mental imagery to create implied horrors in what is not said.

More than two thousand raving savages broke from the forest at the signal, and threw themselves across the fatal plain with instinctive alacrity. We shall not dwell on the revolting horrors that succeeded. Death was everywhere, and in his most terrific and disgusting aspects. Resistance only served to inflame the murderers, who inflicted their furious blows long after their victims were beyond the power of their resentment. The flow of blood might be likened to the outbreaking of a torrent; and as the natives became heated and maddened by the sight, many among them even kneeled to the earth, and drank freely, exultingly, hellishly, of the crimson tide.[[28]](#footnote-28)

These descriptions only serve to elevate the bloodthirsty nature of the savage in the minds of Cooper4 s audience. His writing in The Last of the Mohicans

facilitates the stereotype of American Indians largely as sub-human, murderous beasts. The civilized, good Indians that do exist are acknowledged to be a dying breed that will soon be extinct. Despite the pro-Indian perspective Cooper adopts by writing Indian protagonists, he still refers to Indians throughout as savages, hardly a neutral term, and contrives situations where their lack of civilization is contrasted with the whites. This contrast is seen even with Chingachgook, who displays his Indian lack of honor by willingly abandoning the Munro sisters when they are cornered in the cave by Huron. Cooper4 s other installments in The Leatherstocking Tales reinforce the ironic balance between the bloodthirsty savage and the Noble Savage, though their initial publications range from 1823 to 1841, during a time in which the relationship and perceptions of these two stereotypes would be changed to suit the blossoming lust for land in white society.[[29]](#footnote-29)

The portrayal of the character and conduct in the story of the principal historical figures is said to be accurate and fair. Colonel Monro was a brave and blunt commander who did everything possible to save his fort until he was informed no reinforcements were coming. Montcalm grants Munro a dignified condition of surrender, allowing the British troops to retain their colors, their arms, and their possessions in accord with the term of the 18th Century 'Parole of Honor'.

The Last of the Mohicans although based on an historical event has been altered to create a successful book. Much in the book can prove useful to the historian such as references to indentured servitude, the portrayal of the war leaders and the belief of the English and French that they were rulers of the continent. The natives in the book appear as individuals rather than members of a wider community and little social organization is shown in it. The portrayal of the Indian is not a hugely realistic, but has been romanticized to create either a hero or villain. It has been said that the idea of the noble savage is cliche but it must be remembered that Hawkeye is white. He is too proud of his origins to sink into the condition of the wild Indian. The Delawares were attractive of the attention of missionaries so contact with whites would have continued for Hawkeye. The central character can be seen to represent the better qualities of both conditions, without pushing either to extremes. In general, the book is useful in suggesting some of the issues in Anglo-Indian relations and has a certain historical element in it. Although it is the liberty of the writer that has allowed distortion in recreating the past, as can be seen of aspects of racial differences and racial politics.

These were two most famous and truly historical novels of one of the famous and loved writers of the United States, James Fenimore Cooper.

Conclusion

Summarizing the work we would say that we tried to do our best. As our aim was to retrace the appearance and evolution of a historical novel in American literature we told about this genre in general. We analyzed where it appeared for the first time and what the reason of its appearance was in American literature.

We vividly showed the importance of this literary genre both in art and history. We noted its importance in the life of the United States. We also focused on the most important writers of the 19th century and described their contribution to the appearance and development of the genre of a historical novel.

. Concluding our work we want to remind the statement of Abay Kunanbayev, a great Kazakh poet, which says: “Art is true only when it interflows with the truth of life.” In our case it can be interpreted as - the literature is then beautiful and interesting when it retells the history and the life.

Historical novels of the 19th century drew a full picture of the life of the American nation in its hard and important period of history. It gave us vivid picture of historical events which took place that time. After reading the works of those great American writers who were mentioned above we analyzed a lot of information about this country, and its population. We could really realize the importance of their literary works.

The Part I of our work was dedicated to the appearance and evolution of the genre of a historical novel in American literature. We defined the term itself and retraced the way it was developing. We observed the way this genre appeared in literature itself. We learned the reasons. We also gave the chronicle of American literature of the 19 century, because this genre appeared exactly during that period of time. In order to have vivid examples of how and why the historical novel appeared we presented the main representatives of that genre, such as Washington Irving and Gilmore Simms. These writers made a great contribution to the enrichment of American literature.

The Part II was dedicated to the greatest and most famous contributor to the evolution of the genre of a historical novel James Fenimore Cooper. We told

about his literary life retracing its each step, referring it to the history of that period of time. We analyzed the reason of his desire to write historical novels. More specifically we told about such works as The Spy and The Last of the Mohicans. As they are considered to be the most famous historical novels of the past we decided to focus specifically on them. We tried to prove that the writes described real historical events that took place in the United States that time there.

The work we have done helped us to analyze some new information about literature going deep inside the details and small facts. We looked at literature from the viewpoint of nowadays and it seemed interesting. We proved the fact that literature never gets old instead always carries the ideas of the present time, including eternal truths and values. We got acquainted with the books of great writers and derived knowledge from them.

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Attachment Lesson plan

Level of the students: intermediate Time: 80 minutes

Topic: James Fenimore Cooper and his novel The Last of the Mohicans Materials: handouts, papers, pictures

Objective: By the end of the lesson students will learn some information about the biography, and literary life of James Fenimore Cooper. They will get know his famous novel The Last of the Mohicans.

Procedure

|  |  |  |  |
| --- | --- | --- | --- |
| Objectives | Procedure | Interaction | Time |
| Opening:Students will get acquainted with the topic of the lesson. | The teacher writes the name of the writer in the centre of the blackboard and lets students brainstorm around it with the information about the writer. | Class -> T | 5 min |
| Students will practice their reading and speaking skills by participating in the activity. They will also learn new information about the writer. | Task 1: Ambassadors and Administrators.Students are divided into three groups and each group is given a cutting from the biography of the writer. After each group has read the information they are divided into two ambassadors and one administrator (in each group). The ambassadors are sent to other groups to get new information. The administrator remains in his/her group to receive the ambassadors from other groups and put down the info he/she gets. | G-G | 20min |

|  |  |  |  |
| --- | --- | --- | --- |
| Students will check their comprehension ability. | Task 2: Summary tableStudents continue working in groups. They are asked to draw a summary table and fill it in with the summarized information they have learned about the biography of the writer. | G | 10min |
| Students will practice their writing skills through describing the pictures. | Task3: PicturesStudents work in pairs. Each pair is given a handout with pictures. They have to guess and write down what the book is about. | S-S | 15min |
| Students will practice their reading skills and train their comprehension ability. | Task 4: Giving the titleStudents continue working in pairs. They are given shorted Chapter from Cooper’s book The Last of the Mohicans. They have to read it and give the title. | s-s | 15min |
| Students will practice their comprehension ability. | Task 5: True/False QuestionsStudents work in pairs. They are given the true-false questions; they have to decide whether the statement is true or false. If the statement is false they have to write the true one in the blank. | S-S | 5 min |
| Students will develop their creativity through the following task. | Task 6: DiscussionStudents are divided into four groups. Each group is given a question from the list (Task 6). They have to discuss it. The answer should be written down on the paper. | s-s | 10min |

Task 1: Ambassadors and Administrators

The Biography of James Fenimore Cooper

By the time Cooper was born—on Sept. 15, 1789, in Burlington, New Jersey—the frontier was disappearing from the northeastern United States. Indeed, his father, William Cooper, would become a major figure in the civilization of the wilderness. In 1790, the elder Cooper brought his family to Lake Otsego in upstate New York and established a settlement that would bear his name, Cooperstown. Some three decades later, his son would recapture some scenes from his childhood in Cooperstown in his novel The Pioneers, even modeling Marmaduke Temple’s home on his own father’s Otsego Hall. While he was still a boy, Cooper left the settlement for New Haven, Connecticut, where he enrolled at Yale in 1803 at the age of 13. Not exactly a model student, Cooper was expelled from Yale when he was a junior. According to tradition, he played a number of pranks involving, among other things, a donkey in a professor’s chair and gunpowder in a student’s door. In 1806, he went to sea as a sailor-before-the-mast on the Stirling, a merchant vessel that traveled to the Isle of Wight, London, and Spain.

After a brief stint in the U.S. Navy, he married Susan Augusta De Lancey in 1811. As their family grew—Susan gave birth to five daughters over the next eight years, eventually giving birth to two sons, as well—the Coopers moved around New York, trying farming at various locations. By 1819, Cooper was in debt, despite the $50,000 inheritance he received after his father’s death in 1809.

In 1820, according to legend, Cooper became exasperated with a novel he was reading and threw it down, saying he could do better. His wife challenged him to live up to his word, and he wrote a novel of manners called Precaution (1820). His next novel, a Revolutionary War novel called The Spy (1821), was highly successful, and Cooper was on his way. Over the next three decades, he published some 30 novels, the most noteworthy being those of The Leather- Stocking Tales, a series of five novels featuring the frontier hero Natty Bumppo. Not merely winning over readers, Cooper did something few writers of literature managed to do in America at that time: he made a tidy income from his books.

According to Blake Nevius, Cooper expected to make $20,000 in 1831 (1325). Nevertheless, Cooper also managed to anger many Americans in the later decades of his life, when he expressed some controversial political opinions, criticized American culture, and sued several newspapers for libel. In Fenimore Cooper: A Study of His Life and Imagination, Stephen Railton writes: “In his books, Cooper quarreled with his country; in life, with his neighbors and countrymen; and in reality, with himself’.

The latter part of Cooper’s life was marked by a combination of wanderings and a return to his roots. In 1826, he took his family to Europe, partly to benefit his health and the education of his children, and the family spent the next seven years traveling and living in such places as Paris, France; Berne, Switzerland; and Florence, Italy. After returning to the United States, Cooper bought Otsego Hall, the home where he had grown up in Cooperstown, and moved there. It was here that he died on September 14, 1851. He was buried, along with other members of his family, in Cooperstown.

THE LAST \* OF THE MOHICANS

JAMES KKNraoiu; огата







The Last of the Mohicans Chapter 3

... On that day, two men were lingering on the banks of a small but rapid stream, within an hour's journey of the encampment of Webb, like those who awaited the appearance of an absent person, or the approach of some expected event.... The breathing silence, which marks the drowsy sultriness of an American landscape in July interrupted only by the low voices of the men, the occasional and lazy tap of a woodpecker, the discordant cry of some gaudy jay, or a swelling on the ear, from the dull roar of a distant waterfall. These feeble and broken sounds were, however, too familiar to the foresters to draw their attention from the more interesting matter of their dialogue. While one of these loiterers showed the red skin and wild accouterments of a native of the woods, the other exhibited, through the mask of his rude and nearly savage equipments, the brighter, though sun-burned and long-faced complexion of one who might claim descent from a European parentage. The former was seated on the end of a mossy log, in a posture that permitted him to heighten the effect of his earnest language, by the calm but expressive gestures of an Indian engaged in debate. His body, which was nearly naked, presented a terrific emblem of death, drawn in intermingled colors of white and black. His closely-shaved head, on which no other hair than the well-known and chivalrous scalping tuft was preserved, was without ornament of any kind, with the exception of a solitary eagle's plume, that crossed his crown, and depended over the left shoulder. A tomahawk and scalping knife, of English manufacture, were in his girdle; while a short military rifle, of that sort with which the policy of the whites armed their savage allies, lay carelessly across his bare and sinewy knee. The expanded chest, full formed limbs, and grave countenance of this warrior, would denote that he had reached the vigor of his days, though no symptoms of decay appeared to have yet weakened his manhood.

The frame of the white man, judging by such parts as were not concealed by his clothes, was like that of one who had known hardships and exertion from his earliest youth. His person, though muscular, was rather attenuated than full; but every nerve and muscle appeared strung and indurated by unremitted exposure and toil. He wore a hunting shirt of forest-green, fringed with faded yellow, and a summer cap of skins which had been shorn of their fur. He also bore a knife in a girdle of wampum, like that which confined the scanty garments of the Indian, but no tomahawk. His moccasins were ornamented after the gay fashion of the natives, while the only part of his under dress which appeared below the hunting-frock was a pair of buckskin leggings, that laced at the sides, and which were gartered above the knees, with the sinews of a deer. A pouch and horn completed his personal accouterments, though a rifle of great length, which the theory of the more ingenious whites had taught them was the most dangerous of all firearms, leaned against a neighboring sapling. The eye of the hunter, or scout, whichever he might be, was small, quick, keen, and restless, roving while he spoke, on every side of him, as if in quest of game, or distrusting the sudden approach of some lurking enemy. Notwithstanding the symptoms of habitual suspicion, his countenance was not only without guile, but at the moment at which he is introduced, it was charged with an expression of sturdy honesty.

"Even your traditions make the case in my favor, Chingachgook," he said, speaking in the tongue which was known to all the natives who formerly inhabited the country between the Hudson and the Potomac, and of which we shall give a free translation for the benefit of the reader; endeavoring, at the same time, to preserve some

of the peculiarities, both of the individual and of the language. "Your fathers came from the setting sun, crossed the big river, fought the people of the country, and took the land; and mine came from the red sky of the morning, over the salt lake, and did their work much after the fashion that had been set them by yours; then let God judge the matter between us, and friends spare their words!"

"My fathers fought with the naked red man!" returned the Indian, sternly, in the same language. "Is there no difference, Hawkeye, between the stone-headed arrow of the warrior, and the leaden bullet with which you kill?"

"There is reason in an Indian, though nature has made him with a red skin!" said the white man, shaking his head like one on whom such an appeal to his justice was not thrown away. For a moment he appeared to be conscious of having the worst of the argument, then, rallying again, he answered the objection of his antagonist in the best manner his limited information would allow.

"I am not a prejudiced man, nor one who vaunts himself on his natural privileges, though the worst enemy I have on earth, and he is an Iroquois, daren't deny that I am genuine white," the scout replied, surveying, with secret satisfaction, the faded color of his bony and sinewy hand, "and I am willing to own that my people have many ways, of which, as an honest man, I can't approve. It is one of their customs to write in books what they have done and seen, instead of telling them in their villages, where the lie can be given to the face of a cowardly boaster, and the brave soldier can call on his comrades to witness for the truth of his words. In consequence of this bad fashion, a man, who is too conscientious to misspend his days among the women, in learning the names of black marks, may never hear of the deeds of his fathers, nor feel a pride in striving to outdo them. For myself, I conclude the Bumppos could shoot, for I have a natural turn with a rifle, which must have been handed down from generation to generation, as, our holy commandments tell us, all good and evil gifts are bestowed; though I should be loath to answer for other people in such a matter. But every story has its two sides; so I ask you, Chingachgook, what passed, according to the traditions of the red men, when our fathers first met?"

Task 5: True/False Questions

1. The body of the Indian, which was nearly naked, presented a terrific emblem of death, drawn in intermingled colors of white and black.
2. On that day, two men were hiding in the bushes near a small stream, like those who awaited the appearance of an absent person, or the approach of some expected event.
3. The frame of the white man, judging by such parts as were not concealed by his clothes, was like that of one who had never known hardships and exertion from his earliest youth.
4. Two men were speaking in the tongue which was not known to the natives who formerly inhabited the country between the Hudson and the Potomac.
5. The Indian’s fathers came from the red sky of the morning, over the salt lake, and did their work much after the fashion that had been set them by the white’s fathers.
6. The white man’s worst enemy on earth is an Iroquois.
7. An Indian had a tomahawk and scalping knife, of English manufacture, which he held in his girdle.
8. A white man had a pouch and a map of the wood.
9. Two men were talking about their fathers and their deeds.

Task 6: Discuss the following questions

1. What do you know about American Indians?
2. What did happen when the British and French settlers come to the USA for the first time?
3. Do you think their settlement influenced the continent positively? Why do you think so?
4. How do you think American Indians live now?

2 Гарипова Г.Т. (2002), Литература 9, Ташкент: «Узбекистон», стр.5

3 Каримов И.А. (1996), Наша цель: свободная и процветающая Родина, Ташкент: «Узбекистон», стр 126

1. Гарипова Г.Т. (2002), Литература 9, Ташкент: «Узбекистон», стр.6

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Robert E. Spiller (1955), The Cycle of American Literature: An Essay in Historical Criticism, New York: A Division ofMacmilan Publishing, p.19-20

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