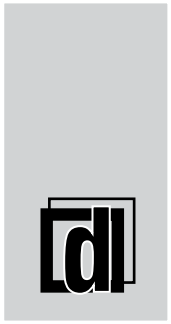
Sukumar Balachandran
Dr. Prashant Kumar
Dr. Shail Dhanka

FOUNDATIONS OF AMERICAN LITERATURE



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Knowledge is Our Business

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Ph. 0120-4270027, 4273334

e-mail: dominantbooks@gmail.com
info@dominantbooks.com

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CHAPTER 1

AMERICAN LITERATURE FROM THE COLONIAL AND REVOLUTIONARY ERAS IS INCLUDED IN THE FIRST AMERICANS

Dr. Prashant Kumar, Professor, Department of Education
Shobhit University, Gangoh, Uttar Pradesh, India
Email Id- prashant.kumar@shobhituniversity.ac.in

Dr. Shail Dhanka, Professor, Department of Education
Shobhit Deemed University, Meerut, Uttar Pradesh, India

ABSTRACT:

A significant period in the country's cultural history is represented by American literature from the Colonial and Revolutionary eras. From the early 17th century through the late 18th century, literary voices emerged during this time period, laying the groundwork for an exclusively American literary heritage. Writings from the Colonial Era, such religious sermons, diaries, and chronicles of everyday life, were largely used for practical reasons. The intense religiosity of the time was reflected in the work of prominent individuals like Jonathan Edwards and Anne Bradstreet. A big change occurred during the Revolutionary Era when the American colonies fought for freedom from British domination. Political tracts, essays, and speeches evolved into effective weapons in the struggle for liberty. The intellectual and literary vitality of this time is best shown by Thomas Paine's "Common Sense" and the Federalist Papers. Native American oral traditions and folklore coexisted with European literary genres throughout both periods, creating a diverse tapestry of viewpoints. These literary works together served as the furnace in which American literature would develop into a unique and vigorous entity, setting the foundation for the country's future literary titans. For one to appreciate the development of American literature and its enormous influence on the identity and cultural legacy of the country, one must be aware of its historical background.

KEYWORDS:

Americans, America, Literature, Revolution.

INTRODUCTION

Ralph Waldo Emerson once said, "America is a poem in our eyes: its ample geography dazzles the imagination, and it will not wait long for metres." These lines capture the yearning of so many Americans to put the New World into words. However, "America" was only one of many names for a dream that was initially imagined by Europeans. In a Henry James book, a character remarks of Christopher Columbus, "He invented America: a very great man," and in a way, he did. However, Columbus was following a model created long before him and surviving long after him, the idea of a new land outside and beyond history: "a Virgin Countrey," to quote one early English settler, "so preserved by Nature out of a desire to show mankinde fallen into the Old Age of Creation, what a brow of fertility and beauty she was adorned with when the world was vigorous and youthfull." For a while, this imagined America erased the history of those who had actually arrived there. Additionally, it eliminated much of the idea that American literature was anything other than the creation of a New Eden, as Emerson's invocation of "America a poem" reveals [1], [2].

Not that the first European settlers were unaware of the strangeness of America: for example, Christopher Columbus confided in his journals in October 1492 that there were a thousand kinds of herbs and flowers" in this New World, of all of which I remain in ignorance as to their properties. His ignorance extended, famously, into areas he was hardly aware of: convinced

that he had arrived at the continent of India, he christened the people he encountered I. Columbus said, "Their language I do not understand." And he either found their habits strange or repugnant. Columbus and other early European explorers noticed that the "natives" were walking around with firebrands in their hands, which they called tabacos. They draw the smoke by sucking, which causes a drowsiness and sort of intoxication, but Columbus concluded, "I do not see what relish or benefit they could find in them. More seriously, he noted that they were "without any religion that could be discovered. An "inoffensive, unwarlike people," "without the But given that the "gentle race" in the New World could undoubtedly be made aware of the realities of the Old, this was a situation that was ripe for solution. Columbus informed his royal masters that they should "adopt the resolution of converting them to Christianity" because doing so would "sufficiently gain to our holy faith multitudes of people, and to Spain great riches and immense dominion. He noted that they very quickly learn such prayers as we repeat to them, and also to make the sign of the cross.

One tactic Columbus and other early Europeans used to cope with America and the Americans they met was conversion. Another was comparison by finding similarities between the Old and the New Worlds, maybe the New World might be comprehended. Columbus said of what he believed to be India but was really Cuba, "Everything looked as green as in April in Andalusia." He said, The Island is full of pleasant mountains after the manner of Sicily, and the days here are hot, and the nights mild like May in Andalusia. Naming was another ruse Columbus was not the first nor the last to assume that the foreign might be domesticated by being given a familiar name. He persuaded himself that the weird individuals he saw were "Indians," and the bizarre locations he observed made more sense after they were given saints' names. By giving the New World a name or a reference to the old, one might either deny its novelty or identify that novelty as exactly what needed to be altered. Columbus stated, "I have no doubt, most serene Princes, that were proper devout and religious persons to come among the natives and learn their language, it would be an easy matter to convert them all to Christianity. And I hope in our Lord that your Highnesses will bring into the church such great multitudes, inasmuch as you have annihilated those who refused to confess the Father, Son, and Holy Ghost [3], [4].

The myth of Eden was crucial to this process of charting the New World because it suggested that European immigrants were more confronted by nature than by a different civilization, and that they were instead going back to an imagined past rather than meeting a potential future. While Columbus was ready to admit that "their manners are very decent," he could only interpret this as a sign of their native innocence. "These people go naked," he noted, "except that the women wear a very slight covering at the loins." They were primitives, a remnant of natural man, devoid of clothing, religion, and civilization. Columbus was not exceptional in this regard; the main distinction between him and many other early European explorers and colonizers was that Columbus finally carried the concept of Eden to its logical and literal end. Columbus believed throughout his life that he had found the Indies and just needed to cross the next hill or stream to reach the fabled city of gold and silver mentioned by Marco Polo. Columbus comforted himself with the idea that what he had seen was indeed the Garden of Eden after several discoveries failed to support this theory.

DISCUSSION

At the end of his life, Columbus reflected that "every time I sailed from Spain to the Indies, I reached a point when the heavens, the stars, the air temperature, and the waters of the sea abruptly changed." "It was as if the seas sloped upward at this point," he remembered; and the peculiar behavior of his navigation equipment led him to conclude, at last, that the globe was not round. I do not hold that the earthly Paradise has the form of a rugged mountain, as it is shown in pictures, but that it lies at the summit of what I have described as the stalk of a pear,

Columbus insisted. "I do not find any Greek or Latin writings which definitely state the worldly situation of the earthly Paradise, and I believe that the earthly Paradise lies at the summit of what I have described as the stalk of a pear. He acknowledged that he did not think "that anyone can ascend to the top" and so reach the Garden of Eden. However, he was adamantly persuaded that the rivers and streams he had found "flow out of the earthly Paradise" and that, as a result, he had been more nearby than anybody to the location where "Our Lord placed the Tree of Life."

Columbus used a strange but, for the time, typical combination of scientific and pseudoscientific reasoning, biblical interpretation, and creative rhetoric to support his claim that the New World was connected to Eden. His detailed description of the natural wildlife and plants in his earthly Paradise was crucial in this regard. This is natural man as innocent rather than savage, reminding Europeans of their aboriginal, unfallen state rather than inviting conversion. "The land and trees were very green and as lovely as the orchards of Valencia in April," he remembered. "And the inhabitants were lightly built and fairer than most of the other people we had seen in the Indies; "their hair was long and straight and they were quicker, more intelligent, and less cowardly." Of course, the Indian as savage and the Indian as innocent are two sides of the same coin. Both depict Native Americans and the area that they and their ancestors had inhabited for more than 30.000 years as residing in a timeless blank, a place of nature, and a location of myth. However, Columbus and other early European explorers were at least starting a story of American literature when they depicted the New World and its inhabitants in this way, trying to fit strange sights and experiences to familiar signs and legends. That is to say, the story is one of cultural encounters that change both sides. The truth of process and multiplicity is the one universal truth that can be found throughout the history of American literature. The American author must write about and about a world with shifting boundaries. Columbus was creating a story that was neither specifically Old World nor specifically New World, but rather a blend or synthesis of both. He was wearing a very syncretic story about encounters between strangers that was in some ways uniquely American [5]–[7].

Traditions of Native Americans

If Columbus believed that some of his Indians were near Paradise, then some of those Indians must have believed they were angels. Columbus claimed as much. A few of the locals themselves tell a different tale. There is a myth that white people traveled over the sea to see certain Native Americans in the Southeast, for instance. After being treated kindly, the whites vanished, leaving behind only "a keg of something which we know was whiskey," which the natives smelled, tasted, and eventually drank a little of, at which point "some went so far as to drink it," at which point "they began to reel and stagger and butt each other with their heads." At that point, the whites returned for their true purpose: trade. The Europeans were compared to other Native Americans' origin stories. The Yuchis were common among Southeast natives in referring to themselves as "offspring of the sun," believing that if they came from the sun, the whites must have been from the water. According to Yuchi mythology, "it was out upon the ocean." "Some sea foam developed against a large floating log". Another person crawled up, on the other side of the log," this time a white lady, "and then a person emerged from the sea-foam and crawled out upon the log." After discussions on land and at sea, a large number of white people arrived "with a great many ships" and requested a portion of the Yuchis' land in order to live there. The Yuchis complied, the story goes, and "the white people came to shore, and they have lived there ever since".

Certain themes and concerns seem to repeat when we read Native American writings, with the full recognition that what we are reading is a text and a translation. Narratives of human and cultural emergence, including the discovery of rituals or resources like grain, buffalo, horses,

salt, tobacco, or peyote, which were crucial to the tribe, are told with narratives of the birth of the earth and the development of the sun, moon, and stars. Legends of cultural heroes abound some are historically based, like Hiawatha, while others are totally fictitious, like the recurrent figures of twin brothers. Also prevalent are tales of cunning characters like Coyote, Rabbit, and Spider Man. Tales of love and conflict, animals and spirits, mythical retellings of a specific tribe's past, and mythical explanations of the environment around the tribe's current home are always present. There are myths about beginnings, the creation of the world from primordial dirt and water, as well as tales about ends, but often the conclusion is only the start of another beginning. In one story spoken among the Brule Sioux, for example, the "Creating Power" states, "This is the third world I have made," while simultaneously establishing our current planet and instructing the inhabitants "what tribes they belonged to." "The first planet I created had terrible animals in it. I then set it on fire since my second world was as terrible. "If you make this world bad and ugly, then I will destroy this world too," he tells the men and women he has created out of mud. You decide." Then People received the pipe from the Creating Power. "Live by it," he commanded. Because it was there that the turtle produced the muck from which the third planet was created, he gave this region the name Turtle Continent. The Creating Power pondered the possibility of a fourth planet at some point. He then took a nap.

These stories' beginnings and ends are sometimes connected to the arrival of the white people; in this example, the beginning of loss and separation and the end of peace and primeval togetherness. One White River Sioux legend claims that, "In the ancient, old days, before Columbus 'found' us, as they say, we were even closer to the animals than we are today. Many individuals were able to communicate with animals; they could converse with birds and butterflies. The vitality and unity of creation, the vital thread of language that once connected humans and animals and the equally vital thread of being that still links them, the belief that this is a universe of metamorphosis, motion, and mutuality are all common themes in Native American tales. "Animals could change themselves into people and people into ani- mals," is one such refrain. This belief that the white man wrecked everything, at least temporarily, gives tales like those of the White River Sioux an added edge. Columbus said that the New World was the earth's paradise, and the implication is that you ruined it. The Creator, or "Great Mystery Power," is said to have punished his people by sending "the locust flying far across the eastern waters" to call forth "a people in an unknown land" whose "face and bodies were full of hair, who rode astride strange beasts, who were encased in iron, wielding iron weapons," and "who had magic hollow sticks spitting fire, thunder, and destruction," according to one Papago, or Bear People, of the Southwest story [8], [9].

Apocalyptic narratives like this one may repeat themes and characters seen in Native American folklore from different eras, such as creation from water, the sacred mountain, and the trickster-prophet, but they unmistakably center on one pivotal historical event. Many other tales are less tied to a particular time and location although, of course, they are designed to explain the periods and places in which the storytellers live and among these, especially, are the myths of genesis and emergence. They are about the time when Columbus "invented" America. These are frequently intricate, symbolic narratives that typically project the tribal understanding of the origins of the earth and its inhabitants, confirm the basic interactions between the elements of creation, from the sun to the most basic plant, define the roles and rituals of the tribe, explain the unique climate and terrain of the homeland, and describe the genesis of various social processes and activities. They essentially explain who, what, why, where, and how of their existence for the storyteller and his audience, revealing the reasons for existing. A Jicarilla Apache origin story starts, in the beginning the earth was covered with water.

This is a recurring motif. This Jicarilla Apache myth actually combines the two elements that are most frequently found in origin stories: the emergence story, in which the people are brought up from below the earth to find their place on the surface, frequently close to the place of emergence, and the story that starts with the primordial element of water. Here, after the earth's surface has dried up, "all the people" rise up from the underworld. According to the story, "but the Jicarillas continued to circle around the hole where they had emerged from the underworld." Before "the Ruler" of the cosmos led them to "the middle of the earth," "a place very near Taos," where "the Jicarillas made their home," they "went around it" three times.

The earth diver concept is absent from the Jicarilla tale. A creature often descends into the ocean to get enough mud to build the planet and its people in tales that begin with the primordial element of water. It's possible that the monster is a god, like "the Great Chief Above" in a Yakima myth. It may be a creature, like the turtle in a legend among the Caddo. It might also be a character from one of many other myths, like the trickster Coyote who, in one origin story given by the Crow, "took up a handful of mud, and out of it made people" giving up his clowning to become a creator. In a Yuma tale, twins are involved. Native American folklore often features twins as cultural heroes. Sometimes the twins are female, reflecting the matrilineal structure of their culture, as they are, for example, in the genesis narrative that is common among the Acoma people of the Southwest. The majority of the time, like in the Yuma story, they are male. In the Yuma myth, as in many others, one is good and one is wicked, and both are coextensive with their father in order to explain the contradictions and riddles of life. "This is how it all began," the Yuma narrative declares. "Deep down" in the waters, "there was only water there was no land, only nothingness," "He was bodiless, nameless, breathless, motionless, and he was two beings twins." In this densely symbolic tale, the beginning of creation is marked by the emergence of Kokomaht, the Creator as "the first twin, the good twin," Kokomaht, the Creator then names himself "Kokomaht-All-Father Following his brother into the world, "Bakutahl, the Evil Blind One," only produces "creatures without hands or feet, toes or fingers"; "these were the fish and other water animals." These are all the results of his own failure.

Some later versions of this fable include subtle comedy. We are informed that Kokomaht "left for last" white humans as the least important of his creations. More fundamental, and more typical of most tales of emergence, the Yuma legend describes the beginnings of birth and death. The white man started to cry "because his hair was faded" and "his skin was pale and washed out," so Kokomaht tried to silence him by giving him a horse; "so the greedy one was satisfied - for a while." Kokomaht, the All-Father says, "I taught the people to live," conceives "Kumashtam'hu" "without help from a woman," and commands men and women "to join together and rear children." The lesson is one of example. "Now I must teach them how to die, for without death there will be too many people on the earth." In addition to explaining birth and death, this origin story is typical in that it also explains the special place and destiny of its tellers. Kokomaht, the All-Father, dies, and his son buries him, teaching the people the proper rituals that follow a man's death: which, of course, are the Yuma rituals of burning his house and belongings so they may "follow him to the spirit land." Kumashtam'hu scatters the other tribes "over all the world," but keeps the Yuma near him beside the Colorado River "because they were the special people he loved." After teaching the Yuma people the proper rites, he gives them the gift of corn and other "useful seeds from the four corners of the world." The legend goes, "Everything that is good comes from Kokomaht, and everything evil comes from Bakutahl." For Bakutahl, "the Evil Blind One," survives beneath and "does bad things," such as all storms and earthquakes, all of which are attributed to him; as well as all of which are attributed to him; and all of which are given to him [10]–[12].

Not all origin stories aim to explain the birth of the planet, maybe the development of the sun, moon, and stars, as well as the formation of humans and cultures, all in one story, like that of the Yuma people. For instance, the Hopi people have a legend about a destitute little kid who grows up to be a warrior and kills many people. His realization that he is the son of the sun gives him power, but the story is more about the details of Hopi society than it is about this. After killing his enemies, the boy returns to the Hopi village where he proceeds to "teach the people the right way to live." On the other hand, there is a legend popular among the Tsimshian, featuring Raven the Giant, a favorite hero among Northwest coast tribes, which is specifically about how daylight came into the world. More narrowly yet, there are stories that focus on explaining the existence of a staple or ritual. In one legend, the hero, a changing, metamorphic monster, adopts the shape of a raven, cedar leaf, kid, and then raven again, while stealing light from "the chief of heaven." A Brule Sioux story describes a vision quest that laid the groundwork for all others, while a Blackfoot tale describes how a young man named Bull-by-Himself learned how to grow and smoke tobacco from the beavers. "Bull-by-Himself and his wife brought the sacred tobacco to the tribes," the tale concludes. "Who have been smoking it in a sacred manner ever since." After arduous prayers and visions, an elderly woman travels to the "top of a lonely hill," where she discovers the "holy herb" of peyote. She then returns to her tribe to teach them about "the sacred herb, the drum, the gourd, the fire, the water, the cedar" everything needed, from a sweat lodge to a solitary vigil, to enter a state of vision. These tales sometimes have a comedic undertone.

According to a Pima myth, white people and black people were created incorrectly by "the Man Maker," who burnt them for either too little or too long in the oven. In contrast, Pueblo Indians were "exactly right," properly cooked and lovely. On the other hand, the tone may sometimes be solemn or even rapt. So a Cheyenne tale simply tells how "Maheu the Creator" initially instructed a medicine man and his wife in the sun dance, also known as "the great medicine dance," which "represents the making of this universe." Additionally, a more intricate legend among the Brule Sioux describes how "White Buffalo Woman" changed from a woman into a buffalo after bringing the holy pipe to the tribe, which "stands for all that grows on the earth." After giving the pipe that holds creation together, White Buffalo Woman then essentially gives herself to hold the tribe together, giving her flesh so that others may live. "As soon as she vanished," the story goes, "buffalo in great herds appeared," providing the people with "everything they needed meat for their food, skins for their clothes and tipis, bones for their many tools." This genesis narrative is typical in that it highlights the unique qualities of the storytellers, in this instance, their ownership of the pipe and their connections to what are referred to as "our relatives, the buffalo".

CONCLUSION

Understanding the intricate web of "The First Americans" depends critically on American literature from the Colonial and Revolutionary eras. Native American oral traditions, early European settlers' journals and letters, and revolutionary pamphlets all come together to provide a rich literary legacy that captures the many experiences and ambitions of people who helped build the United States throughout its formative years. These texts give remarkable insights into the cultural viewpoints and worldviews of the people who lived in this area before and throughout colonialism in addition to capturing the battles for independence and the development of a national identity. We get a greater understanding of the complex historical story that built the foundation for the country we know today as we pore through the pages of American literature from this time period.

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CHAPTER 2

AMERICAN INTERACTIONS WITH THE SPANISH AND FRENCH

Dr. Prashant Kumar, Professor, Department of Education
Shobhit University, Gangoh, Uttar Pradesh, India
Email Id- prashant.kumar@shobhituniversity.ac.in

Dr. Shail Dhanka, Professor, Department of Education
Shobhit Deemed University, Meerut, Uttar Pradesh, India

ABSTRACT:

Interactions between Spain and France have been important in determining the course of American history. This essay offers a succinct summary of these relationships at significant junctures in the 18th, 19th, and 20th centuries. France's assistance during the American Revolution in the 18th century was crucial in achieving American freedom. This alliance signified the start of diplomatic contacts and mutual collaboration, which were codified in the Treaties of Alliance and Paris. Through agreements with Spain and France, large lands were acquired in the 19th century. The Florida Treaty with Spain in 1819 and the Louisiana Purchase from France in 1803 both increased the American boundary and prepared the way for westward development. Tensions arose throughout the 20th century, particularly after the Spanish-American War in 1898, which saw Spain cede Puerto Rico, Guam, and the Philippines to the United States. These encounters, which are characterized by diplomacy, territorial conquests, allies, and confrontations, show how fluid American foreign policy is. Understanding this history is essential to understanding the intricate and persistent connections between France, Spain, and the United States in the contemporary age. These contacts still shape these countries' diplomatic, economic, and cultural links and add to the overall picture of world affairs.

KEYWORDS:

American, French, Foreign Policy, Spanish.

INTRODUCTION

The Zuni were the first Pueblo the Spanish came across. Alvar Nunez Cabeza de Vaca's expedition in 1528 had heard stories of a region far to the north where the locals said that the "Seven Cities of Cibula" were awash in riches. Thus, when another explorer, Franciscan Fray Marcos de Niza , saw the Zuni village from a distance with its light adobe walls glistening in the evening sun, he was convinced that he had found the Seven Cities, which had streets paved with gold. He reported this to the Spanish viceroy in Mexico City. In his 1539 book A Relation of the Reverend Fray Marcos de Niza, Touching His Discovery of the Kingdom of Ceuola or Cibula, he said, "I continued my journey till I came in sight of Cibula." He was certain that it was "bigger than the city of Mexico," that there was "much gold in it," and that "the natives of it deal in vessels and jewels for the ears and little plates with which they relieve themselves of sweat." However, he decided not to enter it at this time, "considering my danger," as he put it, "and that if I died I would not be able to give an account of that country." As Fray Marcos de Niza recalled, "I had the idea to call this country the new kingdom of St. Francis," and there, outside the city, "with the aid of the Indians," he "made a heap of stones" with "on top of it" "a small, slender cross" [1], [2].

A full-scale expedition led by Francisco Vasquez de Coronado, a protégé of the viceroy of New Spain, was spurred in 1540 by reports of incredible riches waiting to be seized and a native people ready for conquest and conversion. Despite some expedition members traveling as far as what is now Kansas, where they met the Wichita tribe, Coronado did not discover any gold. They were led in by a Plains Indian scout known as "the Turk," who assured them that they

would soon locate the city of their dreams. However, the Spanish explorers ultimately made their way back south in 1542, having garroted "the Turk" as retribution for deceiving them. Their only solace was that they had conquered and taken from the Pueblo Indians. They had not discovered gold-paved streets. They had also discovered something else: the vastness of America, the immense emptiness of the plains, over which occasionally large herds of buffalo would appear, according to Pedro de Casteneda's account of the Coronado expedition, which was translated and published in 1904 as The Journey of Coronado 1540-1542. If space is the central fact of American experience, as writers from Walt Whitman to Charles Olson have claimed, then this was the European discovery of it. Pedro de Casteneda writes, "Many fellows were lost at this time who went out hunting and did not get back to the army for two or three days, wandering about the country as if they were crazy, in one direction or another, not knowing where they started from." Along with it, as in so many American poems and tales, came the realization that one was really lost in America, which could be both thrilling and horrifying at times.

The vastness and strangeness of everything astounded the Spanish. The number of bulls that Pedro de Casteneda claimed were "without any cows" was "something incredible," and there were also "large numbers of animals like squirrels and a great number of their holes," according to the first account of the prairie dog towns that are common in the Southwest. The description of the Coronado expedition by Pedro de Casteneda captures both the abundance and the vastness of the New World: herds of buffalo, packs of prairie dogs, vast seas of "unripe grapes and currants and wild marjoram," and numerous streams all flowing "into the mighty river of the Holy Spirit which the men with Don Hernando de Soto discovered" that is, the Mississippi. What is noteworthy about narratives of exploration and conquering like those of Coronado or Columbus is that they also reveal bafflement, which contrasts sharply with the American fantasy of success. At this point, neither the vastness nor the abundance of America have names in the discourse of Europe. Another approach to explain the development of American literature is that it needs a new vocabulary to express it, one that is neither fully of the Old World nor the New [3], [4].

Frenchman Samuel de Champlain describes his explorations in The Voyages to the Great River saying, "I found myself lost in the woods, going now on this side now on that, without being able to recognize my position." However, there is still a sensation of navigating a terrifyingly unknown, unidentified, and foreign landscape. "I had forgotten to bring with me a small compass which would have put me on the right road, or nearly so," Champlain said. He eventually makes his way back to his Native American friends, and his joy at seeing them is only surpassed by their pleasure at seeing him again. "I began to pray to God to give me the will and courage to sustain patiently my misfortune." He says, "They begged me not to stray from them anymore." It is obvious that this goes beyond basic concern for his well-being on their side. Additionally, this episode as a whole is not merely a rehash of a well-worn narrative: the European lost in a land filled with people who are all too acquainted with it. The friends of Samuel de Champlain confess to him their dread of being blamed for his murder should he have vanished without a trace; their freedom, honor, and possibly their lives would have been in danger. They are imply admitting a dependency on him in the new order of things: the presence of the European has drastically altered their life to the point that they rely on him and become anxious without him. In other words, the European is acquiring primacy and authority, which Champlain recognizes in the conventional manner by giving his surroundings names as he looks about, much like Adam in the Garden of Eden. In particular, he names a large body of water that he sees as Lake Champlain.

DISCUSSION

Samuel de Champlain provides further details on how the interaction between the Old and New Worlds changed both as the story goes on. According to his narrative, he stumbles across a "strange fish" that no one in Europe has yet given a name to. "There are also many beavers," Champlain observes: a casual remark that acquires significance when we remember that he was involved in the fur trade. "This makes war upon all others in the lakes and rivers" and is "called by the savages of the country, Chaousaroo"; it will eventually be christened, although not by Champlain, "garpike." While Samuel de Champlain may not have dreamed of coming across cities of gold, he did have his own, more attainable fantasy of success a method of turning America into a hub of wealth and power. In the course of his Voyages, Champlain also describes how he provided his friends with guns and encouraged the French alliance with the Hurons against the Iroquois. He informs the reader that during one Iroquois assault, he loaded his musket with four balls, which allowed him to kill two of the enemy with one shot while gravely wounding a third. The Iroquois were immensely shocked that two men had been slain so rapidly, despite the fact that they were outfitted with cotton-thread armor and wood that was resistant to arrows, he says gleefully. As additional bullets were fired by Champlain and his allies, the Iroquois swiftly fled. Iroquois warriors had started the assault by moving "at a slow pace," "with a dignity and assurance which greatly amused me," Champlain relates. Native Americans saw battle as a rite that was both cruel and magical. However, it was or had turned into a far more pragmatic, ruthless affair for the European. When a transformation like this occurs, it introduces a new element into Native American culture. This change affects Native Americans' physical well-being immediately and negatively, as well as having more subtle and long-term effects on their beliefs and way of life [5], [6].

Samuel de Champlain claimed to have found the oddity of the "savages" he came across amusing. Others who came before claimed to be colonists and explorers were only startled by their barbarism and idolatry. Therefore, the French Huguenot Rene Goulaine de Laudonniere describes a brutal ritual witnessed by some of his men during the time of establishing a colony in 1564 with a mixture of incredulity and horror in his A Notable Historie Containing Four Voyages Made by Certaine French Captaines unto Florida. The white men, who had been invited to a feast, saw one of the Native Americans being stabbed by several of the others as he was sitting "alone in one of the corners of the hall," according to Laudonniere. The son of the chief first appeared when "he that had been struken fell down backwards," then two others "clad in like apparel" joined him and also began to "sigh pitifully," and finally "a company of young girls" appeared and, "with the saddest gestures they could devyse," carried the corpse away to an adjacent house. The explanation does not, however, satisfy either those who witnessed the event or Laudonniere who records it. When the visitors inquired "for what occasion the Indian was so persecuted in their presence," the chief replied "that this was nothing else but kind of ceremony" by which he and his tribe "would call to mind the death and persecution of... their ancestors executed by their enemy." It serves as yet another illustration for them all of the useless savagery of the locals and the subsequent necessity to subjugate, convert, and civilize them.

While there may have been a broad consensus that the Native Americans needed to be converted in addition to being subjugated if they weren't to be slain, there was dispute about what conversion entailed. The colony Rene Goulaine de Laudonniere founded was seen by the monarch of Spain as a betrayal of the Catholic religion. He also ordered its destruction because it endangered his authority and control over the New World. The command was carried out with merciless efficiency by Pedro Menendez de Aviles, who rose to captain-general under Phillip II and founded St. Augustine, the first permanent city of European descent in the United

States. Menendez de Aviles, however, was simultaneously working toward his personal goal of settling as much of the captured land as he could while carrying out the royal order. Menendez de Aviles overextended himself, and in a series of letters to those with the means, including Phillip II himself, he begged for assistance. The letters demonstrate how tightly the language and stories of conversion and conquest were entwined, and how the goals of spiritual dominance and worldly success were really perceived as interdependent. Menendez de Aviles wrote to Phillip II in 1565, explaining that the removal of the French would "leave us freer to implant the Gospel in these parts."

In a very similar spirit, Menendez de Aviles related horrifying accounts of Native American worship in a letter to "a Jesuit friend" in 1565. Many of the natives had, however, "begged" him to allow them to become Christians; "and I have replied," he said, "that I am expecting your worships." "It has done the greatest harm," he warned, "that none of your worships, nor any other learned religious," had "come to instruct these people" since they had refused to accept Christianity. Menendez de Aviles was obviously hoping that an investment of priests by the Society of Jesus would be the first investment in a series that would allow his settlement to prosper. "May Our Lord inspire the Good Society of Jesus to send to these parts as many as six of its members," he pleaded, "- may they be such - for they will certainly reap the greatest reward." He was not opposed to implying that this investment would provide more than just a spiritual return; if Jesuit missionaries came over, they would not only bring back souls but also a more material crop. The same willingness to link spiritual and material victory was what had prompted Fray Marcos de Niza to declare Spain's conquest of the fabled Seven Cities of Gold with the cross. A single grand imperial project united the lordship of the land and the lordship of the souls; they shared a narrative and a language.

The first European-inspired American epic poem, Historia de la Nueva Mexico, which was published in 1610, was likewise based on that undertaking. Gaspar Perez de Villagra, the official historian of the Juan de Onate-led expedition that founded Spanish towns in north central New Mexico, wrote the poem. The poem's opening words, "I sing of arms and the heroic man," are reminiscent of those of Virgil's epic poem, "The Aeneid," which commemorates the birth of Rome. That sums up the structure, tone, and primary objective of the Historia. Here, soaring language and the forms of the ancient epic poem are used to commemorate the establishment of a new empire whose goal is to civilize the wilderness and convert its original people. Of course, Onate is the "Christian Achilles"; Villagra portrays his mission as a pre-religious form of Manifest Destiny. In other words, conversion is considered as a necessary component of the Catholic Church's predestined westward growth, which has since spread to "nations barbarous, remote / From the bosom" of the true religion from Jerusalem through Asia Minor to Rome. It may come as a surprise to some readers that this poem accords the Acomas, a "barbarous" people whom Onate must civilize, an epic dignity.

The Acomas are portrayed as brave during the battles with the Spanish. Before a particular battle, Zutapacan the Acoma leader who is essentially the poem's main antagonist is even given a romantic scene in which he bids his bride farewell while professing his love for her and admiration for her beauty. He says that her eyes give him "peace and light" and that her lips hide "lovely, oriental pearls." The noble savage's strength and weakness, however, arise specifically from his simplicity and his simple ignorance of the genuine religion, which is, after all, what gives him his dignity. The native peoples of the West are mostly portrayed in this poem in the same way that European authors have traditionally handled the peoples of the East: as unusual, exotic, and most importantly, as "other." This is undoubtedly the reason why the final destruction of the Acoma village, the murder of 800 Acoma people, and the slavery of many more people are all considered as not only inevitable but also morally acceptable. It is a

component of an imaginative project that, like the historical project it honors, rejects any notion of viewing Native Americans and their culture on terms that resemble their own [7]–[9].

However, the tale may get more difficult in areas where early Spanish immigrants and local populations came into closer touch. Closer interaction often resulted in imprisonment. The Discovery and Conquest of Terra Florida, for example, by an unnamed "Gentleman of Elvas", describes the voyage of Hernando do Soto in 1539–1543 and describes how the company encountered a group of "ten or eleven Indians." We are told that one of them "was a Christian, which was naked and scorched with the sunne, and had his arms razed after the Indians, and differed nothing at all from them." According to the narrative, when the Spanish troop drew near, the naked Christian "began to crie out, Sirs, I am a Christian, slay me not, nor these Indians for they have saved my life." The Christian turns out to be Spanish, and he describes how he was taken prisoner and put to death only to be spared thanks to the intervention of an Indian lady who happened to be the chief's daughter.

His account foreshadows a theme that would eventually become popular, perhaps most famous in the story of Pocahontas being rescued by John Smith. Most likely, it shows how poorly Europeans understood a Native American ritual: the guest is being "saved" during a welcoming and bonding rite. It certainly makes it possible to see the humanity, or at least the redeeming qualities, of at least some of the "savages." The awareness that the Christian may be affected by the Indian rather than the other way around is more notable in this instance. The Christian's tale is one of acculturation rather than conquering, according to what we are taught; he has become "nothing at all" different from his captors. Alva Nunez Cabeza de Vaca, who accompanied Panfilo de Narvaez on an expedition to the Gulf Coast in 1528, tells the tale in more detail.

Nearly everyone in the expedition perished after traveling by raft from Florida to Texas. Indians seized and sold Cabeza de Vaca and his three friends as they drifted somewhere off the coast of Texas or Louisiana. Nevertheless, they became used to Indian traditions during the course of their many years of captivity, to the point that they were trusted to travel freely between tribes. They eventually crossed into northern Mexico from the Southwest, where they traveled, and were brought back to Spain. There, Cabeza de Vaca penned his memoirs, which were eventually translated as Relation of Alvar Cabeza de Vaca and published in 1542 with the intention of defending him and gaining royal backing for more explorations of the New World. He could scarcely declare victory. As a result, he created one of the earliest captivity narratives, in which the experiences of becoming lost in America and living among its Indians were all understood as being a part of a single providential design. According to Cabeza de Vaca, miracles accompanied his arduous trek across the forest.

He once discovered a "burning tree" in the chilly, dark woods, and "the cold night passed in the warmth of it," "thanks to God." On another he managed to live by building "four fires, in the form of a cross." He prayed on yet another occasion, and "through the mercy of God, the wind did not blow from the north anymore," since "otherwise, I would have died," he claims. Cabeza de Vaca remembers being taken and "walking naked as I was born," robbed of all traces of his culture except his religion. He then went on to convert his captors. Like one of the early saints, he serves as both a missionary and a savior, healing the ill with medicines from the Old World and Christian prayer, and founding a new religion out of Native American tradition. In effect, the tale of captivity becomes into a story of conversion; in a fashion that would later be common in American literature, material failure is recast as spiritual achievement. According to this pattern, the hero is one of God's chosen people, and every moment of his life not only his survival is seen as the result of providential intervention.

In the latter sections of his memoirs, Cabeza de Vaca shifts the focus from his incarceration and missionary service to his return to modern society. It is a vague, unsettling homecoming. The Indians are alongside Cabeza de Vaca and his fellow prisoners, and when the Spanish troops first encounter the group, it's clear that they are unsure of what to make of what they see. According to Cabeza de Vaca, "they were amazed at the sight of me, so strangely habited as I was, and in company with Indians." As it turns out, there are indications that the Spanish aim to convert the Indians into slaves, the discomfort increases. Additionally, the Indians make it apparent that they want Cabeza de Vaca and the other prisoners to return with them despite the danger to their freedom; "if they returned without doing so," Cabeza de Vaca recounts, "they were afraid they should die." Cabeza de Vaca continues, "Our countrymen grew envious at this," making the Indians realize "that we were of them, and for a long time had been lost; that they were lords of the land who must be obeyed, while we were persons of mean condition." The response to this is direct and succinct. "The Indians," according to Cabeza de Vaca, "said the Christians lied: that we had come when the sun rises, and they when it sets; that we healed the sick, while they killed the sound; that we had come naked and barefooted, while they had done so wearing clothing and riding horses with lances; that we were not covetous of anything; and that the others had only the intention of robbing whoever they found.

Later, Cabeza de Vaca writes, "Even to the end, I could not persuade the Indians that we were of the Christians." What we have here is the author's implicit acknowledgment that, in the eyes of the majority of those in their immediate vicinity, "we" his fellow prisoners and himself are no longer "Christian" or "Indian" but rather a strange and contentious hybrid. They stand on the cusp of two cultures, two versions of experience, and hence foreshadow many subsequent heroes and heroines in American literature. Now that they are hybrid New World people, their story ultimately has nothing to do with conquering or captivity and instead is about the creation of Americans.

English-American Interactions

Not only the Spanish and Portuguese, the French, and the Native Americans participated in that creation from the beginning, but also the English and their close allies in Scotland, Wales, and Ireland. The history of America is not one of a monolith or a melting pot, but rather one of a mosaic: a multi-cultural setting where people negotiate an identity amongst the many traditions they come across. And the story of American literature is one of pluralism: the collision, struggle, and even convergence of many languages and literatures as they compete to express how it feels to be alive in the world. There is unquestionably congruence. Undoubtedly, English settlers and those who supported their immigration to America shared Columbus and other travelers' visions of Eden.

Or, if they were only attempting to persuade businesses or aristocratic financiers to engage in colonization, they at least seemed to believe in that ideal. According to a writer whose work I've previously cited, America is a "Virgin Country" that has been preserved in its original form in order to show visitors from the Old World and the rest of humanity what the earth looked like when it was "vigorous and youthfull," before it had descended into decay and dismay, or "the Old Age of Creation." It revealed images of innocence lost and innocence found, of former perfection and hope for the future. Edward Williams was the creator of this hardly unique work of nostalgic utopianism. In 1650, he was contributing to a book titled "Virginia, more especially the South Part thereof richly and truly Valued" in favor of the London Company's colonization efforts in what was then known as Virginia.

The overwhelming wealth of the New World, its fertility, and the potential it presented for the revival of a legendary good life are most vigorously and explicitly articulated in the literature

that deals with the English colonization of this region. Early English exploration of Virginia, as it was known at the time, was characterized by a rather hesitant expression of the idea that the New World may provide a fresh start. So, in a pamphlet for the Virginia enterprise, the elder Richard Hakluyt merely suggested for the reader's consideration that "the poor and idle persons which are either burdensome or hurtfull to this Realm at home may become profyttable members by ymploying theme in these Countreyes", whereas one Sir George Peckham merely mentioned in passing that the "great number- of men which doe now live ydely Richard Hakluyt, Jr. was a little more direct. He carefully considered the possibility of using the New World as a means of release and revival in his Discourse Concerning Western Planting addressed to Elizabeth I, which was later included, along with the pamphlet of the elder Hakluyt, in The Original Writings and Correspondence of the Two Richard Hakluyts . He gave examples from other nations to start. This was not a novel device by itself. Other authors have drawn comparisons between the states of England and, for example, the situation of Rome before it attained imperial status [10], [11].

The Athenians used a similar design. However, Hakluyt added a further component to this use of an example, namely, a feeling of competition with the two major modern forces of exploration and exploitation. According to him, Portingale and Spain had discovered so many opportunities for work as a result of their discoveries that thus many years before, we had seldom heard of any pirates from these two countries. In addition, Hakluyt exploited the popular concern in Elizabethan England that population growth, the enclosure of common land, and the eviction of those who worked it may result in widespread hunger, poverty, and even civil unrest. He observed of the English, "They can hardly live one by another, in fact, they are ready to eat up one another." The sole option was to leave for Virginia, where immigrants might find employment "in plantinge of sugar cane, in maynetenaunce and increasing of silk worms, in gatherings of cotton, in tilling of the soil there for grains, in dressing of vines." As a result, the establishment of a new commonwealth, the restoration of individual fortunes, and a safety-valve for dissent in England would all be guaranteed.

CONCLUSION

It becomes clear from analyzing the historical ties between the US and the colonial powers of Spain and France that these interactions have been marked by a dynamic interplay of collaboration and confrontation. The United States has negotiated a difficult path in its relations with these European powers, from early diplomatic efforts and territorial acquisitions like the Louisiana Purchase and Florida Treaty to later alliances and conflicts like the Franco-American alliance during the American Revolution and the Spanish-American War. The relations with Spain and France have had a major impact on the formation of American history, helping to expand American territory, create foreign policy plans, and establish American sovereignty. From colonial to current times, these exchanges show how American foreign policy and its place in the Atlantic region have changed through time. Understanding the historical background of these contacts is still crucial as the United States continues to cooperate with Spain and France on present international concerns. We may better understand the complexity and subtleties of the American connections with Spain and France from this historical perspective, as well as the long-lasting effects of these contacts on the course of the country's growth and foreign policy.

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CHAPTER 3

CHALLENGES OCCURS IN THE COLONIAL AND REVOLUTIONARY PERIODS

Dr. Prashant Kumar, Professor, Department of Education
Shobhit University, Gangoh, Uttar Pradesh, India
Email Id- prashant.kumar@shobhituniversity.ac.in

Dr. Shail Dhanka, Professor, Department of Education
Shobhit Deemed University, Meerut, Uttar Pradesh, India

ABSTRACT:

This chapter examines the several problems that arose throughout the Colonial and Revolutionary eras of American history. Significant social, political, and economic changes as well as the fight for independence from British colonial power occurred throughout these periods. This research tries to illuminate the complex problems that created the early history of the United States by examining significant historical events and cultural changes. The American colonists overcame these obstacles with tenacity and sacrifice, finally achieving their freedom and establishing the United States. The nation's identity and ideals continue to be shaped by the lasting concepts of democracy, liberty, and equality that were born during the Revolutionary era. This war included military combat, diplomatic discussions, and ideological disagreements that altered the course of the country. In retrospect, these difficulties acted as crucibles for creating a feeling of national identity and mission among the many colonial people.

KEYWORDS:

American, British, Colonial Period, Revolution.

INTRODUCTION

When Anne Hutchinson posed a challenge, John Winthrop found further justification for his respect for established authority and increased demands on his oratory skills. Hutchinson, who Winthrop himself referred to in his diary as "of ready wit and bold spirit," contended that good deeds were not an evidence of God's favor. She maintained that because the chosen were assured of salvation, the church's function as a go-between between God and man was no longer necessary. This posed a serious threat to the Puritan oligarchy's dominance, which of course was headed by Winthrop. They could not tolerate that, thus Hutchinson was finally exiled as a result. Argumentation disappeared along with exile: Winthrop evidently felt that he had to respond to Hutchinson's challenge in other ways, and his replies in his writing were varied. For instance, he specifically discusses how, in his spiritual autobiography, "it pleased the Lord in my family exercise to manifest unto mee the difference between the Covenant of Grace and the Covenant of workes," as he puts it. This was due to the fact that Hutchinson's heresy, in his opinion, was founded on an incorrect reading of the Covenant of Grace. He also reflects on how important doing well is based on his own life. In a different way, but for a similar reason, Winthrop records a rumor that Hutchinson "was delivered of a monstrous birth" while traveling to Providence after being exiled, consisting of "twenty-seven several lumps of man's seed, without any alteration or mixture of anything from the woman" [1], [2].

Winthrop observes that this was seen at the time as a potential "error" indicator; he does not contest this interpretation given that Hutchinson had previously engaged in monstrous opposition. She does not exhibit the "subjection to authority" that characterizes a sincere Christian and a decent lady. In Winthrop's works, rumor and debate, firsthand knowledge and forensic knowledge are all used to address the problems he observed with his ideal community of the "City on a Hill." Winthrop's frantic endeavors to meet and resist that danger by whatever

rhetorical means necessary are evidence that the overarching theme of civilizing and christianizing mission is, in fact, under attack. This is true of both Bradford's elegies for a communal ideal abandoned and Winthrop's attempts to urgently meet and counter that threat. The purity and integrity of William Bradford's colony was also threatened, and Anne Hutchinson wasn't the only or even the biggest danger to the project that had been declared on board the Arbella. Thomas Morton posed a challenge to the settlement Bradford oversaw for so long, while Winthrop's colony had to contend with Roger Williams' "diver's new and dangerous opinions," as characterized by Winthrop himself. Both Morton and Williams discussed their disagreements with the Puritan establishment in their writings.

In doing so, they assessed the extreme range of thought and perspective among English colonists, even in New England. In 1626, Thomas Morton established himself as the proprietor of the Passonagessit trade station, which he later called "Ma-re Mount." He quickly angered his Puritan neighbors there by building a maypole, celebrating with Indians, and, at least in Bradford's opinion, drinking with the Indians. He was to come back twice: once to be arrested again and sent back to England, and once to serve time in jail for defamation. His single creative work, New English Canaan, a sarcastic critique of Puritanism and the Separatists in particular, was published in 1637 before he left for the second time [3]–[5].

Morton gives a secular, alternate account of how he came to create Ma-re Mount, how he was detained, and how he was ultimately exiled in New English Canaan. When compared to the description of those same events in Of Plymouth Plantation, it stands in stark contrast. At "Merry-mount," according to Bradford, Morton rose to the position of "Lord of Misrule" and "maintained a School of Atheism." Even worse, according to Bradford, "this wicked man" Morton sold "evil instruments" of war to the Indians while inviting "the Indian women for their consorts" and dancing around the maypole: "O, the horrible-ness of this villainy!" Morton says nothing about this accusation. But he did detail how he and his friends erected a maypole "according to old English custom" and then engaged in some "harmeles mirth" "with the help of Salvages, that came thether of purpose to see the manner of our Revels," he writes. There is a strong feeling of common principles between Morton and his colleagues' Anglicanism and Native Americans' natural religion. In this, Morton claims that the Puritans lack a core of common humanity, a regard for common joys, custom, traditional authority, and not least, for the norms of hospitality. Contrarily, the Puritans are untrustworthy and unwelcoming, and Morton characterizes them as having killed their Indian visitors after having invited them to a feast. They also dread natural pleasure. They live exclusively for what they say is the "spirit," but Morton thinks is material gain, the accumulating of power and possessions, and neither respect their monarch, who they consider to be their divinely given leader, nor the authority of church tradition.

DISCUSSION

As its name suggests, New English Canaan is both a parody and a promotional tract. It aims to demonstrate that New England is, in fact, a Canaan or promised area a naturally plentiful area populated by amiable, even noble, aborigines. According to Morton, the Separatists and other Puritans' religious extremism is the only thing standing in the way of the region's appropriate growth after receiving British occupation. It is divided into three parts by Morton. The first part of the book is a celebration of what he terms "the happy life of the Salvages," and their inherent knowledge, while the second part is dedicated to the natural beauty of the area. The third portion of the book, which is more of a collection of loosely connected vignettes than a history, is where the satire is centered. In this passage, Morton first depicts the Puritans' overall inhumanity before dramatizing his own individual clashes with the Separatists in a mock-heroic manner. Ironically, Morton is referred to as "the Great Monster" and Miles Standish, his main

foe and captive, as "Captain Shrimp." And in keeping with the rules of mock-heroic storytelling, Shrimp the mock-hero is shown to be the real antagonist, while the mock-villain is revealed to be the genuine hero, a supporter of old English and Native American cultures as well as a victim of Puritan fervor and intolerance. There is a lot of comedy here, but it hardly manages to mask Morton's animosity. Just before his deportation, he was imprisoned on an island.

Morton claims that upon arriving in England, "Salvages" sent him "bottles of strong liquor" and other amenities; by doing so, they demonstrated their willingness to "unite themselves in a league of brotherhood with him." He says angrily, "These infidels are so full of humanity before those Christians." When this happens, Morton seems to realize how different his view of English settlement is from the prevalent one. According to him, there is a stream of empathy between him and Native Americans, but simply animosity and, at least on the Puritan side, fear and jealousy between him and the majority of his fellow colonists. It is very clear that William Bradford despised and frightened Morton. By portraying Roger Williams as "godly and zealous" yet "very unsettled in judgment" and having "strange opinions," he also made it plain that he had some grudging regard for him. Williams was ordered to be transported back to England in 1635 due to his peculiar views. He escaped to a Native American settlement in the bush in order to avoid this. He established Providence, Rhode Island, a refuge for dissent, where Anne Hutchinson and several other runaways, religious exiles, and dissidents arrived after buying property from the Nassagansetts.

Williams suggested that the Puritans should convert to Separatism and supported his position with evidence. Williams himself had immigrated to Massachusetts Bay under this charter, which was plainly endangered by the fact that it contradicted the royal prerogative. Additionally, he maintained that the charter of the Massachusetts Bay Company was illegitimate since a Christian sovereign had no authority over pagan territories. Williams asserts that his fundamental belief the one that got him into the greatest trouble the separation of religion and state and, more broadly, of spiritual from temporal matters sprang from the idea that he had no right. Williams argued that Christianity needed to be free from secular concerns and the "foul embrace" of the state. In order to pursue divine truth, the chosen needed to be free from civic restraints, and civil judges had no authority to decide on questions of conscience and religion. Williams argued for all of this in his most well-known essay, The Bloody Tenent of Persecution, which was published in 1644.

Here, he argued for freedom of conscience as a fundamental right in a conversation between Truth and Peace. Additionally, he said that since the majority of the populace is unregenerate and grants the government its authority, it is unable to interfere in religious affairs because the unregenerate lack the capacity to do so. But religious liberty did not equate to civic unrest. Contrarily, as he said in his letter "To the Town of Providence" from 1655, civic allegiance and freedom of conscience should coexist. Williams compared it like an ocean journey. "There goes many a Ship to Sea, with many a Hundred Souls in One Ship," he said. They could represent a variety of religions. Williams emphasized that, in spite of this freedom, "the Commander of this Ship ought to command the Ship's Course; Yea, and also to command that Justice, Peace, and Sobriety, be kept and practised." According to the author, this was "a true Picture of a Common-Wealth, or a human Combination, or Society" [6]–[8].

Enemies within and without

The opponents both within and beyond the Puritan religion that Edward Taylor so eloquently depicted and represented often posed a threat to it. Regarding the adversaries outside the Puritan group, they were mostly the Native Americans who had been displaced by the settlers.

And those who had experienced the enemy's dominance, however fleetingly, were best able to articulate the challenge presented by what one Puritan dubbed "this barbarous Enemy." A group of Narragansett Indians seized a lady called Mary White Rowlandson and her children in February 1676. Several of her neighbors and family members were either slain or seized, one of her children passed away shortly after being taken prisoner, and the other two were split up from her. The following May, Rowlandson received her release and was reunited with her husband. A few weeks later, her two surviving children also received their freedom. Six years later, she wrote about her experience in a book whose entire title provides a sense of its methodology and a hint as to what it aims to accomplish: God's goodness and sovereignty, as well as the truth of his promises Being a Narrative of Mrs. Mary Rowlandson's Captivity and Restoration. The novel was wildly successful and continued to be so far into the nineteenth century. It also played a key role in the development of the captivity story, a uniquely American literary style. Of course, there have been tales of captivity from the first days of European discovery.

However, Rowlandson's tale demonstrated the allure of such narratives as well as the typical shape they would take by fusing a vivid portrayal of her losses and pains with an expressive interpretation of their significance. In reality, the moral foundation of the story is explicitly and instructively dualistic, with the Christians on one side and the "Pagans" on the other. Native Americans are variably described as "ravenous Beasts," "Wolves," or "black creatures" who, because of their brutality, cunning, and propensity for lying, resemble the Devil. Only "the wonderfull mercy of God" and the "remarkable passages of providence" can keep Christians like Rowlandson, who suffer at their hands, alive and able to uphold their religion. Throughout the Narrative, Rowlandson emphasizes that one of the main reasons for writing these lines is "to declare the Works of the Lord, and his wonderfull Power in carrying us along, preserving us in the Wilderness, while under the Enemies hand." Another objective of the story, which is as important,

Is to portray Native Americans as appropriate occupants of "the Wilderness": they are not noble savages living in a different Eden, but rather "Barbarous Creatures" whose "savageness and bruitishness" contribute to making their home country "a lively resemblance of hell." Practical issues are at play in this situation. While Rowlandson's testimony to the strength of his faith and the priceless support God gave to those who believed in Him was a useful weapon at a time when church membership was declining, the translation of the Native American into "bloody heathen" helped to justify their removal from land that the whites desired. But the Narrative is not only a proof of a divine proposition. That is undoubtedly the case: Rowlandson never passes up the chance to credit God's benevolent intervention for a happy development, like as running into her son or finding a Bible, and she seldom sees anything admirable in her captors. But it's also a stunning story of one woman's tenacity in the face of exile, resistance, and devastating loss. Additionally, it is profound and perceptive enough to depict Native Americans as potential tools of providence, created by God to be "a scourge to his People," and Rowlandson herself as someone who was irrevocably altered as a result of her interactions with them.

As a result, although the Puritans are seen in a less than wholly good light, the "Pagans" of the "Wilderness" are nearly exclusively portrayed negatively. Later on, it complicates how Rowlandson presents herself. Rowlandson admits that even after being restored to her husband and community and having her children returned to her, she still feels uneasy and even estranged. She admits that when everyone is close to her and just one eye is open, her thoughts dwell on the past. When she finally falls asleep, she remembers "how the other day I was in the midst of thousands of enemies, and nothing but death before me: It is then hard work to

perswade myself, that ever I should be satisfied with bread again." She has gained knowledge through her recent brush with the enemy, and the lessons she has learnt have led her to no longer fully identify with the group of people she was kidnapped from. She is in a state of exile as a result of captivity [9], [10].

The Native American is primarily the adversary absent in the story of the captives, as in Mary Rowlandson's tale and that, example, of John Gyles and Elizabeth Meader Hanson. However, that isn't always and completely the case. For instance, during the French and Indian Wars in 1704, John Williams was taken during an attack on his hamlet by French Canadians, Abnakis, and Caughnawaga Mohawks. He was then led to Canada by his wife and five of his children. But he was only held by the Indians for eight weeks. Up to his release in 1706, the French detained him for the most of the time. The Redeemed Captive Returning to Zion, which was published in 1707, also contains his description of his experiences. He claims that French Jesuits persistently and fervently attempted to persuade him to adopt "Romish superstition." Williams' book therefore describes a futile battle against two foes of truth: "heathenish cruelty" on the part of one and "popish rage" on the part of the other. The Puritan community was feeling more threatened than ever at the time Williams was being captured and subsequently recording his ordeals on paper. Among other reasons, this was due to an influx of new immigrants, the majority of whom had little interest in Puritanism. There were 52,000 Europeans living in America in 1650.

It reached 250,000 by 1700, had more than quadrupled by 1730, and would reach 2.5 million by 1775. Therefore, it may not come as a surprise that Williams' narrative of his incarceration is also a jeremiad. Williams, like many other authors of the day, replied to the undeniable truth of decline by identifying and expressing "the anger of God" against his "professing people" at work in history. Rowlandson views her incarceration, as well as the existence and influence of the "Pagans," as a personal and societal blight that has to be corrected. Williams, though, goes farther. For him, the events surrounding his confinement are part of a wider narrative in which they serve as a sign of divine disfavor and a warning that something has to change. Williams writes in The Redeemed Captive that "the judgement of God [does] not slumber:" his sufferings are a part of a larger providential pattern intended to encourage a return to earlier piety while, in the meantime, promoting patience among those of true faith who are suffering "the will of God in very trying public calamities."

Resistance and Trends toward the Secular

In reality, Puritanism's influence in New England was declining well before the end of the eighteenth century. Initially, there were many "unchurched" colonists; with time, their numbers and influence increased. In the best of times for Puritanism, limiting the right to vote to male church members had allowed for a high level of political control. However, it was quickly changed, and in 1691 it was replaced by a property qualification, which led to its eventual abolition. Since half of the population outside of New England was of non-English descent by 1775, the lack of a dominant cultural group was even more pronounced outside of the region. The eastern seaboard was inundated with Scotch-Irish, Scottish, German, French Huguenot, and Dutch immigrants; the Spanish colonized a sizable region that they controlled from California to the Gulf Coast; and by the end of the eighteenth century, more than 275,000 African slaves had been brought to America, primarily to the South. In 1751, Benjamin Franklin predicted that "the greatest Number of Englishmen will be on this side of the water" because of the improving level of life. It undoubtedly contributed to the era's developing secular inclinations. In reality, the Great Awakening, a massive revivalist movement that took place in the third and fourth decades of the eighteenth century, strengthened the religious establishment even more. According to the preacher Jonathan Edwards, "Under Great Terrors of Conscience,"

many thousands of individuals "had their natures overborn under strong convictions." They had a dramatic conversion and experienced being born again.

Convinced in the efficacy of "Christ shedding His blood for sinners" and the irrational, irrational character of faith, they came together in evangelical groups. The Great Awakening, however, was a response to what was properly seen as the dominating trend at the time: the colonists' rising propensity to embrace and put the Enlightenment's principles into reality, although often in popularized form. Those concepts highlighted the importance of self-help, personal growth, and societal advancement as well as the decisive role of reason and common sense. The Enlightenment school of thought held that the cosmos was a mechanical, logical reality that functioned something like a self-winding watch, in the words of English philosopher John Locke. It no longer needed God's assistance or involvement after it had been put in motion by its abstract First Cause, whether that be God. And man may determine the rules of this system by employing reason and common sense. Then, as Benjamin Franklin phrased it, "the one accept- able service to God is doing good to man," he could employ those rules for his own gain, the advancement of society, and his own growth. It was a philosophy that drew fresh generations of immigrants anxious to make a name for themselves and better their lot in a new country with so many riches. The secular religion of reason, common sense, use, profit, and progress also became a part of American culture, even for the great majority of people who had never heard of the Enlightenment.

The journey diaries of two authors from this time, William Byrd of Westover and Sarah Kemble Knight, reveal the period's more secular trends. Both Knight and Byrd penned tales of their travels across various regions of America that tended to focus on the sociable, inquisitive, and polite people they came across along the route. There isn't as much worry over the richness of nature, which is portrayed as either Eden or Wilderness, as there was in previous European descriptions of trips in the New World. Furthermore, there is no feeling at all of being guided by providence; although God may sometimes be addressed in these diaries as a kind protector. As a chronicle of a journey she traveled from Boston to New York and returned in 1704–1705, Knight wrote her diary. It wasn't printed until the next century when The Journals of Madam Knight was released, but it was "published" in the same manner that many manuscripts at the period were by being passed about among acquaintances. She is shown in her writings as a vivacious, joking, gossipy lady who is aware of the humor and sometimes beautiful aspects of life in early America.

She remembers being affected, for example, by the sight of the moonlight illuminating the woods, or, as she puts it, by "Cynthia," "the kind Conductress of the night." Even in this situation, however, her choice of words to convey her delight reveals her actual allegiances. When the moon shone through the trees, she says, "the tall and thick trees at a distance filled my imagination with the pleasurable delusion of a sumptuous city, filled with famous Buildings and churches, with their soaring steeples, Balconies, Galleries, and I know not what." Evidently, the most beautiful parts of nature are those that make us think of civilization; "the dolesome woods," as she refers to them in other places in her diary, are at their finest when they make us think of, or better yet, lead to, town.

With William Byrd of Westover involved, the issue is more challenging. Byrd, who was born in Virginia as the heir to a sizable estate, received his education there before settling there permanently in 1726. In one of his letters, Byrd said that he lived in America "like... the patriarchs." This letter was later published in 1977 under the title The Correspondence of the Three William Byrds. And he most definitely did, to the degree that this was possible in a foreign nation. He was a prominent member of the "first families of Virginia," the group of individuals that, by the end of the eighteenth century, controlled the colony of Virginia and,

arguably, most of the rest of the South. The so-called "first families" claimed to be of noble English descent. Undoubtedly, some of them were. However, it's possible that the bulk of them were, in the words of a contemporaneous author like Robert Beverley II, "of low Circumstances such as were willing to seek their Fortunes in a Foreign Country." Regardless of where they came from, they were required to put in a lot of effort because, as William Fitzhugh , one of them, noted in a letter sent in 1691, "without a constant care and diligent Eye, a well-made plantation will run to Ruin." In 1720, another notable landowner, Robert "King" Carter, stated, "It is no small satisfaction to me to have a pennyworth for my penny." To this aim, he and other Virginia gentlemen like him were meticulous in the control of their landholdings. They were eager to adopt the manners and privileges of an aristocracy, including the appearance of an aristocratic indolence, or what one writer of the era, Hugh Jones, described in The Present State of Virginia as the gentleman's "easy way of living.

CONCLUSION

A variety of difficulties challenged the resiliency and fortitude of the American people throughout the Colonial and Revolutionary eras of American history. British colonial control was oppressive toward colonists, imposing high taxes and restrictions that caused economic hardship and political unrest. Underlying social tensions and divides also simmered, with problems like slavery and class differences causing cracks throughout society. The height of these difficulties was the struggle for independence. The desire to be liberated from British authority served as the impetus for the American Revolution, a turning point in history. Additionally, they provide light on the challenges of nation-building and the ongoing fight for justice and equality. The legacy of the Colonial and Revolutionary eras continues to be essential to the American narrative, teaching important lessons about overcoming hardship and continuing the fight for freedom.

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CHAPTER 4

A COMPREHENSIVE REVIEW ON AMERICAN LITERATURE IN REVOLUTIONARY YEARS

Dr. Prashant Kumar, Professor, Department of Education
Shobhit University, Gangoh, Uttar Pradesh, India
Email Id- prashant.kumar@shobhituniversity.ac.in

Dr. Shail Dhanka, Professor, Department of Education
Shobhit Deemed University, Meerut, Uttar Pradesh, India

ABSTRACT:

This chapter explores the dynamic and revolutionary years between 1800 and 1865 that contributed to the development of American literature. American literature witnessed tremendous changes throughout this time, reflecting the country's changing identity and socioeconomic changes. While writers like Washington Irving, Edgar Allan Poe, Nathaniel Hawthorne, and Emily Dickinson left long literary legacies, major literary movements like Romanticism and Transcendentalism also developed. This essay examines the key ideas, writers, and literary creations that shaped this time period, illuminating the significant importance of historical developments, cultural changes, and philosophical influences on the development of American literature. During this formative period in American literature, these authors and their works are still relevant today, providing insights into the intricacies of American culture, society, and personal experiences. Knowledge the development and variety of American literary expression after 1865 and into the next century requires a knowledge of the time from 1800 to 1865.

KEYWORDS:

America, Great Britain, Literature, United States.

INTRODUCTION

The American country, which covered one-third of the American continent at the start of the nineteenth century, was made up of sixteen states. But by 1853, it had reached the continental proportions that it would maintain until Alaska and Hawaii were recognized as states. The thirteen colonies had just over 1.5 million people living there in 1760. More than 9.5 million people lived in the United States by 1820, and by 1860, that number had increased to about 312 million. The vast Louisiana territory was purchased from France in 1803, the Florida and Oregon territories were ceded by Spain and Great Britain, and enormous areas in the Southwest were taken from Mexico over the course of thirty years. This was partly the result of the acquisition of new territory. And a significant inflow of immigrants had a role in it. The number of immigrants was quite low during the first forty years after the Revolution, and those who did arrive were mostly from the British Isles. But after 1820, immigration grew quickly as a result of much better maritime transportation, which facilitated the transfer of huge numbers of people from the old to the new worlds. These immigrants came from all across Europe and the rest of the globe. The United States was growing to be a sizable, self-assured, even openly expansionist country. Additionally, it was evolving into one that was more diverse than previously. That was greeted with opposition; for example, the immigration of Irish Catholics to the East and Chinese to the West sparked conflict and fueled the emergence of anti-foreigner political parties. Many people felt that America was changing quickly, which they did not enjoy [1], [2].

However, the true change the one that was most drastic and most concerning had nothing to do with the population's increase in number and variety. The true change and maybe the most

worrying one was an economic one. The country's population was migrating from the countryside to the cities as its economic foundation shifted from agriculture to industry. Since they both illustrated and aided the economic transition, the developments in transportation that were occurring in the United States at this time are especially notable in this context. If Americans went anywhere in their nation at all in 1800, it was by wagon or water, and if they did so, their boats were powered by the current, a sail, or an oar. The first steamboat debuted on an American canal seven years later. More importantly, 23 years later, in 1830, the nation's first locomotive was built; it was capable of awe-inspiring speeds of twelve miles per hour but lost to a horse in a race. A decade later, in 1840, there were 3,328 miles of railroad track, all of which had been constructed in the preceding 25 years, which is approximately equal to the number of miles of canals.

And there were at least 30,000 miles of rail by 1860. The era of the railroad, which Walt Whitman referred to as "type of the modern," had unquestionably begun. Trade and travel were altered by rail. It encouraged farmers to grow lucrative crops for the market on ever-larger agricultural units. It gave workers the freedom to work wherever there was a need for them. It promoted the expansion of a wide variety of sectors, including mining, manufacturing machine tools, and logging. And since immigrants were among those who ostensibly profited from a more mobile labor market and greatly expanded, much more fluid systems of production and consumption, it also indirectly encouraged immigration. But if African-Americans experienced any change at all, and it was for the worst. The development of the cotton gin and the enormous rise in demand for cotton in Great Britain put an end to any optimism that some of the founding fathers may have had that slavery would eventually disappear or that slaves would be gradually emancipated. Breeding slaves was a lucrative business, as was slavery, and if anything, the living circumstances of slaves during this time period worsened, as did their working and general conditions. Laws prohibiting the teaching of literacy to slaves started to be strictly enforced, and chances for slaves to learn a skill or lease out their labor in order to ultimately purchase their freedom started to diminish [3], [4].

The many options for emancipation that Jefferson had outlined seemed to be postponed forever by a whole series of political agreements intended to settle the conflicts between slaveholding and Free states. The Southern states' claim that they should be free from federal meddling to determine the social structures that existed inside their boundaries also contributed to this. Three things that happened in 1831 were crucial. Nat Turner staged a slave uprising that temporarily succeeded in Virginia; the Virginia legislature really debated liberating all slaves inside the state's boundaries but ultimately rejected the idea; and William Lloyd Garrison launched The Liberator, an antislavery journal. The South was compelled to band together in order to maintain its particular institution as the abolitionist movement grew, slave revolts were feared, and there was a perception of internal and external adversaries. The Virginia debate in 1831 ended up being the last time the abolition of slavery received such a wide-ranging public discussion south of the Mason-Dixon Line. From that point on, both black and white authors in the North would make more urgent calls for abolition, while Southern advocates would defend slavery and states' rights with greater vehemence. Civil war was also made possible.

DISCUSSION

This was also a time of negative development for Native Americans. The United States had a straightforward policy: deportation. Tribes were required to trade their territories east of the Mississippi for territory west of it under the conditions of the 1830 Removal Act. John Quincy Adams, who served as president from 1825 to 1829, acknowledged that "their cultivated fields; their erected habitations are obviously by the law of nature theirs, but what is the right of the huntsman to the forest of a thousand miles which he has unwittingly wandered in search of

prey? As it turned out, there was no real difference between the two in terms of actual policy. Cherokees in Georgia and North Carolina developed into prosperous farmers, and in 1827 they even formed a constitution that was based on the US Constitution. It was useless. They were also compelled to relocate westward along the Trail of Tears to the inhospitable region of Oklahoma. At least 4,000 of them perished, either in the detention camps where they were housed before being deported or during the actual deportation. Most tribes had relocated to the west by 1844. However, even there they were in danger. Whites quickly sought part or most of the land that the Native American peoples had been relocated to due to the fast westward spread of the population, which in 1828 led to the election of Andrew Jackson as the first president from an area west of the Appalachians. The government's approach now moved toward consolidating the tribes on ever-smaller reservations, contrary to Jackson's argument that his policy of removal would place them "beyond the reach of injury and oppression" and under the "paternal care of the General Government".

But there were plenty of people prepared to stand out for Native Americans. Many of them, including those who advocated for the abolition of slavery or women's rights, were motivated by their faith in a particular social gospel. According to estimates, barely one in twenty Americans attended church in 1790. However, as a consequence of a series of religious awakenings known as the Second Great Awakening, by the 1830s, about three out of every four Americans belonged to a church. Although no one church dominated, the Baptist and Methodist organizations predominated among those evangelical and Protestant congregations. Many of the newly converted adhered to a religion that placed a strong emphasis on a completely spiritual atonement. They tended to associate the coming of God's kingdom with the political future of the United States, if their views had any social consequences at all. Democracy's advancement both domestically and abroad was used to gauge progress toward the millennium. But at least some held the view that bringing about the kingdom of God required the abolition of slavery, poverty, and drunkenness, discrimination against women, and policies that oppressed Native Americans.

This was a time when people believed, or at least seemed to believe. Both those who supported and opposed slavery said that they were acting in accordance with God's will. And the Declaration of Independence, with its firmly rationalist adherence to natural rights, was undoubtedly referenced in the 1834 American Antislavery Convention's Declaration. The Declaration went on to draw a distinction between their own group and the founding fathers. The "Declaration of the American Anti-Slavery Convention" stated that these principles "led them to wage war against their oppressors, and to spill human blood like water in order to be free." "Ours forbid the doing of evil that good may come," it continued, "and lead us to reject, and to entreat the oppressed to reject the use of all carnal weapons for deliverance from bondage, relying solely upon those which are spiritual and mighty through God.

However, there remained disagreement among the antislavery movement over the use of force. Some people, like John Brown, thought that using force to combat ignorance and evil was essential, even when doing so was considered treason or insurrection, an infraction against the state. There were also individuals who were prepared to support such action, such as Henry David Thoreau. Thoreau even dared to draw parallels between John Brown and Jesus. "The same indignation that is said to have cleared the temple once will clear it again," asserted Thoreau. There was a schism in the women's movement as well, but it was of a totally different kind: "The question is not about the weapon, but the spirit in which you use it." On the one hand, there were proponents of distinct "spheres" for men and women, such as Catharine Beecher. She and her sister, Harriet Beecher Stowe, made the case that domestic feminine

virtues should be upheld and propagated as a counterbalance to the competitive, and sometimes brutal, principles of the marketplace that increasingly ruled man's life [5]–[7].

Women like Margaret Fuller and Elizabeth Cady Stanton, on the other hand, argued that separation meant women were being demoted since the realms were fundamentally unequal. In response to Beecher's claim that managing a household requires knowledge comparable to that of a lawyer or doctor, they insisted that women could and should pursue careers as lawyers or doctors if they so desired, and that they could pursue any endeavor as long as they had the necessary skills and dedication. However, since women were still restricted to a relatively small number of occupations, Fuller and Stanton were fighting against the economic and cultural norms of the day. If they resided in a town, poorer white women were compelled to work in menial employment. When they were young, middle-class white women often had superior educational prospects, but after they were educated, they had limited career options if they did not wish to join the domestic sphere. In fact, being a writer was one of the few possibilities open to them.

The possibility existed in part as a result of the enormous expansion of publication venues. At this period, the population of the United States was among the most literate in the whole globe. Americans flocked to the lectures and debates offered at debating clubs and lyceums eager for entertainment and knowledge. International literary heavyweights like Charles Dickens and local cultural giants like Ralph Waldo Emerson were drawn to the lecture circuit. It also attracted those who wanted to speak out for a cause, such abolitionists and feminists. Additionally, newspapers, periodicals, and books were increasingly used by Americans. By 1830, there were 1,200 newspapers, and there were also several periodicals. Many authors during this time period worked as editors to hone their craft or support themselves. Both Walt Whitman and William Cullen Bryant were newspaper editors. Among the numerous authors who edited periodicals were Edgar Allan Poe, Margaret Fuller, Frederick Douglass, and Nathaniel Hawthorne. Some of the journals offered the voiceless or oppressed a platform. The Cherokee Phoenix, founded in 1828, was the first newspaper produced by an Indian tribe and the first to be published in both English and the local tongue. The first of seventeen newspapers owned and edited by African-Americans to be published before the Civil War, Freedom's Journal, had begun to appear a year earlier.

Particularly women were given the opportunity to make a career and influence taste via other, more popular outlets. For instance, Sara Josepha Hale rose to editor of Godey's Lady's Book, one of the most important periodicals of the time. Since there was no worldwide copyright legislation until 1891, the market could be saturated with inexpensive pirated versions of well-known British authors, which definitely worked against American writers who supported themselves via their works. However, many have attempted and some have succeeded in making a livelihood wholly or mostly from their writing. In fact, the prevalence of women who resorted to writing as a source of money and self-expression is one of the enduring characteristics of the time. In the process, they created a body of work that, overall, is more realistic and domestic than mythological, romantic fiction by authors like Poe, Hawthorne, and Herman Melville: a tradition that emphasizes community and family and using feeling to probe important social and moral concerns. The fact that so many of the best-selling books at the time were written by women is another remarkable aspect of the era. Examples include The Wide, Wide World by Susan Warner, The Lamplighter by Maria Cummins, and The Hidden Hand by E. And of course, Uncle Tom's Cabin by Harriet Beecher Stowe. D. E. N. South worth. It's possible that some female authors thought it was essential to disparage their creative creations. Some used pen names to hide their identity. Others, such as Mary E. Bryan, who wrote "How Should Women Write? Women made an important and significant contribution to the

popularity of imaginative writing, complained that men tried to limit women to "the surface of life," telling them that "with metaphysics, they have nothing to do" - advising women writers that they should not "grapple with those great social and moral problems with which every strong soul is now wrestling," then condemning their efforts, should they follow such advice, as "tame and commonplace".

Building American Myths

Washington Irving was one of the first authors to take use of the expanded publishing options that were emerging and, as a result, became one of the first American authors to acquire worldwide reputation. The youngest of eleven children, Irving was born in New York City into a wealthy merchant family. In addition to writing for The Corrector and the Morning Chronicle, both of which were edited by one of his brothers, he also studied law. He created "The Letters of Jonathan Oldstyle, Gent." a collection of young satires on New York society, for the Chronicle. They were published between 1801 and 1803 and brought him immediate fame. He immediately embarked on the first of many travels to Europe to improve his deteriorating health; in reality, he would eventually spend extended amounts of time in England, travel widely in France and Germany, and work for the Spanish government during some of those times. But he went back to New York City in 1806. A year later, he started to publish Salmagundi; or, The Whim-Whams and Opinions of Launcelot Langstaff Esq., and Others there. Salmagundi was a 20-number collection of satirical miscellanies about New York society. Irving, his brothers, and James Kirke Paulding , who were all a part of the group known as the Nine Worthies or Lads of Kilkenny of Cockloft Hall, wrote the best articles. They contained one poem by Irving, "Of the Chronicles of the Renowned and Antient City of Gotham," which gave New York City its permanent moniker of Gotham. It was federalist in politics, conservative in social values, and comedic in tone [8], [9].

Under the pseudonym Diedrich Knickerbocker, Irving wrote A History of New York from the Beginning of the World to the End of the Dutch Dynasty to further his reputation as a writer, humorist, and man of society. The term "Knickerbocker School" was first used to describe writers like Irving himself, Paulding, Fitz-Greene Hallek , and Joseph Rodman Drake , who wrote about "little old New York" in the years before the Civil War. It is frequently regarded as the first significant work of comic literature written by an American. While the book's apparent focus is on the Dutch occupation, it really mocks modern historical accounts, parodies literary greats, and delivers a lighthearted criticism of Jeffersonian democracy.

There is an ironic justification for white eviction of Native Americans and destruction of their culture, and Jefferson himself is parodied as Governor Kieft under whom greedy Yankees want "to get possession of the city of Manhattoes." Knickerbocker assures the reader that the original inhabitants of America were "mere cannibals, detestable monsters, and many of them giants"; "animals" rather than humans, they "deserved to be exterminated"; however, "the host of zealous and enlightened fathers" brought many blessings with them for "these infidel savages," including "gin, rum, brandy, and the smallpox," and thenIrving's writing style here and in his previous writings is influenced by the fluently mildly sarcastic English authors Oliver Goldsmith and Joseph Addison. And five years after his History was published, he moved to England to work for his family's company there. He spent seventeen years in Europe. In 1820, he released The Sketch Book of Geoffrey Crayon, Gent. A collection of essays and drawings that was wildly popular in both England and the United States. He also made friends with Sir Walter Scott and visited Samuel Taylor Coleridge. Four other sketches in The Sketch Book are also set in America, but most of the other pieces are descriptive and thoughtful essays on England, where Irving was still residing. "Rip Van Winkle" and "The Legend of Sleepy Hollow," two small masterpieces that started the great tradition of the American short story.

German folklore is where "Rip Van Winkle" and "Sleepy Hollow" first appeared. Both also owe a debt of gratitude to Sir Walter Scott in terms of stylistic impact, as Irving acknowledges in a "Note" to the first story where the reader is informed that "the foregoing Tale, one would suspect, had been suggested to Mr. Knickerbocker by a little German superstition." However, both take use of their uniquely American locations and fabricate American myths; they investigate the social and cultural changes taking place in America at the time in a way that is both somewhat comical and dead serious. In "Rip Van Winkle," the slack-jawed protagonist explores the Catskill Mountains in New York State and finds several small guys bowling at ninepins while dressed in Dutch costumes. He takes several sips of the weird concoction they have concocted and passes out. The news naturally takes a long time to sink in; and, at first, when he is surrounded in his homeplace by people whom he does not recognize and who do not recognize him, he begins to doubt his own identity. Twenty years have passed, the Revolution has been and gone, and he has finally realized that "instead of being a subject of his Majesty George the Third, he was now a free citizen of the United States" [10], [11].

He laments, "I'm not myself; I'm someone else. I've changed, and I have no idea what my name is or who I am. His predicament presents a charming tiny mirror of the abrupt, unsettling process of alteration and potential responses to it experienced by the country as a whole. It is a softly funny response to terrible upheaval. The story of how the superstitious hero, Ichabod Crane, was defeated by the headless horseman of Brom Bones, an outgoing Dutchman and Crane's rival in love, allows Irving to parody several forms of narrative, among them tall tales, ghost stories, and the epic. This transposition of American history into American legend occurs in "Sleepy Hollow." But it also gives him the opportunity to consider change once again and to portray the rapidly disappearing America that serves as the backdrop for this tale as a perilous pastoral ideal. "It is in such little retired Dutch valleys," we are told, "as the one where American types like Crane and Bones live, that population, manners, and customs remain fixed, while the great torrent of migration and improvement, which is making such constant changes in other parts of this restless country, sweep by them unnoticed.

The latter writing tended to take on the more poetic, romantic tone indicated by Irving's portrayal of the peaceful valley where Ichabod Crane dwelt. Although Bracebridge Hall; or, The Humorists, his subsequent collection, was highly regarded, it mostly contains of romantic depictions of the landed nobility in England. After receiving a negative response to Tales of a Traveler, Irving became more and more interested in historical topics. His History of the Life and Voyages of Christopher Columbus, A Chronicle of the Conquest of Granada, and Voyages and Discoveries of the Companions of Columbus were all based on meticulous historical study. The Alhambra, a collection of Spanish stories that was referred to as a "Spanish Sketch Book," first released in 1832. Then, after making a triumphant return from Europe, Irving set off for the American West in quest of gorgeous settings for his literary works. These western excursions led to the publication of Astoria, a history of John Jacob Astor's fur-trading empire, and A Tour of the Prairie, one of three volumes in The Crayon Miscellany. The romanticism of the West is evoked in both stories, but none of its hardships are; also, the latter book idealizes the business magnate Astor, on whose suggestion it was written. Other novels followed, including The Adventures of Captain Bonneville U.S.A., Oliver Goldsmith, A Book of the Hudson, a biography of one of Irving's literary greats, and the enormous five-volume Life of Washington. Irving's literary career was inconsistent, and he never regained the humor and fluidity of his early writing. He also tended to romanticize the history of Europe, particularly in his later works. But in his greatest work, he was a maker of important American myths: stories that gave dramatic reality and structure to the momentous upheavals of the period, as well as the anxiety and longing those changes often sparked. Perhaps he was particularly successful in creating those myths because he had tremendous feelings of trepidation about the

new America, yearning for the old, and, beyond that, for Europe. He was creating a tale about himself and the emotions he embodied.

CONCLUSION

Between 1800 and 1865, American literature saw a remarkable transformation that was characterized by a vibrant tapestry of literary groups, subjects, and significant writers. Infusing American literature with a strong feeling of individuality, nature, and spirituality, the Romanticism and Transcendentalism movements highlighted the relationship between humans and the natural world as well as the supernatural. With stories like "The Legend of Sleepy Hollow," authors like Washington Irving helped establish the short tale form, while Edgar Allan Poe explored the macabre and enigmatic in "The Tell-Tale Heart" and "The Raven." In works like "The Scarlet Letter," Nathaniel Hawthorne examined the darker aspects of human nature and society, while Emily Dickinson's lyrical prowess pushed expectations with her self-reflective and avant-garde poems. The historical setting, which included the westward expansion, the Civil War, and the search for a distinctively American identity, had a significant impact on American writing during this time.

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CHAPTER 5

AN OVERVIEW OF THE CREATION OF WESTERN MYTH

Dr. Prashant Kumar, Professor, Department of Education
Shobhit University, Gangoh, Uttar Pradesh, India
Email Id- prashant.kumar@shobhituniversity.ac.in

Dr. Shail Dhanka, Professor, Department of Education
Shobhit Deemed University, Meerut, Uttar Pradesh, India

ABSTRACT:

The development of the Western myth is a complex historical and cultural process that has profoundly influenced Western vision and identity. This fabled story has developed over ages and continues to shape how the West is seen across the world. It is grounded in both fact and fantasy. The Western myth, at its foundation, presents a picture of the West as a place of opportunity, advancement, and freedom. It includes tales of early pioneers, the independent spirit of the frontier, and the victory of democracy and capitalism. These stories have been told in a variety of forms, such as literature, cinema, visual art, and popular culture. The genesis of the Western myth, nevertheless, is not without debate. It often minimizes or ignores the persecution and displacement experienced by Indigenous peoples, African Americans, and other oppressed groups throughout the Westward advance. The myth also calls into question historical romanticization and cultural appropriation. Despite these complications, the Western myth continues to be a potent representation of Western and American identity. Political discourse, policy, and global views are all still shaped by it. Understanding this myth's origins and effects is crucial for understanding the Western world's cultural and historical foundations.

KEYWORDS:

American, Culture, Western Myth, Social Norms.

INTRODUCTION

James Fenimore Cooper created a totally distinct sort of legend. Cooper was responsible for creating the myth of the American West and all of its beguiling paradoxes, if anybody was. He was much more than that, however. He was a pioneer of the historical fiction in America, probing the contrasts of American culture at a period of significant change. Along with these other literary genres, he contributed to the development and popularization of the sea novel, the book of manners, political satire and allegory, and the dynastic novel, which use a series of generations to rigorously analyze American social norms and values via theatre. Cooper started writing and publishing once he turned thirty. He had previously served at sea before leaving to be married and establish himself as a country gentleman in New York State. In reality, his wife disputed his assertion that he could write a better book than the English novel he was reading to her when he started writing Precaution. A Tale of the Neutral Ground, a far superior work, came out shortly after. Harvey Birch, who is believed to be a Loyalist spy but is really working for General Washington, is the story's hero. It takes place in Revolutionary New York State, in Westchester County, which is considered to be a "neutral ground." Although Birch is devoted to the cause of the Revolution, a complicated narrative uncovers his emotional connections to several Loyalists. In essence, what the reader is given here is a model for a character that Sir Walter Scott had taught Cooper and that he would utilize in subsequent works of fiction, most notably in his portrayal of Natty Bumppo, the protagonist of the Leatherstocking books [1], [2].

The hero acts as a "neutral ground" inasmuch as his deeds and allegiances provide conflicting societal forces a chance to interact with one another on a personal level. The moral terrain he navigates is one of crisis and collision; these crises and collisions manifest in terms both

personal and societal, depending on both character and circumstance. The Spy became an instant hit. It was followed, just two years later, by The Pilot, the first in a series of sea stories meant to demonstrate that a former sailor could write a better book in that genre than the landsman Scott had done in his book, The Pirate, published a year earlier. One reviewer hailed Cooper as "the first who has deserved the appellation of a distinguished American novel writer." The story's main character, the intrepid old sea dog named Long Tom Coffin, had a part in the book's popularity. But more arrived because it compared the hero's poise and bravery to the ineffectiveness of the Tories. The story's enigmatic Pilot is described as "a Quixote in the behalf of liberal principles," and his claim that he was born without the aristocracy of twenty generations to corrupt and deaden his spirit reflects his status as a natural aristocrat.

The Pioneers, the first of the five Leatherstocking Tales, was released the same year as The Pilot. It introduces the reader to the aging Natty Bumppo, often known as Leatherstocking, in the year 1793 in Otsego County, a newly inhabited area of New York State. Additionally, Chingachgook, a member of the Mohican tribe who was Natty's buddy and comrade, is introduced to the reader. Despite Natty's best attempts to rescue him, Chingachgook perishes throughout the course of the narrative. Over the next 18 years, the remaining four Leatherstocking Tales were published. The Last of the Mohicans, which takes place in 1757 during the Seven Years' War between the French and the British, shows Bumppo, now known as Hawkeye, at his maturest. Bumppo, also known as the trapper, has joined the westward march in The Prairie; he is now in his 80s and passes away before the book's conclusion. The Pathfinder, which takes place in the same war between French and Indians and British colonists, is set shortly after The Last of the Mohicans. Bumppo is inclined to consider marriage at this point. However, he humbly accepts that he cannot have the lady when he finds out that she is in love with someone else. He understands that, as he puts it, it is not according to his "gifts" to fall in love and be married, much like the numerous Western heroes for whom he would later serve as a pattern. The Deerslayer, the final book written, is really the first book in terms of the chronology of events. The 1740s of upstate New York are transported to the reader. Natty Bumppo, a young guy in this scene, starts the Deerslayer activity. However, throughout the course of the narrative, he engages in a battle with an Indian that borders on a ritual, killing the man and bestowing upon him the moniker Hawkeye before he passes away. The series concludes with the hero's transition into manhood. Although it doesn't exactly start with his passing, there is unmistakably a retrograde trend at play [3]–[5].

DISCUSSION

The whole collection of The Leatherstocking Tales travels farther back in time to the early days of America and the hero's childhood and innocence. In doing so, they drift more and farther away from social realism both in terms of method and setting and from civilization. A very minor character named Natty Bumppo may be detained and imprisoned in the setting of The Pioneers for hunting a deer out of season. The Deerslayer, on the other hand, has a hero who is described as a "legend," "the beau ideal," that "constitutes poetry," and is set in a location that is repeatedly referred to as a "wilderness," amid "the sleeping thunders of the woods," in a time that Cooper observes "seems remote and obscure" already, "so distant as seemingly to reach the mists of time." As his image changes throughout the five Leatherstocking Tales, Natty Bumppo resembles an American Adam more and more: in his comradeship with another man, his virginity, as well as in his reliance on action and instinct rather than thought and reasoning. He is also indebted to natural wisdom and natural morality rather than to convention or education.

Natty Bumppo is more than simply an American Adam, however, as his foreshadowing of subsequent Western heroes and memory of older characters shown on "neutral ground" both

imply. The Leatherstocking Tales, which depict Eden in a distant period of the nation's mythology, are much more than representations of the American pastoral. They are richly drawn historical novels that examine the fate of the country via contrasts and tensions both inside and between persons. This is shown in The Prairie. In the course of the plots several heroic expeditions, raids, and rescues, Bumppo manages to save his comrades from both a prairie fire and a buffalo stampede. A careful exploration of human nature and its ramifications for human civilization is woven throughout that story. For instance, the early people of America are used as examples of "natural man," but the reader quickly realizes that these examples are equivocal. On the one hand, there are the Pawnees, who are described as being "strikingly noble," with their "fine stature and admirable proportions" serving as an obvious physical manifestation of their possessed of "Roman" values like bravery, dignity, and decorum.

On the other hand, there are the Sioux, a people who are described as "demons rather than men" and whose ruthlessness and treachery rival their terrifying outward aspect. In turn, nature is shown in a variety of ways, such as helpful, the source of Natty's innate knowledge, and the setting of a frantic intramural conflict. This supports the claim that Indians are both noble savages in the tradition of Rousseau and devil's spawn. Here, the question of whether humans are good and without original sin or bad and marred by original sin is raised. The question of whether America is an Eden or a desert is also relevant. And Cooper acknowledged that both of these problems contributed to the debate about the kind of society that was required, especially in the New World. A fascinatingly ambiguous response to this subject is provided in The Prairie, which was vital to the young nation. Further ambivalence is present. In many respects, Natty Bumppo's image makes the case that the ideal form of government is one that regulates the least. Since he is, the reader is informed, "a man endowed with the choosing and perhaps rarest gift of nature, that of distinguishing well from evil," he does not need any civic rules to govern or constrain him. Natty is perhaps a rarity, as his complaints about "man's wish, and pride, and waste," the destruction of the wilderness he witnesses all around him, intimate. Remarkably, this includes knowing about the need for conservation: he is an instinctive ecologist, who laments the tendency he sees all around him "to strip tharth of its trees" and rob "the brutes of their natural food".

In reality, your own remarks on civil law are contradictory. He sometimes has harsh words for what he refers to as "the wicked troublesome meddling" of society. Do you realize that there are areas where the law is so active as to say, "In this fashion shall you live, in that fashion you shall die?" he asks. Occasionally, however, he presents an opposing viewpoint. "Yes yes," he continues, "the law is needed when such as have not the gifts of strength and wisdom are to be taken care of" Of all the questions that emerged in the United States in the nineteenth century, the question of what finally was the national heritage, democratic community or individual freedom and advancement, was the most pressing. Even Natty Bumppo, who is regarded as a beacon of freedom, takes a neutral stance on the issue. Even more so does The Prairie because Ishmael Bush, the novel's main adversary, is, as his name implies, a social outsider in the worst sense. There, he learnt to be a predator, following "the instincts of the beast," and seeking his own particular gain without regard to any kind of rule, natural or civil, as we are informed that "Ishmael Bush had passed the whole of a life of more than fifty years on the skirts of society." When he exclaims of another character, "He is an enemy hear him!" he succinctly sums up his own perspective. Observe him! He violates property rights and disregards the claims of anybody except himself as he makes a sarcastic interpretation of human nature and the results of individualism. As a result, he makes a strong argument for civil laws as well as for social control and strong government [6]–[8].

Cooper addresses the fundamental conflicts at play in American society and history in a manner that gives the opposing forces room to develop, at his finest, as in The Prairie. In addition, he constructs mythical characters, among whom Natty Bumppo is perhaps the most prominent. These characters serve as a focal point for discussions about the nature of American democracy and also have the stature and simplicity necessary for any great epic hero. It's usual when Bumppo first appears in The Prairie. He appears to the reader and a group of travelers as he stands in the distance on the vast plains with the setting sun in his back. Larger than life, romantic, and mysterious, Natty Bumppo here anticipates a whole series of Western and American heroes: Captain Ahab in Moby-Dick, for example, the main characters in the Western films of John Ford, or Jay Gatsby in F. The Great Gatsby by Scott Fitzgerald. And the tale of our hero is brought to a similarly valiant conclusion. Cooper may be hinting at the passing of the democratic possibilities Natty Bumppo stands for when, at the conclusion of The Prairie, Natty dies with his eyes "fastened on the clouds which hung around the western horizon, reflecting the bright colors and giving form to the glorious tints of an American sunset".

The Prairie undoubtedly exudes an autumnal mood; it is firmly set in the past and frequently alludes to the ways in which immigration and cultivation, the clearing of the wilderness, and the dispersal of the Indians have changed the West and, very likely, America since then. It's possible; and if so, the book is equally a modern Western as it is a conventional one, charting both the destructive tendencies of the westward migration and its role in a heroic story of national growth. Then, a story that is already a debate, a mythological drama, a magnificent historical book, and an American epic in prose gains another level of complexity. Cooper brought his family to Europe a year before The Prairie came out. In spite of his travels and diplomatic duties, he still found time to write. The Red Rover, The Wept of Wish-ton-Wish, a book about early frontier life, and The Water Witch, another sea story, were all written around this time. The Bravo, The Heidenmauer, and The Headsman are three historical trilogies he also finished. He came back to the country a year before the trilogy's last book was released. He had already started to find his country's perceived lack of public and private values and democratic abuses repulsive. He looked at these issues from the perspective of an aristocratic democrat in A Letter to His Countrymen, The Monikins, and The American Democrat.

He then gave fictional examinations of his principles in the books Homeward Bound and Home as Found. Cooper received bad headlines for his criticisms of populism and Jacksonian democratic politics. He retaliated by filing a successful libel lawsuit. And he kept on writing nonstop. In fact, in the ten years leading up to his death, he wrote no less than 21 books, including a number of historical romances and Miles Wallingford , scholarly and factual works, a utopian social allegory , and a book about the abuse of social justice that is frequently regarded as an anti-socialist work. The Chainbearer, and The Redskins may have garnered the greatest attention during his final few years of writing. From the colonial era through the 1840s, these three books depict the escalating conflict between the wealthy and landless classes in New York State. They accomplish so by graphically examining the contradictions at play in American culture and revealing Cooper's ongoing interest in adopting and developing various fictional genres. Cooper excelled at invention. He was a master at creating American myths when he was at his finest, like in the Leatherstocking Tales. And despite all of his literary innovations, he was compelled to return again and time again to themes that would later torment many American authors: the many paths a democratic republic may take, the struggle between law and freedom, the clearing and the wilderness, collective ethics, and the self-reliance ethos [9]–[11].

Many additional efforts to transmit Western experience into fiction were done throughout the three decades the Leatherstocking series was produced. Two books, Logan: A Family History and Nick of the Woods; or, The Jibbenainesay , stood out among them, as did The Oregon Trail, an autobiographical fiction that was initially serialized in The Knickerbocker Magazine in 1847 before being published in 1849. One of John Neal's many books and other publications is Logan: A Family History. Neal was a tirelessly spirited writer who was raised in a Quaker home in Maine. Keep Cool, a book that served as a preaching against dueling, as well as "Battle of Niagara" and "Goldau, or, the Maniac Harper", were among his early works. Otho, a romantic play in blank verse, was another of his early works. Brother Jonathan , a romantic novel set in colonial New England, Seventy-Six , a romantic epistolary novel about the American Revolution, a fictional account of the Salem witchcraft trials, Rachel Dyer , and Authorship are just a few of his other later works. Neal authored many essays for Blackwood's Magazine while residing in England, a publication well known for its hostility against American authors.

Five studies on American writers were among the most outstanding of them. They were ultimately published in 1937 under the author's own choice of title, American Writers, despite being marred by factual inaccuracies and Neal's personal preconceptions. Despite these flaws, they were the first serious effort at a history of American writing. Logan: A History, the Indian chief who lends the title to the book, is primarily a romantic narrative of a heroic barbarian. Nick of the Woods, written by Robert Montgomery Bird, illustrates the other side of the coin. Bird was a prolific author who also produced historical drama , a tragedy about the assassination of the Spanish conquistador Pizarro , a tragedy set in eighteenth-century Colombia , and two novels about the conquest An incredibly well-known story in its day and Bird's finest work, Nick of the Woods has a convoluted plot involving Indian raids and massacres, a romantic heroine kidnapped but eventually freed, and an eponymous central character who is determined to exact revenge against the Indians for the killing of his family. The portrayal of the Indians, though, stays startlingly straightforward despite all the story twists. They are fierce, superstitious, and cunning as depicted by Bird. Even though they are savages, they are not at all honorable.

Another topic is the Oregon Trail. To begin with, it was authored by Francis Parkman, who later rose to prominence as one of the era's leading historians. Parkman belonged to a group of American historians who blended scientific interest in the history of the United States or democratic institutions, or both, with dramatic flair and a novelist's attention to detail. Apart from Parkman himself, John Lothrop Motley, George Bancroft, and William Hinckling Prescott are among the most eminent romantic historians. After penning Merry Mount, a novel about Thomas Morton's colony, Motley devoted a large portion of his life to researching Dutch history. He was drawn to this topic by the similarities between the Netherlands and the United States and the chance it provided him to dramatize the victory of Protestantism and liberty over despotism. In his book Historic Progress and American Democracy, Motley said that "the laws governing all bodies political" moved forward as "inexorably as Kepler's law controls the motion of the planets.

This was a core belief not only for Motley but also for Bancroft, whose major work, a monumental, ten-volume History of the United States, put his belief in history's progressive nature and the historian's responsibility to show how liberty has evolved in historical events to the fullest. Prescott focused his efforts farther south, on the conquest of Mexico and Peru, an area that had previously been underutilized. But like him, he combined romantic literary styles with historical expertise. Prescott tells his account in terms of a narrative framework that is derived from the historical novel and, in particular, the fiction of Sir Walter Scott in his best

work, the History of the Conquest of Mexico. Prescott concentrates on the battle between Montezuma and Cortez within a broad portrayal of two clashing civilizations, the Aztec and the Spanish.

As a consequence, a tragic epic, a matter of academic record, and an intervention in both history and literature are produced. In seven books on the fight for dominance in the New World written between 1865 and 1892, Parkman also blurred the lines between the historical and the literary. The series, which focused on the English and French struggle for control of colonial America, turned on a comparison of progress and reaction, represented by England and France, respectively, as seen from the perspective of an author who once identified as a conservative republican.

The Oregon path is a narrative of a voyage Parkman made in 1846 along the path of the same name. It was written before his history. His vacation had two goals: to treat his ill health and to learn about Indian culture. He managed to endure the difficulties of the journey thanks to his woodworking skills and average shooting ability, but only just: the strain of the journey finally caused a full collapse in his health rather than the recuperation he had hoped for. He was obliged to narrate his experience to a cousin and traveling companion since he was unable to write. The outcome has been dubbed the first narrative of a literary white guy who genuinely chose to live among Native Americans for a period of time. Similar to Parkman and the romantic historians' earlier works, this account reveals a fascinating blend of truth and fantasy, real-world events and fantastical ideas. It has two sides, which is another unique quality. The Oregon Trail's narrator, a Harvard graduate and descendant of a well-known Boston family, sometimes uses a tone that veers between contempt and disgust when interacting with the environment and people of the West.

His writing style is mandarin-like. The reader is informed by Parkman that the Ogillallah, Brule, and other western tribes of the Dahcotah or Sioux are complete outlaws who have not been influenced by contact with civilization. The white people, the immigrants he encounters, also often strike the young traveler as rough, untidy, and rowdy. "Not one of them can speak a European tongue, or has ever visited an American settlement." Parkman admits, "I have often puzzled myself to divine the various motives that give impulse to this migration, but whatever they may be certain it is that multitudes bitterly repent the journey, and, after they have reached the land of promise, are happy enough to escape from it." Certainly, the young narrator observes that the territories the migrants encounter drawn, it may be, by their "desire of shaking off restraints of law and society" are occasionally hostile. The only respite he found on this desolate landscape, he recalls, was a solitary "pine-tree clinging at the edge of a ravine," its "resinous odors recalling "the pine-clad mountains of New England" and a greener, more gracious world".

Despite this, Parkman recalls that he found plenty about the West to like or even adore. The two scouts he traveled with are given an openly amorous portrayal. Both of them, in their own unique ways, are real knights of the wild. One has the rugged appeal of the prairie and an unwavering "cheerfulness and gayety," while the other possesses a "natural refinement and delicacy of mind." Native American culture is often praised for its color and sporadic displays of chivalry. If there is anything romantic about the Indian character, according to Parkman, it can be found in the friendships that are common among many of the prairie tribe. Parkman himself, he reveals, enjoyed a similar intimacy, becoming "excellent friends" with an Indian he calls "the Panther": "a noble-looking fellow," with a "stately and graceful figure," and "the very model of a wild prairie-rider." This is the homoerotic romance across the line between white and Indian that Cooper imagined, replayed here in however muted a key: "There were at least

some points of sympathy between him and me," and "we rode forward together, through rocky passages, deep dells, and little barren plains".

Parkman is situating his memories within a literary canon that also includes Sir Walter Scott and the creator of the Leather stocking Tales. Parkman is both attracted to and repulsed by the rawness and lack of sophistication of the West's romance, which he perceives as possessing a primordial beauty, strong colors, and straightforward chivalry.

As a result, when he finally returns from the path, he is clearly at war with himself. That was a broken, unsure note to be sounded in many later stories about going West, negotiating what the traveler sees as the borderline between civilization and savagery. "Many and powerful as were the attractions of the settlements," Parkman concludes, "we looked back regretfully to the wilderness behind us." With the West being regarded as it was precisely because it was seen through the eyes of the East - as a place destructive but also seductively alien - Parkman was playing his role in establishing the border as a location of vicarious risk, imagined adventure.

Hope Leslie by Catharine Marie Sedgwick, which was published in 1827, a year after the release of The Last of the Mohicans, told a totally different tale about the interaction between white people and Native Americans than those told by Neal, Bird, and Parkman. A New England Tale: Sketches of New-England Character and Manners and Redwood were already two of Sedgwick's best-selling works. Married or Single? Linwoods; or "Sixty Years Since" in America, which depicts life in New York City during the Revolution. A comparison of several sorts of women was used in 1857 to highlight the worthwhile pursuits that unmarried women may pursue. These books often feature strong, independent women as their primary characters. The heroines of Redwood and A New England Tale are both female orphans who must navigate the world on their own, for example, while Aunt Debby from Redwood is said to as "a natural protector of the weak and oppressed." In A New England Tale, Jane Elton has a challenging adolescence characterized by limitations brought on by deprivation and Calvinist orthodoxy before reaching the emotional development needed for the responsibilities of marriage and parenthood. In Redwood, Ellen Bruce also marries into her destiny. However, the novel's greater narrative vision portrays marriage as a component of a time of morality, family harmony, and love brought about by the influence of women more generally.

CONCLUSION

The development of the Western myth is evidence of the persistent influence of symbols and narrative on a civilization's identity and worldview. This myth, which has its roots in ancient and medieval historical accounts, has developed through time and now incorporates components from many cultures, ideologies, and historical occasions. The Western myth has drew from a rich tapestry of stories and symbols, ranging from the heroic tales of ancient Greece and Rome to the sacred narratives of Christianity. In addition to inspiring ideas of democracy, freedom, and individuality, it has been used to support imperialism, colonialism, and geographic expansion. The Western myth still has an impact on modern politics, cultural manifestations, and international relations. It is examined for its exclusivity, ethnocentrism, and colonial legacies, therefore it also confronts criticisms and difficulties. Understanding how the Western myth came to be is not simply a historical study exercise, but also a chance to consider the persistent influence of myth and story on the formation of the collective unconscious. It serves as a reminder that myths, although having historical roots, continue to have a significant influence on our beliefs, values, and worldviews today. The complexity of the Western world's own myth must be understood in order to successfully navigate the potential and problems of the twenty-first century as the Western world struggles with issues of identity and global participation.

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CHAPTER 6

THE DEVELOPMENT OF SOUTHERN MYTH: AN ANALYSIS

Dr. Prashant Kumar, Professor, Department of Education
Shobhit University, Gangoh, Uttar Pradesh, India
Email Id- prashant.kumar@shobhituniversity.ac.in

ABSTRACT:

The emergence of Southern myth is a complicated, multilayered phenomena that has greatly influenced the formation of the American South's cultural identity. In this essay, the historical development of Southern myth is examined. Its antebellum roots, shift throughout the Civil Rights Movement, and long-lasting effects on the region's identity are all traced. We analyze the fundamental ideas, stories, and images that make up Southern myth and how they both support and contradict preconceptions via an interdisciplinary approach. We learn more about the complex narrative terrain and the social and cultural dynamics of the American South by throwing light on it. In order to confront the intricacies of the South's historical and present difficulties and to promote a more inclusive and equitable future for the area and its varied people, understanding the formation of Southern myth is more than just a theoretical exercise.

KEYWORDS:

American, Cultural Identity, Interdisciplinary Approach, Southern Myth.

INTRODUCTION

Despite their differences, authors like Cooper and Sedgwick share a number of ideologies and interests that are rooted in the fundamental Western myths: a belief in mobility, a concern for the future, and the sense that, despite its issues, America is still a place of potential. The myth of the South serves as a counter-myth to this one because it is more concerned with place and confinement than with space and movement, is fixated on guilt and the weight of the past, and is plagued by doubt, unease, and the conviction that, at their best, humans are radically constrained and, at their worst, tortured, grotesque, or evil. And if Cooper was the creator of the Western literary myth, despite the fact that he never visited the prairie, then Edgar Allan Poe was the creator of the Southern literary myth, despite the fact that he was actually born in Boston and hardly ever used Southern settings in his stories or poems. Poe's significance as the father of Southern myth, generally, has less to do with the literal than it does with the fantastical.

A great house and family falling into decay and ruin, a feverish, introspective hero half in love with death, a pale, ethereal heroine who seems and then is more dead than alive, rumors of incest and guilt and, above all, the sense that the past haunts the present and that there is evil in the world are all present in "The Fall of the House of Usher", which is set in an anonymous landscape, or rather dreamscape. This Southern component is also a matter of self-consciousness, which is typical of Poe, who transformed his own life into drama: the causes he supported, the views he spoke, and the tales he told about himself. In 1842, he said, "I am a Virginian, or at least I call myself one, for I have lived all my life in Richmond, except for the last few days" [1], [2].

In spite of his aristocratic sneers at the bourgeois primness and correctness of Boston and his laments about Southerners "being ridden to death by New-England," he was actually born there. At the age of two, he moved out to be raised by John Allan, a Richmond businessman. By deliberate decision, Poe adopted John Allan as the source of his middle name. Poe spent

his 1815–1820 residence in England with the Allans. The next year, in 1826, Poe enrolled in the University of Virginia, but his friendship with Allan had already reached a breaking point. Poe was to train for a law profession at Allan's request. Poe, however, dropped out of college and moved to Boston, where he started his literary career with Tamerlane and Other Poems, his first collection of poetry. It was anonymously and privately published, and it was ignored. However, it made evident his artistic ideals, which would subsequently be expressed in important works like "The Philosophy of Composition" and "The Poetic Principle" and further implemented in the subsequent volumes, Poems by E. The Raven and Other Poems by A. Poe was published in 1845. Poe said in his articles that the poet should be preoccupied with his own "circumscribed Eden" first and foremost.

Poe describes the poetic impulse as "the desire of the moth for the star" in "The Poetic Principle," and continues, "Inspired by an ecstatic prescience of the glories beyond the grave, we struggle, by multiform combinations among the things and thoughts of Time, to attain a portion of that Loveliness whose very elements, perhaps, appertain to eternity alone." Poe asserts that poems don't really, immediately, or practically change anything. The perfect poetry, on the other hand, is one in which the words efface themselves, vanish as they are read, and are replaced only by a sense of substantial absence, of nothing. In one of Poe's poems, "Dreamland," the narrator describes arriving at a strange new land "out of SPACE - out of TIME." This is the land that all of Poe's art occupies or longs for: a fundamentally elusive reality, the opposite of all that our senses can receive or our reason can encompass - something that lies beyond life that we can discover only in sleep, madness, or trance, in death especially. Poe has a particular fondness for certain poetry situations and topics because they support his ultimate imaginative goals [3], [4].

DISCUSSION

The theme of a strange, shadowy region beyond the boundaries of normal consciousness is also a favorite one, as seen in poems like "Annabel Lee" and "The Sleeper," as well as locations like those described in "The City in the Sea" or "Eldorado," which are, in essence, elaborate figures for death. The death of a beautiful lady is certainly the greatest poetical theme in the world, as Poe himself argues in "The Philosophy of Composition," a description of how he produced "The Raven," since it heightens the alluring quality of death and turns destruction into sensuous satisfaction. "O! Nothing earthly," starts "Al Aaraaf," one of Poe's first poems. This statement sums up the poet's overall literary theme: regardless of the apparent topic, the journey is always downward, away from the everyday, phenomenal world, to some other, deeper plane of awareness and experience. In a poem like "To Helen," the sights and sounds of a palpable world could be there, yet they are just momentary, transitory. Poe's settings are always dark and insubstantial, with muted hues and drab lighting. In the end, the objects of the physical world exist only to be abandoned because they serve as markers towards another, technically speaking, undetectable nation.

The reader is excellent in this case. The momentum in this situation is mercilessly centripetal, moving away from the whole outer world as well as the world of use, gaining, and spending. Poe suggests that the ego creates its own indestructible, immaterial reality in dreams, trance, and death. It pulls inward to a universe where there is “nothing of the dross” outside of it, on the physical plane. And, if the poet is capable of it, the poem creates the ultimate representation of that world: it is a pure or closed field that is just as autonomous and impalpable as the reality it mimics. It seems as if Poe, with his characteristic perversity, had chosen to reinterpret the risks that many of his contemporaries perceived in the American ideal of selfhood and the way it exposed the dangerous possibilities, in particular, of isolation. Since the poet does not strive

to embrace or rule the world, but rather complete solitude the refuge of the detached soul solipsism becomes the purpose of his writing.

Poe, however, was unable to use disengagement as a realistic strategy. He had to work to support himself and subsequently his wife, Virginia, whom he married in 1836 at the age of 13. He served as an editor for a number of publications, including Burton's Gentleman's Magazine and Graham's Magazine. He was also associated with publications like the New-York Mirror and Godey's Lady's Book. In 1845, he even took over ownership of the Broadway Journal. He also wrote essays and reviews seemingly without end. One of Poe's earliest short stories, "MS Found in a Bottle," which won first place in a contest judged by John Pendleton Kennedy, who was also a writer and the author of Swallow Barn; or, A Sojourn in the Old Dominion, one of the earliest idyllic fictional accounts of life on the old plantation, caught the attention of the magazines in 1835. This short story was followed by an increasing number of stories that catered to the modern inclination for macabre event and violent comedy. Graham's Magazine published "Murders in the Rue Morgue," "The Masque of the Red Death," and "The Imp of the Perverse" in 1841-1842, while "The Tell-Tale Heart," "The Black Cat," "The Pit and the Pendulum," and another prize-winning story, "The Gold Bug," were published as freelance works in 1843 [5]–[7].

His first collection of stories, Tales of the Grotesque and Arabesque, which included "Ligeia," "Be Among other important works, this latter collection included "The Pit and the Pendulum" and "The Tell-Tale Heart." Poe, in turn, made clear in a brief introduction in the earlier that he was focused on writing short stories. Whatever else he might have been, Poe was an unusually perceptive critic. He acknowledged that many of his stories were Gothic because they had terror as their "thesis," but he went on to say that this terror was not of the conventional kind since it had little to do with the usual Gothic paraphernalia; rather, it was a terror "of the soul." Additionally, he had a keen eye for his own work. Like the detective story, science fiction, or outrageous comedy, the Gothic narrative was not created by Poe. However, he did - as he understood and, in some cases, claimed make his own significant addition to each of these genres or approaches. For instance, Poe developed the detective narrative as a tale of ratiocination, a mystery that is progressively revealed and solved, in "The Murders in the Rue Morgue," for example. Additionally, he invented the persona of the intelligent amateur who solves a crime that seems to be beyond the capabilities of the experts.

Additionally, he totally subverts the rationality of the originally sensible characters in his Gothic stories guys who, by all logic, ought to be dead by using unreliable narrators such as lunatics and liars. The horror inside is then identified by him as something that emanates from and presses down on the inner life. Poe's works often have an unsolved mystery or unsettling element at their core. In "The Tell-Tale Heart," the narrator is plagued by the desire to self-betray; in "Ligeia," the narrator's ruthless and unyielding will ultimately turns reality into fiction and his live wife into a corpse. In The Narrative of Arthur Gordon Pym, the protagonist and narrator repeatedly exposes his propensity for self-destruction and his tendency to lose himself in nightmarish other realities. In addition, it is Pym's story's peculiar conclusion. He looks to be rushing into death as he races toward a cleft in the oceans from which emerges "a shrouded human figure, very far larger in its proportions than any dweller among men... the hue of the skin of the perfect whiteness of the snow." Though logically and emotionally it appears like he is dying, other textual details plus the sheer fact that he is recounting the narrative make him seem to be alive. Poe dismantles the rationalist framework that the Gothic narrative had previously occupied, with attendant nods to reason, science, or explanation. Additionally, he uses it as a vehicle for investigating the illogical and even dabbling in the

antirational. As a result, he elevates it to the same status as other elements of the Romantic tradition, such as the lyric poetry or the dream play.

"The Fall of the House of Usher" demonstrates how Poe creates a fictional art out of instability and introspection. When the narrator first visits at the house of his boyhood buddy, Roderick Usher, he is initially a commonsensical guy who is perplexed by his sentiments. What was it about the House of Usher that so alarmed me, he wonders to himself? Even after he is reunited with Usher, his reaction is "half of awe," implying a hunch that his host could know things hidden from him, and "half of pity," signifying the superiority of the rational man. However, he is prone to reject such thoughts as "superstition." The narrator gradually stops using the word "worship" and even acknowledges that Usher's "fantastic yet impressive superstitions" are "creeping upon" him. The reversal is now complete, either because the narrator has fallen victim to the "superstition" of his host, or because his continued rationality supports his fundamental insanity. Nothing is definite as the story comes to a conclusion, but for the fact that we have seen an urgent, inexorable journey inward: from reality in the light of day into deeper, ever-more underground depths, in the home and in the hero's psyche. And as the narrator walks more and deeper into "Usher" the home, so do us, the readers, into "Usher" the fiction. The two voyages' frameworks line up. The same is true of the heroic and authorial arts: just as Roderick Usher used his to alter the thoughts and expectations of his guests, so does Poe with his imagined visitors.

Both "Usher" the home and "Usher" the story dissolve, disappearing at the moment of discovery at the conclusion when the entire extent of the solipsistic vision is disclosed - leaving the narrator and reader alone with their ideas and hypotheses. The Usher home is essentially a house of mirrors. Every element of the novel is both unsettling and self-reflexive, calling our attention to the author's and readers' genuine creative production processes. "The Fall of the House of Usher" is the first in a long series of Southern stories by Edgar Allan Poe that lean toward narcissism and nostalgia, the journey inward and the movement back. Additionally, it marks the start of a much longer tradition of American and European literature that confuses the reader by eschewing the real world in favor of a shadowy, enigmatic fantasy and eschewing the commonplace in favor of the magical [8], [9].

Poe may have had his own motivations for trying to make everything into a shadow drama and for linking women to death. He moved in with the Allan’s since his own mother had passed away when he was only two years old, and because his young wife Virginia had passed away in 1847 after a protracted, incapacitating, and agonizing illness. Even during his more prosperous times like when "The Raven" was published in 1844 and became an instant hit he struggled with emotions of inadequacy and insecurity, as well as irrational anxieties that seemed to never go away. He continued to write a lot during his later years, including "Annabel Lee," one of his best-known poems, and the lengthy philosophical work Eureka, which he published in 1848. However, he was having a hard time getting his work published. Poe, who had recurrent episodes of what he termed "brain fever," or transient mental instability, sought solace in a string of relationships with women who were considerably older than he was, as well as in the easier chemical release provided by alcohol and opium. But because nothing appeared to help, he made an attempt at suicide [10].

Then, in 1849, he left Baltimore on a trip and was never seen again. He was found five days later, insane and dressed as someone else. He passed away four days later without ever being able to explain what he had been doing. It was similar to one of his own tales, and although being strange and unsettling, it seems like a fitting finish for a writer who lived on mystery, saw life as a performance, and saw death as a journey into a more real reality. When we examine Poe's forty-year career, we can see how certain events and obsessions death and

beauty, alienation and deceit, loss and despair started to haunt his writing and aesthetic. The writing and the living depict someone who, by sheer willpower, alters everything he occupies and dissolves the sights and sounds of the world as soon as he touches them. This is possibly more notable than any one single topic or idea. Few authors have been able, or even possibly dared, to break the limitations Poe set for American Romanticism and its following movements by turning personality into performance and poetry and narrative into a series of spectral gestures.

CONCLUSION

Southern myth's emergence is a dynamic process firmly anchored in the region's history and culture. This epic tale has changed through time to mirror the shifting geopolitical context of the area, with its intricate interaction of history, folklore, and social conceptions. Southern myth has shown its ability to be both robust and flexible, from its antebellum roots, when it often functioned as a justification for slavery and the preservation of a certain way of life, to its metamorphosis during the Civil Rights Movement, when it faced significant challenges to its basic narratives. The study of Southern myth reveals important truths about the cultural makeup of the American South and emphasizes the continuing influence of symbolism and narrative on local awareness. It emphasizes how crucial it is to examine myths and narratives critically in order to understand how they affect regional perceptions, stereotypes, and social dynamics.

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CHAPTER 7

THE CREATION OF AMERICAN INDIVIDUALS

Dr. Prashant Kumar, Professor, Department of Education
Shobhit University, Gangoh, Uttar Pradesh, India
Email Id- prashant.kumar@shobhituniversity.ac.in

ABSTRACT:

The chapter "The Creation of American Individuals" explores the historical and cultural elements that have shaped American individuality. This examination examines the emergence of American individualism as a crucial component of national identity, looking at the impact of significant events, philosophical concepts, and social institutions. The research also examines the modern applicability of this individualistic attitude to American culture. This research examines the historical development of American individualism from the early European immigrants who wanted religious freedom and autonomy to the Enlightenment principles that impacted the Founding Fathers' focus on individual rights. It looks at the crucial significance that important occasions like the American Revolution and the westward expansion had in fostering independence and personal freedom. The chapter does acknowledge the contradictions that American individualism has, however. While promoting individual liberty and inventiveness, it has also sparked discussions about societal duty and inequity. The conflict between tenacious individuality and communal welfare continues to influence American politics and culture.

KEYWORDS:

American, Culture, National Identity, Philosophy, Society.

INTRODUCTION

Ralph Waldo Emerson said that "our age is retrospective" at the start of what is perhaps his most well-known piece, Nature. "It constructs the fathers' cemeteries. It produces critiques, history, and biographies," he said. "Through their eyes, the previous generations saw God and nature side by side. Why shouldn't we also have a unique relationship with the universe? "The essence of Emerson's ideas and work is an original connection to the cosmos, one based on self-reliance and self-respect. It also served as an inspiration for a number of other authors of the moment who believed that the American goal was to liberate oneself. After Emerson left his post as a Unitarian clergyman in 1832, he had an epiphany. He boarded a ship for Europe, where he became acquaintances with Thomas Carlyle and Samuel Taylor Coleridge as well as William Wordsworth. He had a close relationship with transcendental philosophy and its roots in German idealism via them. Later, Emerson also came into contact with the Eastern holy books, Neoplatonic traditions, and British philosophical lines that included John Locke, Bishop Berkeley, and David Hume. All of these factors contributed to his growing convictions regarding the supreme value of the individual, the superiority of intuition over intellect, and the existence of a spiritual force in both the natural world and the unique human being. Emerson was to state in "Self-Reliance" that "if we live truly, we shall see truly" [1], [2].

And he made it his life's work to write and live the truth as he understood it. Since he was a Harvard student, he had kept a notebook in which he had written the events of his life as well as his everyday experiences and impressions. The facts he documented there served as the foundation for the realities he attempted to build in his essays and poetry. He was to continue this practice until his death. For Emerson, as for many of the poets and philosophers on whom

he drew, nature was a manifestation of the spirit. From these were to be drawn works like the “Divinity School Address” and “The Over-Soul”, in which he rejected institutional forms of religion in favor of his belief that "God incarnates himself in man." He referred to this omnipresent spiritual force as the Over-Soul, from whence everything emerges. everyone person drew their own soul, the divine spark of their inner being, from this source together with the rest of creation; everyone was simultaneously a distinct self, an entirely unrepeatable, unique entity, and an essential component of the overall rhythm and pulse of nature.

Emerson started giving frequent lectures on the lyceum circuit after returning to the United States in order to propagate his beliefs and earn a livelihood. He moved to Concord, Massachusetts in 1835, where he became close acquaintances with authors including Margaret Fuller, Henry David Thoreau, Nathaniel Hawthorne, and Bronson Alcott. Here, at Emerson's house and elsewhere, meetings of the Transcendental Club were to be held during the seven or eight years after 1836. This group, also known among its own members as the Symposium or the Hedge Club, got together occasionally and informally to discuss philosophy, theology, and literature. It was here that the movement known as Transcendentalism, gathered around his ideas, took shape. The Dial, the Transcendentalist quarterly magazine, was to be published by Emerson himself in 1840, and he would take on the role of editor in 1842, but it was in his lectures and essays that his philosophy of self-help and self-emancipation was most fully developed and most widely shared. Over the course of his life, he would write several volumes of essays and poetry. The strength and majesty of nature, the wonder of the human, and the enduring, personal nature of their relationship are at the core of nature [3], [4].

Emerson believed that being independent was not selfish since being true to oneself also meant being honest to nature and the spirit that permeates all living things. To follow the soul's inclinations was to follow those of the Over-Soul. Emerson claimed that "every real man must be a nonconformist," but Emerson meant that nonconformity meant eschewing the most heinous manifestations of self-interest and egotism. In the opening chapter of Nature, Emerson writes, "Standing on the bare ground, my head bathed by the blithe air, and uplifted into infinite space, all mean egotism vanishes." Emerson writes, "I become a transparent eyeball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or particle of God." For Emerson here, as for William Blake in America, A Prophecy , "everything that lives is holy, life delights in life"; and to be in communion with oneself, at the deepest level, is to be in touch with what Emerson further describes as the "uncontained and immortal beauty" Emerson writes that "man beholds somewhat as beautiful as his own nature in the tranquil landscape, and especially in the distant line of the horizon," inspiring wonder and giving the impression that by descending into his true self, he is escaping from both society and his baser, superficial self.

DISCUSSION

Emerson doesn't ignore the material existence in any of this, either. In Nature, on the other hand, he starts with the material before moving on to the spiritual: Emerson first takes into account the contextual aspect, the uses, and the practical conquering of our surroundings when examining the link between human nature and nature. Some of Emerson's contemporaries and later generations came to doubt this aspect of his philosophy in particular. When Herman Melville wrote Moby-Dick, for instance, he was reading Emerson, and it's almost certain that when he drew his portrait of Captain Ahab, he was criticizing that aspect of Emersonian individualism that claimed control over nature and provided a justification for unending growth and expansionism. Emerson, however, did not equate "use" with "exploitation." He was cautious to point out that although practical application was "the only use of nature that all men apprehend," it was undoubtedly the least significant.

Emerson believed that nature's most significant contribution to the soul was its artistic, intellectual, and most importantly moral value. In terms of aesthetics, Emerson shared the concept that each person may arrange their surroundings into a harmonious whole with Coleridge, the English Romantic poets, and the German idealist thinkers. In Nature, Emerson argues that "there is a property in the horizon which no man has but he whose eye can integrate all the parts, that is, the poet." And every individual has the ability, in the act of perceiving, to take a scene and rearrange it into harmony in their soul or mind, just as the poet or artist takes a scene and then rearranges it into a harmony of words or color. Anyone may be a poet—if not of words, then of deeds. Emerson, who developed the views of his Puritan ancestors, was as certain as they were that every concrete fact or occurrence had a spiritual meaning. Nature is the metaphor of spirit. Therefore, when we create and use language that is correct, or that sticks as near as possible to facts and occurrences, we are adhering closely to both literal truth and spiritual truth. A person or a community is dealing as accurately as they can with the specifics of the spiritual presence that permeates both nature and human nature when they employ terms that are directly tied to the peculiarities of nature. In conclusion, precise language is an essential moral tool. This implies that there is a necessary link between the health and illness of the individual or community utilizing the language and the vibrancy or debility of that language. It is more a question of correspondence and dependency than of cause and effect, and the degeneration of language over time as it loses its essential connection to nature and, by extension, moral realities is a sign of moral decay in anybody or any group. For Emerson, one result of this was the poet's crucial role in every civilization. In his opinion, poets were "liberating gods" because they could create precise words. This explains why Emerson said that he waited impatiently for an authentically American poet in his essay on "The Poet." He believed that poets were essential to society's linguistic and moral fabric; an American poet was required to allow Americans to talk authentically about themselves and their culture [5], [6].

However, Emerson believed that morality was the most essential function of nature. He argued, "The Universe is the externization of the soul." any person's inner self or soul is divinely related to nature and operates in accordance with the same rhythms and laws as it does. As a result, by seeing and contemplating nature, any person may infer these rhythms and understand these laws. Nature is a creation of and a symbol of the spirit, the Over-Soul. "Every natural activity is a version of a moral sentence," writes Emerson in Nature. "The moral rule is at the core of nature and extends to the perimeter. It is the heart and soul of every material, connection, and procedure. The tone used here is typical. Everything we encounter with preaches to us. The argument's apparent logic is nonexistent. Emerson tries to take control of the concept by assaulting it from numerous angles, and he uses a variety of intellectual and linguistic probing techniques to get to the concept's core or essence. As a consequence, a succession of gnomic sentences are produced, following a pattern of recurrence and variety in language.

Emerson's lifelong faith in "the wonderful congruity which exists between man and the world," as he put it, might sometimes lead to unsettling outcomes. For instance, he refused to really consider the possibility of evil. He said that everything we would see as evil is really only the outcome of our limited perspective and reliance on the flimsy assertions of the false self. "The ruin or the blank, that we see when we look at nature, is in our own eye," he writes in Nature. Emerson himself made a distinction between what he called the Party of Hope and the Party of Memory among his contemporaries, with the former committed to the possibilities of the future and the latter wedded to the flaws and failures of the past. Furthermore, it is obvious that Emerson identified as a member of the Party of Hope. For those with a darker, more sceptical mindset, like Hawthorne and Melville, this had some problematic features. However, it also had more certain positive ones. Emerson urged his audience in "The American Scholar," which

Oliver Wendell Holmes dubbed "Our intellectual Declaration of Independence," to abandon imitation and embrace uniqueness. He asserts, "We have listened to the courtly muses of Europe for too long. And the American scholar must adopt "Man Thinking" in the here and now, defying tradition and institutions in order to learn directly from experience rather than through books. Emerson claims that "life is our dictionary," giving the scholar direct rather than indirect access to reality. This implies that everything in life even the most commonplace, banal topic or event can be used as a source of information. This implies that everyone may be a scholar and a seeker for knowledge. Anyone who wants to learn may access the sources of information, which are available everywhere. Scholars who are Americans may all be Americans. A true democracy of thinking men will exist in parallel with the democracy of facts [7]–[9].

Emerson's view that everyone is unique naturally led him to support democratic equality as well as the idea that life is a process. "Nature is not fixed, but fluid," he said. Emerson's statement that "a foolish consistency is the hobgoblin of little minds" had a significant impact on his poetry. Change is at the core of life, in both human beings and nature, and it is for this reason that "a foolish consistency is the hobgoblin of little minds." For Emerson, poetry had to be as "free, peremptory, and clear" as its subject and creator; it had to be authentic and organic rather than imitative; and it had, in short, to be a "thought so passionate and alive, that, like the spirit of a plant or an animal, it has an architecture of its own, and adorns nature with a new thing." The self is positioned at the heart of Emerson's poetry as the highest creative force, illuminating and altering all that enters its circle. The end product is often close to free verse stylistically. Emerson accepts the preparatory discipline of a certain rhyme and rhythm scheme as a poet, but he never allows that system to limit his modes of expression. Inconsistency and disruption are acceptable as long as the underlying sense of rhythmic speech, a speech that immediately emanates from the primeval and oracular self, is kept. He enables himself to change lines and meters at leisure. In "Merlin", Emerson writes, "The rhyme of the poet / Modulates the King's affairs," and then proceeds to show and laud the liberated spontaneity of good poetry.

The impact of Emerson's self-reliance ethic on the real-world, material, and moral landscapes is much more striking. Over and over again, the self is shown producing a new version of the universe, one that is completely realized and newly perceived. For instance, the poetic vision reshapes the scene in "The Snow-Storm" in the same way as "the frolic architecture of the snow" is described as reshaping familiar things into novel and unusual forms. Additionally, the poet is portrayed as an incarnation of God in poems like "Uriel" and "Merlin," whose actions of seeing and naming coincide with His first act of creating the universe. Emerson effectively puts into reality in this instance his assertion made in Nature and elsewhere that the poet remakes and reorganizes their environment in words, just as everyone may accomplish in action. Even though there is a growing emphasis on the challenges of knowledge, the constraints imposed by "fate," and the intimidating vastness of nature in his later work, Emerson never lost faith in what he called the "infinitude of the private" and never stopped believing in the power of the individual.

He remained committed to the notion that each individual had the ability to influence events and bring about change, which is one of the reasons he joined the fight to end slavery in the 1850s. Power ceases in the instant of repose; it resides in the moment of transition from a past to a new state, in the shooting of the gulf, in the darting to an aim, according to Emerson, who believed that the eternal principles of the spiritual life were incarnated in the flux and processes of nature and the constantly changing life of the individual. Living in accordance with those rules meant being in the moment, showing respect for others without showing fear or remorse,

and acting with the understanding that one's own judgment served as the ultimate arbiter of all other judgments. Theodore Parker, a member of the Transcendental Club and a proponent of the Transcendentalist philosophy, and Bronson Alcott, a Harvard student who attempted to found a cooperative community based on Transcendentalist principles at "Fruitlands," failed after just seven months. This combined effort did not get Emerson's endorsement. He also didn't like another, more well-known community project that ran from 1841 until 1847. Nine miles outside of Boston, at Brook Farm, a cooperative community founded by George Ripley, was located. Alcott, Parker, Orestes Brownson, Elizabeth Peabody, Nathaniel Hawthorne, who actually lived there and wrote about it in The Blithedale Romance, Nathaniel Hawthorne, who was also interested in the project, Margaret Fuller, who is now the most well-known and remembered member of the Transcendental Club, and Orestes Alcott [10].

Fuller had a strict education from her father, who put her through Ovid by the age of eight. She first encountered the majority of people important to the Transcendentalist movement when her family relocated to Cambridge, Massachusetts, in the early 1830s. When her father passed away, she was forced to support herself and spent some time in Rhode Island teaching. However, she moved back to the Boston region in 1838, started working as a translator, spent two years as The Dial's editor, and from 1839 to 1844 taught a number of conversational sessions at Elizabeth Peabody's house. Initially, only women could enroll in the courses. Fuller created "Conversations" with the intention of guiding and drawing the class members out, to help them think for themselves and understand the potential inside. Fuller believed that women had previously been schooled for domesticity and ornamentation. But because of their success, Fuller was finally forced to allow males. In 1843, Fuller found time to travel the Midwest in between courses. Summer on the Lakes, her first book, was the outcome of the journey; she called it a "poetic impression of the country at large." What is noteworthy about the novel is the compassion its author displays for the predicament of the vanishing Indians and, much more, the white ladies of the area.

"They may blacken Indian life as they will," Fuller writes of her visit to the site of an old Indian village, "talk of its dirt, its brutality, but I will ever believe that the men who chose that dwelling-place were able to feel emotions of noble happiness as they returned to it, and so were the women who received them." As for the white women, "the wives of the poorer settlers," Fuller observes that they, "having more hard work to do than before, very frequently went without food They strive to maintain household practices and general standards of refinement that are wholly unsuitable for their circumstances. And when the chance arises, they send their daughters to study in a city in the East, where they return completely unprepared to handle "the wants of the place and time". Shortly after his return from the West, Fuller started working at the New-York Tribune for Horace Greeley. Currently, Greeley's major claim to fame is that he coined the expression "Go West, Young Man!", who had read Summer on the Lakes, was intrigued by Fuller. He also pledged to release her subsequent book. Fuller complied by extending and modifying an article she had written for The Dial into Woman in the Nineteenth Century, which is unquestionably her most well-known piece.

The work is written in an Emersonian rhetorical style and is influenced by Transcendentalist and Emersonian ideas of self-reliance and self-emancipation. In the foreword, Fuller states that "the gain of creation consists always in the growth of individual minds, which live and aspire." The law of freedom, she claims, "cannot fail of universal recognition," and she links the cause of female emancipation to the abolition of slavery. Attacking all those who would try to reduce people to property, whether they be black or female, or insist that they have to be limited to a particular "sphere," she claims that it is "their [their] duty to apply the idea of self-development to [the woman question]" But it's also because neither is currently given the authority or rights

that come with being an adult. Fuller says angrily, "Now there is no woman, only an overgrown child".

In Fuller's words, "what Woman needs is not to act or rule as a woman, but as a nature to grow, as an intellect to discern, as a soul to live freely and unhindered, to unfold such powers as were given her when we left our common home," but that she is now prevented from accomplishing. "If the negro be a soul, if the woman be a soul, apparelled in the flesh, to one master only they are accountable," says Fuller; and that master is unquestionably not man. "Every path" should be "laid open to Woman as freely as to Man," and "as a right, not as a concession." The use of Emers emphasizes education as an enabler, a determining factor that can lead women to "self-dependence" and "self-reliance." Woman in the Nineteenth Century makes wry fun of all those men who would assert that women are too weak and delicate for public duty but "by no means... think it impossible for the Negresses to endure field work, even during pregnancy, or the seamstresses to go through their killing labors." On the other hand, women should have access to all that males do in school and beyond. What seems to be a submission to gender stereotypes, however, is really the exact opposite? Fuller may acknowledge the presence of "masculine" and "feminine" attributes, a series of dualisms clustered around "Energy and Harmony," "Power and Beauty," and "Intellect and Love." There are no roles that are specific to one gender or the other because "male and female represent the two sides of the great radical dualism" that are "perpetually passing into one another," Fuller claims. Although there may be an "especially feminine element," Fuller asserts, "it is no more the order of nature that it should incarnate pure in any form, than that the masculine energy should exist unmingled with it in any form."

Fuller considers the educational obligation to be the most important. She believes that women will have to pursue it alone. She contends that since males have historically kept women weak and constrained, it is very unlikely that they would suddenly see their mistake and fight to liberate and empower women. "We only ask of men to remove arbitrary barriers," Fuller declares; after which it will be up to women to move toward "self-subsistence in its two forms of self-reliance and self-impulse." "I wish Woman to live, first of all for God's sake," Fuller insists. If she grows up properly, finds her true calling, whatever that may be, then "she will know how to love, and be worthy of being loved." What Fuller envisions is a partnership of equals, a time "when Man and Woman may regard one another as brother and sister, the pillars of one porch, and the priests of one worship." In summer on the Lakes, Fuller describes how, when thinking about the relationship between a man and a woman, he writes of how, when contemplating In Woman in the Nineteenth Century, a similar patriotic impulse drives her as she muses on the possibilities of a new dispensation, a new and better connection between the sexes, in the New World. "I think," she confesses, "I had never felt so happy that I was born in America." She tells the reader, "I have believed and hinted that this wish would have an ampler realization, than ever before, in our own nation.

In later life, Fuller did not limit herself to the woman question: as a reporter and reviewer, she focused on such diverse issues as the abolition of slavery, capital punishment, the treatment of immigrants, and the ill. "And it will do so if this land carry out the principles from which sprang our national life," she wrote. She also did not limit herself to the rights of Americans; by 1847, she had moved to Rome and joined the revolutionary forces that were sweeping across Europe. However, she is recognized today for her fervent dedication to the freedom of women and for her conviction that the chances for such a liberation were greatest in the nation of her birth. She really believed that the Declaration of Independence's promise and Transcendentalism's guiding principles made America the country where a woman's life was most likely to be "beautiful, powerful," or, as she put it, "in a word, a complete life of its kind."

CONCLUSION

Americans are created via a complicated and dynamic process that has developed over centuries and is intricately tied to the history, culture, and ideals of the country. The United States has a long history of highlighting the value of the individual, from the early settlers who demanded religious freedom to the Founding Fathers who fought for individual rights. The nation's identity has been profoundly impacted by this focus on individuality, which has encouraged a feeling of independence, personal freedom, and entrepreneurial energy. However, this individualistic philosophy has also given birth to difficulties and conflicts, such as disagreements about how to strike a balance between individual freedoms and social obligations. Questions like wealth inequality, social welfare, and the role of government in modern America continue to highlight the long-lasting impact of individualism on public debate. Understanding the cultural and political environment of America requires an understanding of how American people are created. It sheds light on how American society has changed as well as the continuing discussions over each person's place in a larger community. The idea of American individualism continues to be a defining component of its national identity and a subject of continuous research and discussion as the United States navigates the difficulties of the 21st century.

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CHAPTER 8

ANALYSING THE ORAL TRADITION OF SOUTHWEST AMERICANS

Dr. Prashant Kumar, Professor, Department of Education
Shobhit University, Gangoh, Uttar Pradesh, India
Email Id- prashant.kumar@shobhituniversity.ac.in

ABSTRACT:

The oral tradition of the Hispanic Southwest Americans is a cultural gem that depicts the linguistic, social, and historical fabric of this thriving culture. This oral tradition includes a wide variety of customs that have been handed down through the centuries, such as storytelling, folklore, and linguistic phrases. This essay explores the importance of this custom, tracing its origins to the region's rich history and stressing its contribution to the preservation of Hispanic Southwest Americans' collective memory and identity. The oral tradition of the Hispanic Southwest Americans is fundamentally a cultural knowledge bank that transmits beliefs, practices, and experiences through time and distance. The hardships, victories, and daily life of this group are captured via vivid storytelling and symbolic symbols. Additionally, this custom is essential for preserving a link to the Spanish language and the distinctive regional dialects that have developed over the course of centuries. The survival of this oral tradition is threatened by issues with modernisation, assimilation, and linguistic change. To ensure the survival and relevance of these traditions in the modern world, efforts must be made to record, preserve, and revive them.

KEYWORDS:

Americans, Culture, Southwest, Tradition.

INTRODUCTION

Of course, storytellers were not just Native Americans, whose stories the school crafts helped to document. There was a vast oral culture in the wider Southwest and California, those Mexican areas that before 1845 extended from the Rio Grande northward as far as lower Oregon and Wyoming, apart from those who spun stories of Mike Fink, Davy Crockett, and other frontier heroes or fools. This region, known among Mexicans as Mexico de Afuera, or Mexico abroad, was the home of an important storytelling tradition until quite recently. Folktales, or cuentos, were often retold at night as a type of private performance complete with all the necessary dramatic gestures, pauses, and intonation. And they may come in the shape of morality tales, enchantment and magic stories, animal communication stories, or stories about the afterlife. For instance, in the story "La Comadre Sebastiana," a poor woodcutter takes one of his wife's hens to eat in the woods. He is met there in the woods by both Jesus and the Virgin, who both want to share his lunch. "And I'll tell you why," he adds as he declines them. "I believe you ignore the underprivileged [1], [2].

You give the wealthy everything while giving the poor so little. This cleverly subversive remark about the cozy connection between the Christian church and the affluent is followed by another, as sardonic and serious, touch. "You don't treat us equally." The woodcutter is pleased to share his meal with her since death does, after all, treat everyone equally. However, when a third person approaches the unfortunate woodcutter, it turns out to be "Dona Sebastiana, Death herself." The impoverished guy receives the gift of healing from death. The impoverished guy eventually disregards the stipulation that he will be able to treat anybody, including the terminally ill, with the caveat that if he should happen to encounter Dona Sebastiana standing

at the head of the bed, he should refrain from curing that sick person since "he has been called by God." He is called to a wealthy man's ill bed, where he notices Dona Sebastiana at the top of the bed but pulls her to the foot by grabbing her. The wealthy guy is healed, but as punishment for his disobedience, he must take the rich man's place. The tale concludes with the spirit of the woodcutter being cast into Dona Sebastiana's cart "as it slowly made its way to eternity".

The morality and magic in "La Comadre Sebastiana" are intriguingly combined, and the church is also the target of subtly placed societal critique. The story has multiple existing versions. There are several stories about La Llorona, sometimes known as the "weeping woman," and they can be found in Mexican-American communities all around the country. Her tale is essentially one of a woman who is both violated and the offender. La Llorona murders her kids. The majority of the time in these stories, she does it because La Llorona is impoverished, he is affluent, and he has left her to wed a lady of his own class. She sometimes does this because their father and her boyfriend have abandoned her. Sometimes she acts in this way because her boyfriend and their father have threatened to take the kids away. She sometimes acts in these ways because she is nuts. Then La Llorona kills herself and wanders the streets and countryside, weeping for her loss and frightening everyone who sees her. The names "Unfaithful Maria," "the Devil Woman," and "La Malinche," the last of which is likely derived from the Indian name for the woman the Spanish called Dona Marina and who served as Cortes' mistress and interpreter during the initial phase of the conquest of Mexico, are sometimes associated with La Llorona and other women with tragic tales that are similar to her own. The bizarre and magical nature of the narrative is thus woven into history: the imperial enterprise that was, metaphorically speaking, the rape of a civilization and a continent, and which was physically accompanied by rape for countless Indian women. In turn, the Virgin of Guadalupe—another female symbol of Mexican-American culture mentioned earlier—can be connected to both Malinche and La Llorona [3]–[5].

Of course, each of these three female symbols has a different importance, and they are obviously different from one another. All three serve as originators and mediators, their tales providing a crucial component in the Mexican-American myth of origins and history. For example, contemporary Mexican-American writer Gloria Anzaldua refers to them, respectively, as "the virgin mother who has abandoned us," "the raped mother whom we have abandoned," and "the mother who seeks her lost children and is a combination of the other two." Additionally, each of the three has developed into a compelling cultural symbol, not least in modern Chicano writing. These folktales from the Hispanic Southwest are particularly potent because they share characteristics common to all folktales passed down orally, such as poetic repetition, narrative spontaneity and fluency, a startling generic mix, and the impression that the story and the teller are connected in some essential way to history and human connection. For instance, in the short narrative "La Llorona, Malinche, and the Unfaithful Maria," the viewer is given a brief account of three mothers who murdered their children. After drowning all three of her children, the first, La Llorona, also passed away, but "even after she had passed away, she would cry out, 'Ohhhhh, my children, where are they?'" Her ring was removed from her dead hand and then given to a girl who "later became known as Malinche."And the ring was subsequently removed from her finger by a lady "later known as Unfaithful Maria," who also slaughtered her three children under the guidance of a demonic entity.

DISCUSSION

However, from what we can gather, her destiny was rather unlike from that of her forebears. After this abrupt shift into the bizarre, the story is brought into the present: "Her head turned into that of a horse"; also, "one of her feet was that of a horse, and one was that of a chicken."

We are informed that "this began back in 1800 and is still occurring in Mexico today." Then my stepfather," continues the unnamed narrator. "My grandmother, my father's mother, then related the legend of La Llorona, the first, to me. The second Malinche tale was related to me by my mother. Furthermore, we are convinced that the stepfather had indeed watched Unfaithful Maria. "My stepfather told me about the third." Here, one narrative blends into another, such that by the conclusion, Unfaithful Maria is really referred to as "La Llorona." And one narration blends into another, as previous versions, earlier times of tale telling are referenced. This relentless pattern of repetition and accumulation is complemented by a narrative strategy that consistently confounds us. Despite the fact that one episode seamlessly transitions into the next using the ring mechanism, we are never quite sure where the plot will go next or what the precise tone will be. The combination of magic and melodrama, sentimentality and gothic, morality and strange comedy results in an enchanting atmosphere. While being reminded of several other storytelling events and storytellers, the audience is nevertheless deeply engaged with this specific one. This is a story about community, in a nutshell and in every way.

Poetries and Polemics by African Americans

In the first half of the nineteenth century, the African-American community of slaves generated the greatest controversy, not the Native American or Mexican-American communities. Along with the slave narratives of authors like Douglass and Jacobs, African-Americans like David Walker and Henry Highland Garnet also contributed their viewpoints to the discussion. Walker was a North Carolina native. Walker was born free in accordance with the shackle rules of the day, which mandated that a child would adhere to the conditions of their mother, even if his father was a slave. He started working as an agent for the newly founded Freedom's Journal in 1827. David Walker's Appeal in Four Articles; Together with a Preamble, to the Colored Citizens of the World, but in Particular and Very Expressly, to those of the United States of America, was the work he wrote two years later that made him famous and earned him a price on his head in the South. The ornately formal title indicated Walker's intention to base the appeal's framework on the Constitution [6], [7].

Walker also identified himself with the biblical tradition of the prophet in the wilderness, attacking the hypocrisy of modern religious practice and calling for divine punishment "in behalf of the oppressed," all the while invoking American political precedent for his argument and taking the time to criticize Thomas Jefferson for suggesting that black people were inferior to whites. Did our creator want for us to serve dirt and ashes as slaves like ourselves? They must also be worms that are dying, right?", he continued. They must come before the heavenly court to give an account for the acts they committed while still living in the body, just as we must.That is the Appeal's recognizable tone. Walker rejects the moderate strategy of moral persuasion or an appeal to the religious sensibilities of a white audience by stating that "we are the most degraded, wretched, and abject set of beings that ever lived since the world began." Instead, he makes fun of the hypocrisy of white Christians and liberals before focusing all of his energy on inciting anger and pride in his black audience. This belligerent pamphlet effectively serves as the country's first written proclamation of Black Nationalism.

Walker self-described as a "restless disturber of the peace," and his Appeal definitely caused a ruckus. In the final two years of his life, it was published three times, with each version becoming more strident in its condemnation of racial injustice and more adamant that black people unite to take action and be prepared to die or be murdered for the sake of freedom. Walker did not engage in mindless militancy. In order for black freedom to be followed by beneficial social transformation, he pushed for a program of educational, spiritual, and political regeneration for African Americans. Additionally, he did not feel prevented from admitting his

obligation to white abolitionists by his dedication to the black community and the notion of African Americans liberating themselves. However, given the then-current political atmosphere, it is understandable why he not only instilled terror in the hearts of white Southerners, but also displeased some white Northern abolitionists, who thought the Appeal "injudicious." At a period when many white abolitionists were advocating for the deportation of freed slaves to Africa, Walker supported black citizenship in the republic. At a time when many others were advocating assimilation, he stood on black solidarity. He also didn't try to be reasonable, pacifying, or gradualist in his approach. The white South made an effort to stop the Appeal's circulation. Given that its creator passed away under dubious circumstances, it may have been involved in his death, and it definitely wanted him to die. But even after Walker's unexpected passing, the Appeal was still extensively read and reproduced. Walker remarked, "Our sufferings will end, in spite of all the Americans this side of eternity," which sounded like and really was a threat. But it was also a declaration of optimism, grounded in the idea that all African Americans needed to achieve freedom was the desire and the guts to do so. Walker said, "Yea, I would eagerly welcome death! Far! Walker, like previous white Americans, sought to be granted liberty or death, and he urged others in his society to make the same request. This is in alternative to such slavish obedience to the deadly hands of dictators.

With the help of John Brown, a fervent white abolitionist, Henry Highland Garnet merged Walker's Appeal and his "Call to Rebellion" speech into a single booklet in 1848, titled "A Brief Sketch of the Life and Character of David Walker." That hints to the degree of their bond as well as the feeling of shared values and commitments Walker and Garnet, in particular, felt for one another. In Maryland, Garnet was born a slave, but in 1825, he and his family fled. He trained as a Presbyterian clergyman and went to Buffalo, New York's National Negro Convention, in 1843. There, he gave his Address to the Slaves of the United States of America, often known as the "Call to Rebellion" address, in which he urged slaves to use force, if necessary, to oppose their owners. Garnet reiterated Walker's claim that slaves must be willing to "kill or be killed" in order to attain freedom and maintained that slavery made it impossible for slaves to uphold the Ten Commandments. He informed the slaves, "Neither God, nor angels, nor just men, force you to endure for a single instant, by the diabolical injustice by which your rights are cloven down. Garnet used many of Walker's rhetorical and persuasive techniques, saying, "Therefore it is your solemn and imperative duty to use every means, both moral, intellectual and physical, that promises success." He enquired of the slaves, "Are you men? Where is your ancestors' blood?He instructed them, "Awake, awake, millions of voices are calling you! Like Walker, he claimed that there was only "Liberty or death," saying, "Your dead fathers speak to you from their graves."" he pleaded with the slave population. "I would rather die as free men than live as slaves. Do not forget your four million-person size!"

Along with vehemently pointing out that no Commandment called for a slave to experience "diabolical injustice," Garnet brought a worldwide and particularly American perspective to the Appeal's reasoning and vocabulary. Garnet was a well-traveled man; he visited America before delivering his "Call to Rebellion" address and afterwards proceeded to Liberia in his capacity as consul general, where he passed away. He was well-read and well-informed. Additionally, he promoted the release of slaves by taking advantage of the revolutionary fervor in Europe. He noted that "the old-world nations are moving in the great cause of universal freedom." Garnet continued, "They owed it to themselves, not only as a peculiarly oppressed people but as Americans," noting that "no oppressed people have ever secured their liberty without resistance." Now was the moment for African-Americans to act in accordance to a similar desire. He addressed the slaves, saying, "Forget not that ye are native-born American citizens, and, as such, you are justly entitled to all the rights that are granted to the freest" [8], [9].

They were Americans who had previously been denied access to the American ideal. Garnet said, "The first of our damaged race were carried to the beaches of America two hundred and twenty-seven years ago. Unlike other immigrants, however, "they came not with glad spirits to choose their homes in the New World; "they came not with their own consent, to find an unmolested enjoyment of the blessings of this fruitful soil; "neither did they come flying upon the wings of Liberty, to a land of freedom; rather, "they came with broken hearts, from their beloved native land, and were doomed to unrequited toil and deep degradation." By asserting that the white dream of American promise could and should be a black dream as well - and one to be achieved, if necessary, by "resistance, resistance!" Garnet used a very powerful strategy to turn the white dream of American promise against white America. resistance!Frederick Douglass, a proponent of nonviolent "moral suasion" at the time, criticized Garnet's speech when it was delivered in 1843, and it just missed becoming an official resolution of the Convention by one vote. But by the 1850s, Douglass had come around to Garnet's point of view that independence must be attained by all means necessary. Both men were engaged in recruiting soldiers for the Union army by 1863. The National Negro Convention had already backed Garnet's aggressive stance in 1847. These were indicators of how swiftly and how far things had altered.

Walker and Garnet both spoke to black people. The majority of the slave tales' writers spoke to a white audience, as did poet George Moses Horton. That was maybe one of the reasons for his views on slavery being more irregular and subdued. Another, even more important fact is that he was a slave in the South for the most of his life and the all of his distinguished career as a poet. Horton, a North Carolina native, released The Hope of Liberty, his first collection of poetry, in 1829. It was the first book of poetry written by an African-American in more than 50 years as well as the first book written by a black Southerner to be published in North Carolina with financial assistance from whites. The majority of the 21 poems in the collection are traditional iterations on the subjects of religion, love, and death. Three, however, hesitantly address the subject of slavery, most notably "On Hearing of the Intention of a Gentleman to Purchase the Poet's Freedom," in which Horton bares all and admits that he had been "on the dusky verge of despair" before the opportunity "to break the slavish bar" had been presented to him. The poet is allowed to discuss quite openly about the "dismal path" of his existence as a slave because to the customs of servile appreciation for a generous white "intention" that, as it turned out, was never realized. Before the Civil War, Horton was never set free, but his master did let him to labor for pay as a professional poet, waiter, and handyman and to publish his work in abolitionist publications including The Liberator and The North Star. The Poetical Works of George Horton, The Colored Bard of North Carolina, was the second book Horton published, and it was released in 1845. Again, the poet refrained from explicitly criticizing slavery for fear of upsetting his white readers and audience. But once again, he did let himself to express his thoughts on the sometimes unpleasant effects of being a slave [10], [11].

For instance, "Division of an Estate," a poem, is notable for evoking compassion for its subject's slaves being auctioned off following the death of their lord. Here, irony exists. The poet uses rhetoric to compare the slaves to other property, including "the flocks and herds" of sheep and cattle, "bristling swine," "howling dogs," and "sad horses" that are temporarily "void of an owner." There is also pathos as the poet asks the reader to witness "the dark suspense in which poor vassals stand" on the auction block. Presumably, in this instance, the difference that many white Southerners were prepared to draw between slavery and the slave trade enabled Horton to highlight the sadness, as he notes that the mind of each, "upon the spine of chance hangs fluctuant," knowing that "the day of separation is at hand." Since slavery could not have existed without the slave trade, it was at best a false distinction, but it allowed the poet some space for rhetorical manoeuvre. Fortunately, Horton never had to confront the horrors of

the auction block firsthand. After being set free at the conclusion of the Civil War, he released his third and last book, Naked Genius, just after the Confederacy was defeated. The topics of his earlier work are continued in this collection of 133 poems, the majority of which have never been published before. However, Horton does shift in his poems on slavery from bemoaning the suffering and misery the strange institution entails to criticizing its inherent unfairness. It is an apt summary of the torment he had suffered, both as a man and a poet: a torment that he hardly ever dared openly confess. And it raises an issue that many subsequent African-American poets would later explore: that of being a black writer imprisoned in a language and society that is mostly white.

CONCLUSION

Hispanic Southwest Americans' oral history serves as a method of preserving history, values, and shared experiences. It is an essential component of their cultural identity. This tradition has provided cultural cohesiveness and resiliency for centuries via storytelling, folklore, and linguistic practices. However, there are obstacles to its maintenance in the face of modernization and globalization. To ensure this tradition's survival and continued applicability in the modern period, efforts must be taken to record it and pass it on to new generations. The oral tradition of Hispanic Southwest Americans is still evolving and adjusting to new situations while keeping its cultural relevance as evidence of their tenacity. By doing this, it continues to be a powerful and robust reflection of their ancestry.

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CHAPTER 9

AN ANALYSIS OF PRO-SLAVERY AND ANTI-ABOLITIONIST WRITING

Dr. Prashant Kumar, Professor, Department of Education
Shobhit University, Gangoh, Uttar Pradesh, India
Email Id- prashant.kumar@shobhituniversity.ac.in

ABSTRACT:

During the 18th and 19th centuries, pro-slavery and anti-abolitionist books significantly influenced the conversation around slavery in the United States. This essay examines the main ideas and justifications put out in these publications, illuminating the viewpoints that supported the system of slavery. It also looks at the rebuttals put forward by abolitionists. We may better understand the complicated and contentious nature of the slavery issue and its effects on American society by reading these historical documents. In retrospect, publications in favor of slavery and against abolition show how deeply ingrained biases and divides were at the time. They also emphasize how influential ideology and rhetoric are in influencing public opinion. The abolitionist movement's final success and the abolition of slavery in the United States serve as a testament to the transformational power of moral and ethical arguments in the face of powerful interests and strongly held beliefs. Understanding the historical battle for social justice and human rights via study of these literature provides insightful knowledge.

KEYWORDS:

Anti-abolitionist, Abolition, American, Slavery.

INTRODUCTION

Wendell Phillips (1811–1844), Thomas Wentworth Higginson (1823–1911), and William Lloyd Garrison (1805–1879), among other white authors, were notable abolitionists. For numerous years, Garrison collaborated with Benjamin Lundy on a publication called The Genius of Universal Emancipation. However, he parted ways with Lundy and the publication over Lundy's stance that slaves should be freed gradually and sent to Africa. In order to make his argument, he formed The Liberator at the beginning of 1831. He started advocating for instant liberation, without colonization of the emancipated or payment to their former owners. Garrison was persuaded that the kingdom of God might be established on earth by men and women who were actively devoted to eliminating evil and injustice, inspired by the ideas of the Great Awakening. Because of this, he became an advocate for the temperance movement, women's rights, and, in especially, the abolition of slavery. According to him, only through abolition could "the 'self-evident truth' maintained in the American Declaration of Independence, 'that all men are created equal,'" be put into effect. "I am aware that many object to the severity of my language," Garrison acknowledged in William Lloyd Garrison: The Story of His Life, "but I determined, to lift up the standard of emancipation in the eyes of the nation, within sight of Bunker Hill and in the birthplace of liberty." But he said, "Is there not cause for severity?" to them [1], [2].

Furthermore, he questioned if there was any space for thinking, speaking, or writing "with moderation" in such a situation. "I will be as harsh as truth, and as uncompromising as justice," he said. Garrison was passionate in his speech, saying, "Tell a man whose house is on fire to give a moderate alarm; tell him to moderately rescue his wife from the hands of the ravisher; tell the mother to gradually extricate her babe from the fire into which it has fallen." He was,

however, in favor of moral persuasion rather than compulsion and said, "I am in earnest - I will not equivocate I will not excuse I will not retreat a single inch and i will be heard." In reality, there was an odd discrepancy between the brutality of his comments and the nonviolence he professed. Garrison acknowledged that he angered some people with his frequent use of strong language. However, for others, like as Frederick Douglass, who ultimately parted ways with him over the matter, the difficulty lay in the notion that nonviolence could overthrow the force of slavery.

The rhetorical impact of great speeches may often be seen in Garrison's editorials and journalistic work. Wendell Phillips' position in the abolitionist cause was cemented by his skill as a public speaker and speechwriter. Phillips performed on the lyceum circuit for 25 years. Although he spoke on a variety of subjects, his lectures on slavery are what made him renowned and continue to do so. Phillips is remembered in particular for his insistence that black people have an inherent right to freedom since they are on level with white people. That argument may sound commonplace now, but at the time, many scientists were prepared to support the notion that African-Americans constituted a distinct and inferior race. For instance, Phillips praised the black leader of the Haitian revolt against the French in his lecture "Toussaint L'Ouverture," which was subsequently published in Speeches, Lectures, and Letters. Phillips depicted the valiant life and terrible end of Toussaint in what many modern audiences considered to be a fascinating story.

According to Phillips, Toussaint was a better soldier and politician than Oliver Cromwell, Napoleon, and even George Washington. Phillips came dangerously close to implying that black people were not simply the equals of white people but really superior to them when he spoke of the "Negro courage," endurance, intelligence, and tolerance in the figure of Toussaint. He made sure to underline the fact that they had to fight harder than anybody to even tell their tale. Phillips started his oration as he always did: "I am about to tell you the story of a Negro who has left hardly one written line." Phillips's objectives were clear: to inspire his audience to support the abolitionist cause and the potential need for direct action. The oration actually came to a close with the name of John Brown being invoked before that of Toussaint L'Ouverture. However, he was interestingly predicting what would become a resonant topic in much later African-American literature when he noted that he was uncovering a hidden history, one that was seldom, if ever, permitted into white history books [3]–[5].

Apart from the fact that he trained and led a company of African-American soldiers during the Civil War and served as Emily Dickinson's literary tutor, Thomas Wentworth Higginson is not well known today. The first gave him the idea for his book, Army Life in a Black Regiment, and the second inspired him to collaborate in the 1890 publication of Dickinson's poems. However, Higginson was one of the most well-known essayists and lecturers in the US throughout his lifetime. He was a vigorous activist as well. He spearheaded the temperance campaign, battled for labor reforms, founded the Women's Suffrage Association, went on multiple trips to rescue runaway slaves, and supported and contributed financially to John Brown's attack on Harper's Ferry. He also played a significant part in the temperance movement. His engagement in the abolitionist struggle in particular inspired him to write some of his greatest pieces, including a series of articles on black uprisings in addition to his ultimate depiction of life in a black regiment. The writings were written in the 1850s, but the Atlantic did not publish them until the Civil War started.

DISCUSSION

They are exceptional, not least because Higginson, like Phillips, emphasizes that he is disclosing a hidden past. Higginson claims in his essay on Nat Turner, the leader of the Virginia

slave uprising in 1831, that "the biographies of slaves can hardly be individualised" and that "they belong to a class." This seems dubious, if not outright incorrect, given the particularized nature of the slave narratives of, say, Douglass and Jacobs. Higginson is on firmer footing, however, when he notes how little is really known about Nat Turner. He uses the example of how little is known about Turner's wife other than the fact that she was a slave who belonged to another master to demonstrate his point. Higginson continues, "But this is much, for this is equivalent to saying that her husband had no more power to protect her than the man who lies bound upon a plundered vessel's deck has power to protect his wife on board the pirate schooner disappearing into the horizon." Higginson then goes on to a detailed account of the Turner revolt using this combination of meticulous investigation and colorful language. He is less attracted to the brutality of revolution, calling it "awful work," and has a more measured tone than Phillips. He is also hesitant to go too deeply into origins and motive. While he is by no means drawn to the brutality of the revolution, Higginson acknowledges its need. After citing different ideas as to the precise causes of the 1831 revolt, he simply concludes by noting that "whether the theories... were wise or foolish, the insurrection made its mark." And although he leaves some ambiguity around Nat Turner and his uprising, he is clear about the "extraordinary" character of the man and the exemplary character of the movement he started.

John Greenleaf Whittier was its poet. If Garrison was the movement's journalist, Phillips its orator, and Higginson its essayist, then Garrison was its journalist. Whittier didn't have any significant goals, as his "Proem" demonstrates. "O Liberty! If neither the divine gift of great Milton nor the wit and melody of Marvell pertain to me, he asserts in that poem, "Still, with a love as deep and strong / as theirs, I lay, like them, my best gifts on thy shrine"! In reality, all he intended to do was condemn individuals who were preoccupied with their own selfish demands and were thus unaware of the needs of others. He once said that he put "higher value" on his name being on the Anti-Slavery Declaration than on the title page of any book. By "slave owners," he meant, above all, the slave owners. The type of tiny, closely knit community of interests he paints in "First-Day Thoughts" and, arguably, his most famous poem, Snow-Bound, was another creative counterpoint he wished to provide against such selfishness.

Whittier's life was fundamentally shaped by his Quaker upbringing in Massachusetts, where he was born to impoverished Quaker parents. The long narrative of Snow-Bound, for example, gives the reader a strong sense of the particularity and individuality of the characters presented; but he or she also gets a strong sense of their "apartness" as a group, and so a sense of their mutuality. It was this, in fact that gave him his ideal: of a group of people held together by common values and by the belief that each member of the group is possessed of a certain "inner light." Whittier's family and household, cut off from the outside world by a snowstorm, pass the time by talking about their childhoods. As the memories pile up, it becomes obvious that an act of communion is being realized, similar to the times in Quaker meetings when various attendees recount and share their spiritual experiences with their friends. Additionally, the poem itself progressively takes on the aspect of a communal act. Whittier is allowing everyone to join in a unique tranquility because he is recalling a specific winter from his boyhood, which also serves as an opportunity for him to reflect and recollect [6], [7].

The publication of Snow-Bound came after the Civil War was over. Whittier's poetry attack on slavery, however, sprang from the experiential grounding it describes, a feeling of actual interaction and connection. And it came at you from various angles. One such song is "The Hunters of Men", a parody hunting song that mocks in jaunty rhyme those "hunters of men" who go "Right merrily hunting the black man, whose sin / is the curl of his hair and the hue of his skin." Another song is "The Farewell of a Virginia Slave Mother to Her Daughters Sold into Southern Bondage", which, as its title suggests, takes the path of melo The story "The

Slave Ship" , which depicts the deportation of slaves who are no longer marketable due to illness-induced blindness, leans toward Gothic horror. Whittier also chooses declamation in "Massachusetts to Virginia", in which he condemns any effort to send runaway slaves back to the slave states.

He closes by stating that there would be "No slave-hunt in our borders, no pirate on our strand!, recalling the conflict in which "the Bay State" and "the Old Dominion" shared one cause, and both Massachusetts and Virginia fought for independence. No chains in the Bay State, and no slave on our territory! Whittier employed every literary device at his disposal to entice the reader into reflecting on their conscience in order to achieve the persuasion he intended in all of these poems. He thought it would lead to the development of a more distinct sense of individual and collective purpose. To that end, his antislavery writings are just as obviously aimed at causing the reader to partake in the experience of moral reflection and group understanding as Snow-Bound is. And they convey his idea that poetry should be nothing more than a means to a higher, spiritual aim, just as clearly as the Quaker poems do.

While Whittier and his fellow advocates for the abolition of slavery were making their case, a different group in the South was making their case for the opposite position: that slavery was not just a necessary evil for economic reasons but also a positive benefit. According to how these Southerners saw it or claimed to see it slavery was a crucial component of the established, agricultural way of life that all the states south of the Mason-Dixon Line enjoyed. The novelist William Gilmore Simms, the poet William J. Grayson, the lawyer and writer Henry Hughes, the scientific agriculturist and fanatical secessionist Edmund Ruffin, a professor of political philosophy named Thomas Dew, and the politician James Henry Hammond were among these defenders of slavery and, by extension, the social system of the South. Some of the justifications for slavery that were put out by these proponents of the institution were taken directly from the Bible. Central to their defense, however, was the claim that Frederick Douglass, among many others, found so offensive - that the South was a feudal society, an extended family in which the master acted as patriarchal head. Others involved supposedly scientific theories concerning the separate, inferior origins of the "Negro race." Everyone in this family, black and white, had a role to perform. And the slave was assigned the position of a dependent kid. Because he was unable to care for himself, the slave looked to the plantation patriarch and, to a lesser degree, the mistress or matriarch of the family, for support and direction. These included the assurance of a job and a place to live, a foundational moral education, and assistance with childbirth, illness, and aging.

This support of slavery as a fundamentally just system and of slave society as a feudal, hierarchical, and peaceful society took many different forms. Fitzhugh produced a number of polemical books, including Cannibals All! Simms produced over eighty volumes, in which he made the case that the South was "the most prosperous and happy country in the world" because it adhered to a "protective philosophy, which takes care of the weak while it governs them." These included The Yemassee, a tale of Indian conflict set in South Carolina, his home state, and a protracted collection of romances known as the Border Romances, written between 1834 and 1854 and based on the real history of the South from its settlement to the middle of the nineteenth century. Simms, in particular in the Border Romances set during the Revolution, used the past to foreground contemporary concerns, with the Revolutionaries of the South depicted as heroic cavaliers, fighting for an essentially aristocratic civilization, and the British shown as vulgar surrogates for the Yankees, with nothing to motivate them except "the love of gain." Thus, in the most striking of these works, The Sword and the Distaff, he places the emphasis "To be national in literature," Simms once declared, "one needs to be sectional," and

his fictional work, where he celebrated what he called "the Southern aristocrat - the true nobleman of that region," shows just how much he chose to heed his own advice [8], [9].

Grayson employed poetry, but Simms mostly used fiction to support the South and the slave trade. He released "The Hireling and the Slave," a lengthy poem in heroic couplets, in 1856. The poem's central premise was that the transplanted African slave had a far better life than the purportedly free laborer, who toiled just for survival. Grayson painted a harrowing picture of the place and plight of the hireling, the "wage slave." This was a dark vision of capitalism, set within a decidedly conservative version of the American pastoral. On one hand, he offered an idyllic portrait of "Congo's simple child," learning "each civilizing art" under the tutelage of his master; "schooled by slavery," he was also "fed, clothed, and protected many a patient year. That peculiar kind of pastoralism persisted even as proponents of slavery used what they saw to be a more forensic, scientific approach. For instance, Hughs and Ruffin both authored what they considered to be sophisticated treatises.

Ruffin's The Political Economy of Slavery; or, The Institution Considered in Regard to its Influence on Public Wealth and General Welfare was even more eloquently named than Hughes' A Treatise on Sociology, Theoretical and Practical. They could have been, at least based on their look and overall tone, learned. But that did not stop Hughes from predicting the day when slavery, to which he gave the euphemism "warranteeism," would be accepted everywhere in the United States - and so the sweet benefits of Southern pastoralism would be enjoyed on a national scale. Neither did it stop Ruffin from portraying the old plantation as a center of culture, devoted to "social and mental occupation" and "the improvement of mind and manners." The passion that drove the main defense of the South and slavery resulted in the odd vision Hughes supported and foretold. It also remembered and foresaw a number of other, related visions: several instances in American philosophy and literature when the slave society of the South was restored and converted into a paradise garden.

Of course, Ruffin and Hughes made an effort to provide a justification for their ideas. In his Review of the Debate in the Virginia Legislature of 1831 and 1832 published in 1832, Dew made the same argument. So did Hammond in his Senate addresses, most notably in one from 1858 when he said that slaves served as the "mud-sill," or the raw material, upon which "the civilisation, the refinement" of white Southern culture was created. The Pro- Slavery Argument: As Maintained by the Most Distinguished Writers of the Southern States, a collection of essays that was published in 1853, also included arguments in favor of slavery, as did Hammond, Dew, Simms, and many others. According to this framework, the societies of the North and the South were viewed as different social models: as, respectively, a garden or a jungle, an organic society or a brutally competitive one, a world of benevolent paternalism where slaves lived safely in their homeplace or one of oppressive anarchy where wage slaves fought, in a sense consumed, each other for personal gain: these were the maps of the two regions drawn by Southerners writing in support of thei The fact that they had significant effect and maybe still do speaks much about their rhetorical strength, if not their historical truth. Those many Southerners, on the other hand, who defended the idea of the South as a feudal paradise not only paid lip service to it. Even those who attacked the South, many of them, tended to see it in terms of feudalism though, of course, in terms of feudal darkness: "the South," Wendell Phillips claimed, for example, "is the thirteenth and fourteenth centuries." They were prepared to battle for it when the time came and even shed blood as payment.

Caroline Lee Hentz and Mary Boykin Chesnut, two female authors, give noteworthy variants on this notion of the pre-Civil War South as a model of paternalism. Though Hentz was born in the North, she subsequently emigrated to the South, first settling in North Carolina before moving on to Kentucky, Alabama, and Florida. To support herself and her husband, she penned

several books. "I am compelled to turn my brains to gold and to sell them to the highest bidder," she reportedly lamented. However, The Planter's Northern Bride, her most well-known book, is still widely read today. The novel's appeal comes from the way it recreates the pro-slavery argument in fiction while providing a beautiful picture of life on the ancient plantation. From George Tucker's The Valley of Shenandoah and John Pendleton Kennedy's Swallow Barn through several of William Gilmore Simms' romances, it is similar to plantation novels in this regard. The Partisan Leader by Nathaniel Beverley Tucker, The Cavaliers of Virginia, and The Knights of the Golden Horseshoe by William A. Caruthers are just a few examples of stories that declare the special status and even Manifest Destiny of the South [10], [11].

But most importantly, it is representative of the several books that were produced in reaction to Harriet Beecher Stowe's Uncle Tom's Cabin. She believed she understood the institution much better than the author of Uncle Tom's Cabin, having lived in the South, and she was eager to show her readers how. Hentz once remarked of Stowe, "Slavery, as she describes it, is an entirely new institution to us." The plot has the typical cast of characters seen in a plantation romance, such as young men full of "magnanimity and chivalry," young ladies with "pure and high-toned" personalities, and intrusive abolitionists who are anxious to liberate the slaves even if they do not want to be released. However, the protagonist of the story, a Southern planter named Mr. Moreland, and his devoted personal "servant," Albert, a young mulatto, provide the book's argumentative core. Moreland is described as "intelligent and liberal," and Albert is described as "a handsome, golden-skinned youth," who is "accustomed to wait on his master and listen to the conversation of refined gentlemen." However, it also has the additional virtue of providing one brief but significant example of the advantages of slavery. The slave system, according to those who defended it, not only provided for and protected the slaves, but also served to teach and hone them, as Albert's unique speech pattern purportedly demonstrates.

The first few chapters of the book provide a clear indication of how Hentz approaches creating a fictional defense of the South in general and slavery in particular. Assured that Albert is content in his employment and won't attempt to flee, Moreland drives Albert around New England. They travel to a town known as "the very hot-bed of fanaticism," where Moreland tells a sympathetic Northerner that "we look upon our slaves as friends" in the South. A poignant contrast is drawn during the conversation with the Northerner when a destitute young woman who is ill and unemployed suddenly appears in the street where the two men are walking. Inevitably, Moreland reflects on the difference between her plight and the secure position of his slaves – and, more generally, “between the Northern and Southern laborer, when reduced to a state of sickness and dependence”.

Chesnut said, "I despise slavery. She felt sympathy for white women who were forced to witness the infidelity and hypocrisy of their male kin on a daily basis but were unable to speak out because they were "supposed," as Chesnut put it, "never to dream of what is as plain before their eyes as sunlight." This made her hate the fact that "our men live all in one house with their wives and concubines, and the mulattoes one sees in every family exactly resemble the white children." Despite being surrounded by another race who are the societal evil, my country's ladies are as pure as angels. Chesnut bemoaned, "Ironically, Chesnut could see through the Southern myth of the extended family far enough to notice that the white "father" was constantly abusing his black "daughters," but not far enough to absolve those "daughters" of blame. In her eyes, the slave system was to blame for all this "nastiness," but so were "facile black women." For her, she was too deeply entangled in stereotypes about black sexuality and the alleged animalism of the black race. She understood the hypocritical act of elevating white women to the status of being examples of "purity and innocence," and then turning to black

women for the types of sexual fulfillment that white women were meant to neither get nor provide.

She was unable to comprehend that both white women and black women were being exploited in this situation and suffering as a result, despite the fact that black women's sufferings were far greater on a human scale. All of this is to argue that Chesnut's diaries provide both a symptom and a diagnosis of the physical and spiritual cruelty of slavery. Her position as an educated, affluent white lady restricted what she could see while also illuminating it. There was a limit to how far she could extend her sympathy. And she seems to have felt this when she was at her finest. When she went to a black religious service, for instance, Chesnut admitted that she was deeply moved by all "the devotional passion of voice and manner" and by the hymns - "the saddest of all earthly music," she wrote, "weird and depressing beyond my powers to describe." She would have liked to join in, in a way: "I would very much have liked to shout too," she recalled. The religious intensity of the slaves, like their human agony, was something beyond her either entirely to grasp or to share, but she could not; as she put it, "it was a little too exciting for me."

CONCLUSION

The continuation of the system of slavery in the United States and the stoking of the bitter differences that eventually sparked the American Civil War were both made possible by pro-slavery and anti-abolitionist texts. Many times, proponents of slavery used fictitious scientific ideas to support racial hierarchy and the enslavement of African Americans. They claimed that slavery was a necessary economic and social institution. Additionally, these texts aimed to uphold the existing quo and defend the rights of slave owners. On the other hand, anti-abolitionist publications underlined the need of maintaining social order and national unity. Some said that abolitionist initiatives endangered the Southern governments' capacity to sustain their economies. However, abolitionists countered with moral and ethical justifications, highlighting the inherent rights and humanity of those who were held in slavery.

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CHAPTER 10

REIMAGINING THE FUTURE AMERICAN LITERATURE'S EVOLUTION: AN ANALYSIS

Dr. Prashant Kumar, Professor, Department of Education
Shobhit University, Gangoh, Uttar Pradesh, India
Email Id- prashant.kumar@shobhituniversity.ac.in

ABSTRACT:

The development of American literature is represented by an elaborate tapestry made of strands from society, culture, and history. This essay considers the evolving story of American literature and projects where it could go in the future. It looks at significant changes in subjects and viewpoints, emphasizes the growth of different voices, and investigates the profound impact of technology on literary production and consumption. This project aims to shed light on how American literature will both reflect and alter the ever-evolving American experience by visualizing what it will look like in the future. Through colonial tales, transcendental aspirations, and postmodern complications, American literature has traveled its path. Looking forward, we see a scene where literature, together with developing technology, will continue to reflect society and magnify voices that are often silenced. The mosaic of America's varied population is embodied in this future through literary expression, which develops into a more open and accessible field. Future installments of this literary series offer original stories that capture the complex American character and its dynamic interaction with outside forces. A look into the future where narrative crosses borders and the written word continues to be a steadfast expression of the American spirit is provided by reimagining the development of American literature.

KEYWORDS:

American, European, Evolution, Literature.

INTRODUCTION

At Appomattox Court House, a rural intersection in the woods, on April 9, 1865, General Robert E. Lee met General Ulysses S. Grant and gave him his sword. In American history, it was one of the most significant symbolic events. Everyone else gave up after a few weeks, and by July, the Civil War was done. Both in terms of the total number of deaths and the ratio of civilian deaths to the total population, it was and is still the deadliest conflict in American history. 260,000 Confederates and 360,000 Union troops had perished on the front lines or in military hospitals. The Union was restored, slavery was outlawed, and a Freedman's Bureau had been established to aid the former slaves. The American mind has an irreparable scar from the conflict. At the time, not even European nations had seen a conflict like this. Napoleon's 600,000-man Grand Army, assembled from France's allies, and attacked Russia in 1812. Although it was the biggest army ever gathered in the West at the time, it would not have been enough to win the Civil War. On the Northern side, there were 2,778,304 enlistments in total, of which 2,489,836 were white, 178,975 were African-American, and 3,530 were Native Americans. The number is a little deceptive since folks sometimes enrolled more than once [1], [2].

However, it is widely believed that at least two million people served on the Union side. Additionally, it has been estimated that between 750,000 and 1,223,890 Confederates enlisted. More American troops were lost than were slain in the combined total of the two world wars,

Korea, and Vietnam, making it the closest thing the world has ever seen to a complete war. In the South, it left behind "a dead civilization and a broken-down system," according to one traveler in 1875, and "enough woe and want and ruin and savagery" according to another, ten years earlier, "to satisfy the most insatiate heart," "enough of sure humiliation and bitter overthrow," "to appease the desire of the most vengeful spirit" In the North, it left behind a sense of triumph at the restoration of the nation and the state of Virginia's motto is "Thus always to tyrants".

Walt Whitman said on the Civil War some fourteen years after it had finished, "A great literature will yet arise out of the era of those four years." Unparalleled speed was used to create a vast urban and industrial civilization that was focused on profit, advancement, and output. The United States' productive economy didn't go beyond the Missouri River until the early 1860s. It had an industrial investment of just $500 million and did not produce any steel. Twenty years after the Civil War, it had grown to be one of the global steel industry's heavyweights, with more than quadruple the number of plants within its boundaries and an industrial investment of more than $4 billion. Additionally, it had built the largest railway network in the world, uniting East and West in a massive economic bloc. The United States was home to about half of the world's railway miles, which accounted for one-sixth of the estimated wealth of the country. America was transitioning from a nation of farms and villages to one of towns and cities, particularly along its eastern shore. For instance, in the eastern United States by 1880, towns with a population of at least 4,000 were home to more than half of the region's inhabitants [3], [4].

A fur-trapping town of 350 people or so in 1830, Chicago, at the intersection of multiple railway lines, expanded to a metropolis of 500,000 people in 1880, and then to a million people by the time of the Chicago World Fair in 1893. The population of New York metropolis, the biggest metropolis in the country, increased at a similarly astounding pace, reaching 3.5 million by 1900. In the decades after the Civil War, the populations of other Midwestern cities such as Detroit, Milwaukee, and Minneapolis doubled or tripled, while in the West Los Angeles increased from 11,000 people in 1880 to five times that amount in under twenty years. By the end of the nineteenth century, the United States still had 40% of its inhabitants living in rural areas. But urbanization was a tendency that was unstoppable and unavoidable. Early in the 1890s brought forth another significant moment for American awareness. Every area of the continental United States had been structured by the time of the 1890 census, with the majority of it already divided into states. Three years later, during the Chicago World's Fair, the historian Frederick Jackson Turner said that this signaled the end of the American frontier and the beginning of a new century.

DISCUSSION

The 1890 census also showed that there were 63 million people living in the United States as of that year, nine million of whom were foreign-born. That component did not reflect a significant rise above pre-Civil War statistics as a percentage of the total. But because the new immigrants tended to congregate in cities, serving as cheap labor for the factories and sweatshops, and were of a different ethnic makeup from earlier immigrant generations, it was enough to cause a moral panic among native whites and eventually lead to repressive, anti-immigration legislation. Most immigrants emigrated from Great Britain, Ireland, Germany, and Scandinavia before 1860; five million people immigrated over the 40 years before the Civil War. No less than fourteen million new immigrants arrived between that time and the turn of the century, the majority coming from Poland, Italy, Russia, Austria, Turkey, Greece, and Syria. Catholic or Jewish, many of them non-English speakers, their various manners, traditions, and beliefs as well as, often, their various languages inspired sentiments of hostility

and mistrust, the idea that the Anglo-Saxon hegemony was in danger. Such emotions were, in a way, a warped reaction to a genuine fact: America was becoming an ever more racially and culturally diverse country. Between 1860 and 1900, 264,000 Chinese and a far lesser number of Japanese immigrants also arrived, largely on the western coast, along with these new immigrants. Once again, the numbers were not necessarily high or disproportionate to preceding immigrant surges. The Chinese Exclusion Act of 1882 forbade the immigration of all Chinese people, with the exception of a few professionals, students, and tourists. However, the Chinese immigrants in particular inspired fear, resentment, and racial hostility, with violence against them increasing in the western states in the 1870s and 1880s.

During the second half of the nineteenth century, various minority groups that had previously immigrated to the United States before the Civil War had a varied experience. Four million African Americans were free when the 13th Amendment to the Constitution was ratified in 1865. A quarter of a million people gained an education thanks to reform and Reconstruction throughout the next ten years, and many more were able to hold political office and exercise their right to vote. But African-Americans lost their right to vote quickly when federal soldiers left the South in 1877. Even before 1910, a whole slew of legislation had already enforced segregation in everything from public transportation to schools, severely restricting black voters' rights. The Ku Klux Klan, founded in 1866, and other white vigilante organizations turned to violence when it seemed that legal tactics of repression were failing. Additionally, African-Americans' fundamental economic circumstances remained unaltered. Ten percent of the white people in the South owned sixty percent of the land. By 1900, more than 75% of black farmers were tenant farmers, forcing freed black people into sharecropping or tenant farming. They had only transitioned from serfdom to slavery, in a sense. Mexican-Americans had better circumstances. Since the majority of them already resided in the area where the United States possessed annexation rights, they were not really immigrants. In various Southwest regions, they comprised the majority. As a consequence, they were able to preserve their unique ethnic identity, great ethnic pride, and language [5], [6].

However, for Native Americans, the four decades after the Civil War were nothing short of terrible, with the tribes experiencing greater misery than they had ever experienced or would experience in the years to come. The strategy of removal was replaced by one of assimilation as white people spread to even the most distant regions of the West, with the rationale being that giving individual Native Americans parcels of land would help them integrate into American civilization. The new strategy was just as terrible and gloomy as the previous one. It disregarded the communal land-use customs of the Native Americans, the deplorable condition of most of the subject land, and the paucity of operating funds. It also disregarded the reality that Native Americans lacked the legal expertise necessary to prevent losing or being defrauded of property that was rightfully theirs. When the policy of allocation was eventually overturned in 1934, there were only 48 million acres remaining, a pitiful 1.5 percent of what had formerly been in the hands of Native Americans. By 1887, they had lost all but 150 million of their original three billion acres. For all swaths of the populace, real power resided elsewhere. One percent of all Americans held more than 25% of the country's wealth in 1890. Three years later, a poll found that there were more than 4,000 millionaires in the country, at a period when $700 was a respectable yearly salary. An industrial working class that significantly outnumbered the middle class was at one end of the newly developing economic and social scale; by 1915, the poor would actually make up 65 percent of the population. John's peers were on the opposite side.

A. Carnegie, D. Rockefeller, and J. Pierpoint Morgan: businessmen and financiers who amassed enormous wealth and influence. Ninety percent of the oil sector in the US was

eventually under Rockefeller's control. Through diversification, his business Standard Oil expanded to become, by 1890, not only the biggest oil corporation in the world but also the biggest railroad and one of the biggest financial concerns. The world's greatest steel manufacturing sector was developed during this time by Carnegie, who began his career as a telegraph operator and later sold it to a competitor company for $500 million. The Carnegie Steel Corporation was combined with several smaller steel businesses by the business adversary Morgan, creating the first billion-dollar trust, US Steel, which has dominated its industry from its founding till the current day. Morgan was the spider in a maze of 741 directorships that were intertwined over 112 organizations. By the beginning of the 20th century, practically all of the major American businessmen, or "robber barons" as they were and are frequently referred to, were connected to Morgan or Rockefeller via this complex and tightly-knit network. One may argue that the rise of this new kind of capitalism was the price the United States had to pay for upholding economic freedom and becoming a major global player. Undoubtedly, it was a high one. In any case, by the conclusion of this time, private capital had mostly finished developing and rationalizing industrialism.

When criticized for their unrestricted riches and power, Morgan, Rockefeller, and their friends sometimes took a blatant defiant stance. What does the law matter to me?Morgan once told a reporter, " "Don't I have the cash? "I cheat my boys every chance I get, I want to make 'em sharp," Rockefeller similarly proclaimed, "I want to make 'em sharp," but more often, they adhered to a growing philosophy that regarded their money as justifiable, the result of hard work and good fortune. The ideology, with its emphasis on success as the inevitable outcome of hard work and sturdy self-reliance, was carried to the public in the popular literature of the day, the exemplary tales for young adults and the new "dime novels," which first appeared in the 1860s. The ideology drew on the Protestant ethic, the belief that wealth was a sign of heavenly favor, and on a popularized version of Darwinian theories of evolution: what was termed "the survival of the fittest." Horatio Alger, whose most well-known works for boys are titled Ragged Dick, Luck and Pluck, and Tattered Tom, is unquestionably the most successful author in this category. The new mass-circulation periodicals and newspapers also published it. Along with the general economic transformation and the political corruption that frequently accompanied it, one of the most notable aspects of this time period was the expansion of publishing into a large and diverse industry, which was accompanied by a mass readership eager to consume the products of that industry. The growth of literacy and education, mass manufacturing technology, and railroad access to all markets made it feasible for the whole country to adopt a kind of uniform print culture, as well as to target or even create specialized audiences [7]–[9].

Thus, both uniformity and variety existed. In addition to the dime novels that celebrated cowboy or detective heroes or told success stories, there were new mass-circulation periodicals called "story papers" that serialized mostly romance and adventure stories. There were school readers who were doing their cultural work by assimilating their young audience to the values of the dominant culture, such as the McGuffey readers who were used in schools between 1836 and 1890 and sang of the virtues of work and humility. There was a constant flow of blockbusters, such as Frank McCourt's 45 romantic books. R. Stockton or Lew Wallace 's Ben Hur, a Tale of the Christ, which sold over three million copies. However, there were also a sizable number of specialized publications that reflected and supported the presence of many Americas and the ongoing reality of cultural heterogeneity. There were the literary periodicals like the Atlantic Monthly, Harper's Monthly, and Scribner's Monthly, whose modest readerships belied their enormous cultural significance. On another level were the numerous magazines and newspapers that were distributed to other ethnic groups on a local or national level, including the over 1,200 foreign language periodicals that were in print by 1896 and

primarily served new immigrant groups, the over 150 publications targeted at African-Americans, and many others.

Women authors were among those who reflected and benefitted from both the uniformity and the variety. Following the Civil War, women mostly white women, but also some others saw an exponential rise in the chances available to them for education and employment outside of menial or domestic tasks. Due to the hardship of the war and the loss of a generation to the fight, white women in the South were forced to assume increasingly prominent positions in society. The needs of the new economy followed the demands of the war, which forced women out of the house in greater numbers than ever before, both in the North and abroad. Women started to work as shop assistants, phone and telegraph operators, and secretaries in the new commercial sector, notably white women from the middle and lower middle classes. Working-class women of all races had to labor, whether it was in the factories or the fields, out of painful need rather than choice. However, the predominant shift was away from the house, the hearth, and the associated philosophy [10], [11].

The idea of the "new woman," who is comparatively independent and mobile, is increasingly displacing that of the "true woman," the custodian of household proprieties. The more traditional-minded may have grieved the change, or even those who viewed it as a sign of a greater shift toward a culture of insecurity and rejection of community. Nevertheless, it was recognized. Additionally, it included female authors. Many of them turned to writing specifically in reaction to new economic possibilities or requirements, as they wished for or required employment. Many of them, including Mary Johnston, Amélie Rives, and Augusta Jane Evans, wrote for the new mass market and attracted a sizable following. Some of them took a stronger, more critical position against either the hazards women faced in the new regime or the constraints they still endured from the previous one, usually with less instant popular success. They assessed the shift from expressing America's tangible shortcomings to presenting its mythological potential that occurred among many American authors throughout this time, both male and female. They and others like them reacted to the profound economic and social changes taking place in the country around them by moving farther away from romanticism and toward realism and subsequently naturalism.

Regionalism in Literature

Ambrose Bierce defined realism as "the art of depicting nature as it is seen by toads" and having "the charm suffusing a landscape painted by a mole, or a story written by a measuring worm." That definition would have delighted Mark Twain, born Samuel Langhorne Clemens because of its mordant wit and because all of his work could be viewed as a series of negotiations between realism and romance. Twain famously asserted, "My works are just autobiography. The statement may apply to all American writers, but it appears to apply to him particularly. In his reports of his travels, such as The Innocents Abroad, Roughing It, and A Tramp Abroad, he regularly and openly drew on personal experience. Even those of his books that were the products of intense imaginative work can be interpreted as efforts to heal internal conflicts and establish some sense of continuity between his present and past, as well as his critical investment in pragmatism, progress, and common sense, as well as his emotional attachment to his childhood and the childhood of his region and country. In reality, the discontinuity and the internal divides were one and the same. The topic of Hannibal, or rather, Twain's childhood experiences in the slave-holding state of Missouri and his time spent as a riverboat pilot on the Mississippi, is the subject of all of his finest fictional writing.

This wasn't only a case of longing for the simpler times before the Civil War, as was the case with other, more straightforward Southern authors like, instance, Thomas Nelson Page or

Richard Malcolm Johnston. It wasn't just another instance of the romantic idealization of youth, although Twain was adamant that youth was "the only thing worth giving to the race," and that to reflect on one's own childhood was to give oneself "a cloudy sense of having been a prince, once, in some enchanted far off land, & of being in exile now, & desolate." Rather, and more simply, Twain intuitively understood that his years as a boy Therefore, examining those years meant examining the often ambiguous character of his own vision. Additionally, and in a more nuanced way, twain thought that the separation he felt between himself and his experiences before to and after the war was, in every specific way, both ordinary and indicative. Therefore, to begin to grasp his country and its times, one must first understand that distance, that split.

When he was 4 years old, twain and his family relocated to the Missouri hamlet of Hannibal along the Mississippi River. Hannibal, a little village with a thousand or so residents, was a frontier outpost that had degenerated into a backwater. Twain, who dropped out of school at the age of 12, got his true education as a journeyman printer. After spending his first eighteen years in the South, he started to travel extensively. Eventually, his adventures took him back to the Mississippi, where in the late 1850s, he received his training and obtained his riverboat pilot's license. This was the most formative moment of his life after his time in Hannibal. In his book Life on the Mississippi, Mark Twain would later write, "I loved the profession far better than any I have followed since." Piloting gave twain lessons in freedom that he would later find to be of immeasurable value, and he said, "The reason is plain: a pilot, in those days, was the only unfettered and entirely independent human being that lived in earth".

The riverboats, however, stopped to run when the Civil War broke out, and after a short stint serving with a troop of Confederate volunteers, he headed west. He spent the remaining months of the war there, first panning for silver with his brother and later working as a writer in San Francisco with Bret Harte. He used the moniker Mark Twain in 1863 while working as a writer in the West. And in 1865, he made that name well-known with the tall tale "The Celebrated Jumping Frog of Calaveras County." Though short, the tale is noteworthy not least because it exhibits many of the essential elements of Twain's art: the gruff humor of the Southwest and Western frontier, a recognizable teller of the tale, and most importantly, a creative use of the vernacular and the sense of a Twain started his lecture circuit trip at this point. He gained a lot of notoriety because to his engaging demeanor and memorable quotes.

Twain first addressed the subject of Hannibal in a series of articles titled "Old Times on the Mississippi" that appeared in the Atlantic Monthly. Eight years later, this was revised and expanded, with new material added. The book and the articles are notable for the way twain transforms autobiography into history. The author makes a distinction between the romantic dreamer he was before receiving his pilot's license, who only saw the Mississippi in terms of its "grace," "beauty," and "poetry," and the sternly empirical realist he became after receiving his license, when he could see the Mississippi in more pragmatic terms - as a tool, to be used and maneuvered. The same model, which contrasts the romance of the past with the realism of the present, is then used to explain more significant social change, with the author's childhood South being associated with romance and his adult years, following the Civil War, being associated with realism and experiencing "progress, energy, and prosperity" alongside the rest of the country. This comparison between pre- and post-war eras on a personal and communal level stands out for its ambiguous, shaky character. The glitz of the past is scorned one moment and then remembered with elegiac sadness the next; similarly, the realism and advancement of the present are sometimes embraced and occasionally coolly mourned. There is no effort to reconcile this paradox. The Adventures of Tom Sawyer, a novel that is undeniably based on the author's formative years in Hannibal, now known as St. Petersburg, exhibits comparable, if not exactly the same confusions.

CONCLUSION

Over the years, American literature has experienced significant changes that reflect the nation's complicated historical development. Literature has always been a potent vehicle for introspection and self-expression, from the early writings of Puritan settlers to the many voices of today. As we look to the future, it seems clear that American literature will continue to change in response to the possibilities and difficulties posed by the global economy, the digital age, and a world that is changing quickly. Future stories will be greatly influenced by new voices from a variety of backgrounds, ensuring that American literature continues to be a vital and active force in the literary world. We may access fresh viewpoints, creative narrative, and a greater comprehension of the changing American experience by reinventing the future of American literature.

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CHAPTER 11

THE RISE OF LITERARY NATURALISM AND REALISM

Dr. Prashant Kumar, Professor, Department of Education
Shobhit University, Gangoh, Uttar Pradesh, India
Email Id- prashant.kumar@shobhituniversity.ac.in

ABSTRACT:

A substantial change in the literary landscape was brought about by the advent of literary naturalism and realism in the late 19th and early 20th century. This essay investigates the origins and progression of various literary movements by looking at their salient traits, significant contributors, and the sociocultural conditions that shaped their development. This research offers light on how naturalism and realism led to a greater understanding of human nature and society throughout this revolutionary age in literature by examining the topics of determinism, objectivity, and the representation of ordinary life. Naturalism and realism were answers to the substantial social changes, including industrialization, urbanization, and changes in intellectual thinking, it becomes clear by studying the socio-cultural circumstances in which these movements developed. These movements gave authors a place to investigate the human condition in a world that was changing quickly.

KEYWORDS:

American, Democratic, Literature, Poetry, Society.

INTRODUCTION

The talent that is robust enough to front the everyday world and catch the charm of its work-worn, care-worn, brave kindly face, need not fear the encounter. Howells believed that realism was the proper reaction to the profound changes that were occurring in America in the late nineteenth century. "The arts must become democratic," he said, "and then we shall have the expression of America in art." And the author who was able to attain that realism may also be credited with developing a really democratic, essentially American kind of literature that effectively conveyed the significance and significance of the banal. "Commonplace? In Howells' 1885 book The Rise of Silas Lapham, a character claims: The ordinary is just that airy, impalpable, light essence that they have yet to include into their confusing writings. The author who was able to decipher the everyday emotions of everyday people would know the solution to "the riddle of the painful earth" on the tip of his tongue [1], [2].

Howells' work was an effort to capture that unfathomable essence, to avoid being sentimental or romantic, to avoid being forced or theatrical, and to reflect American life as realistically as possible. In revealing the meanings of the ostensibly ordinary lives of ostensibly ordinary Americans, Howells was choosing to demonstrate how far from "commonplace" the "commonplace" actually was. The Rise of Silas Lapham has a scene in which some of the characters go by boat. The narrator notes that "the majority of the crowd on board" seemed to be both readily and securely recognizable. They were folks who could afford it and went to the beach for the joy or solace of it; there was no style or difference among them. They had nothing to illuminate them other than the American poetry's clear intent, which made them seem ordinary. Howells attempted to navigate this "vivid purpose" in his tales and novels. This includes the difficulties it had to face in a society that was changing quickly, its social and moral repercussions, and the political repercussions it created. He was chasing what he believed

to be the only really American poetry, found in the experiences and emotions of everyday Americans, as part of his lifelong commitment to literary realism.

Howells subsequently came to have a prominent place in American literature. Three generations of American authors benefited from his tireless reviews and criticism as well as his work as editor of the Nation, Atlantic Monthly, Harper's Monthly Magazine, and Cosmopolitan. For instance, at the outset of his career, in 1860, he assessed Nathaniel Hawthorne's The Marble Faun; at the conclusion, in 1915, he examined Robert Frost's first two volumes of poetry. Nearly all of the important authors of the day were personally familiar to him, and he had friendships with several of them, including Mark Twain and Henry James. Along with Twain and James, he helped to improve the writing careers of Sarah Orne Jewett, Abraham Cahan, Charles W. Chesnutt, and other authors of color and ethnicity. His personal roots were, suitably for a man committed to the "commonplace," rather low, yet his impact and current fame finally won him the title "dean of American letters." He was raised in Ohio, had no formal education, and travelled about with his family while working as a typesetter for his father, a printer. He had articles printed in many national publications starting in 1860. Once Lincoln was won, he was rewarded with the job of US consul in Venice for his biography of the candidate. In 1865, he returned to America to begin the first of several editorial roles. Two of his first writings, Venetian Life and Italian Journeys, were based on his travels [3], [4].

His travels were also referenced in the first of his estimated forty books, including A Chance Acquaintance and Their Wedding Journey. These were followed by the fictions A Foregone and A Lady of Aroostook, which both dealt with the disparity between Americans and Europeans. Howells expanded beyond investigations of manners to the meticulous and serious analysis of larger societal themes with his first significant book, A Modern Instance. The dual themes of divorce and journalism serve as the book's structural framework. Howells, the first author to concentrate on journalism, created the idea of divorce after seeing a Greek tragedy performance. He referred to the novel when it was being written as his "New Medea," a "modern instance" of what may occur to a pair whose marriage slowly deteriorates. Its extraordinary method of connecting the personal and the political, the emotional and the social, is a hallmark of literary realism. It is an evocative literary analysis of moral decay in both the workplace and the family. It also resolutely rejects sentimentality. No solace is provided for the young wife Marcia Gaylord's wasted life as she stiffens into solitude or for the husband Bartley Hubbard's decline from ambitious young editor to pariah to a tawdry death in the West at the hands of someone about whom he has published personal details in his newspaper.

DISCUSSION

The Rise of Silas Lapham also exemplifies what Howells termed the "fidelity to experience and probability of motive" that he believed was essential for American storytellers. Colonel Silas Lapham, the protagonist, is a Vermont farmer who has become wealthy via his paint manufacturing company. More than A Modern Instance, it also draws the reader to what he termed "the appreciation of the common." He is a typical businessman of his day in that he views business as a sacred ritual. He claims that his paint is "the best in God's universe," not just "the best on the market," and he says this "with the solemnity of prayer," confirming the holiness of thrift and the profit motive. Howells utilizes the family's several movements, as other contemporaneous and later realists would do, to gauge social position and upward mobility. Lapham relocates his family to Boston and starts construction on a home on fashionable Beacon Hill. His wife and children are also urged to join the stylish set. The affluent Boston society does not accept the Lapham family well or quickly. The account of a dinner party conducted at the home of one upper-class family, the Coreys, is both the best example of

social comedy in the book and the clearest indicator of the precarious status of the newly wealthy in an older society in American literature.

Lapham is first uncomfortable silence and then, spurred by the drinks he doesn't know how to deny, speaks much too much and too loudly because he is unable to manage the politics of the dinner table and finds the topic to be beyond his grasp. However, Tom from the Corey family develops feelings for Penelope, the elder Lapham daughter. The two finally get married, despite the younger daughter Irene convincing herself and Penelope that Tom loves her for a long delaying their union. They go for Mexico not long after being married in order to escape the strict social restrictions of New England. Lapham, however, has faced bankruptcy threats as a result of several failed economic endeavors. He is urged to rescue himself by selling some land he knows is worthless to some British investors by a former partner named Rogers. Lapham struggles with himself before deciding against making the deal. He is morally redeemed despite being socially and economically despised and returns to Vermont with his family [5]–[7].

The plot that Howells devises here would have enticed other authors into moralism and sentimentalism because of its structural drive toward the moral redemption of the protagonist and the moral "rise" that follows his social and financial collapse. However, Howells rejects temptation as his hero does. Lapham is chiefly conscious of how utterly unheroic he feels when he decides not to sell the worthless shares. The reader is informed that "He had a whimsical and sarcastic sense of its being very different from the plays at the theater." Although he must make this decision, he does not show any dramatic gestures or even much joy in doing so. You've destroyed me! When Rogers hears of Lapham's decision, he informs Lapham, who had a stake in the expected purchase. "I don't have any money left in the world! Help my wretched wife, O God! Lapham has done what he needs to do but has done it softly, tentatively, even sadly, thinking, "This was his prize for standing hard for right and justice to his own doom, to feel like a thief and murderer. If there is moral grandeur in this situation, it is neither more nor less than the majesty of the everyday. One character in the book tells an artist, "You can paint a man dying for his country, but you can't express on canvas a man fulfilling the duties of a good citizen." Howells can. And he sends us off with his "good citizen," Lapham, who affirms his modest acceptance of his civic responsibilities while assiduously avoiding acts of heroism or sentimentalism. Reflecting on his decision, he says, "I don't know as I should always say it paid; but if I done it and the thing was to do over again, right in the same way, I guess I should have to do it."

A character by the name of Mit Kingsbury praises a well-known romance she just read by the name of Tears, Idle Tears early on in The Rise of Silas Lapham. The "dear old-fashioned hero and heroine," she cries, "keep dying for each other all the way through" and make "the most wildly and unnecessary sacrifices for each other." "You can't put a more popular thing than self-sacrifice into a novel," another character sneers. The main goal of Howells' story is to fight such romantic conceptions that self-sacrifice is an innate virtue. "We do like to see people suffering sublimely." Howells maintains that Lapham's decision is either irrational or unnecessary. This goal is advanced through the Tom Corey and Penelope Lapham subplot. When Tom confesses his love for the elder sister, Penelope is inclined to reject him out of regard for her sister Irene's sentiments. She doesn't, but Irene has helped convince her not to. It is only fitting that Penelope and Tom be married in accordance with what the book refers to as the "economy of pain" and the morality of "common-sense," even if a lachrymose story like Tears, Idle Tears would imply otherwise. Resistance is mounted against the idealistic sentimentalism of pointless self-denial. The lyrical sentimentalism of reconciliation is also present at the book's conclusion. The "old" family of the Coreys and the "new" family of the Laphams are ostensibly united by Tom and Penelope's marriage, but only ostensibly. The

narrator muses, "It would be simple to pick out aspects in Penelope's character that eventually brought her husband's family together and made her like them.

These things often occur in books, but not in this one: "the Coreys and Tom Corey's wife's differences remained uneffaced," which is one of the reasons the pair decides to go to Mexico. The two families continue to be poles apart; there is no sense in which the old leisure class, with its manners and comfort, would be combined with the new business class, with its energy and purpose. Howells appears to be hinting at romantic conventions of purpose and occurrence specifically to show how far from the romantically traditional, how against the grain his narrative is, as he does with so much else in the book. Howells himself moved from Boston to New York three years after The Rise of Silas Lapham was published. Howells changed his topic and style after the shift, which represented a steady movement of cultural authority from the old New England establishment to the city. He was horrified by the cruel treatment of striking workers in the Pennsylvania Homestead and Chicago Haymarket Strikes and amazed by the contrasts of riches and poverty he saw in the city. He started reading Tolstoy in 1885 and was greatly influenced by him. As a result, he leaned toward socialism and the idea that he needed to modify his realistic fiction to address the issues of the industrial era and the city. A Traveler from Altruria , a work of utopian fiction, was one outcome of this.

Between the 1880s and the early 1900s, several hundred utopian fictions were published as authors reacted to the drastic changes and social injustice of the period by picturing other futures for America based on economic stability and moral values. Looking Backward, by Edward Bellamy, is the most well-known and influential of these. It depicted the United States in the year 2000 as a place where government ownership of the means of production and the "scientific," rational rule of a business class guaranteed economic equality and happiness for all citizens. Howells envisioned a more communist paradise in A Traveler from Altruria and its sequel, Through the Eye of the Needle, in which all residents are compelled to perform three hours per day at physical labor in exchange for food and other supplies provided by the government. Property is held communally, the majority of modern equipment is forbidden, family life is subordinated to public life, and even style is regulated, with aesthetic commissioners overseeing fashion in everything from clothing to architecture [8], [9].

The book A Hazard of New Fortunes , which is in the same category as Howells' other important works of fiction like A Modern Instance and The Rise of Silas Lapham, was another outcome of his new approach to realism. The book, which is the most comprehensive of all of his writings and is set in the New York City magazine industry, examines the struggle between labor and capital on both a personal and a larger scale. On a more intimate level, there is, for example, the struggle between a billionaire capitalist magazine owner named Dryfoos and a communist named Lindau who works for him. On the general, a striking streetcar workforce is described in great detail, resulting in the death of Lindau's son. It's debatable if Howells was right when he said A Hazard of New Fortunes was "the most vital of my fictions." What it is not, however, is that it is the one of his major fictions that is most vitally concerned with social injustice - and the one that is most urgently and immediately directed toward the realization of what he termed "democracy in literature" Such a literature, according to Howells, "wants to know and to tell the truth," and that truth is that "men are more alike than unlike one another." He, like so many realists, believed that the banal was ultimately what brought people together and served as both an inspiration and a unifying force.

Getting the Actual Deal

Howells never shifted from realism to naturalism because of its focus on the interplay between environment and genetics and its gruesome representation of social and natural landscapes that

are, at best, indifferent to civilization and, at worst, hostile to it. One of his most famous quotes from Criticism and Fiction is, "our novelists concern themselves with the more smiling aspects of life, which are the more American." Ambrose Bierce would have laughed sarcastically at that statement because he was known to his contemporaries as "bitter Bierce" and "the wickedest man in San Francisco" and seemed to revel in both human worth and social betterment. Ohio-born Bierce fought in the Civil War. He was sickened by the war and came to see troops as nothing more than hired killers. After the war, he relocated to California and built a reputation as an insightful and scathing writer. After spending four years in England starting in 1872, he went back to California. Then, in 1891, he released Tales of Soldiers and Civilians, which was later published in America in 1898 under the title In the Midst of Life. Can Such Things Be? is another collection of short tales.

The Civil War is a major theme in both the first and second collections, and it manifests in the author's emotions of disgust for military service as well as his grim, cruelly humorous outlook on life in general. Some of these tales, like Miss Ravenel's Conversion from Secession to Loyalty by John William De Forest, reflect the ferocious turmoil of combat. During the events of "A Horseman in the Sky," a young Union soldier is compelled to murder a Confederate commander who also happens to be his father. Others investigate the subjective nature of time by using stream-of-consciousness and suspenseful conclusions. For instance, in "An Occurrence at Owl Creek Bridge," the dream that a guy who is being hung has in his last moments of life is depicted. And yet some exaggerate physical and emotional violence with a flowing, even surrealistic literary style and dark humor. As a result, in "Chickamanga," a child's perspective allows us to observe a battlefield covered with dead bodies. Deaf mute, the child utters "a series of inarticulate and indescribable cries - something between the chattering of an ape and the gobbling of a turkey - a startling, soulless, unholy sound" at the end, which the reader understands thanks to an ironic narrator because the child sees but does not understand until he sees the ruin of his home and the dead body of his mother, "The same ominous light that both highlights and obscures these tales also illuminates Bierce's poetry and the sardonic collection of words found in The Devil's Dictionary , including the concept of realism that was just mentioned. In 1913, Bierce ventured into a war-torn Mexico in an effort to flee American society and find what he called "the good, kind darkness" [10]–[12].

He must have found it, for he vanished. It is still unknown precisely how, when, or where he died. At first glance, there don't seem to be many links between Henry James and William Dean Howells. Both considered writing to be a serious profession and the creation of fiction to be an equally important form of creative expression. Both had a significant impact, with James having a greater impact on his successors than Howells had on his contemporaries. Both writers focused on what they saw as "the real thing," in James's words: the challenging realities of physical, psychological, and moral life. But it's obvious how they vary from one another. Howells tended to focus on human similarity and typicality and gave the social environment precedence, if not a monopoly, due to his concentration on the "common-place." James, on the other hand, had a keen interest in what he referred to as "the special case"; specifically, he decided to pay attention to how common moral dilemmas and widespread societal issues were reflected in the complexity of personal experience and confronted by the individual consciousness.

Howells used a range of literary devices, but they were all unified by the straightforwardness of the journalist or historian. James, on the other hand, was what Joseph Conrad famously referred to him as, "the historian of fine consciences," and in order to write this history, exhaustively and correctly, he spent a lifetime locating and perfecting the appropriate fictional

devices. In his prologue to The Portrait of a Lady, James said, "I suppose there is no more nourishing or stimulating truth, than that of the absolute reliance of man on nature.

In order to give the reader that "felt life," an imaginative experience, James experimented with narrative structure and texture, character development and imagery, the development of patterns of character or imagery, and moments of epiphany - and, above all, point of view. James insisted that "the house of fiction" has "not one window, but a million - a number of possible windows, each of which has been pierced, or is still pierceable... by the need of the individual vision and by the pressure of the individual will." James knew that it was crucial which window or windows the novelist chose to tell his story because, in a variation of the theory of relativity or the indeterminacy or uncertainty principle of Werner Heisenberg developed his own brand of liberal Christianity and concepts for social change in works like Christianity the Logic of Creation and Substance and Shadow; or Morality and Religion in Their Relation to Life, earning him a reputation as a moral and social philosopher. Henry James Sr. fostered his boys' intellectual exploration and provided them the opportunity to choose their own morals and rules.

The eldest son William James, who developed his ideas about psychology and religion as well as his belief that an idea has meaning only in relation to its consequences in feeling and action in, respectively, The Principles of Psychology, The Varieties of Religious Experience, and Pragmatism, was to grow up and become devoted to literature while Henry was to become the leading American writer of his day. But women were not included in these progressive ideals. Henry James, Sr., on the other hand, asserted that "Woman" was not really a person but rather "a form of personal affection," with the purpose of saving man from his inherent egotism and harshness. With such beliefs, which were not out of the ordinary for the time, Alice James, the youngest and only daughter, was prevented from receiving the same formal education as her brothers. Although they respected her abilities among other things, she was a sharp critic of both of her renowned brothers her family coddled and, in some ways, suffocated her. Throughout her brief life, she had multiple breakdowns. Her daily notebook, which she seems to have planned for publication, didn't become public until 1964 under the title The Diary of Alice James.

Henry James attended schools in Europe and the United States after receiving his education from private tutors till the age of 12. He enrolled at Harvard Law School in 1862 and left after one year. He started focusing on writing after being encouraged to do so by Howells and Harvard professor and Dante translator Charles Eliot Norton. The Atlantic Monthly and the North American Review published reviews and articles. He went back to Europe in 1869 for the first time as an adult, first to England and then to Italy, both of which had a lasting impact on him. He was in Europe when his cherished relative Mary Temple passed away. Its unclear how precisely this inspired his subsequent writing, but Daisy Miller and The Portrait of a Lady both include the scenario of a beautiful, vibrant young lady who is destined to suffer from a terrible illness. In any case, James's first book, Watch and Ward, was published in the Atlantic Monthly as a serial in 1871 and as a volume in 1878. His first collection, A Passionate Pilgrim and Other Tales, and Transatlantic Sketches came next. Then came Roderick Hudson, The American, and The Europeans, his first novels of any real significance. In the short novella "A Passionate Pilgrim," the enthusiastic American "pilgrim" responds to the intricate European art and political world's fascinations. And James himself was something of a pilgrim during this time in Europe, which he eventually came to consider as his spiritual fatherland, relocating permanently there in 1875. He spent a year in Paris, where he met literary greats like Flaubert and Turgenev, who sparked his interest in what Flaubert called "le mot juste", which refers to the careful planning of the language and structure of the novel in order to make it an accurate

register of reality. But after 1876, he mostly made London his home. He also had a house in Massachusetts and, long later, relocated to the sleepy Sussex hamlet of Rye.

CONCLUSION

A turning point in the development of literature, reflecting the shifting viewpoints of the late 19th and early 20th centuries, was the advent of literary naturalism and realism. With its focus on determinism and empirical observation, naturalism sought to depict people as products of their circumstances while examining the most sinister sides of human life. On the other side, realism put an emphasis on objectivity and commonplace experiences while attempting to portray daily life. Both groups offered a more realistic and honest picture of the reality, challenging the romantic ideals that had dominated literature for generations. These genres were pioneered by well-known authors including Gustave Flaubert, Stephen Crane, and Emile Zola, adding to a literary canon that still has an impact on authors today. By providing a more objective and analytical style of narrative, literary naturalism and realism widened the horizons of writing. Their ability to convey the complexity of human nature and society has left them with a lasting legacy and given readers a better knowledge of the world.

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CHAPTER 12

THE EVOLUTION OF WOMEN'S LITERATURE IN AMERICA

Dr. Prashant Kumar, Professor, Department of Education
Shobhit University, Gangoh, Uttar Pradesh, India
Email Id- prashant.kumar@shobhituniversity.ac.in

ABSTRACT:

The dynamic journey that has characterized the evolution of women's literature in America has reflected the shifting positions, tribulations, and victories of women throughout time. This story chronicles the development of women's writing from a time of restricted access and social restraints to the lively and varied world we see today. Women authors encountered significant entrance restrictions in the early years of American writing and often published their works behind aliases. The 19th century witnessed the rise of literary giants like Emily Dickinson and Louisa May Alcott, whose works defied established conventions. Women's literature underwent change in the 20th century as a result of the feminist movements. Influential writers like Virginia Woolf and Sylvia Plath, who investigated topics of gender, identity, and autonomy, emerged from the first and second waves of feminism. The Evolution of Women's Literature in America is a tribute to the tenacity and inventiveness of women who have used their writing to defy expectations, spur change, and enhance the canon of literature. This journey is still thriving, elevating various perspectives and opening doors for next generations of female authors.

KEYWORDS:

American, Evolution, Gender, Literature, Women.

INTRODUCTION

The Naturalists live in a mostly masculine society that is characterized by conflict and dominance. Particularly in the writings of Norris and London, there is a distinctively and especially male vein that is characterized by barely suppressed homoerotic impulses and adoring respect for those men who have grasped and possibly even embodied the idea of power. There may be a shared interest in the distribution and allocation of power among certain female authors from the latter nineteenth century. It does, however, often show itself in other ways that are less obviously connected to the idea that life is a conflict. Women authors expressed themselves in a variety of ways throughout this time, most of which maintained a connection to earlier works. Some of the genres they adopted and created, including polemic, Gothic, and spiritual autobiography, had not been exclusively the domain of female authors in the past. Some have, such as domestic realism. However, there was a pronounced propensity to employ these genres to investigate, as Kate Chopin did, the state and calling of women, their connection to the shifting home and workplace. Additionally, there was a strong propensity for women to consider, as Mary Wilkins Freeman did, how to grab society's attention and that of males in particular as well as how to find a voice that matters and make oneself heard [1], [2].

The work of people like Julia A. J. Foote and Pauline Elizabeth Hopkins, who hailed from and felt themselves as representing the most helpless, underprivileged class of women in America, may be particularly strong examples of these trends. Foote, a former slave's daughter who was born in New York State, started working as a domestic helper for white people when she was only 10 years old. She joined an African Episcopal church in New York at the age of 15 and started devoting her time to evangelistic activities. The teaching of sanctification, which holds that a Christian may be fully set free from sin and given the ability to live a life of spiritual

perfection, was what she taught most often. And since she believed that she had been sanctified, she was certain that she was destined to become a preacher, which put her at odds with the established church practices and prejudices of the time.

A Brand Plucked from the Fire, Foote's autobiography, details this and other significant occasions in her life. The work, in some ways, harkens back to a tradition of spiritual autobiography with American origins in the first Puritan writings. However, it also represents a growing adherence to the concept of spiritual androgyny, which can be seen in contemporaneous writings by both black and white women. Foote describes her difficulties when the Boston pastor of her church refused to let her use the pulpit and threatened to expel her from his flock. As she does so, she insists on both her spiritual equality with men and the spiritual equality of women in general. She also describes how she took her case to higher church authorities; how, after receiving no help from them, she started a professional preaching career; how she was involved in the holiness revivals that swept across the Midwest in the 1870s; and how she became the first woman ordained a deacon and the second woman to become an elder in her church.

She points out that women have "suffered persecution and death in the name of the Lord Jesus," that "the conduct of holy women is recorded in scripture," and that "in the early ages of Christianity many women were happy and glorious in martyrdom." Citing the Bible, which states that "there is neither male nor female in Christ Jesus," Foote makes an eloquent case for spiritual parity, which is, in her humble opinion, further demonstrated by her witness and testimony. She concludes that her conversion, her encounter with the Holy Spirit, and her success in pursuing a career as a preacher are all proof that she, and in fact all women, are treated equally in the eyes of the Lord. She makes it very obvious that this should also make them equal in the eyes of society's institutions [3]–[5].

Pauline E. Hopkins was the most prolific African-American woman writer of her period and, unlike Foote, wrote in a variety of formats and genres. She was reared in Boston, encouraged to hone her remarkable writing skills, and was born in Maine. At the age of 15, she earned a medal for an article on The Evils of Intemperance and Their Remedy. She wrote and produced a musical play about the Underground Railroad when she was 20 years old. And a few years later, in 1900, she started working with the Colored American Magazine as literary editor and a significant contributor. This was one of several significant black publications at the time that included creative writing, journalism, research, and political commentary. A sizable amount of Hopkins' writing, including short tales, biographical essays, and historical sketches, was published in the Colored American. Her four novels, three of which were published in the Colored American as serials, and one of which, Contending Forces: A Romance of Negro Life North and South , was released by the Colored Co-operative Publishing Company, the publisher of the magazine, have, nevertheless, solidified her reputation.

DISCUSSION

These books are noteworthy for using well-known popular genres to address racial and gender-related problems. For instance, a love tale about a beautiful, sad mulatta is used to explore the difficult topics of slavery and racial and sexual oppression in Winona, A Tale of Negro Life in the South and Southwest. Hopkins also creates an early example of black science fiction literature in Of One Blood; or, the Hidden Self, which uses an imagined subterranean African metropolis as an intriguing setting for investigating the racial mingling of blacks and whites. Most notably, Hopkins tackles a broad canvas and the popular literary genres of domestic and historical romance in Contending Forces. Bermuda in the 1790s through Boston in the late nineteenth century are all possible settings. Scenes of home happiness alternate with thrilling

moments featuring imperiled heroines and lecherous villains. The scenes of marriage and parenthood are interspersed with tragic misunderstandings and melodramatic occurrences. Hopkins continues to address the concerns of racial injustice and sexual oppression throughout this whole process, as her black female characters are raped and her black male characters are beaten to death by the domestic whites.

The protagonist of Contending Forces is a woman by the name of Sappho Clark. She was 14 when her white relative sold her into prostitution, and she had a son who was born when she was essentially a sexual slave. She resembles the sad mulatta from traditional romance novels to some extent. Hopkins even gives Sappho the stereotypical beauty of the white heroine, maybe capitalizing on the stereotypes of the period, but more likely mirroring them. Hopkins is not above adhering to racial stereotypes; the reader learns that Sappho is "tall and fair," "with hair of a golden cast, aquiline nose, rosebud mouth, soft brown eyes veiled by long, dark lashes which swept her cheek." She is particularly guilty of stereotyping lower-class black characters, who seem to have a near monopoly on accent, "wild vivacity," a propensity for simple morals, and the ability to provide comic relief. But Sappho is more complex than first seems. First off, she goes by another name than Sappho. It is an obvious reference to the ancient Greek poet who founded a school of women's poetry and music on the island of Lesbos, and she has adopted it to hide her identity. Underneath its traditional exterior, the image of Sappho Clark has a clear political objective. Her personal story reveals what Hopkins calls a history of "lynching and concubinage," a series of "monstrous outbreaks" of injustice, "under a government founded upon the greatest and brightest of principles for the elevation of mankind," and in turn, her character and stoicism are meant to inspire admiration, which helps to achieve what Hopkins saw as the book's ultimate goal: "in a humble way," as she puts it, "to raise the stigma of lynching" [6], [7].

This is particularly strong in the household scenes and Sappho's ultimate fate. Sappho attends sewing circles and tea parties with other ladies while she is staying at a boarding home. What at first seems to be a typical home fiction story ends up being much more than that. Black women's clubs, which Hopkins skillfully describes in these scenes, were a powerful collective force for change during this time, fighting for integration and sexual equality as well as against racial prejudice and sexual abuse. For African-American women, the home was an important space of resistance. The reader is given a rare insight into the lives of African-American bourgeois women in Hopkins' "sewing circle," which she describes as a political forum where members celebrate their solidarity as women and blacks while debating important topics like "the place which the virtuous woman occupies in up building the race." More importantly, he or she is able to see gatherings that affirm the dignity and sense of community of African-American women while simultaneously challenging the complex system of legal restrictions and societal discrimination that holds them down. This is because they are taking place at the start of a historic political movement.

The narrator quietly reminds us that "money, the sinews of living, and social standing" would greatly aid in the evolution of true womanhood." "It is an incontrovertible truth," one member of the sewing circles snidely observes, "that there is no such thing as an unmixed black on the American continent." At her best, Hopkins uses romance to explore social issues. That is never more shown than in Sappho's tragic ending. When she falls in love with Will Smith, the son of her landlady, she worries that her history will stand in the way of their relationship and briefly flees away. But she eventually runs across Will again, who is delighted to marry her after realizing that she is not to fault for her life as a prostitute. The conclusion can come out as romantic or even emotional, which it is. However, it emphasizes that the lady in this situation is the innocent victim. Will is a romantic hero who makes a sober assessment of what might

happen to women, particularly low-income, black women, in a society where males predominate. He does this by acknowledging it and acting on it. In the words of his creator, who said it in the introduction of Contending Forces, he is "pleading for justice of heart and mind".

The Situation of Women and Writing

Pauline Hopkins attempted to make a livelihood as a writer, but she often had to rely on her profession as a stenographer. Louisa M. Alcott used her writing as a way to support not just her mother and sisters but also herself. In fact, her father, Bronson Alcott, tended to see earning a living as incompatible with his Transcendentalist principles since he was more engaged in achieving his utopian goals. And since Louisa Alcott never got married, she was resolved to avoid debt and dependence as an adult and protect her offspring from them as well. Despite not being published until 1855, she finished her first novel, Flower Babies, when she was only 16 years old. She utilized her time serving as an army nurse during the Civil War as the inspiration for Hospital Sketches. She created more than 300 titles throughout the course of the rest of her life. But her home books for kids are what people most often remember her for. The most well-known of them is Meg, Jo, and Amy, often known as Little Women. The first edition of this book, Little Women, came out in 1868. The second edition, Good Wives, came out the following year. In 1871, the two sections of the book were combined to become Little Women and Good Wives. In composing these and other household stories, Alcott relied on her own life and family's experiences; Jo March, for instance, one of the "little women," is based on Alcott herself. However, although the Alcotts often experienced more adversity when Louisa was a child, the March family lives in elegant poverty [8].

But Little Women's phenomenal economic success ensured that Alcott and her family's financial stability. She kept on penning stories about her family. However, both before and after Little Women was published, she continued to experiment with various genres. She, for instance, produced Gothic romances and suspenseful stories under anonymous and fictitious names between 1863 and 1869 with titles like "Pauline's Passion and Punishment"; they were later compiled and released in 1975 as Behind a Mask. She authored two books under her own name: Transcendental Wild Oats, a satire of her father's utopian village Fruitlands, and Moods, a cruelly realistic depiction of infidelity and divorce as alternatives to miserable marriage. She also created a story inspired by Goethe called A Modern Mephistopheles , in which an innocent young lady fights being seduced by the devilish genius with whom her poet husband has formed a Faustian deal, because she was "tired of providing moral pap for the young." And in 1873, she released Work: A Story of Experience, an autobiographical novel that follows the lives of its characters for over twenty years and is perhaps her most engaging work.

Christie, the story's protagonist, who is 21 years old, declares her freedom from her guardian, Uncle Enos, to start the work. At the end, she finds her calling as an advocate for women's rights at the age of 40. In an effort to fulfill her pledge of "not being a slave to anybody," Christie pursues jobs ranging from sewing to performing. In addition, the friendship and experiences of the women she encounters after declaring her independence among them, an escaped slave and other female coworkers help and encourage her. With its deft blending of reality and melodrama, factual detail and romantic allusion, the sequence in which Christie decides to become an actor is representative of the story as a whole. Our heroine meets two boarders at her lodging, "an old lady and her pretty daughter," who are both "actresses at a respectable theatre," and they help Christie to obtain the role of "Queen of the Amazons" in a "new spectacle." Christie is inspired to take a role that expresses her own sense of her power as a female by the thought that she "had all the world before her where to choose," like Eve after she is expelled from the Garden of Eden. Christie has "no talent except that which may

develop in any girl possessing the lively fancy, sympathetic nature, and ambitious spirit which make such girls naturally dramatic," but she quickly rises in the theatrical ranks. "Uncle Enos considered 'play-action' as the sum of all iniquity," she reflects; and, in becoming an actor, "a delicious sense of freedom pervaded her soul, and the old defiant spirit seemed to rise up within her." She has "reached the height of earthly bliss," she observes; she may become a fine actress, perhaps, but how good a woman?

But as she does so, she becomes conscious that she is become, as a consequence of her success, "selfish, frivolous, and vain."She leaves play acting after an adequately dramatic incident in which she loses herself and puts herself in danger to rescue a fellow actor from an onstage mishap. Play acting has achieved its goal in further releasing and developing her. It's time to move on since she has shown herself to be a real lady by compassionately caring for another woman. Devoted now to the cause of women, Christie is roughly the same age as her creator was when she published this book; it is difficult not to see her sense of her own empowerment as something shared with Alcott. By the end of the story, Christie has a daughter and is joined with her and other females in what is referred to as a "loving league of sisters." Women's liberation is celebrated through work of all sorts, especially the liberty gained from and through the labor of writing [9], [10].

In Old Washington and A Little Book of pals, she wrote about the local flavor of the nation's capital and her New England pals. Her book Art Decoration Applied to Furniture, which is notable among her nonfiction works, is where she establishes her conviction that fashion in apparel and home decor reflects the people who embrace them. Her short tales, which have been gathered in books like The Amber-Gods and Other tales, New-England Legends, and The Elder's People, are unquestionably her greatest work. For instance, the two central female characters in the title story of her first collection from 1863 are described by the jewelry they are wearing. While the calm and patient Lu wears "light" and "limpid" aqua-marine, the impassioned Yon sports "pagan" amber jewellery. A strong belief in female empowerment and community is another element that permeates the greatest of these tales. For instance, Susanna, the seamstress in "A Village Dressmaker," gives Rowena Mayhew the wedding dress she created for herself since she is marrying the man they both love. She is happy to do so since, as her two maiden aunts observe, she has recognized a need while also assisting another lady. That story comes from Spofford's last book, which was published in 1920 and provides a thorough, accurate portrait of life in New England. The earliest tales address the ways in which women may express and assert themselves, whether via friendship, the quilts and garments they create, or the manner in which they adorn themselves. Some of the earlier stories are more oddly, eerily romantic.

"Circumstance" is one early tale that stands out in particular. In this, an anonymous lady is on her way home through "those eastern wilds of Maine in that epoch frequently making neighbors and miles synonymous," when in the darkening evening she seems to see a winding-sheet and hear a sorrowful voice. She was raised on the frontier, yet despite this, she is brave and determined to return to her husband and kid because "dealing with hard fact does not engender a flimsy mind." A panther "that savage beast known by hunters as the Indian Devil' leaps onto her and starts to bite at her arm as she travels on, however, and she sees "a quick shadow, like the legendary flying-dragon." The beast stops moving when the lady cries, and she understands that by disturbing the forest's stillness, she may at least temporarily prevent the beast from hurting her. She thus sings all night long, all the tunes she is familiar with. In this odd, surreal story, "Still she chanted on" is a recurring theme. The lady eventually loses her voice as daylight approaches and is only kept alive by the opportune arrival of her husband, who kills the panther. She and her family eventually make it home, only to discover that Indians

demolished their house while they were gone, turning it into a "smoking ruin." Although there is gloom, there is also optimism. The story ends with the words, "The world was all before them, where to choose." Like Alcott, Spofford draws inspiration from the narrative of Adam and Eve leaving Eden in the last lines of John Milton's Paradise Lost to engrave her emancipatory theme. Her protagonist has tamed the beast by practicing her own resolve to live in song; she has rescued herself by discovering her voice. Her chant is her art, a means of living and expressing herself, much like Christie's theatrical performances in Work. She has the world in front of her and can start again because of that art. Like the book Work, "Circumstance" is Spofford's art; it is her means of proclaiming the importance and force of feminine storytelling in addition to the strength of female action.

At least in her greatest work, Elizabeth Stuart Phelps was less sure that women would be given the time for their craft. The Gates Ajar was written by the daughter of a well-known novelist, whose name she adopted. She carried on her mother's interest in religious fiction. This was more of a collection of dialogues between made-up people discussing the wonders of paradise than a book. It received a great deal of attention from readers, especially women, and was followed by a series of novels called "Gates" that explored the same subject. Phelps also penned the book Hedged In, which takes aim at society's hypocrisy in how it treats women who defy accepted moral norms. The Silent Partner , a book about mill girls in New England, and Dr. Zay , a biography of a prominent female physician, are two novels that concentrate on the status of women and, in particular, on women and labor. The Story of Avis stands out as the most unforgettable of them. After spending four years studying painting in Europe, the gifted heroine of this book, Avis Phelps, returns to her native New England at the start of the story. Despite being aware of the potential harm to her profession as an artist, she marries Philip Ostrander, who is courting her after suffering a wound in the Civil War.

She quickly recognizes her error. She has little time for her painting since she must take care of her husband, who finally becomes too unable to work, then her son Van and daughter Wait. She is particularly irritated by the work she is doing on her big project, a painting of the Sphinx. Phelps combines sarcasm, incantation, and allusion in this passage to convey the magnitude of her heroine's misfortunes. For instance, Phelps' description of Philip's indifference to his wife's needs and his calm enjoyment in how he has enabled her to become "so comfortable a housekeeper" as he thinks her to be is ironic. The narrative's description of how Avis is ground in the domesticity mill contains incantation. It was not much, but let us not forget that it is under the friction of such atoms, that women far simpler, and so for that yoke, far stronger, than Avis, had yielded their lives as a burden too heavy to bear. Another such description repeats the ironic phrase, "it was not much," while going through the details of Avis's daily routine, then concludes: "It was not much, but let us not forget that it is under the friction of such atom she never succeeds in solving the mystery on her own. In contrast to "other women - content to stitch and sing, to sweep and smile," she never completes her masterpiece to her own satisfaction. At the book's conclusion, all she can hope for is that her daughter won't make the same mistake. In order to give Wait the instruction he needs to stop wasting her ability the way she has, Avis returns to her father's home with her kid after the death of her husband.

Women would then be free to pursue the career of their choosing in the public realm since the task would be carried out by qualified and paid professionals. Gilman created this program with the goal of eliminating the sexual division of work. In her opinion, only childrearing should be the exclusive domain of women. She conducted significant speaking trips in the US and other countries to promote this curriculum. Additionally, it was developed in other nonfiction works. It rejects any classification of conduct based on a divide between "masculine" and "feminine" qualities, just as her nonfiction does. Additionally, it aggressively opposes any

gender-based territorial map of the self that categorizes any aspect of existence as clearly belonging to a man or a woman.

CONCLUSION

The development of women's literature in America is a tale of tenacity, imagination, and independence. Women's voices have been crucial in forming the rich fabric of American literature, from the early battles of women to access school and publishing possibilities to the rise of great writers like Virginia Woolf, Toni Morrison, and Maya Angelou. Women's literature has developed through time to include a wide range of viewpoints, genres, and subjects that represent the changing positions and ambitions of women in society. Strong literary movements like the first and second waves, which questioned social conventions and amplified women's voices, were born as feminism gained traction. Women's literature is still thriving today, confronting topics like empowerment, intersectionality, and identity while giving a platform to many perspectives. The development of women's literature in America is evidence of the lasting power of narrative and the unbreakable spirit of the women who have used their words to dispel misconceptions, tear down barriers, and inspire future generations.

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CHAPTER 13

THE DEVELOPMENT OF MODERN AMERICAN LITERATURE

Dr. Prashant Kumar, Professor, Department of Education
Shobhit University, Gangoh, Uttar Pradesh, India
Email Id- prashant.kumar@shobhituniversity.ac.in

ABSTRACT:

Tracing the growth of literary expression from the late 19th century to the present, the development of contemporary American literature is an engrossing tour across the American literary landscape. This essay examines the complex interweaving of American literary growth, emphasizing the significant impact of historical developments, cultural changes, and the foresight of literary geniuses. Authors like Mark Twain and Stephen Crane, who presented the unvarnished, true truths of American society, are good examples of the advent of realism and naturalism in the late 19th century. Modernism gained prominence as the country dealt with the problems of the early 20th century, with F. Scott Fitzgerald, Ernest Hemingway, and William Faulkner pushing the limits of narrative form and style. The postmodern movement began in the middle of the 20th century, with writers like Kurt Vonnegut and Toni Morrison challenging traditional narrative structures and delving deeply into issues of identity, race, and society. This investigation sheds light on the development of American literature as well as its function as a mirror reflecting the country's ever shifting identity, social problems, and cultural ambitions. A crucial forum for reflection, criticism, and celebration of the American experience in all of its rich variety continues to be modern American literature.

KEYWORDS:

Education, Literature, Modern American Literature, National Identities.

INTRODUCTION

Chicago asked in 1893 for the first time the question of whether the American people knew where they were driving, according to Henry Adams in his autobiography, The Education of Henry Adams; and "Adams answered, for one, that he did not know. More importantly, he decided that the American people probably knew no more than he did." Seven years later, while touring the Great Exposition in Paris, an important discovery was made. The Great Exposition's Gallery of Machines was where he felt that "in seven years man had translated himself into a new universe which had no common scale of measurement with the old." The old signs and scales, the old means of production, had been destroyed, and with them, the old modes of feeling as well. "The child born in 1900," predicted Adams, "would be born into a new world that would not be a unity but a multiple." Adams made an effort to envision it and the kind of education that would suit it. He found himself in a place where no one had ever ventured before, where order was an accidental relationship that was at odds with nature, where motion was subject to artificial compulsion, against which every free energy in the cosmos rebelled, and which, since it was only intermittent, eventually returned to chaos [1], [2].

Adams believed that such changes would affect all cultures, but particularly those strongly committed to the new "anarchical" forces - and, above all, a "twenty-million-horse-power-society" like America. Adams dubbed this phenomenon "the law of the multiverse," where there would be proliferation and change instead of unity, and there would only be "charts of energy collisions" instead of systems. The American would be more vulnerable to the repercussions, whatever they turned out to be, simply because they had so wholeheartedly accepted the "occult mechanism" of the new century. The American may join a new

evolutionary cycle or a new, radically dehumanizing system; he or she may become "the child of new forces," dynamic and liberating, or they may be reduced to "the chance sport of nature," one more helpless atom in an unpredictable universe. Although Adams' aristocratic thinking tendencies often steered him toward the later, more hopeless sequence of possibilities, he was unsure. One thing, though, he was absolutely certain of: the process of accelerating technological change would result in a change in consciousness, profoundly affecting every American's structure of perception, the way they thought about themselves and the world. New educational models, new epistemological frameworks, and new aesthetic systems would be required to grasp the realities of modern life and to at least attempt to understand the "multiverse."

The doomsday predictions made about the course of American history by Henry Adams have come true all too often. During the first half of the 20th century, towns, factories, and other forms of material culture underwent significant change. Almost simultaneously, however, beliefs, customs, and institutional structures also underwent significant, far-reaching change. The United States had surpassed Britain and Germany in terms of industrial output by the second decade of the twentieth century, making it the most powerful industrialized country in the world. In tandem with this industrial boom, urban areas grew quickly. In the thirty years prior to 1910, the population of the ten largest American cities New York, Chicago, Philadelphia, St. Louis, Boston, Cleveland, Baltimore, Pittsburgh, Detroit, and Buffalo had almost tripled, while new cities like Los Angeles, Minneapolis, and Seattle had emerged during that time. However, the smaller cities may have served as the primary channels for the dissemination of urban lifestyles [3]–[5].

Thousands of sleepy little townships with few amenities for the nearby farming population were transformed into small urban centers in the final decade of the nineteenth century and the first one or two of the twentieth, each with its own paved streets, bank, cinema, department store, hospital, shops, factories, and warehouses. The national census showed that by 1920, there were more people living in cities than in rural areas, but it is quite possible that this shift in the demographic balance had already taken place five or six years earlier. As more people moved into cities, the material landscape underwent a significant transformation. Even if it had ever been, America was no longer a land of content farmers, and regardless of where they lived, they found themselves a part of the developing technology culture. By 1915, there were one telephone for every 10 people, making the telephone less of a novelty and more of a need. And the radio started imposing its own images of the new technology, along with other mass communication organizations.

DISCUSSION

The National Broadcasting Company and Columbia Broadcasting Company validated this trend by connecting hundreds of small radio stations into two enormous national networks in 1926 and 1927, respectively. Therefore, as America transitioned from corporate capitalism to entrepreneurialism and from the ideal of the business buccaneer to that of the business executive, changes in the nonmaterial systems of thought and action also occurred. Changes in the national consciousness happened along with changes in the economy. It is possible to link some of these shifts in awareness to the new schools of thought that promoted and, in some cases, made possible societal transformation around the turn of the century. Darwinism, for example, was one of the first movements to put the nonmaterial fabric of American culture in danger because it questioned the humanist legacy of nineteenth-century intellectual America and challenged the religious traditions of places like New England, the fundamentalist south, and the Catholic Southwest. Marxism cast serious doubt on the liberal canons of traditional American culture. The idea of a unified personality and the unity of the social and moral self,

which was what D. The concept of a duality two levels in the mind that can be not just separate but at odds was replaced for what H. Lawrence mockingly referred to as the old stable ego of character.

Since it indicated numerous viewpoints on the cosmos, Albert Einstein's relativity theory in turn gave nothing less than a new perspective on reality. The idea asserted that there is no ultimate viewpoint, no "God's-eye view" of happenings in the cosmos. Things are determined by the perspective of the spectator, and our understanding of reality is unavoidably subject to the connections of before and after, as well as simultaneous with, in relation to occurrences. Theories of relativity or indeterminacy, or, for that matter, the beliefs of Darwin, Marx, and Freud, had a significant effect, either as a matter of influence or as part of the intellectual currency of the period. Even or particularly among a broader audience that is only familiar with these ideas in popularized and certainly simplified versions, they helped to foster a developing understanding of what Adams had dubbed the multiverse. The ideas of relativity, evolution, class struggle, and the unconscious, however, may be the ones that best represent the shift in the direction of American thinking, emotion, and energy in the first half of the 20th century as something that is considerably more daily and usual. The car is that example.

"People brought chairs and cushions out of the house and sat on the lawn evenings," observed a housewife in Muncie, Indiana in 1925, recalling how "in the nineties we were all much more together." "To accommodate the endless influx of neighbors who stopped by, we placed cushions on the porch steps. The citizens of Muncie were different now, she lamented: bombarded by advertising urging them to buy cars and "Increase Your Weekend Touring Radius." "A man who works six days a week, and spends the seventh on his own doorstep certainly will not pick up the extra dimes in the great thoroughfares of life," a banker was quoted as saying in one such advertisement. A Muncie businessman recorded in his notebook that the town was "full of people" on July 4, 1891. By contrast, some 29 years later, two observers saw the streets vacant all of the town's residents had seemingly fled for the day and taken to the road. However, one million "Tin Lizzie" versions were sold annually, and there were 26,500,000 automobiles on the road by 1929. Some people in positions of power could sometimes criticize the Model-T Ford, as one judge famously did, calling it "a house of prostitution on wheels." Some people could bemoan the loss of the traditional folkways, as that Muncie lady did. The fact that vehicles, along with radios, vacuum cleaners, record players, and other consumer products, had evolved into the cornerstones of the new economy and the triggers of a new awareness, however, rendered such approaches obsolete. Americans joined a distinctly modern, discontinuous culture that was, and is, not specifically tied down to any individual locality, state, region, or nation. This culture was, and is, seduced by the imagery of advertising and the cinema and encouraged to ride out of familiar locations in search of the unfamiliar or for the sheer experience of movement [6], [7].

The United States emerged from its involvement in the global conflict with an altered economic relationship with the rest of the world: from a debtor nation it had been transformed into a creditor nation, with loans to Europe worth thirteen billion dollars. Such changes in culture and consciousness were accelerated by the experience of World War I. While the war was still being fought, Woodrow Wilson created his Fourteen Points in 1918, which outlined the need for a peaceful world and offered a "guarantee" of ongoing peace through a "general assembly of nations." After the League of Nations was rejected by Congress in 1919, American foreign policy appeared to move decisively toward the Soviet Union. However, despite the fact that the United States did tend to reduce its active political involvement in world affairs – at least to the extent that Wilson had hoped it was now too deeply entangled, economically and culturally, in what happened outside its borders to ever regain the isolation, the pure sense of

apartness, that it had felt in the previous century. Regardless of whether or not America's political leaders wanted it to be involved with the rest of the world, mass immigration from Europe and other regions, a mass communication system, and a culture that ultimately denied national boundaries all contributed to this.

The expatriate movement was the most direct and glaring indicator of this blurring of cultural barriers between the United States and the rest of the world, particularly Europe. Following the end of World War I, hundreds of authors and aspiring writers flooded into Europe in a literary migration that has never been matched before or since. Perhaps the initial trigger was a favorable exchange rate. However, these authors soon found themselves involved with other European novelists and poets who shared their appetite for new modes of thought and expression and absorbed into literary and artistic movements that ignored the existence of national boundaries. Other possible motivating factors included a desire to escape from provincialism and puritanism and to be, as one expat, Gertrude Stein, put it, "all alone with English and myself." People like Ernest Hemingway and Hart Crane discovered that the rebellion against earlier norms of thought and behavior was not just an American phenomenon. Neither was the anxious desire to have the emerging culture and the novel sensations it sparked adequately explained. As a result, although still being American authors, they started partaking in the global experiments of Dadaism, Surrealism, and Symbolism; the linguistic resources they brought from the New World were expanded upon and enhanced by their contact with the Old. Many American writers became involved in literary movements or tendencies that rejected the conventional categories of history and geography, whether they traveled to Europe for a brief period of time or spent the majority of their lives there, or even if they remained firmly within American borders.

They participated in modernism, which has come to be recognized as their main activity. Adams had referred to the "multiverse," and modernism was the biggest and most pervasive reaction to this idea. Its sentiments were mostly those of cultural exile and alienation. It may be described in terms of its forms, which lean toward the experimental, inventive, disjunctive, and associative. It can be described in terms of its more specific stylistic characteristics, which include a willingness to deviate from conventional syntax and form, to combine writing styles or levels that had previously been kept apart, and to run the risk of incoherence in order to subvert prevailing beliefs about order, stability, and value. However, the most basic characterization may come from the historical viewpoint that so many authors from this era, whether American or not, shared: that things had changed beyond the scope of conventional ways of recognition. Human nature altered in 1912, as Virginia Woolf phrased it, or as D. The end of the old world in 1915 was favored by H. Lawrence. Modernism's goal was to prioritize concerns of form, structure, and aesthetic vision in order to attain or progress toward fresh, more suitable modes of recognition and to let writers and readers once again perceive the world clearly and authentically. Whatever the truth of this, the change in women's status during this period was remarkable. In the 1920s, a reporter for the New York Sun wrote, "Some people think that women are the cause of modernism, whatever that is."

This comment suggests that for many observers, there was a connection between modernism as a process of social transformation, modernism as a cultural movement, and feminism, the emergence of the "new woman." The 19th Amendment, which granted American women the right to vote, was approved in 1920. At the same time, women were beginning to have some limited control over their lives thanks to the development of scientific, mostly dependable birth control technologies. The birth rate drastically decreased. White women typically gave birth to seven children on average in 1800; that number dropped to 5.21 in 1860; and by 1920, it had further substantially decreased to 3.17 children on average per person. During this time, there

were more opportunities for education, particularly at the higher levels, and women were taking on many of the new professions. Women also played a major role in the successful fight for women's suffrage as well as the 1920–1933 alcohol prohibition, which they also led. The new fields that women started to work in, such social work [8], [9].

In this respect, nursing and librarianship were similar to earlier, more prestigious careers that had historically been reserved for women, such as teaching, in that they were often low-paying and low-status. And for 50 years, women were mostly excluded from the more profitable fields like law and medicine. Positions in business and finance, as well as those in the skilled crafts, were also relevant. Nevertheless, American women now had more personal independence and a bigger public prominence than ever before. Eighty years after the Seneca Falls Convention, they possessed some actual political power since they had the vote. Or, more specifically, white women from the middle classes did. Like their male counterparts, working women of other ethnicities and white women remained to be mostly disadvantaged and destitute. A whopping 40% of working women, particularly African-American women, were still doing housework. In addition, most Americans continued to hold the view that a woman's place was in the home and that all sexuality, but particularly the female kind, needed to be kept under lock and key. However, the "new woman" and the "flapper" may have captured the public imagination with ideas of female freedom or female sexuality.

Additionally, at this time, a Motion Picture Production Code that forbade the portrayal of a man and a woman, even husband and wife, sharing a bed, as well as the Committee for the Suppression of Vice, were in effect. It was also the time when the editors of The Little Review, one of the small periodicals that flourished at the same time as a venue for modernism and other literary innovation, were fined $100 for printing a passage from James Joyce's Ulysses. Despite its overall inclination toward contemporary social and aesthetic forms, American culture was still a complex of divergent and opposing interests, more of a mingling of civilizations than a single entity. The Industrial Workers of the World, a union that represents all working people, was established in 1905. In 1920, socialist candidate for president Eugene Debs received close to a million votes. In 1922, there were significant but ultimately unsuccessful strikes in the coal and rail industries. Traditionalism and the new ideas clashed in Tennessee in 1925 when a young teacher named Scopes was put on trial for promoting Darwinian theories of evolution. The other Americans, as well as numerous ethnic and immigrant groups, sought attention and wanted their assertions of a national identity to be taken seriously.

Particularly in the 1920s, immigration into the United States increased to levels equivalent to those of the 1880s, which caused yet another moral panic and led to the implementation of new immigration restrictions in 1924. Many of these immigrants chose to settle in urban areas. They all offered authors a unique perspective on the modernist topic of exile: these people were foreigners in a strange nation in a different, more every day and tangible sense than what the big modernist writers often felt and meant. And it often inspired those who wrote about them to emphasize social record realism above literary creativity. Native Americans still experienced many types of cultural disruption. They endured their own special extremities of exile after being first subjected to transfer to reserves and then to the social experiment of the Allotment Act, which offered people individual allotments of land who were subsequently often duped out of them. Their plight inspired authors to socialism at times, as well as forms that combined folk and native elements with other traditions, after being stripped of their tribal names, their land, and their role in a historic society. They often served as inspiration for works that travelled between cultures as well, particularly those by Hispanics and Asian-Americans [10]–[12].

These works explored the issue of dual identity and a confused past using a variety of languages and literary genres. Many African-American authors of the era had this trait. W. The African-American is, after all, both American and African; the question was and is, which is more significant? E. B. Du Bois suggested in The Souls of Black Folk (1903) that the black person in America was burdened with "a double-consciousness two souls, two thoughts, two unreconciled strivings, and two warring ideals in one dark body." Should the desire to assimilate into the prevailing culture or to establish a distinct national identity be the main impulse? Is Black Nationalism more important than assimilation? Additional traumas, other sorts of exile, or strangeness demanded writerly acknowledgement at the moment, and were added to that. Because the Great Migration took place at this time, many African-Americans fled the rural South for major cities like Detroit, Chicago, and New York. It was also a time of increased racial violence; in 1900, for example, at the start of the twentieth century, there were 115 documented cases of lynching, with nine exceptions, all of which were black people.

African-American authors of this era are often included under the umbrella of the Harlem Renaissance due to their "double consciousness" and being caught between the rhythms of the old and the new. A name occasionally used to characterize these authors is the New Negro movement, which is less topographically particular. While many African Americans wrote in Harlem, not all did; there were other concentrations of literary activity for African Americans spread around the nation. It is based on the writings of famous black critic Alain Locke, whose article on the New Negro and anthology by the same name were both released in 1925. Whatever the favored moniker, what makes this new generation of black authors noteworthy is how they experimented with many literary genres to reflect the situation of African-Americans in their periods. They were ready to argue the issue of how their experience should be represented in literature since they faced a diverse and conflicted racial experience and were willing to do it both individually and as a group. That query has three urgent components in particular. First, there was the issue of striking a balance between political message and artistic form, or between politics and art.

Second, there remained the question of whether the black experience might be best captured in novel structures, conventional forms, or more socially aware, absolutely realism ones. The issue of racial inheritance, whether it was relevant or not, came up third. The writer has access to a wealth of African and African-American cultural traditions. The folktale, slave story, and spiritual norms were present in African-American traditions of the past as well as rhythmic genres like blues, gospel, and jazz in those of the present. The question at hand was whether or not to utilize these resources to capture the contours and significance of the modern experience and to give voice to African-American cultures. Of fact, none of these questions had a clear-cut solution, and the authors of the day used a variety of techniques to give the New Negro its own voice. And they demonstrated how much American literature still resisted a monolithic reading, even the one provided by modernism, in their disagreements with one another as much as in their distance from white authors.

CONCLUSION

The growth of contemporary American literature is evidence of the country's dynamic identity and literary reaction to the times. American literature has evolved over time to reflect the complexities of society, culture, and personal experience, from the stark realism of authors like Mark Twain and Henry James to the profound modernist works of F. Scott Fitzgerald and Ernest Hemingway to the postmodern experimentation of authors like Toni Morrison and Thomas Pynchon. This development has been a potent weapon for social criticism and the examination of the American identity. It has also given voice to the many different tales of the American people. Modern American literature is still a vital and important component of the

country's cultural fabric as we go further into the twenty-first century, prepared to take on the possibilities and difficulties of a constantly shifting global environment.

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