University of Pardubice
Faculty of Arts and Philosophy

Interracial Relationships, Marriage and Partnership in Works Hobomok and Hope Leslie

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Thesis
2008

Univerzita Pardubice
Fakulta filozofická

Mezirasové vztahy, manželství a partnerství v dílech Hobomok a Hope Leslie

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Diplomová práce
2008

Univerzita Pardubice
Fakulta filozofická
Katedra anglistiky a amerikanistiky
Akademický rok: **2006/2007**

ZADÁNÍ DIPLOMOVÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Ester RÁKAYOVÁ**

Studijní program: **M7503 Učitelství pro základní školy**

Studijní obor: **Učitelství anglického jazyka**

Název tématu: **INTERRACIAL RELATIONSHIPS, MARRIAGE AND PARTNERSHIP IN WORKS HOBOMOK AND HOPE LESLIE**

Zásady pro vypracování:

1. Studentka s využitím relevantní sekundární literatury stručně uvede do problematiky vztahů mezi Indiány a americkými osadníky na počátku devatenáctého století, vysvětlí základní pojmy a souvislosti mezi pojetím bělošské nadřezenosti, patriarchální kultury a puritánství na jedné straně a matriarchální společností a přírodní primitivností na straně druhé.
2. Studentka dále stručně nastíní literární souvislosti tvorby Lydie Marie Childové a Catherine M.Sedgwickové.
3. Jádrem práce bude analýza a srovnání obou zvolených románů z hlediska toho, jak pojednávají o problematice mezirasových svazků a střetu odlišných kultur, jak vykreslují postavy Indiánů a žen a jejich postavení v majoritní společnosti.
4. Závěrem studentka shrne svou analýzu.

Příloha zadání diplomové práce

Seznam odborné literatury:

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I would like to thank you here to Šárka Bubíková, Mgr. PhD. for her advice and valuable inspiration.

Abstract

The goal of the thesis is to compare two works, Hobomok by L.M. Child and Hope Leslie by C.M. Sedgwick, and to find their similarities and differences. It describes the historical background at the beginning of the nineteenth century and the conflict between white settlers and Indians and its historical connection to the seventeenth century events. It explains the main terms and connections between the conception of white supremacy connected with Puritanism and matriarchal society influenced by natural primitivism. The core of the study analyses problems of interracial relationships from the point of the conflict of different cultures and the position of Indians and women in major society. The work tries to depict female witchcraft in contradiction to male Puritan ideology. It outlines literary connections of works by L.M. Child and C.M. Sedgwick and summarizes the significance of works Hobomok and Hope Leslie in their time from the view of woman position in the society at the beginning of the nineteenth century.

Key words

Plot, setting, character, theme, narrator, definition, Puritanism, Indian culture, matriarchal and patriarchal culture, female witchcraft, sexuality, natural primitivism, conflict, interracial marriage, interracial relationship, sisterhood, racial and religious difference, equality, white supremacy, male dominance, female submission, patriarchal tyranny

Souhrn

Cílem této práce je srovnání dvou děl, Hobomok od L.M. Childové a Hope Leslie od C.M. Sedgwickové, a najít jejich vzájemné rozdíly a podobnosti. Tato práce popisuje historické pozadí na začátku devatenáctého století a konflikt mezi bílými osadníky a Indiány. Vysvětluje hlavní vztahy a souvislosti mezi koncepcí nadvlády bílých spojené s puritánstvím a matriarchální společnosti spojené s přírodním primitivizmem. Jádro této studie tvoří analýza problémů mezirasových vztahů z hlediska konfliktu odlišných kultur a postavení Indiánů a žen v majoritní společnosti. Tato práce se snaží o zobrazení ženského kouzelnictví v protikladu k mužské puritánské ideologii. Nastiňuje literární souvislosti tvorby L.M. Childové a C.M. Sedgwickové a shrnuje význam jejich děl Hobomok a Hope Leslie ve své době z hlediska postavení ženy ve společnosti na začátku devatenáctého století.

Klíčová slova

Syžet, scenérie, postava, hlavní myšlenka, vypravěč, definice, puritánství, indiánská kultura, matriarchální a patriarchální kultura, ženské kouzelnictví, sexualita, přírodní primitivizmus, konflikt, mezirasový manželskýsvazek, mezirasový vztah, sesterství, rasový a náboženský rozdíl, rovnost, nadřazenost bílé rasy, mužská nadřazenost, ženská podřízenost, patriarchální tyranie

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1. INTRODUCTION

Lydia Maria Child and Catherine Maria Sedgwick represent the best American women writers of the nineteenth century. Their works, Hobomok and Hope Leslie, are written in the era of wild political and social changes in America when its national identity and democracy was made.

How do these pioneer women writers respond to the changes? What was Hobomok's and Hope Leslie's main target?

Both writers join the movement for women's rights, which was the theme number one in the nineteenth century and women try to find their place in the society in different areas and to change their social status.

Both their lives and their personal experience influence their works and themes they depict in the works. They created a new kind of novel, which they put historical events in, and they use the untraditional approach for writing.

Sedgwick and Child try to deal with the revolutionary themes as the connection of male dominance and white supremacy and rebellion against patriarchal tyranny, which is connected with the status of women in the nineteenth century.

They want women to be seen as sexual beings and they use strict and superstitious Puritan ideology as the counterpart for woman sexual freedom.

Different interracial relationships depict not only the differences, but try to show common features of life of white and Indian people by means of lively characters at the time of their conflict.

2. PURITANISM

2.1. Definition and History

The term "Puritan" first began as an insult applied by traditional Anglicans to those who criticized or wished to "purify" the Church of England. The Reformation of the Catholic Church in sixteenth-century Europe fed a desire for change which was doctrinal, as well as disciplinary, and created a period of radical reformation in the middle of the century. Puritanism evolved from discontent with the Elizabethan Religious Settlement, in particular, which was felt by the more radical Protestants to be giving in to "Popery" (the Roman Catholic Church). The English Reformation had brought the church under control of the monarchy while leaving many of its religious practices intact. Many Puritans emigrated to North America in the 1620-1640s, because they believed that the Church of England was beyond reform. "Puritan" refers to two distinct groups: "separating Puritans, such as the Plymouth colonists, who believed that the Church of England was corrupt and that true Christians must separate themselves from it; and non-separating Puritans, such as the colonists who settled the Massachusetts Bay Colony, who believed in reform but not separation and they continued to profess their allegiance to the Church of England despite their dissent from Church leadership and practices.

Most Massachusetts colonists were non-separating Puritans who wished to reform the established church. (www.en.wikipedia.org/wiki/Puritan#Emigration)

2.2 Puritan Beliefs

Several beliefs differentiated Puritans from other Christians. The first was their belief in predestination. Puritans believed that belief in Jesus and participation in the sacraments could not alone influence one's salvation, for that is the privilege of God alone. All features of salvation are determined by God's sovereignty, including choosing those who will receive God's irresistible grace.

The concept of covenant or contract between God and his elect pervaded Puritan theology and social relationships. I religious terms, several types of covenants were central to Puritan thoughts.

The concept of the covenant also provided practical means of organizing churches. Since the state did not control the church, the Puritans reasoned, there must be an alternate method of establishing authority. All authority was located within particular congregations which should contain all the offices and powers for self-regulation.

Cotton's sermon at Salem in 1636 described the basic elements of this system in which people covenanting themselves to each other and pledging to obey the word of God might become a self-governing church. Checks and balances in this self-governing model included the requirement that members testify to their experience of grace (to ensure the purity of church and its members) and the election of church officials to ensure the appropriate distribution of power. The ultimate authority in both political and religious spheres was God's word, but the commitments made to congregation and community through voluntary obedience to covenants ensured order and a functional system of religious and political governance. This system came to be called the Congregational or "New England Way". (www.wsu.edu/~cambelld/amlit/purdef.html)

2.3 Puritans and Education

The Puritans considered religion a very complex, subtle, and highly intellectual affair and its leaders were highly trained scholars, whose education tended to translate into positions that were authoritarian. The Puritan emphasis on scholarship encouraged education among the whole group. Knowledge of Scripture and divinity for the Puritans was essential. A continuing goal of Puritan leaders was to further education among the laity in a form of messages received by a comprehending audience. An Act passed in Massachusetts in 1647 required "that every town of one hundred families or more should provide free common and grammar school instruction.< www.nd.edu/~barger/www7/puritans.htm >

" The first "Free Grammar School", called Roxbury Latin School, was established in Boston in 1635, only five years after Massachusetts Bay Colony was founded. Four years later, the first American College was established; Harvard in Cambridge. Children aged 6-8 attended a "Dame school" where the teacher, who was usually a widow, taught reading. Math and writing were low on the academic agenda. By

1700, Boston became the second largest publishing center of the English Empire. The Puritans were first to write books for children and to discuss the difficulties in communicating with them.

Three English diversions were banned in New England colonies; drama, religious music and erotic poetry. The first and last of these led to immorality. Music in worship created a "dreamy" state which was not conducive in listening to God. (www.nd.edu/~barger/www7/puritans.html)

For all the accusations of superstition and narrow-mindedness, the Puritans could at least be said to have provided their own antidote in their system of schools.

2.4 Puritan Family and Family Life

New England rested on the basis of Puritan family, economically and religiously. Women were entrusted with the responsibility of ensuring that children grew into virtuous Puritan adults. This new moral and religious significance given to everyday life, marriage, and family brought women's activities into the spotlight. Although patriarch directed work and devotion within the family, the proof of success in the New World was in a harmonious marriage and godly children. Both fell under the jurisdiction of the Puritan women.

According to Puritan belief, the order of creation was simple: the world was created for man, and man was created for God. If God had created the world with some beings subordinate to others, he applied the same principle to his construction of human society. The essence of social order lay in the authority of husband over wife, parents over children, and masters over servants in the family. Puritan marriage choices wee influenced by young people's inclination, by parents, and by social rank of the persons involved. There were prescribed steps to be followed to legitimize the marriage. When a woman married, she had to give all her property to husband and she lost her separate civil identity in his. She legally accepted her role as managing her husband's household and fulfilled her duty at home. Authority and obedience characterized the relationship between Puritan parents and their children. Proper love meant proper discipline; in a society essentially without police, the family was the basic unit of supervision.

A breakdown in family rule indicated a disregard of God's order. The disobedient parents meant disobedient children. The suspicious regard of "fondness' and heavy emphasis on obedience placed complex pressures on the Puritan mother. The Puritan family structure at once encouraged some measure of female authority while supporting family patriarchy. (www.en.wikipedia.ofg/wiki/Puritan/#Family)

2.5. Puritan woman

Women and children were treated harshly by the Puritan commonwealth. Women were viewed as instruments of Satan. Children were regarded as the property of their parents. The average age for marriage was higher than in other group of immigrant, for men was 26 and for women 23. Puritan women married for love and there were no arranged marriages. Courtship practices were strict and wedding were simple affairs. A woman was to love, obey, and further the interests and will of her husband. If she was a good mate, she had fulfilled her God-given duty. Women were subordinate to men. They were not allowed to possess property, sign contracts, or conduct business. Their husbands owned everything, including the children.

Women had to dress modestly, covering their hair and arms. Women found guilty of immodest could be stripped to the waist and whipped until their backs were bloody.

Women could divorce their husbands under certain circumstances e.g. adultery, physical cruelty or when husband's impotency was proved.

Puritanism did regard men and women as spiritual equals. The men might be the church leaders, but women were believed to be more disciplined and more moral. Though they had no official standing, women exercised a lot of informal influence. (www.wsu.edu/~amerstu/19th/hist.htm)

See enclosure number 1

2. NATIVE INDIAN PEOPLE

3.1 Native Americans in the United States are the indigenous peoples from the regions of North America. They comprise a large number of distinct tribes, states, and ethnic groups, many of which still endure as political communities. There is a wide range of terms used, and some controversy surrounding their use: they are variously known as American Indians, Indians, Amerindians, Amerinds or Indigenous.
(www.en.wikipedia.org/wiki/Native_Americans_in_the_United_States.htm)

See enclosure number 2

3.2 History

3.2.1. European Colonization

The European colonization nearly obliterated the population and cultures of Native Americans. From the 16the through 19th centuries, the population of Native Americans was ravaged by European colonization in the following way: violence and genocide at the hands of European explorers and colonists, epidemic diseases such as small pox and measles brought from Europe, enslavement, internal warfare as well as high rate of intermarriage. It is believed among scholars, that the epidemic disease was most overwhelming cause of the population decline of the American Natives. In 1617-1619, small pox wiped out 90% of the Massachusetts Bay Native Americans.
(www.en.wikipedia.org/wiki/Native_Americans_in_the_United_States.htm)

3.2.2. Indian Tribes

There were originally many small American Indian tribes at the beginning of the 17the century in Connecticut and Massachusetts. There were the Nipmuc, Mohegan and Pequot. They all spoke related languages and shared many cultural similarities, but each tribe had its own leadership and its own territory. European epidemics devastated these tribes and the survivors had to merge with others to survive.

The **Mohegan** and **Pequot** tribes were often thought as one group, but the name Mohegan probably referred to a particular Pequot clan.

The Mohegan were kinfolk and shared many cultural traits. Most of them assimilated into New England society, but they never gave up their identity. In recent years the

Pequot and Mohegan tribes have become some of the wealthiest Native Americans due to successful management of tribal casinos.

The Pequot Chief, Sassacus, ruled both the Pequot tribe and the Mohegan tribe, later the Mohegan gained their independence. The Pequot expanded south and Sassacus became the ruler of 26 subordinate chiefs.

At first British settlers and the Pequot lived together peacefully, but more colonist came, and they claimed more and more land very aggressively, which upset them, because they found themselves stuck between the Narragansett Bay and the Connecticut River.

3.3 The Pequot War

In 1633 a small English trading party was destroyed by the Pequot. They were afraid of reprisals and sent emissaries to Boston to find out if English wished to go on trade with them. They wanted to give up those who were guilty for the slaughter in return for peace. But it did not last for long. In 1636 John Oldham's trading expedition was slaughtered by other Indians who were considered to be the Pequot. Pequot villages were burned down, so as their homes and crops by Endecott's party.

In April 1637 a group of Pequot attacked the settlers and killed them. Governor John Winthrop of Massachusetts Bay had to undertake an action against them. On May, 1637 Captain John Mason was the leader of about ninety men. Many Pequot were killed, but some escaped towards Hudson River.

Mason's group joined 200 men from Massachusetts and started to pursue Indians who traveled also with women, children and elderly. They surrounded them in a swamp in Fairfield and one of them persuaded Indians convinced to allow their women, children and elderly leave. The battle followed, some Pequot were killed, the captured ones were executed or sold as slaves. Women and children were distributed as servants to colonial households in New England. (www.wsu.edu/~amerstu/hist.html)

This is one of the versions, but there were also other ones, either told by those Pequot Indians who survived or written by historians.

Alden T.Vaughan, a member of the Department of History at Columbia University states (256) that, "*the war of 1637 between the Puritans and the Pequot Indians was of the most dramatic episodes in early New England history*".

Vaughan also says (256) that, "*this war caused the total extermination of the most powerful tribe in New England and it witnessed one of the most sanguinary battles of all Indian wars*".

Vaughan describes (256) that more than five hundred Pequot men, women and children wee burn to death during the Puritan's attack on Mystic Fort and opened southern New England to further colonization.

C.M. Sedgwick in Hope Leslie allowed Magawisca, the daughter of Pequot chief Mononotto to tell her "real" version of the war and describe brutal circumstances of massacre.

It rises the question of responsibility and cause, probably the truth lies somewhere in the middle. Some historians blame white men of Puritan aggression against Indian, who fought for their land, others blame Pequot who were not able to live peacefully even their Indian neighbors.

3.4. Native Americans and American Revolution

During the American Revolution the newly proclaimed United States competed with the British for the allegiance of Native American nations east of the Mississippi River. Most Native Americans joined British, because they hoped to stop further colonial expansion to Native American land. Many Native communities were divided over which side to support in the war. Both settlers and native tribes committed many atrocities during the American Revolution. The British made peace with the Americans in the Treaty of Paris in 1783 without informing Native Americans. Their territories wee give either to the Americans or British, but Native Americans did not accept it and that is why the United States had to buy other land in treaties.

(www.en.wikipedia.org/wiki/Native_Americans_in_the_United_States#American Revolution)

3.5. Native Americans in the nineteenth century and Indian removal

In nineteenth century ongoing westward expansion of the United States forced number of Native Americans to resettle further west. The United States Congress passed the *Indian Removal Act* in 1830, which authorized the President to conduct treaties to exchange Native American land east of the Mississippi River for lands west of the river. Theoretically it was voluntary, but a great pressure was put on Native American leaders

to sign removal treaties. They were sometimes enforced in a very brutal way as it resulted in the death of about four thousands Cherokees.

3.5.1 Indian Removal and Indian Wars

Indian Removal was *"a nineteenth century policy of the government of the government of the United States that sought to relocate American Indian (or" Native American") tribes living east of the Mississippi River to lands west of the river".*

(www.en.wikipedia.org/wiki/Native_Americans_in_the_United_States#Indian_Removal)

The reason behind removal of Native Americans was the Americans' hunger for land, but not all of the settlers agreed with the removal, because many of poor white frontiersmen were neighbors or even friends of Native Americans. It was the idea of Americans who wanted to build cities, transport and commerce.

After American Revolution there was need of agricultural development. *Indian Removal Act* in 1830 was passed. Estimated 100,000 Americans Indians went away to the West and settled in so called Indian Territory in present Oklahoma. The government was to provide food and transportation for the Native Americans during their way to the West.

It was a great problem for most of the Native Americans to leave their land. It was not only because of the lack of resources, but the land was their heritage and history. Their lives were disrupted by white society at that time and they were deprived of the last little they had.

Because of mass exodus of the Native Americans, American government failed to provide food and transportation for all of them, so they were made to leave in non-human conditions, they died on their way of pneumonia in winter and cholera in summer. Food ran out and children starved. Some Native American refused to go further.

This suffering which was the result of Indian Removal Act, was caused by poor administration of the American Government and failure to protect Native American rights before and after emigration.

Some Native Americans accepted peacefully the conditions of treaties, but some group decided to resist which resulted in many Indians wars with U.S. forces in which many Native Americans were killed or sentenced to death and executed. Some of military

engagements of the Native Americans were successful as the victory at the Battle of little Big Horn in 1876.

The destructive influence of American policy against Native American was inevitable. Many Indian tribes were wiped out, lost their lands and languages and their national identity forever.

(www.en.wikipedia.org/wiki/Native_Americans_in_the_United_States#Indian_Removal)

4. PURITAN AND INDIAN CULTURE

4.1 Puritan perception of Indians

English Puritans in New England in the seventeenth century perceived the Indians whom they met in terms of mythical model that had the basis in their Christian past and achieved knowledge of John Calvin writings.

They saw the world as the scene of forces of light and holiness, represented by Protestants saints who fought against armies of sin and darkness, represented by devils. Puritan colonists used this kind of pattern with the Native Americans when they arrived to the New World. The Puritans who settled in Massachusetts, Connecticut and Rhode Island believed that Indian religious practitioners were witches and the Indian themselves were bewitched. (Simmons 56)

Indian beliefs about Puritans about their supernatural powers were temporary and situational.

Simmons, a member of the Anthropology Department at the University of California describes that Puritan New Englanders considered Indian *"to be agents of an external malice"* and they connected this malice with Puritan culture rather than with Indians themselves. They perceived natural men-Indians-as sinners. They were the inverted expression of their cultural ideal.

4.2 Puritan and Indian Witchcraft

Simmons says further that belief in witches provide puritans extremely negative image. Sainthood was connected with the grace of God, witchcraft meant the relationship with devil. Witches and their demons lived in the world invisible for other people. Knowledge of witchcraft was often connected with people who were usually poor, quarrelsome and vulnerable members of society. Persons accused of witchcraft validated this by confessing. This fact was used in Salem episode when women and men confessed and avoided possible execution. (Simmons 59)

The religious beliefs and rituals of the Indians of southern New England were similar in many ways to English fantasies about the devil and witches. Indians were believed to communicate with mortals directly by means of dreams and visions. (Simmons 59)

A powerful spirit of Hobbammok was said to enter certain persons and to remain in their bodies as a guardian. Hobbamock is probably the collective name for disembodied souls, which reappeared in the shape of humans, animals and mythical creatures who then became known in the Indian dialect as *powwows.*

The *powwow* or shaman was the principal practitioner in southern New England Indian culture. The shaman came into trance during which time spirit voices spoke through him and his soul journeyed to communicate on behalf of sick or trouble clients. He presided at cures and at public calendrical rituals. (Simmons 61)

4.3 Puritan Patriarchal and Indian Matriarchal Culture

Puritan and Indian structure of society strictly differed. In Puritan family a man was the leader and others were his subordinates. Women had to follow his rules he set and to bring up and educate children according to his orders. Women played *submissive* roles in the Puritan families. Both Child and Sedgwick depicted their Puritan mothers in their work Hobomok and Hope Leslie in such a way. Obedience to their men and husbands was for Puritan women the rule number one.

Southern New England's Indians, such as Narrangasetts, were organized into a system of exogamous matrilinear clans, sometimes Native American had additional wives in their families. For exemplary Puritan family who considered courtship, mating and sexual partners as "uncleanness" and "whoredom", were Indian family habits unacceptable. (Simmons 63)

Indian exogamy if we consider it from the view of genetic sciences, was much more natural and "wise" way how to maintain healthy and non-degenerative descendants.

4.4 White Supremacy and Indian natural primitivism

Puritans perceived Native Americans as *savages*, uncivilized creatures, low-rated. Sedgwick and Child both used this term for Native Americans in their works Hope Leslie and Hobomok.

The Puritan belief that Indian served the devil provided a rationale for the destruction or enslavement of entire populations in war. Puritan soldiers had mixed feeling when killing those who were defeated, but even this was explained by "devil's cunning". (Simmons 67)

Puritans had the assumptions of moral and social superiority to Indians and that way they treated them.

Both Puritans and Indians blamed themselves for "sending plagues" on their society. Puritans suspected Indians from "devilishness" and also Indians had some suspicion, all these diseases, which had not occurred with Indians before, came from Puritans. Unfortunately Indians were right as mentioned above many of them died of small pox and measles, brought by Puritans to New World. On the other hand Puritan belief was not sensible and came form their prejudice that Indians can manage the powers of nature.

But there were also some exceptional description of Indian good natural qualities such as the Narragansetts religious and political interests when they say: "Peace, hold your peace." And they have a modest religious persuasion not to disturb any man, either English or Indian. (Simmons 69)

There were some other description of Indians which gave them such features of character as faith and justice.

Indians had no chance against Puritan military and religious alliance which was based on their connection with Satan. According to Puritan authorities:

> " Indian possessed their lands only as a natural right, since the possession existed outside of a properly civilized state and since that possession was not in accordance wit God's commandment to men to occupy the earth, increase and multiply; which meant technically this land was the land *vacuum domicilium* and the English, who would farm the land and make it fructify, who would give it to order, were obliged to take it over". (Pearce 202)

Gerald Berreman in his article on "Social Categories and Social interaction in Urban India" says: "People know well those who dominate them, but know little about those they dominate…"

5. AMERICAN WOMAN HISTORY

5.1. Colonial Woman

5.1.1. New World Women

All the references to the Women's Rights Movement in the United States begin with the First Women's Rights Convention in 1848, but definitely began much earlier.

In the American Colonies, women were taught to read so they can read their Bible, but they could not write their name. There are Pilgrim Fathers, but there are no Pilgrim Mothers. People believed women at that time were incapable to learn beyond basics.

In the colonial times women did not have any political rights, they could not vote or hold any office in government. Their husbands spoke out for them. Men owned their wives and their material possessions. Even their children belonged to their husbands. (www.wsu.edu/~amerstu.html)

When a colonial woman decided to get married, her own existence quitted and she became the part of her husband and all her rights passed to her husband.

Widows had kind of extraordinary position in the society and many colonial women decide to remain unmarried, so that they could run their own business, keep her wages, buy and sell property, collect and keep rents.

There are several well known colonial women as *Ann Hutchinson*, who dared to criticize the Puritan Ministers and was excommunicated from Puritan church or *Anne Bradstreet*, very educated woman, who knew several languages and studied religion, science and medicine. She wrote a poetry which was the first one published in the United States.

There are many of unknown names of women who lived their lives, worked hard, brought up their children and built new society in the New World. All of them deserve our admiration because of their personal bravery which they had to overcome harsh conditions of colonial times with. (www.wsu.edu/~amerstu.html)

5.1.2. Women and Revolution

The Revolutionary year brought new situations for women. Women's organizations appeared in the late 1600, it was not possible for them to enter the politics. In 1766"Daughter's of Liberty" appeared in the whole country. When Americans boycotted British clothing and material in 1776, women spun clothing for their

communities. In 1770 538 Boston women signed agreement not to drink tea, so long as it was taxed. Women's organization played significant roles during American Revolution, when they spun and sew uniforms for Patriot soldiers. (www.angelfire.com/ca/HistoryGds/Cloe.html)

In the times of war many women learned how to defend themselves and their family and they could use axes, hatches and knives.

After the war the Constitution was written and women tried to change the common law of male superiority. (www.angelfire.com/ca/HistoryGds/Cloe.html)

5.1.3 The American Woman of Early Nineteenth Century

Americans started to build and realize their own democracy and independence and their relationships. Families were no longer strictly patriarchal and hierarchical in nature, because of the democratic Revolution, all members of the American family were important and more equal comparing to previous decades. Children were considered as human beings who needed affection, guidance to become mature people. The status of American women changed a lot.

(http://www.connerprairie.org/HistoryOnline/womrole.htm)

In the past Americans believed that there was a difference in character between sexes: man was active dominant, assertive and materialistic, while woman was religious, modest, passive, submissive and domestic. The result was, as historian Barbara Welter denotes, "a cult of true womanhood". There are some typical features of woman of that time.

- Religion was "the core of woman's virtue" (Welter)
- Purity was an essential characteristic to maintain one's virtue against aggressive male
- Submissiveness required women to accept their positions in life obediently, because affirming God had appointed them to that special position.
- Domesticity, the cheerful performance of social, household and family duties. Women were expected to cheer and to comfort, to nurse and support, to manage and oversee. Housework was to be viewed as a morally uplifting mental and

physical exercise. Marriage was the proper sphere for woman, where she could fulfill her divinely ordained mission.

In that way popular woman's literature depicted the image of "perfect woman"- the loving wife, the caring mother and the responsible housekeeper. (http://www.connerprairie.org/HistoryOnline/womrole.htm)

Foreign visitors to America generally agreed that women were treated as inferiors and equated with black slaves, wives usually treated with disrespect.

As for *legal status* of women, they were strictly dependant and unequal. American law followed the principles established in 1765 by the English barrister Sir William Blackstone, it was accepted in America that "by marriage, the husband and wife are one person in law, that is, the very being and legal existence of the woman is suspended during marriage." In fact, the wife "belonged" to husband, who had a right to the person and property of his wife. He could beat her without fear of prosecution. The wife was "dead in law". (http://www.connerprairie.org/HistoryOnline/womrole.htm)

It was obvious that women were in worse position legally, economically, and socially than men.

- Divorces were possible only in case of adultery, desertion or habitual drunkenness. Abortions were against the law and maximum fine for that was one year imprisonment and 500 dollars fine. (http://www.connerprairie.org/HistoryOnline/womrole.htm)
- There were some educational opportunities for women. Some female academies and seminaries were opened during the early 1800s, e.g. Emma Willard's Female Academy in Middlebury, Willard's Troy in New York or Catharine Beecher's Hartford Female Seminary in Connecticut in 1823. But practical and utilitarian education was stressed than the academic one. Women took courses in spelling and reading, arithmetic, chemistry, astronomy, geography, history and of course household crafts. There were two schools for ladies in Indianapolis for young ladies. In March 1830, the Indianapolis Female School was open by Mrs. Tichenor and Miss Hooker's Female School as well. They both offered history, grammar, spelling, natural philosophy etc. (http://www.connerprairie.org/HistoryOnline/womrole.htm)

- Not all people agreed with the intellectual subordination of women and many of them supported a woman's right to complete their education. Educational reformer Horace Mann believed women had a right to education because women were "destined to conduct the rising generation" since "the Author of nature pre-adapted her, by constitution and faculty, and temperament, for this noble work"…(teaching)

(http://www.connerprairie.org/HistoryOnline/womrole.htm)

Despite this generally accepted status, the position of woman in the society started to change. Women played important roles in religious and social reform movements e.g. missions and societies, abolition and temperance. Many women were looking for leadership positions in various movements and tried to speak in public in front of mixed audience.

As for *political influence*, women failed in this area completely until the twentieth century, when the 19the Amendment was adopted in 1920. American s generally believed that equal political rights would lead to disorganization of the family institution and destruction of the woman as the moral helpmate of the man. James Fenimoore Cooper claimed in The American Democrat (1836) that women should be protected "from the strife of parties and the fierce struggle of political controversies".

> "The nineteenth-century woman was expected to find her strength and meaning of self in her submissive state and in her dedication to home and family. However, as a result of modernization, industrialization, and the accompanying changes in society, women became increasingly more independent, they were drawn into social, political, religious and literary activities sector, speaking out on relevant issues of the day. The most beneficial to the cause of the women was their involvement by women in the *antislavery movement*, which convinced them of their similarities with black in sharing the status of "bondage" and subordination." (http://www.connerprairie.org/HistoryOnline/womrole.htm)

See enclosure number 3

6. WOMAN IN AMERICAN LITERATURE

6.1. History

There were several paradigms in the nineteenth century among American writers.

- American writers did not depict reality in reality in the society and chose the style of romance.
- They did not criticize the society from the point of active reformers and they turned from political conflicts to the vision of communion with nature.
- American writers had to write under the pressure of censorship of prudish audience which restricted the depiction of sexuality, heterosexual love and tabooed sexual relations. (Karcher 781)

Women writers tended to concentrate on private, domestic and rather trivial matters, however, they produced some of the nineteenth century most intellectual and politically radical prose. (Karcher 782)

The difference between the literary work of women and men is probably created by difference of environment and training, but the real difference is caused by prejudice of the society that the work of woman should express womanhood. We cannot simply divide literature into purely male one and purely woman one. (Cone 921)

In the colonial period the professional literary woman was unknown. But we must not forget about the first verses of Anne Bradstreet as mentioned above which we could scarcely call the professional one. Hannah Adams, who was born in Massachusetts in 1755, could be accepted as the first American woman who made literature her profession. She was a pioneer at her time and she wrote the story of her life at seventy-seven. She described her school time and her happiness when she could achieve some more education. She learned Latin, Greek, geography and to earn her bread she spun, sewed or knitted. She had the copyright, but she did not earn much. (Cone 922)

Susanna Rowson who wrote "Charlotte Temple" is considered to be an American novelist even if she was not born in America. She was also the writer of patriotic songs, an actress, a teacher and the compiler of a dictionary and other school books. (Cone 922)

Lydia H. Sigourney was a poet and Caroline Howard wrote not only verses, but sketches and tales of Puritan New England.

All women writers of that time describe their lack of opportunities to self-education and opportunities for intellectual life. L.M. Child apart from her brother's companionship attended only public schools and C. Sedgwick felt all her life the need of systematic training. (Cone 923)

6.2. L.M. Child's and C. Sedgwick's Literary Lines

America was not probably prepared for a "female writer" and women writers themselves were not sure with their literary field and they usually started with something began to write with "Frugal Housewife" and ended with thirty-five books, pamphlets and antislavery fight. But still during antislavery conflict there were only few women who dared to leave their depiction of womanhood in their work and did not have the need of reforms. L.M. Child wrote: "My natural inclinations drew me much more strong towards literature and the arts than towards reform, and the weight of conscience was needed to turn the scale". (Cone 923-924)

L.M. Child and C. Sedgwick were typical figures of that time. They both had the art instinct and the desire for reform. Child had the strength to leave her romances and Sedgwick her preachments. Even if the society was not very keen on Child's antislavery proclamations and it influenced seriously her income in 1833. "The female writer was expected to polish the furniture and educate her daughters." (Cone 924)

There was a successful special line which both women worked along. Hey wrote with vigor and freedom writing about national life. In 1821 L.M. Child when she was nineteen, wrote "Hobomok", the novel of colonial Massachusetts and C. Sedgwick published "Hope Leslie; or Early Times in the Massachusetts" in 1822 and drew attention at once. (Cone 925)

The Puritan community functions in both of them as an essential part of the heroines' daily lives. There are theological debates in Puritan households and social centers, menu and serving of the meals. The social community is realistically depicted in them. The romance changes into social novel and heroines a re set into real lives and struggle for self-fulfillment. They are set into the female network including mothers and friends, domestic servants. In Child's Hobomok, when Mary Conant settled herself with an Indian, her friend Sally Oldham still supports her against the Puritan community surroundings and shows her loyalty. (Karcher 783)

Sedgwick's Hope Leslie expresses her sense of sisterhood towards Native American women by freeing the healer Nelema and the noble warrior's daughter Magawisca from prison. The works illustrate both an ideal of community as an antidote to greed, competitiveness and class conflict.

> "Hobomok and Hope Leslie probe the psychological consequences of Calvinist doctrine and express love which overcomes the barriers between Puritan and Episcopalian, Anglo-American and Native American, Protestant and Catholic, white and black. They reject the Puritan chronicler's portrayal of Native Americas as savages and explore the possibility of interracial marriage as an alternative to genocide." (Karcher 784)

Both works speak against Indian removal, slavery, racial prejudice and the sexual double standard.

Lydia Maria Child (1802-1880) is the woman whose book "An Appeal in Favor of That Class of Americans Called Africans" was considered to be the most comprehensive antislavery book ever printed in America and a primary figure in nearly every literary, social and political reform movement of the mid-19the century. (Harper)

Child biographies are very rare and she has remained unknown for over a century. Carolyn Karcher in her book "The First Woman in the republic: A Cultural Biography of Lydia Maria Child" hopes to put Child to her rightful place in literary history and does not illuminates not only Child's life, but the intellectual and political world of the 19th century.

Child's rebellion began in her childhood when her father sent his son to Harvard and condemned her daughter to learn domestic skills at her sister's household in a small town. She suffered of her mother's recent death and she missed her support and sympathy as well as her brother's intellectual companionship. She found herself isolated with her unsympathetic father as she depicted in her work Hobomok when her heroine Mary Conant opposed her father and ran to the wilderness with her Indian.

Child was encouraged by her brother to read Homer, Johnson, Milton and Scott. She rebelled against Milton soon when she wrote in one of her letter that "Milton asserts the superiority of his own sex in rather too lordly a manner." (Karcher, Introduction to Hobomok)

Later she married to D.L. Child, the idealistic reformer, and she lived in Massachusetts nearby Margaret Fuller who became her friend. She started her literary career by publishing Hobomok in 1824.

She devoted it to her arousing sympathy to Native Americans and proclaimed that it was "decidedly wrong to speak of the removal, or extinction of the Indians as inevitable" when the crusade against the expatriation of the Cherokees in 1829 started.

By 1830 she was involved in antislavery cause and became a pioneer of antislavery fiction. She infiltrated her radical ideas into her writings and depicted the wrongs caused to Native and African Americans and made the vision of a multiracial society with inter-marriage. In the 1860, during Civil War and further slaughtering the Plains Indians, she wrote "Willie Wharton", a story of Indian-white intermarriage in 1863. (Karcher 786)

Child's radical political opinions caused that she lost her post of American favorite writer, people even withdrew their subscriptions of the Juvenile Miscellany, the children's magazine, she founded in 1823 and edited. On the other hand she won her political influence as one of the abolitionist movement's propagandist. (Karcher, Introduction to Hobomok)

White women also needed to liberate themselves from an ideology of true womanhood that defined them as asexual beings. "There was a stereotype of nineteenth century women writers who censored American literature of erotic content which cannot withstand an examination of their works." (Karcher 788-789)

Child began to depict the pursuit of forbidden sexuality as early as Hobomok. But the most explicit expression occurs in her works of the 1840. She wrote: "Society reflects it sown pollution on feelings which nature made beautiful" in "Rosenglory" in 1846. She tried to portray the culture that did not regard nature as "a sin and describes the love of young Indian couple in "She Waits in the Spirit Land". (Karcher 789)

L.M. Child was more radical than the most of other American women writers, but there were many who were the inseparable part of the literal stream of the nineteenth century as Margaret Fuller, Harriet Beecher Stowe, Emma Willard, Maria Cummins and C.M. Sedgwick. See enclosure number 4

Catharine Maria Sedgwick (1789-1867) was born in Massachusetts. Her father held the position in the House of Representatives and her life was limited by her father similarly as the one of Child's. Sedgwick's mother suffered poor mental and physical

health because of her immense stress of heading a household and raising seven children without help. A typical practice at that time was for older children to raise their younger siblings. Catharine was raised by Eliza, her mother's sister who married later and left her. Catharine learned from her mother and sisters' marriages that married life can be very oppressive for women. Taking care of home and children leaves little time for anything else. Before she had turned thirty, Sedgwick had decided to remain single.

Sedgwick's family history was directly connected with New England past, she depicted in her novel later. She descended from a long line of Connecticut Valley "River Gods". Her roots went back to the founding of colonial Massachusetts, where here great-great – father had arrived in 1635. Her maternal ancestors, the Williams, gave her name to Williamstown and Williams College. Catherine Sedgwick ultimately rejected her Puritan ancestors' bigotry, along with her parents' Calvinist religion and Federalist politics. (www.salemstate.edu/inc/sedgwick/)

Sedgwick's mother was the model of feminine deportment, she often criticized in her novels, but she never entirely reject in her life. Her spinsterhood saved her from her mother's fate, but she still wrote under the dictation of social conventions.

She could thank to her father for her love of reading as she had to listen to his readings of Shakespeare or Hume which compensated the lack of education. Sedgwick's father also defended Fugitive Slave Law in 1793, which mandated returning escaped bondspersons to their masters. Sedgwick never solved the conflict between allegiance and resistance to her father's values and to the patriarchal authority he represented which was clear in her work in Hope Leslie. (Karcher, Introduction to Hobomok)

Sedgwick's brothers encouraged her in her work, read her work in manuscript, offered critiques, helped to deal with publishers and booksellers and provided a great deal of psychic encouragement. (www.salemstate.edu/inc/sedgwick/)

She struggled a to accept the Calvinist creed, which her parents followed, but it took a long time for her to break away from the church of her youth and in 1821 she converted to Unitarianism. It portrayed God as a benevolent father and taught believers to cultivate the divinity within them, imitate the model of Jesus and do the good to others. In her novel Hope Leslie she criticized Calvinist theology and its obsession with sound doctrine and its sectarianism.

Catherine Sedgwick started to be interested in the topic of frontier romances which all appeared in 1823-26 including Cooper's The Last of the Mohicans and Child's Hobomok. The story of Hobomok probably inspired Sedgwick to write a story of her ancestor Eunice Williams who married to an Indian and to deal with the theme of interracial marriage.

See enclosure number 5

7. The Comparison of Child's Hobomok and Sedgwick's Hope Leslie

7.1 The Plot and its history in Hope Leslie and Hobomok

Catherine Sedgwick in her work **Hope Leslie** used quite a great amount of historical and conventional material. She depicted Indians, pirates, a witch trial, a love affair, a Catholic villain which she set in a wide range of surroundings in Springfield to Governor's Winthrop domestic establishment in Boston. Sedgwick used historical material in her novel which was quite unusual in the nineteenth century, till Sir Walter Scott did not write his novels. The romance Hope Leslie became **historical romance.** (Bell 216)

There are three separate sub-plots which the main plot could be divided into, which have their separate historical basis. There are, the Indian plot involving Mononotto and Magawisca, the seduction plot involving Gardiner and the drawing-room plot of mistaken love involving Esther Downing. (Bell 216)

The Indian plot seems to have two historical sources. The first one was "The Redeemed Captive Returning to Zion" by John Williams (1707), because it describes the fate of Williams's family. His wife was killed on the road, the captives taken to Canada and William's daughter Eunice married an Indian which is similar to Faith's fate. Catherine Sedgwick was very interested in the story, because Eunice Williams had been her own grandmother's cousin. Sedgwick changed the story, but not very much.

The second source is less historical, but legendary. Magawisca's try to save Everell from her father was clearly inspired by the story of John Smith and Pocahontas. Sedgwick added injured arm as a detail. (Bell 217)

The seduction plot is based on the career of the historical Sir Christopher Gardiner who came to New England before Winthrop to validate a prior claim of Sir Ferdinando Gorges to land which had been awarded to the colony in the 1629 charter. He brought with him his mistress, Mary Groves. When he was by means of letters from England revealed him as a Catholic, he was captured and sent to England. (Bell 217)

The explosion of pirate ship had its historical source in Winthrop's journal. He wrote in his journal that on May, 1640, that aboard the ship Mary Ross "the powder took fire and And blew all up…the dead bodies were after found much bruised and broken."

Sedgwick changed the first name of Sir Gardiner and he and his "page" died at the end. Sedgwick also invented Gardiner's seduction tries and also the dates of his arrival in New England. Sedgwick was more inspired by historical events than to follow them perfectly accurate.

As for **Esther Downing plot**, her character is hardly historical. There was historical Emmanuel Downing, but none of his daughters was named Esther. Esther is the typical example of the" wrong girl" of the novel of manners. She nearly married a hero, but because of some misunderstanding married somebody else or even none. (Bell 218)

We can consider Child's **Hobomok** a historical romance as well as Sedgwick's Hope Leslie even if the main plot is not so complicated. Child was inspired probably by a Yamoyden, A Tale of the Wars of King Philip: in Six Cantos by James Wallis Eastburn and Robert Sands, a narrative poem, the review of which she came across, when she was reading in North American Review volume. The reviewer, John Gorham Palfrey, also inspired Child to join the antislavery movement. He said in his review that

> "the history, contained all the elements Scott had put to such effective use in his novels of border warfare-indeed the "stern", "romantic enthusiasm" of America's Puritans; the "fierce", "primitive" character of her Indians, "with all the bold rough lines of nature yet uneffaced upon them". (Karcher, Introduction to Hobomok)

It drew the attention of young Lydia Maria Child and she realized that she met Indians in the wilds of Maine, where she had spent part of her life and she knew Scott and her annals of Puritan history.

Hobomok was the result of Child's imagination and the parallels between Hobomok and Yamoyden are far beyond the native topic. Both describe their Indian characters as natural beings, both Anglo-American heroines fight with their fathers' wishes and both depict their dark heroes in love with white women. (Karcher, Introduction to Hobomok)

Child cites the poem of Yamoyden in her epigraphs which means she often consulted it. Yamoyden depicted the bloody uprising in 1675-76, led by Wampanoag sachem Metacom from the Indians' point of view. The Puritans were oppressors and the Indians were only fighting for their lands and rights. The story ended up with the tragedy when both the Indian hero and his wife died and her father promised to raise up their child.

Child in her Hobomok was not so politically involved at that time and concentrated more on "romance" plot, but Hobomok similarly as Yamoyden betrayed an Indian conspiracy in order to save his white beloved and her family from massacre.

Child used the old manuscript written by her ancestor in Naumkeak in 1629, John Winthrop's Journal, William Hubbard's General History of New England and Nathaniel Morton's New England's Memorial as sources for her novel.

The historical prototypes of her main male characters had different status in the Puritan community. Roger Conant and John Oldham were disaffected members of the Plymouth colony. (Karcher, Introduction to Hobomok)

The Episcopalian Samuel and John Brown never came back to Naumkeak after their banishment by Endicott. The fate of Charles Brown, the fusion of both, is changed and he stayed in the colony and won his heroine back.

The Indian Hobomok, whose name means devil-god, was mentioned in Puritan Chronicles. (Karcher, Introduction to Hobomok)

The characters of women are not obviously based on historical sources, but Child emphasized their brave roles, as Mrs.Conant or Lady Arabella Johnsson represented the perfect Puritan wives who even sacrificed their lives in building New England society.

The plot of Hobomok fulfills the Child's wish her escape to nature and feeling how "the other side" views her religion.

7.2. The Conflict between Indian Matriarchal Primitive Nature and Puritan Patriarchal Culture

Catherine Sedgwick personalized herself in the character of the book Hope Leslie, even if her life was more similar to the orthodox one of Esther Downing. Hope represents the liberatory spirit of the future, defying the Puritan patriarchy to obtain freedom for her Indian sisters. (Karcher, Introduction to Hobomok)

Sedgwick in her personal life fought against father authority, as well as Child was. In the Puritan society all posts were occupied by males, others were subordinates and total obedience was necessary. Both Hope Leslie and Mary Conant in Hobomok fought against their father's orders, especially Mary who rejected her father's religion, racial

and sexual ideology. Roger Conant was the example how his own experience of a victim of patriarchal tyranny influenced his own similar treatment of his wife and daughter.

The story in Sedgwick's work started with the story of young Alice Fletcher who was prevented from her passage to America with her lover and returned to her father's home against her will and was ordered to marry a men of her father's choosing.

"Alice had, indeed, in the imbecility of utter despair, submitted to her father's commands. It was intimated at the time, and reported for many years after, that she suffered a total alienation of mind." (Hope Leslie 12)

Sedgwick represents the fate of biological women in a country where they have no chance of becoming "men". Alice's attempt to run away secretly to America, evokes the history of Charlotte Temple. Sedgwick in Hope Leslie defines Charlotte Temple, one of the most popular stories in America, who was dragged by a seducer, which was similar in Alice's case, dragged home by her father, as the stories of women who suffer from patriarchal control. (Fetterley 494)

Mrs. Fletcher had to subordinate to Mr. Fletcher's decision as for moving his family to Springfield. "Mrs. Fletcher received his decision as all wives of that age of undisputed masculine supremacy (or most of those of our less passive age) would do, with meek submission."(Hope Leslie 15)

Finally both Hope Leslie and her father had to subordinate Puritan authority represented by Mr. Pynchon who decided to send her to Boston, to the care of Madam Winthrop, who was the sort of pattern of behavior in New England as the result of Hope's liberation of Indian healer Nelema from prison.

".....he felt the necessity of taking instant and efficient measures to subdue to becoming deference and obedience, the rash and lawless girl, who dared to interpose between justice and its victim." (Hope Leslie 125)

Child's Mary Conant and her mother fought even more dramatically with Mr. Conants religious and social convictions. Mary took control over the plot and by marrying to the Indian Hobomok and the Episcopalian Charles Brown, two outcasts for his religion, brought him to his knees.

Mrs. Conant privately disagreed with her husband religion and the religion of the heart which goes beyond the limits of the theological conflicts of Puritan and Episcopalian.

The alternative to which she turned for religious inspiration is the book of nature: "in creation, one may read to their fill. It is God's library-the first Bible he ever wrote." (Hobomok 76) Mrs. Conant proclamation reminds us of Emerson's transcendentalist truth. Here it means that the rules of nature are more important than those made by people.

The rebellion of the wife and the daughter in Hobomok showed how patriarchal tyranny can be stopped. Mrs. Conant urged her husband on her death bed to consent to Mary's and Charles's marriage.

> "There are many things I would have spoken, "she replied;" but I fear I have not strength wherewith to utter them. If Brown comes back, you must remember our own thwarted love, and deal kindly with Mary. She hath been a good child; and verily the God who had mercy on our unconverted souls, will not forsake her. Will you promise?" (Hobomok 178)

The bed scene of dying Mrs. Conant and Arabella Johnson, both exemplary Puritan wives, who dutifully endured the hardships of exile for their husband's sake, were also the examples of prescribed martyrdom for women by their males. The governing white male elite asked for their submissiveness and self-sacrifice. (Karcher, Introduction to Hobomok)

There is another example when matriarchal world of nature and its tabooed sexuality won over Puritan patriarchal dogmas. At the beginning of Hobomok Mary Conant performs a ritual of "witchcraft" when she wants to know if Brown becomes her husband. She drew a large circle on the ground and was walking around it "three times", she sang: "Whoever's to claim a husband's power, come to me in the moonlight hour. Whoe'er my bridegroom is to be, step in the circle after me". Even if the result was not the one Mary expected, the two men who appeared in her life later, both Hobomok and Charles Brown, helped her to defy her father's authority.

In the scene when Charles Brown came back to ask his bride from Indian Hobomok, said to his son "He shall be my own boy", and Mary decided to call him Charles Hobomok Conant identifying him as the son of both lovers. Mary also explained the Indian custom by which the child takes rather the surname of its mother than its father.

This significance of the act means the uniting both white and cultures into one, but also Hobomok later is converted into Englishman by a university education. (Karcher, Introduction to Hobomok)

7.3. Characters of Sedgwick's Hope Leslie

7.3.1 Character of Magawisca

The main character of **Magawisca,** a daughter of an Indian leader Mononotto, has several symbolic functions in the novel. She is directly connected with Sedgwick's view of American history and the Pequot War, which creates the historical context of the novel. She is the symbol of **Puritan hypocrisy**. When she tells Everell how one of her brothers was killed by English she said: "You English tell us, Everell, that the book of your law better than that written on our hearts; for ye say it teaches mercy, compassion, forgiveness: if ye had such a law, and believed it, would ye thus have treated a captive boy?" (Hope Leslie 52)

She is a counterpart, "a dark heroine" to Hope Leslie, the fair heroine. Magawisca is the image of **nature** and her dangers as Hope Leslie is showed as a tamed nature who we can trust to. (Bell 218)

Magawisca is not described as a primitive savage, but on the contrary she is depicted as a noble and a civilized person, not only by means of her appearance, but also the way she behaved and treated people.

> "Her form was slender, flexible, and graceful; and there was a freedom and loftiness in her movement which, though tempered with modesty, expressed a consciousness of high birth. Her face, although marked by peculiarities of her race, was beautiful even to an European eye. Her features were regular, and her teeth white as pearls; but there must be something beyond symmetry of feature to fix an attention, and it was an expression of dignity, thoughtfulness, and deep dejection that made the eye linger on Magawisca's face, as if it were perusing there the legible record of her birth and wrongs." (Hope Leslie 23)

> "…The mantle and her strait short petticoat or kilt of the same rare and costly material, had been obtained, probably, from the English traders. Stockings were an unknown luxury; but leggings, similar to those worn by the ladies of Queen Elizabeth's court were no bad substitute. The moccasin, neatly fitted to a delicate foot and ankle, and tastefully ornamented with bead-work, completed the apparel of this daughter of a chieftain, which altogether, had an air of wild and fantastic grace, that harmonized well with the noble demeanor and peculiar beauty of young savage." (Hope Leslie 23)

This was how Magawisca looked like when she entered the Fletcher's house Bethel for the first time. They rather felt compassion for her and tried to explain to her, how happy

and grateful she should have been that she was saved from her primitive savage home in Christian family.

This scene shows the ridiculous opinions of white people on Indians, when Jennet, the servant tries to offend her, but Magawisca stays firm and elevated, as the real noble, the daughter of a chieftain.

Sedgwick shows how people of different color could be friends and live together without violence. Magawisca soon becomes a close friend of Everell Fletcher who is amazed by her Indian stories and legends she told him. Even her voice is depicted as a pleasant and tender one, as if "it touched the heart like a strain of sad music" (Hope Leslie 24)

She has the natural power of unknown magic world and imagination which draws Everell's attention. He admires her and even loves her, teaches her to read and acquainting her with the epic literature of Europe. Sedgwick's brings the possibility of interracial marriage, but their relationship as lovers fails in the end and Hope takes place of Magawisca as the power of nature which won over the power of Puritan obedience.

By means of Magawisca the story of **Pequot massacre** is told when she describes it to Everell. Sedgwick gave the chance to Indian version of the massacre, because it differed from the official one told by US soldiers who took part in it. Magawisca described the fatal bloody fight which she witnessed.

> "….and Everell had heard them detailed with the interest and particularity that belongs to recent adventures; but he had heard them in the language of the enemies and conquerors of the Pequods; and from Magawisca's lips they took a new form and hue; she seemed, to him, to embody nature's best gifts, and her feelings to be the inspiration of heaven. This new version of an old story reminded him of the man and the lion in the fable." (Hope Leslie 55)

The Pequot massacre is mentioned by Digby, the friend and ex-servant of the family who described Pequots as cunning and suspected Magawisca of conspiracy with and Indan healer Nelema. The negative feature of character was automatically familiar with Indian behavior for Digby who took part in Pequot conflict even if he does not describe it in detail. On the other hand Digby appreciated bravery of Magawisca's brother in the fight.

The plot culminates when Magawisca saves Everell's life and she herself puts in a way of her father's Mononotto axe. By putting herself between Everell and her father,

Magawisca has received the symbolic castration, intended for Everell. (Karcher, Introduction to Hope Leslie) See enclosure number 6

Here Sedgwick, as mentioned above, was inspired by the story of John Smith and Pocahontas. Magawisca does not hesitate to sacrifice her own life to save Everell, because she does not agree with her father's hatred and revenge.

She expresses the nonsense of the killing and necessity of mutual co-existence of white people and people of color.

Magawisca fulfills the promise and prophecy of an Indian healer Nelema who, for the price of her own life, tells her about Hope Leslie's saving act. As the symbol of Indian honorability, Magawisca brings Faith, Hope's Indianizied sister to Boston to meet her.

When Magawisca is jailed Everel asks Eshter Downing to help free the prisoner. She refuses saying there is no "Scripture warrant for interfering between the prisoner and the magistrates"(Hope Leslie) and Everell replies: There must be warrant, as you call it, for sometimes resisting legitimate authority…I should think the sternest conscience would permit you to obey the generous impulses of nature, rather than to render this slavish obedience to the letter of the law". (Hope Leslie) Magawisca is set free by Hope who gives her freedom in return.

Hope represents the power of natural instincts that she follows by freeing Magawisca. Everell chooses Hope over Esther, rebellion over "slavish obedience". (Bell 219)

The conflict of Magawisca's and Everell's relationship or maybe love is solved by replacing her by Hope who has the similar natural laws.

Magawisca leaves to freedom and her native place in the West. She symbolizes the power of nature, liberty, honorability and loyalty. Sedgwick personifies this symbol into the woman, which was even more scandalous than Child's Hobomok. Magawisca speaks in public against white injustice and confronts the Puritan magistrates and the tribunal. In Sedgwick time women appreciated the necessity of addressing sexually mixed audience. After Hope Leslie's publishing, there was a strong movement against slavery and racism and many women who took part in it saw the potential of cross-racial friendship in Magawisca's and Hope's relationship. (Karcher, Introduction to Hope Leslie)

7.3.2. Characters of Hope Leslie and Everell Fletcher

The title character **Hope Leslie** is natural. Hope's natural religion is opposed to the artificial sectarianism of the Puritans.

> "Like the bird that spreads his wings and soars above the limits by which each man fences his own narrow domain, she enjoyed the capacities of her nature, and permitted her mind to expand beyond the contracted boundaries of sectarian faith. Her religion was pure and disinterested" (Hope Leslie)

Esther Downing is her counterpoint as she objects that they should follow the guidance of elders and superiors and to be governed by their authority. Hope replies she would not be a machine to be moved at the pleasure of anybody that happened to be a little older than herself. (Bell 221)

Hope is self-willed, but we cannot consider her to be selfish. Digby, the ex-servant, that this "having things its own way is what everybody likes; it's the privilege we came to this wilderness world for". (Hope Leslie) Bell says that Hope's rebellious spirit is the spirit of democracy. (221) Hope Leslie is the liberty and the progress of America. Her desire for personal liberty, to have the things her own way means political liberty Sedgwick wanted to depict in her. (Bell 221)

Hope Leslie is a counterpart of her "dark" friend Magawisca. Her natural look was extraordinary and she gave the impression of health and beauty.

> "Her height was not above the medium standard of her sex; she was delicately formed; the high health and the uniform habits of a country life, had endowed her with the beauty with which poetry has invested Hebe; while her love for exploring hill and dale, ravine and precipice, had given her that elastic step and ductile grace which belong to all agile animals, and which made every accidental attitude, such, as a painter would have selected to express the nymph like beauty of Camilla." (Hope Leslie 126)

Both Magawisca's and Hope Leslie's descriptions show them as woman beauties of their race with similar natural qualities living in different worlds which met together for some time.

Hope Leslie's disobedience was clear twice, she set free from jail Nelema, the Indian healer and Magawisca, the chieftain daughter. Both were Indians whom she helped. It shows her positive features of character as bravery and loyalty.

She had the strong feelings for Everell, but she decided to accept her role as a sister than his lover. Her two woman rivals, Magawisca and Esther Downing, when their love relationships fail with Everell, are depicted in the way of her sisters.

Modern feminist readers found the concept of "sisterhood" in three main heroines. Sedgwick proposes in her novel the concept called **"Republican sisterhood"** which was even more radical than the concept of "Republican motherhood" which American women, in 1790-1820 tried to create. They brought themselves into public and political sphere and concentrated on the role of a woman as a mother of sons. Sedgwick omitted mothers and proclaims that a daughter does not have to be a mother. When a mother disappears, so the son could be replaced by brother and there is a new relationship of brother and sister which is equal. A new model of a woman in the American republic is shown in Hope Leslie. (Fetterley 496)

The attack on Republican motherhood is clear when Hope's biological mother is removed at the beginning and also her surrogate mother Mrs. Fletcher is killed in the Indian attack, which means that there will be no mother's voice for Hope Leslie to help her. (Fetterley 497)

At the beginning Everell seemed to be removed as well as he had to leave to England.

Sedgwick presents Hope Leslie as the original American, "Eve preceding Adam in the garden." (Bell 497) American Eve clearly needs her Adam=Everell, the need of romantic love, opposites who atttrack and complete each other. She needs to identify with somebody who is similar to her and who will support her.

She has got the ability to construct herself in through her writing. When she writes to Everell in her letter:

> "I know not whence I had my courage, but I think truth companies not with cowardice; however, what I would fain call courage, Mr. Pynchon thought necessary to rebuke as presumption:"- "Thou art somewhat forward, maiden," he said, "in giving thy opinion; but thou must know. That we regard it but as the whistle of a bird; withdraw, and leave judgment to thy elders."(Hope Leslie 113)

She is able to write her own history and defends Nelema in the act of courage, not presumption which is aimed to Everell.

Sedgwick proposes as for taking women as equal partners in the American republic, the identity of brother and sister is necessary, as the main part of liberal feminism. Sedgwick shows Everell ad Hope's brother, his father should have been hers, her

mother should have been his, they are raised together and Hope signs her letters "sister" when she writes to him. (Fetterley 498)

When Sedgwick describes Everell, it could be the description of Hope herself:

> "His smooth brow and bright curling hair, bore the stamp of the morning life; hope and confidence and gladness beamed in the falcon glance of his keen blue eye; and love and frolic played about his lips…his quick elastic step truly expressed the untamed spirit of childhood." (Hope Leslie 22)

We can recognize the identity of the boy to the girl who came to Bethel to be reunited with her sister. (Fetterley 498)

Sedgwick describes Hope as "open, fearless, and gay" with the face that reflects her "sportive, joyous and kindly feelings". She has "elastic step". Everell has the features as "unconstrained freedom" and "ease, simplicity and frankness". Hope is open and Everell frank, Everell is intelligent and Hope has an expanded mind, Hope is filled with kindly feelings and Everell is benevolent, they are like "yin and yang , but they are opposites which are similar and attract each other.

Everell is desired by all girls, probably he does not represent the symbol of love, but he is more "brother" what American "sister" could become in America and enable women to be men. (Fetterley 499)

Hope writes in her letter to Everell about the excursion to Northampton against her father's will and her aunt' Grafton objections that "it was very unladylike, and a thing quite unheard of in England" (Hope Leslie 102). Hope became a part of group of men who climbed a nearby mountain.

"I urged, that our new country develops faculties that young ladies, in England, were unconscious of possessing" (Hope Leslie 102), says Hope and Sedgwick indicates the difference between English and American young women when in England they stay unconscious and undeveloped. (Fetterley 499)

America develops in women **self-determination** and **self-reliance** and the ability to think critically and challenge established authority, the faculties which are ascribed rather to men.

Hope relies not only on her physical strength, when she climbs the mountain or goes to the graveyard to meet Magawisca at night, but also on her ability to think independently and to take some experience and make her own opinions from the dogmas she can hear around her and make her to doubt about them. (Fetterley 499)

Hope lacks the respect to authority and uses it not for her own profit, but for the "public good" (Fatterley 500). She speaks to defend Nelema and when she fails, she sets her free from prison even if she risks the punishment from the side of authority represented by Mr. Pynchon.

She risks her freedom when she puts herself in a way of Sir Phillip Gardiner and his plot and does not hesitate to free Magawisca from jail.

Sedgwick takes the background of the English Civil War as the setting of the story and uses Sir Gardiner and Thomas Morton as the means of treachery. She depicts the possibility of the plot among Indian tribes themselves and against white settlers. Hope does not hesitate to take treason by freeing Magawisca from jail. Sedgwick offers the model of **civil disobedience** of sister and brother as the necessity to create gender-neutral America. (Fetterley 500)

This act is left without any punishment, when Governor Winthrop who represent occasional patriarchal authority, secretly hopes in Magawisca's escape and indentifies himself with Hope.

He figures as well as a reconstructed father, whose previous intentions to marry Hope to William Hubbard, the author of portrayal of Pequot massacre, change and he also accepts the identity of "mother" and "daughter". (Fetterley 501)

Hope Leslie is the representative of American woman who insists on her physical and intellectual freedom and is willing to take risks for what she believes.

Hope Leslie is meant to be hopeful, but by means of move from one tonal register to another, we get Hope-lessly. This tone changes through the whole text. (Fetterley 502)

Hope likes" to have the things their own way "and as Digby says she always chose the right ways to solve the things. The pattern of sister and brother equality is effected by the feminine behavior of Hope when she uses her woman powers to get into Magawisca's jail and burst into tears. Sedgwick argues about gender distinction existence, when women have their own identity and difference which stands against fixed sister and brother equality.

Sedgwick deals with Hope's "reverence of self" (Fetterley 502). When Hope escaped raping by drunken sailors, she pretended herself as "saint" and proclaiming that the woman who became a saint could not be better then herself. This is considered as self-

love which is prescribed especially for women and could be even narcissistic. (Fetterley 502)

When Esther Downing does not agree with Hope, because taking the rescue from the hands of providence into her own, Everell is deeply disappointed and finds out the difference between Esther and Hope. Esther in spite of she knows what negative light she puts herself in front of Everell, she could not overcome her superstitions.

> "Esther's affections were deep, fixed, and unpretending, capable of any effort, or any sacrifice, that was not proscribed by religious loyalty; but no earthly consideration could have tempted her to waver from the strictest letter of her religious as the duty was interpreted by her conscience. It cost here several struggles, but after several intimations, which Everell id not understand, she constrained herself to say, "that she thought they had not scripture warrant for interfering between the prisoner and the magistrates." (Hope Leslie 292)

> "Everell did not mean to be unjust to Esther-his words were measured and loyal-but he felt a deep conviction that there was a painful discord between them" (Hope Leslie 293)

Esther means all negative at this scene comparing her to Hope. Hope is compared with various "sisters" in the text and always to her advantage except for Magawisca. (Fetterley 503)

Rosa, Sir Gardiner's secret lover and Esther are women who accept male authority and see their own positions as subordinate.

The real "sisterhood" is only with **Mary** or **Faith**, who was drawn away by Indians and is brought by Magawisca to meet Hope as Nelema prophecy was and Magawisca promise to her to fulfill it. Hope Leslie is means really Hope-lessly in this scene.

Hope tries to win her sister back which she fails in by using cheap tricks as offering her jewels instead of Faith's shell necklace. Hope cannot or refuses to accept the difference that her sister made her choice. Here, which is quite surprising, Hope is disgusted by her sister's Indianness, because up till now Hope had the Unitarian respect for Indians. (Fetterley 504)

Sedgwick describes Faith's face when she met Hope as "pale and spiritless, was only redeemed from absolute vacancy by an expression of gentleness and modesty". (Hope Leslie 240) "Vacant" in this description reminds of the term *vacuum domicilium*, used by the English for the lands of Native Americans. (Fetterley 504)

When Hope first sees Magawisca, she calls her "sister". Sedgwick presents the construction of "metaphorical sisters". Both their mothers are buried at the same graveyard where they secretly met. Magawisca probably replaces Hope's real lost sister and when Hope finds her, it means that she found Everell's lost sister who is actually the one of hers. (Fetterley 505)

Magawisca succeeds in taking political power in the world of fathers by "her extraordinary gifts and superior knowledge "and she is the daughter understood as a son. As Hope proclaims "sister equals brother", Magawisca proclaims "red equals white". (Fetterley 506)

But Magawisca is lost for Hope as well as Faith for ever.

Hope and Everell try to persuade Magawisca to stay in Boston and became "American". Magawisca is understood as a universal woman equal to the "other". Magawisca's and Everell's relationship in Mrs. Fletcher description is really multicultural. (Fatterley 510)

> "The boy doth greatly affect the company of the Pequod girl, Magawisca. If, in his studies, he meets with any trait of heroism, (and with such, truly, her mind doth seem naturally to assimilate) he straightway calleth for her and redereth it into English, in which she hath made such marvelous progress, that I am sometimes startled with the beautiful forms in which she clothes her simple thoughts. She, in her turn, doth take much delight in describing to him the customs of her people, and relating their traditional tales, which are like pictures, captivating to a youthful imagination." (Hope Leslie 32)

Sedgwick model does not recognize the difference, but on the other hand when Magawisca would agree to become an American how could overcome and accept different race, religion and culture values?

When we think about Hope and Everell, they come from the same cultural and class background and their re-uniting and refusing Magawisca as potential Everell's partner, raises the question of white supremacy of ruling class.

7.4. Negative Characters of Sir Phillip Gardiner and Jennet

The character of **Sir Phillip Gardiner** is based on the career of the historical Sir Christopher Gardiner who came to New England before Winthrop to validate a prior claim of Sir Ferdinando Gorges to land which had been awarded to the colony in the 1629 charter. He brought with him his mistress, Mary Groves. When he was by means

of letters from England revealed him as a Catholic, he was captured and sent to England. (Bell 217)

Sir Gardiner is depicted as villainous and cunning. He completely defies the ideal of the man of human conscience and following one's heart. The reader can recognize "something" different even in his appearance.

> "The person of the stranger had a certain erect and gallant bearing that marks a man of the world, but his dress was strictly puritanical; and his hair, so far from being permitted the "freedom of growing long", then deemed "a luxurious feminine prolixity", or being covered with a wig, (one of the abominations that, according to Eliot, had brought on the country the infliction of the Pequod war,) was cropped with exemplary precision. But though the stranger's apparel was elaborately puritanical, still there was a certain elegance about it, which indicated that this his taste had reluctantly yielded to his principles. His garments were of the finest materials, and exactly fitted to a form of striking manly symmetry. .....In short, though with the last exception, a nice critic could not detect the most venial error in his apparel; yet, among the puritans, he looked like a "dandy quaker" of the present day, amidst his sober-suited brethren." (Hope Leslie 129)

The scene describes the markings and intimations of a person that would indicate an attitude not fitting to Puritan. His face shows the "ravages of the passions"(Hope Leslie 128) and his instantly moving eyes indicated a "restless mind". (Hope Leslie 128)

The only sign of Sir Gardiner's Puritanism is his clothing which is quite enough to persuade people.

He is considered an exemplar Puritan and even more appropriate partner for Hope than Everell. When Mr. Fletcher asks about the validity of Sir Phillip's credentials, Governor Winthrop answers that "he thought the gentleman scarcely needed other than he carried in his language and deportment, but that he had come furnished with a letter of introduction, satisfactory in all points". (Hope Leslie 162)

While Sir Phillip Gardiner's principles are untested, he remains a potential partner for Hope, because ha has all the qualities of a Puritan.

Sir Phillip is not a Puritan at all as it was discovered later. If the society would have looked at him behind his pretenses, they would have discovered it sooner. Hope was joking during dinner at the Winthrop's, "But, you will not dine on fish alone, and on Friday too-why we shall suspect you of being a Romanist". (Hope Leslie 154)

Sir Phillip's avoidance of meat is a hint on his Catholic indoctrination which nobody notices.

There is another example of Sir Phillip's non-puritan "revelation", when Mrs. Grafton says to Hope that "if she must see her wedded to Puritan, she trusted it would be Sir Phillip, for he had nothing of the puritan but the outside" or when she was talking to Sir Phillip by herself "Sir Phillip-there is nobody here but these stiff-starched Puritans-a thousand pardons, Sir Phillip-I forgot you was one of them. Indeed, you seem so little like them, that I am always forgetting it". (Hope Leslie 229)

I t is clear that Sir Gardiner is not at all what he seems to be, but his society is willing to believe the things which they only appear to be.

Sir Phillip seems to lack not only puritanical principles, but also Christian ones. Barnaby Tuttle, the jailer, reveals his real identity, when Sir Phillip cursed and lost his control of his behavior for a moment. His plot to liberate Magawisca to get rid of his secret lover Rosa is devastated, when Magawisca revealed and refused his dirty offer. His is attacked by a prisoner Morton and saved by her and the jailer. He becomes aware of his falsity and realizes it.

> "Even in an involuntary comparison of himself with a simple jailer, he felt that genuine goodness, dimmed and sullied though it may be by ignorance and fanaticism, like though it show a face fair and bright, yet, like a new false coin, betrays at every scratch the base metal." (Hope Leslie 274)

While the goodness of people such as Barnaby, Magawisca, and Hope will remain unfailing upon every examination, Sir Phillip's falsehood will likewise remain easily revealed.

Because of society's obsessions with puritanical rules, the treacherous Sir Phillip is approved while Hope Leslie is condemned for her actions.

Sir Phillip's treatment of **Rosa**, his secret lover, who completely subordinates his orders, is dishonorable and humbling. She is the typical example of "fallen woman" who comes from a family of noble Englishman. She was put to the patronage of her father's sister. But she kept her isolated from the outer world. Her aunt was "a woman of the world" and "her house was full of men of fashion" (Hope Leslie 275)

Young and not experienced Rosa, was deceived by Sir Phillip who made her leave with him to New England and pretend she was a man, his "page", because nobody would accept her as his lover. When she started to be interested in Hope Leslie, she became inconvenient for him.

Even Rosa is the image of "sister" and part of a group of all women dealing differently with their lives. She is the symbol of passivity and submission.

She is safe under cover her men's identity, but she cannot reveal herself as a woman, because Puritan society would condemn her.

Jennet, the old servant of Fletcher's family comes from a different class and has a different gender, so she could be criticized safely, because she stands away from Puritan leaders (Karcher, Introduction to Hope Leslie). She calls Indians Tawneyes as she did when Magawisca first entered Fletchers' Bethel. "Mistress Fletcher means, that you should be mightily thankful, Tawney, that you are snatched as a brand from the burning".

She called Nelema, the Indian healer, a viper and she caused her imprisonment.

> "Ah, Magawisca! So I thought," said Jennet.
> "She knows every thing evil that happens in earth, sea, or air; she and that mother-witch, Nelema. I always told Mrs. Fletcher she was warming a viper in her bosom, poor dear lady; but I suppose it was for wise ends she was left to her blindness." (Hope Leslie 69)

Hope met Jennet after Nelema's "healing witchcraft ritual" of Mr. Cradock stung by a rattlesnake.

"It is enough," she said, "to make the hair of a saint stand on end to have such carryings-on in my master's house; and you, Miss Hope Leslie, that have been, as it were, exalted to heaven in point of privileges, that you should be nothing better than and aid and abetment of this emissary of Satan" (Hope Leslie 109)

Jennet is presented as a person who never takes any argument in favor of Indians considering them to be primitive savages and truly believes in their witchcraft powers and Satan connections. She is dangerous in her unconsciousness and Puritan bigotry. She fears the unknown and does not hesitate to blame innocent people. She is still present in the plot surviving all dangers and ready to do harm. But there are certain reasons why the family keeps her as it is clear from the extract:

> "Jennet had first found favor with Mrs. Fletcher from her religious exterior. To employ none but godly servants was a rule of the pilgrims; and there were certain set phrases and modes of dress, which produced no slight impression upon the minds of the credulous. To do Jennet justice, she had many temporal virtues; and though her religion was of the ritual order, and, therefore, particularly disagreeable to her spiritual Mistress, yet her household faculties were invaluable, for then, as now, in the interior of New England, a faithful

> servant was like the genius of a fairy tale-no family could hope for more than one." (Hope Leslie 147)

Jennet, Sir Phillip and Rosa are punished for their way of lives and beliefs and end their lives in the explosion of the ship.

7.5. Nelema's and Mary Conant's Witchcraft

Both Sedgwick and Child present Indian witchcraft in their works. In Hope Leslie the character of Nelema, old Indian healer, is supposed to do "witchcraft rituals". In the eyes of Puritans who do not know the healing power of nature, these Indian abilities are considered as "witchcraft". Nelema was the descendant of Indian tribe which was destroyed by English and was allied to Pequot. (Hope Leslie 36)

She lived in peace in Springfield and had friendly relationship with Fletcher's family.

"She was in the habit of supplying Mrs. Fletcher with wild berries and herbs, and receiving favors in return". (Hope Leslie 36)

Later she is blamed by Jennet, the servant, of "witchcraft" when she helps Mr. Craddock who is stung by a rattlesnake. The sting is usually mortal, so it is suspicious how she managed to help him. Jennet is watching her secretly, peeping through the door. Hope describes her performance:

> "She first threw aside her blanket, and discovered a kind of wand, which she had concealed beneath it, wreathed with a snake's skin. She then pointed to the figure of a snake delineated on her naked shoulder. "It is the symbol of our tribe," she said. "Foolish child!" she continued, for she saw me shudder; "it is a sign of honor, won for our race by him who first drew from the veins the poison of the king of all creeping things. The tale was told by our fathers, and sung at our feasts; and now am I, the last of my race, bidden to heal a servant in the house of our enemies."
>
> ….."She then, after many efforts, succeeded in making him swallow a strong decoction, and bathed the wound and arm with the same liquor." (Hope Leslie 108)

Hope believes in no witchcraft as she said to her father. (Hope Leslie 111) She believes in powers of nature Nelema represents. But Puritan bigotry of Jennet puts poor woman into jail. Hope believes in her innocence and set her free. Nelema makes prophecy, she meets her sister Faith, which she fulfills for the price of her own life.

Nelema is also the symbol of Indian destroyed world as in the scene with Mrs.Fletcher's baby says:

> "I had sons too- and grandsons; but they have fallen like our forest trees, before the stroke of the English axe. Of all my race there is not one, now, in whose veins my blood runs. Sometimes, when the spirits of the storm are howling about my wigwam, I hear the voices of my children crying for vengeance, and then I could myself deal the death-blow." (Hope Leslie 38)

She represents vanished world of Indian times, but also lively remembrance of Indian massacre by white people. In spite of her negative feelings she does good and uses her knowledge of nature only to help people and as she says, even her "enemies".

She sacrifices her own life to pay to Hope for her good deed when she gives her freedom and becomes another woman victim of the conflict between white and people of color.

Mary Conant's "witchcraft" act in Hobomok, she decided to perform to find out the truth about her and her future with the Episcopalian Charles Brown. She decides to turn to this ancient and traditional act of what could be called "witchery" and to use the primitive powers of nature and its magic. As Child describes in this scene, which can be watched from the point of the narrator who is one of her ancestors coming to New England:

> "She had stopped near a small brook, and when I first discovered her, she had stooped beside it, and taking a knife from her pocket, she opened a vein in her little arm, and dipping a feather in the blood, wrote something on a piece of white cloth, which was spread before her. She rose with a face pale as a marble, and looking round timidly, she muttered a few words too low to meet my ear; then taking a stick and marking out a large circle on the margin of the stream she stept into the magic ring walked round three times with measured tread, then carefully retraced her steps backward, speaking all the while in a distinct but trembling voice" (Hobomok 13)

And then Mary says the magic verses. Unfortunately an Indian Hobomok appears in the magic ring an the prophecy is made, which comes true in the future.

Whatever Mary thinks about this "magic" act, she "she seemed half fearful of performing it" (Hobomok 13), so she is in fact afraid of these "dark powers" and knows she is doing something "bad", but on the other hand she believes in them.

These powers of nature connected with Indians, depicted in Indian Hobomok here are the total opposite for Puritan religion, connected with Satan and unclean powers. As Sally Oldham, Mary's friend says, when Mary tells her about her "trick":

> "I think it is an awful wicked thing to try these tricks. There's not telling what may come of asking devil's assistance. He is acquaintance not so easily shook off when you've once spoke with him, to my certain knowledge. My father's says he's no doubt the lord has given Beelzebub power to choose many a damsel's husband, to recompense her for such like wickedness. I'm sure I have been curious enough to know, but I never dared to speak to Satan about the matter." (Hobomok 20)

Mary herself is afraid of her performing "the trick" as she calls it, because she meets Charles, her lover, who had a dream she was in danger. It seems there her fate is set and it could not be changed. Here the question of prevailing old Indian matriarchal nature or Puritan patriarchal world is asked .

7.6. Character of Mary Conant

Mary Conant as well as Hope Leslie was a young and beautiful woman as she is described when the narrator first saw her:

"As for Mary, her eye sparkled as brightly, and the rich tones of her voice were as merry, as they could have been when her little aerial foot danced along the marble saloon of her grandfather. My eye rested on her, with a painful mixture of sadness and admiration, as in rapid succession she inquired about the scenes of her youth. Even the rough sailors, who were with me, softened their rude tones of voice, and paid to gentleness and beauty the involuntary tribute of respect". (Hobomok 9)

Both Mary and Hope fight against Puritan bigotry of their fathers, even if in Hobomok the theme of patriarchal tyranny is stronger, and try to break set rules in the society. They become "sisters" in their common target to overcome race and religious superstitions.

The difference between Mary's and Mr. Conant's, her father, life attitude is clear even from the description of appearance when the narrator first saw them.

> "He have me a cordial welcome; but after numerous greetings had passed , as I slowly walked by his side, I thought his once cheerful countenance had assumed an unusual expression of harshness. He had indeed met with much to depress his native buoyancy of heart." (Hobomok 8)

Both fathers **Mr. Conant** and **Mr. Fletcher**, Hope's father, had to overcome difficulties of their life and many obstacles. Mr. Conant was successful in marrying his lover and left to New England, but the family had to pay the highest price of lives of their

members. Mr. Conant fell into disappointment with the poverty of his family and political situation in England.

Mr. Fletcher did not succeed in his trial to achieve his lover Alice and take her to England. But when there was a chance to have her children after their death and to bring them up, he did not hesitate. Even his strict Puritan rules were influence by the fact that Hope was similar to her mother, his ex-lover, and he could not resist her natural behavior, which was later criticized by Mr. Pynchon.

The family atmosphere in the Fletcher family was very different to a Conant's one. Friendly and loving atmosphere of the family, formed the character of Hope. "Mr. Fletcher, who, though stern in his principles, was indulgent in his practice; whose denying virtues were all self-denying; and who infused his parental affection he felt for the daughter, something of the romantic tender ness of the lover of her mother." (Hope Leslie 127)

Child revises patriarchal script by turning the peripheral into the central, the central into the peripheral. (Karcher, Introduction to Hobomok) The title role of an Indian Hobomok who marries a Puritan heroine is changed for the leading roles of wives and daughters and their heroism.

The Episcopalian Charles and The Indian represent the opposite for Roger Conant's Puritan world from which Mary is looking for escape. The Episcopalian world represents the culture and the Indian world the nature, they are the values which New England descendant missed a long time after the extinction of Puritanism.

Child also indicates Mary's disagreement with Puritan religion and prefers unitarian thoughts similar to Child's herself.

> "Fair planet, thought Mary, how various are the scenes thou passeest over in thy shining course. The solitary nun, in the recesses of her cloister, looks on thee as I do now; mayhap too, the courtly circle of king Charles are watching the motion of thy silver chariot. The standard of war is fluttering in thy beams, and the busy merchantman breaks thy radiance on the ocean. Thou hast kissed the cross-crowned turrets of the Catholic, and the proud spires of the Episcopalian. Thou hast smiled on distant mosques and temples, and now thou art shedding the same light on the sacrifice heap of the Indian, and the rude dwellings of the Calvinist. And can it be, as my father says, that of all the multitude people who view thy cheering rays, so small a remnant only are pleasing the sight of God? Oh, no. It cannot be thus. Would that my vision, like thine, could extend through the universe, that I might look down unmoved on the birth and decay of human passions, hopes and prejudices." (Hobomok 48)

The culmination scene between Mary and her father when her father first gave the impression of caring parent when Mary learned about Charles's presumable death, his parental feelings prevailed.

But at the same time He threw away the Episcopalian prayer book, Charles sent to Mary.

"..; but her father angrily seized the prayer book, which she had carelessly left in his way, and would have thrown it upon the fire, had she not caught his arm and rescued it from his grasp." Have it out of my sight," exclaimed the old man, in a violent tone. "My soul abhorreth it, as it doth the spirits of the bottomless pit." (Hobomok 122)

The prayer book, a miniature of Charles in a "glittering enclosure; and a splendid prayer book printed for the royal family, bearing the arms of England and the portraits of King Charles and his queen" (Hobomok 105), they were all things which represent Charles and are sent by Mary's grandfather from England after the Puritan elders have exiled Charles from Naumkeak for the crime to reintroduce his Episcopalian religion there.

These things emphasize the aristocratic culture Charles personifies and wants Mary to take this prayer book and come back to England and follow her lover. (Karcher, Introduction to Hobomok)

Mary offers herself to an Indian Hobomok on the grave of her mother after Charles's presumable death.

> "What now had life to offer? If she went to England these whom she most wished to return, were dead. If she remained in America, what communion could she have with those around her? Even Hobomok, whose language was brief, figurative, and poetic, and whose nature was unwarped by the artifices of civilized life, was far preferable to them She remembered the idolatory ha had always paid her, and I the desolation of the moment, she felt as if he was the only being in the wide world who was left to love her. With this, came the recollection of his appearance in the mystic circle A broken and confused mass followed; in which a sense of sudden bereavement, deep and bitter reproaches against her father, and a blind belief in fatality were alone conspicuous." (Hobomok 121)

After Mary nursed her mother to death, she intends to create a natural alliance of white woman and a man of color. Her mother is removed from Mary's life and the model of "sisterhood" comes into the action. Mary decides herself over her life and by marrying an Indian and even having their child, fulfills the idea of reuniting white and Indian people.

Hobomok is later replaced by Charles who takes his child as his own .The two men act as one and the fruit of their love is preserved.

Matriarchal culture prevails over patriarchal tyranny and Roger Conant is made to accept Charles and his daughter to his home and to suppress his religious disagreement.

Mary Conant as well as Hope Leslie is the symbol of victory over old Puritan society and its strict rules, religious peace and the possibility of interracial marriage as the solution of the conflict between American white and native people.

Strict Puritan community accepts her back and Mary stays, as Hope Leslie, unbanished for her violation of its laws. This time Puritan elders capitulate and enable the marriage of divorced Mary and a heretic Charles.

7.7. Characters of Charles Brown and Hobomok

As Everell Fletcher for Hope Leslie, Charles Brown is the potential partner for Mary Conant. And Hobomok is the same counterpoint for Magawisca.

To the Puritan both Episcopalian and Indians are minions of the devil, the "Black Man". The name of Hobomok means "devil" in Indian language which is the symbol of dark powers and Satan for Puritans.

Charles Brown and Hobomok are the counter-parts, Episcopalian Charles represents culture and Indian Hobomok nature. As the Indians are at the outskirts of the society, women are at the outskirts of culture. Hobomok shares with Mary her "native fervor of imagination" and he looked at her "with reverence, which almost amounted to adoration". There is no place for Charles in Naumkeak, Puritan inhabitants are blind to "latent treasures of mind or the rich sympathies of taste" or the spectacular pageantry of nature. (Karcher, Introduction to Hobomok)

Hobomok is able to provide her with poetry and beauty that she prefers and differs from her neighbor settlers.

The role which Hobomok and Charles put Mary in, is the role of icon both for Charles and Hobomok which so different from the role her father and Puritan elders put her in regarding women as foolish and sinful temptresses. (Karcher, Introduction to Hobomok)

Both Brown and Hobomok excite Mary sexually. She has the same mixture of feelings when she is dancing with Brown and when she is accompanying Hobomok on a hunt a t night, the same sensual and spiritual excitement. (Karcher, Introduction to Hobomok)

The moment Charles is sent to England as a heretic, Hobomok takes his place. The way Child desribes him, is somehow attractive.

> "..; and lastly the manly beauty of Hobomok, as he sat before the frie, the flickering and uncertain light of a few decaying embers falling full upon his face. This Indian was indeed cast in nature's noblest mound. He was one of the finest specimens of elastic, vigorous elegance and proportion, to be found among his tribe. His long residence with the white inhabitants of Plymouth has changed his natural fierceness of manner into haughty, dignified reserve; and even that seemed softened as his dark, expressive eye rested on Conant's daughter." (Hobomok 36)

Hobomok represents the world of nature, Child even calls him "specimen", so different from Charles's one.

Both men represent the fusion of culture and nature, esthetics impulses Puritan society refuses, fulfill the spiritual demands of Mary ruled by a feminine principle, the sexuality Puritan repress and provide Mary means of defying patriarchal authority embodied not only by Mary's father, but the whole society which is ruled by men. (Karcher, Introduction to Hobomok)

7.8. Characters of Mrs. Conant and Mrs. Fletcher

Mrs.Conant and Mrs. Fletcher represent not only mothers and "motherhood" itself, but also all brave women who came to New England with their husband and followed them to a cruel and foreign world, so different from the one they lived in old England.

Mrs. Conant stands away secretly from her husband's religion and creates the religion of the heart which overcomes both Puritan and Episcopalian religions.

She joins her daughter in the fight against patriarchal tyranny of Roger Conant and on her deathbed ties him with her last wish of reuniting of Mary and Charles.

Mrs. Conant and Mrs. Fletcher are removed as "mothers", when both of them die to be replaced by "sisters", Hope and Mary. Now it is their turn to speak and take things into their hands and act. (Fatterley)

Mrs. Conant, Mrs. Fletcher, Mrs. Arabella Johnsson were only few examples of women who sacrificed their lives in the name of building new American society of liberty.

They were obedient wives of their husband whom they respect and subordinate their orders.

8. LANGUAGE AND STRUCTURE OF WORKS

Sedgwick's Hope Leslie or Early times in the Massachusetts is divided into two volumes. There is an epigraph for each chapter, where Sedgwick cites either literal works or well known writers as Rochefoucald, Anne Hutchinson, Edmund Spencer or real persons who were historians as John Winthrop, John Robinson, Hubbard and of course there are many citations from Bible.

Child's Hobomok; A Tale of Early Times has got similar structure, thought is rather then when compared to Sedwick's Hope Leslie, but it does not mean it is less striking.

Every chapter has got its epigraph which are cited mainly from Burns, Shakespeare, Byron or Yamoyden, which Child cited the most.

There are many expressions of old forms of English of that time in both Child's and Sedgwick's work .They are used mainly in "written" text, as they are many letters in hope Leslie written by characters. The most recognizable is the difference between Puritan elders' expressions and young novel protagonists.

There is a certificate, written by Governor of New Plymouth for Hobomok to certify the divorce of him and Mary Conant.

"This *doth certifie* that the *witche* hazel sticks, which were *givene* to the witnesses of my marriage are all *burnte* by my *requeste* : therefore by Indian laws, Hobomok and Mary Conant are divorced. And this I *doe*, that Mary may be *happie.*

……The *deere* and foxes are for my *goode* Mary, and my boy. *Maye* the Englishmen's God bless them all." (Hobomok 146)

There are many highlighted examples of these old forms, especially remarkable with the forms of verbs and adjectives. The ending "e" with adjectives and the forms of "doe" instead of "do" and the ending "e" used with verbs.

When Hobomok speaks, he uses simple English, but this difference is not remarkable.

In Hope Leslie mainly Puritan elders, as Hope's father, use the old forms as "*Dost thou* not believe in witchcraft , child?" (Hope Leslie 11), instead of "Do you…"

Or "Your father looked steadily at me, for a few moments, then closing the Bible, he said: "I will not blame *thee*, my child, but myself, that I have *thee* to the guidance…" (Hope Leslie 112) The old forms of pronouns are used in a great amount as "thy" and "thee", which means "you" and "you" in a different case.

It is sometimes difficult to read such a text with historical forms of English, even if it is definitely more authentic, but could be problematic for a common reader.

9. SUMMARY

Both Sedgwick's and Child's historical romances are one of the pioneer works of the nineteenth century in American literature.

Sedgwick is inspired by Child's Hobomok, but she goes even further in her radical writing and she let survive the first marriage of a white woman and Indian, Faith Leslie and Oneco though leaving them childless. Child, the first one who marries Mary Conant, a white Puritan to and Indian Hobomok, let them have a white-Indian child, the fruit of the interracial marriage.

From a historical point of view both of them depict various interracial relationships at different levels and offer them as a solution of white–Indian conflict. Sedgwick and Child respond on a historical event, Indian removal which took place in the first half of the nineteenth century and they try to show the possible solution of mutual co-existence. Both writers set their works into the historical event of Pequot war and its fatal consequences.

Sedgwick and Child use historical facts in their works and write historical romances. Their characters are living and real, they act by themselves and create their own lives and destinies. They are typical symbols of different counterparts, good and evil, old and new, white and people of color.

Various types of women are depicted in both works. Sedgwick and Child again respond on historical and political situation in the nineteenth century. Women try to change their submissive domestic roles into active involvement in educational, religious and political spheres. Both writers use the model of "sisterhood" and their heroines act as one to overcome superstitions and prejudices of the society. They use the society of the early seventeenth century as a mirror to show the racial, religious and sexual differences in the conflict between male and female world.

Sedgwick and Child write their works in the wild era of American development of liberty and national consciousness. Their goal is to express freedom of human thought and the right to choose one's destiny. The new American world, so different from the European one, was born. New American identity has to be found and Sedgwick with Child emphasize what is so special for America: its landscape, history, mixture of races and ethnic groups, and democratic social structure.

They put their Indian hero and heroine, which was in Sedgwick's case even more radical, into the leading roles of their novels and take them from the outskirts of the society to the central place of events.

Magawisca and Hobomok are the symbols of racial equality and fight against white supremacy and they even dare to give advice and express their own opinions.

They are the symbols of ancient world of nature which prevails over artificial world of prescribed rules and laws. The power of nature and old matriarchal world won the world of Puritan patriarchal tyranny.

Sedgwick's and Child's works became the inspiration of other women writers and of the nineteenth century and found the place for them in the American literature. Nowadays they revived and their theme is still vivid. In the contemporary world of racial and religious conflicts, it seems, that mankind still has something to learn from Magawisca and Hobomok.

10. RESUMÉ

Lydia Maria Child a Catherine Maria Sedgwick právem patří mezi nejvýznamnější spisovatelky devatenáctého století. Jejich práce byly dlouho opomínané, ale dnes je můžeme najít v knihovnách a studovnách. Velký podíl na tom má Carolyn L. Karcher, profesorka anglického jazyka na Temple univerzitě. Řídila vydání jejich děl „Hobomok and Other Writings on Indians a „Hope Leslie; or Early Times in Massachussets" a je autorkou studie „The First Woman in the Republic: A Cultural Biography of Lydia Maria Child". Významnou měrou přispěla k rozšíření díla obou autorek.

Obě spisovatelky pocházejí ze stejného regionu, z Massachusetts a jejich předkové patřili mezi významné zakladatele koloniální Ameriky. Historii své rodiny, ale i mnoho dalších historických zdrojů, jako např. deník Guvernéra Winthropa, skutečné postavy amerických dějin, využily ve svých románech.

Child i Sedgwick umístily děj svých románů do doby počátku sedmnáctého století, kdy proběhla Pequotská válka a závěrečný masakr Indiánů v roce 1637. Sedgwick podává poměrně podrobný popis událostí jednak oficiální verzi, ale hlavně verzi z úst přímého účastníka konfliktu, indiánské dívky Magawiscy, která vyznívá ve prospěch Indiánů. Tyto osudové události tvoří zápletku celého románu. Child, na rozdíl od Sedgwickové používá, tuto historickou událost jen okrajově, jako rámec svého děje, částečně spojeného s Indiánem Hobomokem

Obě spisovatelky byly průkopnice ženské americké literatury, které poprvé vytvořily **historickou romanci**, kdy historická fakta skloubily s dějem ve svých románech a daly jim punc originality, do té doby nevídané po vzoru anglického spisovatele Waltera Scotta.

Sedgwick a Child tvořily v době velkých změn v americké historii, kdy se vznikaly základní hodnoty, na kterých stojí dnešní americký systém demokracie. V první polovině devatenáctého století probíhal „Odsun amerických Indiánů", kdy byli nuceni v podstatě násilně opustit svá původní území. Americká vláda nezvládla organizačně tento odsun a mnoho původních obyvatel zemřelo během přesunu na epidemie, nedostatek potravy a vyčerpání. Mnoho původních amerických indiánských navždy kmenů zaniklo.

Obě spisovatelky se zapojily do **hnutí za ženská práva**, které v této době vzniklo. Ženy chtěly změnit svoje postavení nejen v domácnosti, ale proniknout do politického, vzdělávacího a veřejného života. Spisovatelky vyjádřily svůj nesouhlas s nespravedlivým postavením ženy ve společnosti ve vztahu k dominantnímu mužskému elementu, který ovládal celý společenský systém. Dá se říci, že ženské hnutí nakonec uspělo kromě vlivu v politické sféře.

Sedgwick a Child měly před sebou vlastní negativní zkušenosti z rodinného života, kdy dominantní otec určoval chod života rodiny. Především nespravedlivý úděl jejich matek, které měly na starost chod veškeré domácnosti a vzdělání mnoha svých dětí a jejich naprosté vyčerpání z tohoto způsobu života, odradil dokonce Sedgwick od osudu takto „týrané" ženy a přiměl ji k životu, kdy se mohla věnovat činnostem, které považovala za důležitější v životě než vedení domácnosti.

Obě spisovatelky si nesly stigmata patriarchální nadvlády v rodině, které obě později zobrazily ve svých románech Hope Leslie a Hobomok a ve svých hlavních postavách Hope a Mary zosobnily samy sebe, kdy se prostřednictvím těchto mladých dívek postavily proti této otcovské nadvládě.

Více markantní je tento odpor u Childové, kdy Mary s pomocí své matky, přímo donutí svého otce kapitulovat a překonat své náboženské a sociální předsudky svým sňatkem s Indiánem Hobomokem, kterého později nahradí zejména náboženský rival jejího otce.

U Childové je **mezirasový svazek** pouze prostřednictvím a jakýmsi můstkem k dosažení jiného cíle a později je rozdělen. Společný plod tohoto vztahu je později přijat přísnou Puritánskou společností a v podstatě anglikanizován. Child zde v podstatě popře možnost zachování národní a etnické identity takového člověka a nedává šanci k jeho přežití.

Zatímco Sedgwickové mezirasový sňatek bílé Faith, za podmínky její indianizace, a Indiána Oneca přetrvává, pár je prezentován jako bezdětný a tudíž také bez možnosti mezirasové budoucnosti.

Obě spisovatelky považují budoucnost mezirasových svazků za nepravděpodobnou, ba přímo za vyloučenou.

Navíc Sedgwick své Hope Leslie přiřkne další roli, na rozdíl od Childové Mary. Hope se stane ženským mluvčím za práva, nejen žen, ale i Indiánů, které vyjadřuje veřejně. Svými odvážnými činy, osvobozením dvou nespravedlivě uvězněných indiánských žen

ze zajetí, vyjadřuje svůj postoj k záchraně indiánského původního obyvatelstva a obhajuje jej, nejen před svými blízkými, ale i před Puritánskými úřady.

Společné pro oba romány je to, že v obou případech, Mary i Hope, jejich činy zůstanou nepotrestány společností, která jim naopak odpustí, což můžeme považovat za vyjádření tolerance a loajality společnosti, jinak plné předsudků a nedůvěry vůči indiánskému obyvatelstvu.

Další rovinou v obou románech je mezirasové přátelství či partnerství dvou dívek, Hope a Magawiscy, které reprezentují dva zcela odlišné světy a přitom mají tolik společného. Obě dvě mají stejné osudy, kdy po ztrátě svých matek, berou své životy do svých rukou. Představují rivalky v lásce, ale jen proto, že jejich přírodní založení a svobodná povaha je staví na stejnou úroveň. Magawica nakonec v boji v lásce kapituluje, poté,co sama poznává neslučitelnost indiánského světa a světa bílých.

Magawisca a Hope představují spolubojovnice nejen za stejná práva různých ras, ale i práva na svobodné rozhodnutí, které puritánskému, bigotními pravidly okleštěnému světu, chybí. Představují **„sesterský" mezirasový vztah**, který společnými silami překonává společenská tabu. Tento model „sesterství"byl prosazován ženami v devatenáctém století a symbolizoval společný boj za ženská práva.

Hope a Sedgwick zobrazují ve svých dílech problém potlačené **ženské sexuality**, kterou se puritánská společnost snažila přehlížet a všechny její projevy považovala za spojení s ďáblem. Tento vzorec, je obzvláště patrný u Childové, kdy její hrdinka Mary je neustále zastrašována svým otcem, který takové projevy ženskosti považuje za hříšné. Child se snaží ukázat, že takové projevy jsou zcela přirozené a patří k ženě jako takové. Sexuální pocity, které Mary zažívá, jsou normální a patří k životu. Tento symbolizuje Indián Hobomok, kterého Childová považuje za „nejlepšího zástupce svého druhu" a zvýrazňuje jeho fyziognomické přednosti.Je to symbol přírody, jejího přirozeného koloběhu a přírodních zákonů, které by neměly být potlačovány.

Sedgwick tento problém potlačené sexuality nezdůrazňuje tak výrazně, ale i v jejím románu jsou patrné náznaky ženské sexuality, kdy popisuje hlavní hrdinku Hope, jako mladou a zdravým kypící mladou dámu a její přirozenou krásu, právě tak jako Magawiscu, její „sesterské" dvojče. Jako jejich spojenec, je vylíčen i hlavní hrdina příběhu Everell, potencionální mužský sexuální partner pro obě, kterého ale Sedgwick staví do role nejen mužské, ale i náhradní „sestry", která jim stojí po boku ve společném

boji. Pro Magawicu zůstává „sestrou", potažmo bratrem, pro Hope se mění v sexuálního partnera.

Všichni kladní hrdinové u Sedgwick a Childové bojují proti předsudkům bigotní Puritánské společnosti a jejím nesmyslným zákonům, postaveným proti přírodním. Především u Sedgwickové Hope je markantní, jak její osobní názory nejsou a ani nemohou být akceptovány Puritánskou „radou starších". Tato puritánská společnost, diktuje osudy lidí a svazuje je bigotními náboženskými pravidly. To je zejména zřejmé u postavy Esther Downingové v Hope Leslie, která odmítne **„občanskou neposlušnost"** na rozdíl od Hope, která se postaví do odporu.

U Childové Mary není tento boj tak výrazný a veřejný, je spojen spíše s bojem proti patriarchální nadvládě, potažmo proti Puritánským náboženským předsudkům jejího otce.

Child i Sedgwick použily obě námět **"kouzelnického umění"**, který je spojován zejména s indiánskou kulturou. Puritánské náboženství vždy považovalo Indiány za spojence Satana a všechny tradiční indiánské rituály za čarodějnictví, částečně i z jejich neznalosti a obavy z neznámého. Obě spisovatelky předkládají přímo scény, kdy je takový rituál znázorněn. U Sedgwickové je spojován s Indiány, u Childové jej provede dokonce běloška, obě dvě jsou to ale především osoby ženského pohlaví. Jsou symboly osudu a temných sil, ale i přírodní primitivní síly, která má svoji moc, jak se nakonec ukáže. Zde opět přírodní matriarchální síla vítězí nad světem patriarchální kultury, vytvořené člověkem.

Oba dva romány, Hobomok a Hope Leslie, mají svůj děj ve stejném historickém období a různou měrou využívají historická fakta k vytvoření zápletky. Používají historické téma k zobrazení rasových problémů americké společnosti, konfliktů mezi bílými a černými, bílými a Indiány. Zobrazují a řeší stejná témata rasové nesnášenlivosti a nabízejí jejich řešení prostřednictvím mezirasových vztahů. Řeší aktuální problémy devatenáctého století, jako jsou ženská práva a postavení žen ve společnosti, vyjádření ženské sexuality jako protipólu k mužskému dominantnímu světu.

Jsou to díla stále živá a aktuální i v jednadvacátém století. Můžeme se z nich poučit i dnes, kdy některá témata, jako je rasová nesnášenlivost, jsou stále problematická. Zrcadlo společnosti, které nastavují je reálné a nepříliš lichotivé.

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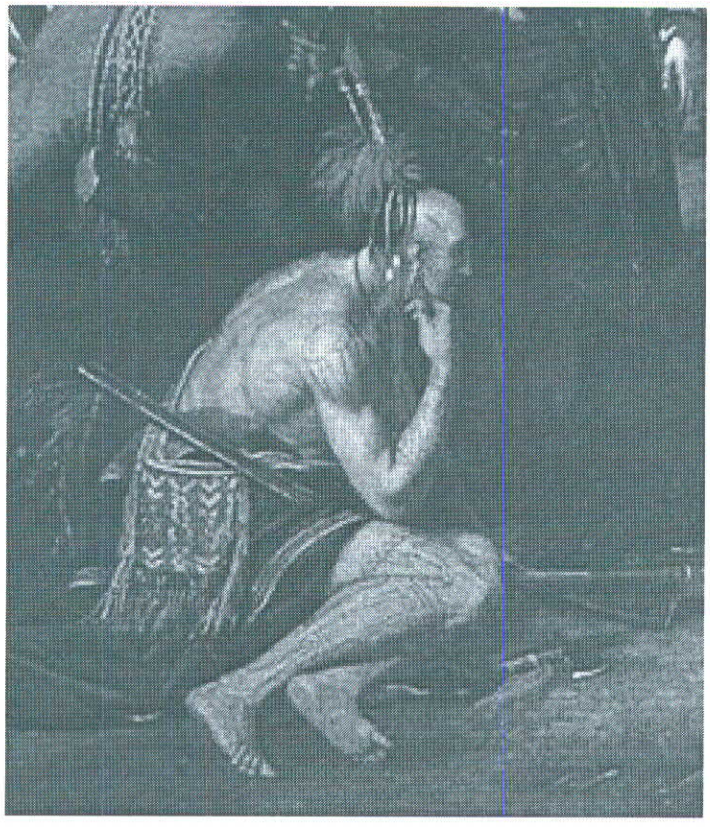
Puritan woman

Enclosure number 1 taken from

<www.womans.history.about.com/Puritan_woman >



Noble savage

Enclosure number 2 taken from< www.en.wikipedia.org/wiki/Noble_Savage>

Women in the Early Nineteenth Century

Enclosure number 3

taken from< www.connerprairie.org/HistoryOnline/women.role.htm> .

Lydia Maria Child (1802-1880)

Enclosure number 4 taken from <www.womenshistory.about.com/Child>.

Catherine Maria Sedgwick (1789-1867)

Enclosure number 5 taken from < www.womenshistory.about.com/Sedgwick>.

Pocahontas

Enclosure number 6

Taken from< www.womenshistory.about.com/od/Pocahontas/ig/Pocahontas-Image-gallery/ >