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The Region of Maine in the Works of S.O. Jewett and H.B. Stowe

Tereza Matějková

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Zásady pro vypracování:

Závěrečná bakalářská práce se bude věnovat literárnímu ztvárnění specifického amerického regionu Nové Anglie, konkrétně oblasti státu Maine. V úvodu práce studentka zvolený region stručně charakterizuje a bude definovat pojem regionální literatura a local color. Zvolená díla a autorky zasadí do dobového literárního kontextu a zdůvodní svou volbu děl. Jádrem práce bude analýza vybraných děl, v níž se studentka soustředí na způsob zobrazení specifik regionu, použité literární prostředky, témata, apod. Své vývody bude vhodně ilustrovat primárními texty a konzultovat se sekundárními zdroji. Závěrem své analýzy shrne a obě autorky a jejich přístup porovná.

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Vedoucí bakalářské práce: **doc. Šárka Bubíková, Ph.D.**
Katedra anglistiky a amerikanistiky

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prof. PhDr. Karel Rýdl, CSc.
děkan

Univerzita Pardubice
Fakulta filozofická
532 10 Pardubice, Studentská 84
L.S.

doc. Šárka Bubíková, Ph.D.
vedoucí katedry

V Pardubicích dne 31. října 2017

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ANNOTATION

This thesis deals with the image of the Maine region in the works of Sarah Orne Jewett and Harriet Beecher Stowe. The theoretical part focuses on the description of the region and the life and work of both authors as well as on the local color movement and regionalism. Further on, the thesis consists of the practical part, analyzing the books *The Country of the Pointed Firs* by S.O. Jewett and *The Pearl of Orr's Island* by H.B. Stowe and introducing the Maine region of the 19th century. Both works are compared at the end of each part of this analysis.

KEYWORDS

Maine, Jewett, Stowe, local color, regionalism, literature

NÁZEV

Region Maine v dílech autorek Sarah Orne Jewett a Harriet Beecher Stowe

ANOTACE

Tato bakalářská práce se zabývá znázorněním regionu Maine v dílech autorek Sarah Orne Jewettové a Harriet Beecher Stowe. Teoretická část se věnuje jak životu a práci obou autorek, tak i venkovské próze a regionální literatuře. Tato práce dále sestává z analytické části, která vychází z děl *The Country of the Pointed Firs* od Jewettové a *The Pearl of Orr's Island* od Stoweové a zaměřuje se na region Maine v devatenáctém století. V závěru každé části analýzy jsou obě díla porovnána.

KLÍČOVÁ SLOVA

Maine, Jewett, Stowe, venkovská próza, regionalizmus, literatura

Obsah

Introduction

"The local color movement" and "regional literature" are terms sometimes used interchangeably. Both are forms of fictional literature focusing on features particular to a specific region like the characters, dialect, customs, or environment, and their common form is a short story or a sketch. This type of writing became dominant in American literature at the end of the 19th century, despite being widely criticized for being too nostalgic and sentimental. The differences between the terms are unclear since there are various theories, but all in all, it is possible to say that regional literature shows more exploitation of its characters. On the other hand, local color is more compassionate towards them. Both styles are also often connected with women writers.

One of the most famous authors associated with the local color movement and regionalism is Sarah Orne Jewett. This native of South Berwick, Maine, often accompanied her father, a doctor, on his visits around the surrounding areas, which is how she became familiar with the country and its inhabitants. Her strong position as a local color author arose from her careful illustration of country life instead of plot. She became an inspiration for many other writers, including Willa Cather, but Jewett herself was also widely influenced by her predecessor. One of Jewett's most significant sources of inspiration was Harriet Beecher Stowe's work *The Pearl of Orr's Island*, which she was a fan of as a younger girl, but later recognized some of its weaknesses and decided to write her own rendition of life in the countryside of the Maine region. This is how her most famous work *The Country of the Pointed Firs*, was created.

The theoretical part of the thesis describes the Maine region, which is the settings for these stories. A chapter dedicated to the local color movement and regionalism follows and the theory is ended with brief biographies of Sarah Orne Jewett and Harriet Beecher Stowe. The analytical part of this bachelor thesis focuses on both works mentioned above. Firstly, it deals with the role of natural elements in the lives of people living on the coastline and the little islands. Then it moves on from this natural isolation to the rare opportunities for community gathering. The subsequent part of the analysis focuses on the main heroines, and also other significant women characters, essential for the plot. In the end, there is a chapter dedicated to the supernatural elements and superstitions. Each chapter closes with a comparison of these features in both books.

1. The Region of Maine

Maine is a state in the northeast of the United States divided into sixteen counties. The largest of the six New England states shares borders with the Atlantic Ocean to the southeast, with Canada to the north, and with New Hampshire to the west. More than four-fifths of its area is covered by forest, so, despite the vast territory, it is the most sparsely populated state east of the Mississippi River, with a population of over 1 300 000 people, who, according to the *Encyclopaedia Britannica*, are mostly Roman Catholics. They constitute about one-third of the state's population.[1]

As stated on the website 50states.com , the officially designated state symbol is a white pine tree since Maine possesses over 17 million acres of forestland, which is also a reason why it is known as the Pine Tree State today.[2] Even the state's coat of arms displays a tall pine tree with a moose resting underneath it in the center of a shield, and everything is surrounded by shades of blue. The name of the state is assumed to be a reference to the state region being a mainland, surrounded by many small islands, but another theory claims that the name was derived from the former French province of Maine.

Encyclopaedia Britannica explains that the English and Scotch-Irish Protestant immigrants made the most substantial early settlements, but crucial for Maine, as it is known these days, was also a migration of French Canadians from Quebec; as a consequence of it, French is still the primary language in much of the St.John's valley. Maine went through many conflicts concerning its area in the past. Firstly, it was an occasional battleground between the English, the French, and the Indians from 1615 until 1675 and then a constant battleground until 1763. There were also conflicts with the state of Massachusetts since it claimed and annexed various parts of the territory throughout the 1600s. Because of the failure of the Massachusetts Commonwealth in protecting the District of Maine against British raids, the separatist movement won, and Maine entered the Union as a free state where slavery was not legal in 1820. Lastly, the northeastern boundary of the state was a matter of serious controversy between the United States and Great Britain. As for its political and social history, Maine was ruled by the Republican Party from 1854 until 1954, whereas Democrats had only temporary

[1] "Maine," Encyclopædia Britannica, last modified January 3, 2019, https://www.britannica.com/place/Maine-state.
[2] "State Nicknames Hawaii – Maryland," 50 states, accessed October 23, 2018, https://www.50states.com/bio/nickname2.htm.

gains in elections during the Great Depression. Since the 1950s, Maine has had both – Republicans and Democrats.[3]

Besides its capital, Augusta, the largest and most important cities are Portland, Bangor, or Auburn, which is mentioned again on the website 50states.com. Its geography is considerably varied, with long sandy beaches on the southern coast, peninsulas, fjords and rocky promontories on the northern coast and Appalachian mountains extending into Maine from New Hampshire. The tallest peak of the state called Mount Katahdin can also be found there.

The Maine economy is focused mainly on paper, lumber and wood products, electric equipment and food processing, especially dairy products, seafood or cattle, and tourism.[4] However, the most critical industry for the state of Maine is presumably shipbuilding, as the Visit Bath site mentions. This traditional trade started in 1607 in the town of Bath, which has ideal conditions for the business since it is located on the Kennebec River with a gradually sloping shoreline throughout most of its length and abundant wood for frames, planking, cabins, and masts.[5] As suggested by the Visit Maine site, tourists can be also attracted to Maine because of its national parks like Acadia National Park, which expands over the coast and the islands, or White Mountain National Forest, which is often visited for hiking, hunting, and camping.[6]

Maine of the 19th century, settings of both works analyzed in the thesis, was described on the Penobscot Marine Museum website. It suggests that this region experienced a significant influx of people right after the American Revolution. The population that was situated mostly by the coastline nearly quadrupled from 1800 to 1850, and almost 200 new cities were founded. The number then considerably declined thanks to the popularity of the American West in the decade after the Civil War. In this century, the maritime community revolved around the sea, which gave rise to professions connected to shipbuilding but also farmers supplying not only the towns and the voyages with food. More coastal Mainers were, however, occupied with fishing. The money earned by shipbuilders and mariners was reflected in traditional New England homes, which were supplied with furniture, fabrics, and

[3] Encyclopædia Britannica, "Maine."
[4] "Maine State Information," 50 states, accessed October 23, 2018, https://www.50states.com/maine.htm.
[5] "400 Year Tradition of Shipbuilding," Visit Bath, accessed November 13, 2018. https://visitbath.com/about-bath-maine/400-year-tradition-of-shipbuilding/.
[6] "State and National Parks," Visit Maine, accessed November 13, 2018, https://visitmaine.com/things-to-do/parks-natural-attractions/state-national-parks.

artwork from around the world. Apart from that, it also brought more opportunities to travel as passengers to other states and even foreign countries. [7]

2. Definition of Regionalism and the Local Color Movement

2.1 Development of Regionalism

A backward glance at American literature explains the inevitability of regionalism, as suggested by *Encyclopaedia Britannica*. Once a new nation was born on this continent, its citizens demanded national literature. When it eventually emerged, it was created by a group of Americans living in the strip of the Atlantic seacoast from Salem, Massachusetts, to New York City. During the first half of the 19th century, regional differences had not yet become acute, but in the late 1860s after the Civil War had ended, the picture changed entirely, and distinctions between the literature of New England and the South became sharp and unmistakable. After that, the start of regionalism became only a matter of time, but New Englanders were slow to see this change and assumed their writings were identical to the rest of the American literature.

The first to focus on the localisms and sectional peculiarities was Bret Harte on the Pacific Coast. Explorers of the picturesque South included George Washington, James Lane Allen, Mary Murfree, and Grace King while Sarah Orne Jewett and Harriet Beecher Stowe, together with Alice Brown and Mary Wilkins Freeman, rediscovered New England. The movement was widely popular, and for nearly three decades, it was the most common form of American literature, fulfilling a newly awoken public interest in distant parts of the United States and, for some, providing a nostalgic memory of times long gone.[8] Despite its popularity, the movement soon declined because its roots never struck deeply into American life. It was replaced by the emergence of naturalism emerging in the 20th century, according to Tremaine McDowell.[9]

The term "region," as mentioned in Benjamin A. Botkin's explanation, stands for an "environmental type" in which "the geographic elements are combined in certain definite and constant relations." From the concept of the natural region – physiographic, geological, climatic, biotic, et cetera – was developed the concept of the cultural landscape and the

[7] "Nineteenth Century Coastal Maine," Penobscot Marine Museum, accessed March 10, 2019, https://penobscotmarinemuseum.org/pbho-1/maritime-communities/nineteenth-century-coastal-maine.
[8] "Local colour," Encyclopaedia Britannica, last modified January 5, 2015, https://www.britannica.com/art/local-color.
[9] Tremaine McDowell, "Regionalism in American Literature," *Minnesota History*, 1939, 108-110.

human use region. A new discipline called regionalism opened up new research leads in the natural and social science and also a new literary genre.[10]

2.2 The Relationship Between Regionalism and Local Color

Another new term, "local color" or the "local color movement" emerges simultaneously with regionalism. The definition of local color by June Howard is that "local color is generally understood to designate fiction of the late nineteenth and early twentieth century that strives to represent the landscape, dialect, and folkways of some specific region of the United States."[11] However, Tremaine McDowell commented on various theories about the interconnectedness of the two terms.

There is a theory that local color and regionalism are two separate movements that can be differentiated by time and that the local color movement emerged first and regionalism evolved further out of it.

Another theory separates them by their typical features. The so-called local colorists were professedly realistic but actually superficial and commonly sentimental. They remained on the surface, where they concentrated on the odd, the curious, and the picturesque. One of the essential characteristics of regionalism is that it is concerned with both the present and the past, and this concern is notably more realistic and rational and less emotional and romantic than local color was. Also, there is a search for the so-called usable past, which could be serviceable to people of the present. It reaches more local audiences, even through regional magazines and press, and it is often accompanied by and cooperates with parallel trends in the other arts, history, and social sciences. The movement thus possessed more depth than local color did. [12]

One more theory derived from a book by Judith Fetterley and Marjorie Pryse suggests that local color subordinates the local life, giving it its labels as exotic, strange, or even queer. It attempts to serve the national identity, while regionalist literature approaches regions without predetermining what a reader or narrator could find in the book, and it stands basically as a critique of local color regionalizing impulses.[13]

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[10] Benjamin A. Botkin, "Regionalism: Cult or Culture?," *The English Journal* 25, no. 3 (March 1936): 181.
[11] June Howard, "Unraveling Regions, Unsettling Periods: Sarah Orne Jewett and American Literary History," *American Literature* 68, no. 2 (June 1996): 366.
[12] McDowell, "Regionalism in American Literature," 111-113.
[13] Judith Fetterley and Marjorie Pryse, *Writing Out of Place: Regionalism, Women and American Literary Culture* (Urbana and Chicago: University of Illinois Press, 2003, 29-30.

According to the generally recognized theory from an article found on the Library of Southern Literature, the terms local color and regionalism are sometimes used interchangeably, though regionalism has generally broader connotations. Whereas local color is often applied to a specific literary mode, or a way of writing, that flourished in the late 19th century, regionalism implies a recognition of the presence of differences among specific areas of the country from the colonial period, and it additionally refers to an intellectual movement that began in the 1930s.[14] From *Local Color vs. Regionalism* site is clear that the local color movement focused, on local peculiarities helping Americans get to know the various sections of their country and their unique histories after the Civil War. It deals with speech, especially dialects, dress, customs, mannerisms, habits of thought, and topography in a detailed and realistic way. However, its emphasis on eccentric characters, sentimental pathos, violence, or even brutality and grotesque humor reveals it is more concerned with entertainment than the larger aspects of life. Regionalism accurately marks a particular geographical area with characteristics such as fidelity and habits, speech, manners, history, and folklore. However, it generally differs in not being so focused on quaint oddities of dialect or manners and being more focused on basic sociological and philosophical distinctions. The writers in this movement claim that people adapt their lives to the geography of the region and create an economic system appropriate to its environment. On example would be the industrial North and the agrarian South.[15]

All in all, the main difference is that the local color movement emphasizes local oddities and curiosities, while regionalism approaches the region's descriptions more realistically. The differences are nevertheless so subtle that these terms can be used interchangeably.

2.3 Criticism of Regionalism and Local Color

Regional literature has given rise to a lively controversy because of its equivocal position between art and science, as stated in Botkin's article again. For example, according to sociologist Howard W. Odum, regionalism is "just a little more than the infatuation of the

[14] "Regionalism and Local Color," Library of Southern Literature, accessed October 23, 2018, https://docsouth.unc.edu/southlit/regionalism.html.
[15] "Local Color vs Regionalism," Anoka-Ramsey Community College, accessed October 20, 2018, http://webs.anokaramsey.edu/stankey/Eng2235/Docs2235/Exam1/LocCoReg.htm.

regionalists for their land and folk and a sort of sentimental romanticism about the local area or the historical period." On the other hand, there are opinions like that of American philosopher Donald Davidson that the movement "has already passed far beyond the stage of romantic nostalgia and into the broader field of economics, politics, religion, and social culture."[16]

Another type of criticism mentioned by Fetterley and Pryse rose from the fixed connection between the local color movement and effeminacy in critics' minds. Therefore, many women authors of the time were labeled local colorists and, consequently, sentimentalists, and they were also charged for overusing dialect and concentrating on grotesque characters.[17] As June Howard mentions, *The Country of the Pointed Firs* specifically also faced many critics despite its popularity. For instance, Sarah Way Sherman, S. O. Jewett's editor and biographer expresses that "the world of the book is a simple one without conflict." Similarly, Richard Brodhead, an American scholar of 19th century American literature, simplifies the body of her work, claiming that "she only wrote about one thing: the life of countryfolk in Maine coastal villages."[18]

Aside from the importance of regionalism to literary criticism and scholarship, the concept of a regionally differentiated culture has something to offer to literature. For example, it is a subject matter (the physical and cultural landscape, local customs, characters, speech, et cetera), a technique (folk and native modes of expression, style, rhythm, imagery, symbolism), and a point of view (the social ideals of planned society and cultural values). It marks a trend away from belletristic literature and pure poetry toward social and cultural art, and it has served to fix attention on the fact that geographical relationships tend to modify individual character and action. Regionalism is essential to a complete picture of the American scene and American folk. Regionalistic authors are in a difficult position against those who deal with a situation understood by readers in every civilized country which thus can appeal to the whole world. They can still be memorable though, thanks to their humbler service – recording, if their transcripts are made sanely and critically.[19]

[16] Botkin, "Regionalism," 182.
[17] Fetterley et al., *Writing Out of Place*, 43.
[18] Howard, "Unraveling Regions," 367-71.
[19] Botkin, "Regionalism," 184.

3. Sarah Orne Jewett

Sarah Orne Jewett was born on September 3rd, 1849, in South Berwick, Maine, USA. According to Benjamin A. Botkin, her formal education was ended with graduation at age sixteen from the Berwick Academy, where she studied history, literature, and French, although she found it meaningless. However, according to Martha Hale Shackford, what gave her the right cosmopolitan breadth and estimate of values was mainly reading and her later journeys to Europe and Boston.[20] Edward Marcotte further expresses that Jewett's education was, however, also composed of her reading in their family's library and accompanying her father, who was a professor of obstetrics who contributed to medical journals and maintained a general practice. When Sarah was going with him on his rounds to remote farmhouses and fisheries, she gained firsthand knowledge of the lives of simple people and developed a love of their way of life and of the sights and sounds of her surroundings, which later helped her to form the fiction in her books. Also, Jewett enjoyed exploring the country on her own, often on horseback, indulging in the love of nature, which is apparent in all her stories.[21] Josephine Donovan also mentions the influence that Jewett's father had on his daughter, as the author often repeated his advice in letters written to younger writers as an adult.[22] *Encyclopaedia Britannica* comes with the information that Jewett started to write during childhood, and her first stories began appearing in magazines in 1868. Lots of her sketches published in The Atlantic Monthly were later collected in her first book *Deephaven*, published in 1877.[23] As stated by Edward Marcotte, Sarah Orne Jewett never married, but her life was full of friendship, and her friends included most of the writers of the Boston cycle, including Harriet Beecher Stowe. Later in life, Jewett became a friend and a mentor of Willa Cather, who ranked *The Country of the Pointed Firs* one of the three masterpieces of 19th-century American fiction together with *The Scarlett Letter* and *Huckleberry Finn*. Sarah Orne Jewett influenced Willa Cather so much that she even dedicated a book called *O Pioneers* to her. Jewett also gave her advice and counsel. From 1884 until her death on June 24, 1909, Jewett traveled with Annie Adams Fields, the widowed daughter of James T. Fields who was a prominent bookseller, publisher, and also an editor of *The Atlantic Monthly* which published many of Jewett's sketches and stories. Together they toured France, Italy, Turkey, Holland, Greece, Ireland, Norway, Switzerland, and Germany. Jewett always returned to South

[20] Martha Hale Shackford, "Sarah Orne Jewett," *The Sewanee Review*, 1922, 21.
[21] Edward Marcotte, "Review: In The Country of the Pointed Firs," *The Sewanee Review*, 1994, 109.
[22] Josephine Donovan, *Sarah Orne Jewett* (New York: Frederick Ungar Publishing Co., 1980), 4.
[23] "Sarah Orne Jewett." Encyclopædia Britannica, last modified April 5, 2019, https://www.britannica.com/biography/Sarah-Orne-Jewett.

Berwick and their mutual Georgian house on Charles Street in Boston. South Berwick and its surroundings inspired the settings of almost all Jewett's fiction, even though it is a dozen miles away from the nearest beaches and harbors.[24] Her writing career was virtually ended by a carriage accident she sustained in September 1902, which caused her spinal injuries and debilitating head injury, as Richard Cary describes. He also summarizes that in some thirty-five productive years she turned out five novels, nine collections of sketches and short stories about Maine life, one history of the Normans and three books for younger readers. About eighty of her short stories and sketches and a score of her poems are uncollected. Also, her collected poems were published posthumously in 1916, as *Verses*.[25]

When it comes to the style of her writing, Martha Hale Shackford defines it as a loosely woven narrative picturing homely lives and faithfully portraying the strength of the people, their tenderness, and their response to primal duties. Her stories are stories of character, not plot, and they comprise simple, average, not at all dramatic situations of domestic life.[26] Marjorie Pryse contributed to this opinion with her statement that Jewett resisted the natural classification of literary forms and that *The Country of the Pointed Firs* is considered more of a set of interconnected sketches than a novel or even as some hybrid form by many critics.[27]

Also, *The Columbia Encyclopaedia* sees Jewett as one of the best American local color authors of the 19th century, and *The Country of the Pointed Firs* is considered her masterpiece. At the time of the book's initial publication in 1896, Jewett was firmly established as one of the leading writers of her day and a master of the local color tale, as portrayed through her Maine coast characters.[28]

Ann Rominex explains that her most famous work, *The Country of the Pointed Firs*, was significantly influenced by Harriet Beecher Stowe's *The Pearl of Orr's Island*. In her letter to Annie Fields, she praises the book as utterly original and strong for her but acknowledges that

[24] Marcotte, "Review," 109-110.
[25] Richard Cary, "Sarah Orne Jewett (1849-1909)," *American Literary Realism* 1, no. 1 (Fall 1967): 61-62.
[26] Shackford, "Sarah Orne Jewett," 23.
[27] Marjorie Pryse, "'I Was Country When Country Wasn't Cool': Regionalizing the Modern in Jewett's 'A Country Doctor,'" *American Literary Realism* 34, no. 3 (Spring 1967): 231.
[28] "The Country of the Pointed Firs." Encyclopedia.com, accessed November 6, 2018, https://www.encyclopedia.com/arts/educational-magazines/country-pointed-firs.

she admired it much more in her youth and regrets the sense of incompleteness and the lack of integrity.[29]

4. Harriet Beecher Stowe

Harriet Beecher Stowe was born on the 14th of June, 1811, in Litchfield, Connecticut, a state that is also a part of the New England region. In her biography published on the *Maine: An Encyclopaedia* website, she is portrayed as a daughter of a prominent Congregationalist minister, who grew up in an atmosphere of moral earnestness. She attended her sister Catherine's school in Hartford, Connecticut, finished in 1827, and became a local teacher after that. In 1832, her father became president of Lane Theological Seminary in Cincinati, Ohio, and Harriet and her sister accompanied him on his way there. While Catherine founded another school, Harriet continued in her career as a teacher and lived there for 18 years, during which she started contributing stories and sketches to local journals and compiling a school geography until it was closed in 1836. In addition, she married a clergyman and seminary professor, Calvin Ellis Stowe, who encouraged her in her literary activities, and she moved to South Berwick, Maine, in 1850 when he became a professor at Bowdoin College. While there, she was inspired to start working on a long tale of slavery based on her reading of abolitionist literature but especially on her personal experience from Ohio. There she lived separated only by the Ohio river from the slave-holding community, and thus came in contact with fugitive slaves and learned a lot about their life in the South. The tale was published in an anti-slavery paper, *National Era*, from 1851 to 1852 serially, and later, it appeared in the form of a book with the title *Uncle Tom's Cabin*, which is still her most famous work. *Uncle Tom's Cabin* was widely translated and dramatized several times despite being criticized in the South, where even possessing the book was considered dangerous. Apart from that, this writing made Stowe one of the most influential personalities of the Civil War. She got the idea of writing a book that was focused on common folk in this specific setting – The *Pearl of Orr's Island* (1862), which was based partly on her husband's childhood reminiscences. Along with her books *Oldtown Folks* (1869) or *Poganuc People* (1878), it is among the first examples of New England local color writing. Although the family spent only two years in South Berwick, Harriet Beecher Stowe considered these to be the healthiest and happiest of her life. This is also proved by the fact that she revisited the town in 1857 to recall her days there, and she also took the opportunity to see Orr's Island again, which is a part of the town

[29] Ann Romines, *The Home Plot: Women, Writing, and Domestic Ritual*. (Amherst: University of Massachusetts Press, 1992), 20.

of Harspwell. She did this to become rededicated to the story.[30] The *Encyclopaedia Britannica* describes her following years, in which she mainly wrote anti-slavery literature and displayed the deterioration of a slave-based society, and studied social life in both essay and fiction. Stowe also created a small number of religious poems. Her writings were often published in magazines like The Atlantic Monthly or the Christian Union, and in 1864, she moved back to Hartford. Stowe died there on July 1, 1896.[31]

5. The Specific Features in Works of Sarah Orne Jewett and Harriet Beecher Stowe

5.1 Natural Elements and Their Impact on Lives of People of Maine

Martha Hale Shackford explains the role that sea plays in Jewett's work as follows:

> She describes life on the open sea, the daily experiences of fishermen, whose journeys out to the deep waters demand courage, hardihood, endurance, association with primeval wind and water and stars. The sea is continual in her stories, determining the life of the people dwelling at its edge and earning their livelihood from it.[32]

The fact that the extensive area of the state of Maine is situated on many small islands is presented as a feature significantly influencing people's lives. The interconnection of people and the sea can be found already in the names of individual chapters like "Green Island," or "Strange Sail." Sea stands here as the main mean of transport, bringing new opportunities or threats to the local people. For example, the very first chapter shows the narrator coming to Dunnet by a steamboat to finish here her writing project, which noticeably boosts up local life in this quiet town.

> After a first brief visit made two or three summers before in the course of a yachting cruise, a lover of Dunnet Landing returned to find the unchanged shores of the pointed firs, the same quaintness of the village with its elaborate conventionalities; all that mixture of remoteness, and childish certainty of being the center of civilization of which her affectionate dreams had told. One evening in June, a single passenger landed upon the steamboat wharf. The tide was high, there was a fine crowd of spectators, and the younger portion of the

[30] "Stowe, Harriet Beecher," Maine: An Encyclopedia, last modified January 6, 2015, https://maineanencyclopedia.com/stowe-harriet-beecher/.
[31] "Harriet Beecher Stowe," Encyclopaedia Britannica, last modified April 5, 2019, https://www.britannica.com/biography/Harriet-Beecher-Stowe.
[32] Shackford, "Sarah Orne Jewett," 22.

> company followed her with subdued excitement up the narrow street of the salt-aired, white- clapboarded little town.[33]

The sea is thus perceived as something bringing new opportunities and exciting figures (such as the narrator here) to the rural environment, though there is not many of them. John Paul Eakin points out how the narrator herself when attending the Bowden reunion, makes the following comment on the opportunities in Dunnet: "More than one face among the Bowdens showed that only opportunity and stimulus were lacking, a narrow set of circumstances had caged a fine able character and held it captive."[34]

Jewett also indicates that the sea has the other side proved by taking the loved ones away from those staying in Dunnet Landing. Men were leaving for voyages, and in many cases, they never even came back, while their wives were left at home alone. For example, when the narrator is going to the Bowden reunion with Mrs. Todd and her landlady's family, and they are getting closer to the house, where the meeting is supposed to take place, Mrs. Blackett comments on the nearby burying-ground. It is evident from her expression that men were often dying in foreign places for many generations.

> And presently Mrs. Blackett showed me the stone-walled burying-ground that stood like a little fort on a knoll overlooking the bay, but, as she said, there were plenty of scattered Bowdens who were not laid there,—some lost at sea, and some out West, and some who died in the war; most of the home graves were those of women.[35]

The hints about people affected by the sea can be found everywhere in the book. The narrator gets to visit a mother of her landlady Mrs. Todd, Mrs. Blackett, who lives separately on Green Island with her son William. It is presumably an ideal place for him since he is timid, he usually limits his social interactions only on the necessities and even his mother describes him as "he ain't disposed to be very social with the ladies." On Green Island, he can live in harmony with nature and escape social conventions. They still stay in close contact with Dunnet Landing and other places on a mainland though. Josephine Donovan comments on though Mrs. Blackett is living in physical isolation, she sustains a sense of community in the area and emphasizes how she is warmly welcomed at the later family reunion. [36]

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[33] Sarah Orne Jewett, *The Country of the Pointed Firs* (Boston and New York: Houghton Mifflin and Company, 1896), 1, https://www.gutenberg.org/ebooks/367.
[34] John Paul Eakin, "Sarah Orne Jewett and the Meaning of Country Life," *American Literature* 38, no. 4 (January 1967): 530.
[35] Jewett, *The Country of the Pointed Firs*, 18.
[36] Donovan, *Sarah Orne Jewett*, 106.

The narrator and Mrs. Todd, visiting the Blackett family on their island, brings a surprising moment. Jean Rohloff points out how the narrator suggests they take the big boat but Mrs. Todd responds with: "We don't want to carry no men folks havin' to be considered every minute an' takin' up all our time. No, you let me do; we'll just slip out an' see mother by ourselves."

A man on the shore is screaming his advice at her, but as Mrs. Todd skillfully guides the boat, it is clear that the man influence and control disappear while she and the narrator move closer to the Green Island.[37] An older lady, a herbalist, controlling a boat on sea better than some male residents of Dunnet Landing is not a common thing in other parts of the country, and it is a glaring example of the environment influencing the people. Anita Duneer comes up with another situation where the traditional gender roles are reversed. The following excerpt shows Mrs. Todd's knowledge of the sea and her rational way of solving the situation, whereas a minister, Mr. Dimmick, puts both of them in jeopardy and shows an effeminate concern for the delicacy of his hands. On the return trip, he accepts Mrs. Todd's superiority without any resistance.[38]

> The minister liked to have cost me my life that day. He would fasten the sheet, though I advised against it. He said the rope was rough an' cut his hand. There was a fresh breeze, an' he went on talking rather high flown, an' I felt some interested. All of a sudden there come up a gust, and he gave a screech and stood right up and called for help, 'way out there to sea. I knocked him right over into the bottom o' the bo't, getting by to catch hold of the sheet an' untie it. He wasn't but a little man; I helped him right up after the squall passed, and made a handsome apology to him, but he did act kind o' offended."[39]

A theme of escapism from the civilization, which is common in sea literature, also appears in Jewett's work. The narrator is escaping from the city to the small coastal town, but in chapter thirteen, "Poor Joanna" introduces an even higher level of this escapism. The narrator hears a story of a girl who was abandoned by her fianceé, so she left Dunnet Landing and became a hermit on a remote Shell-heap Island, a place surrounded by a mysterious Indian history and much more challenging to reach. The fact that the site is almost unreachable is firstly suggested by Mrs. Todd, who tells the story when she speaks of her visiting Joanna once with

[37]Jean Rohloff, "'A Quicker Signal': Women and Language in Sarah Orne Jewett's 'The Country of the Pointed Firs'." *South Atlantic Review* 55, no. 2 (May 1990): 36.
[38]Anita Duneer, "Sarah Orne Jewett and (Maritime) Literary Tradition: Coastal and Narrative Navigations in 'The Country of the Pointed Firs'," *American Literary Realism* 39, no. 3 (Spring 2007): 222-23.
[39] Jewett, *The Country of the Pointed Firs*, 13.

Reverend Dimmick, and she describes the bad conditions for landing there, contributing to Joanna's extreme hermitage.

Although Joanna was heartbroken, in the book, she is portrayed with characteristics associated with a typical American: self-reliant, independent and powerful woman, who managed to become an independent unit on her small rocky island, which was suitable to keep her in a complete separation from the other world. According to Vesna Kuiken, Shell-heap Island could be considered as an independent region itself.

> Shell-heap Island is a region, and so is its extradiegetic counterpart, the Whaleback heap. Both are shaped by an idiosyncratic combination of diverse elements—landscape and weather, the confluence of river and sea waters, and the human and non-human worlds that unfold on them—and these elements and their trajectories are in turn shaped by their local arrangement and by their coexistence or interaction with other elements.[40]

Her only company was hens, that one boy brought her, while she kept sending others away. She used driftwood and spruces growing up in the north part of the island to fire and could grow potatoes and herbs in her garden. Also, she could fish and catch clams and lobsters or collect blackberries. According to Mrs. Todd story, Joanna did not change in her looks or manner, even though people from Dunnet thought her a fool. Despite the extreme conditions, she lived in and her looking sad and remote, she never came back to the mainland.

> "She was the same as ever, except I thought she looked smaller," answered Mrs. Todd after thinking a moment; perhaps it was only a last considering thought about her patient. "Yes, she was just the same, and looked very nice, Joanna did. I had been married since she left home, an' she treated me like her own folks. I expected she'd look strange, with her hair turned gray in a night or somethin', but she wore a pretty gingham dress I'd often seen her wear before she went away. [41]

So Joanna's personality was not changed by staying in the isolation of the surrounding environment, but she entirely managed to adapt to the new lifestyle of a hermit. Another one who comments on the importance of the Jewett's characters relationships to their physical environment is Anita Duneer. According to her, Jewett's technique emerges from a literary tradition emphasizing the thematic significance of the American landscape. The situation, when Mrs. Todd controls the boat much better than Mr. Dimmick, does not just highlight the

[40] Vesna Kuiken, "Idiorrhytmic Regionality or How to Live Together in Sarah Orne Jewett's Country of the Pointed Firs," *Arizona Quarterly: A Journal of American Literature, Culture and Theory* 74, no. 3 (Fall 2018): 109.
[41] Jewett, *The Country of the Pointed Firs*, 14.

reversed gender roles. It is also supposed to show her harmonious relationship to the sea. And Mrs. Todd is only one of the several female characters whose stories indicate the centrality of the sea in their lives. They demonstrate it through their active sea navigation of coastal waters and thus subverting the myth that women were only waiting at home for their husbands to come back.

As Paul John Eakin suggests, the characters that Jewett created, are always given something which could be called a "primary situation," taking its meaning from the social context. They are either unmarried and widowed or old and needy.[42] Dunnet is shown as a place where even a heartbroken woman or an older man could be recognized as a severe loner. Besides Joanna, the self-sufficiency of the local people is represented by the character of Elijah, fisherman still dwelling on past and grieving after his wife, who died several years ago. Despite his advanced age, he is still able to take care of himself on his own and keep the house in such a good state, that it makes the Jewett's narrator surprised.

> I ventured to say that somebody must be a very good housekeeper.
>
> "That's me," acknowledged the old fisherman with frankness. "There ain't nobody here but me. I try to keep things looking right, same's poor dear left 'em. You set down here in this chair, then you can look off an' see the water. None on 'em thought I was goin' to get along alone, no way, but I wa'n't goin' to have my house turned upsi' down an' all changed about; no, not to please nobody. [43]

Harriet Beecher Stowe gives a lot of space to sea and emphasizes its importance in her book *The Pearl of Orr's Island* as well. The island is described as a quiet, lonesome place surrounded by the water, but also by the wild flamboyant forests and the whole scene seems melancholic and underscoring the atmosphere of a funeral at the beginning of the work. The author uses descriptions of changing sea colors as the one in the following excerpt throughout the whole book.

> The sea lay like an unbroken mirror all around the pine-girt, lonely shores of Orr's Island. Tall, kingly spruces wore their regal crowns of cones high in air, sparkling with diamonds of clear exuded gum; vast old hemlocks of primeval growth stood darkling in their forest shadows, their branches hung with long hoary moss; while feathery larches, turned to brilliant gold by autumn frosts, lighted up the darker shadows of the evergreens. It was one of those hazy, calm, dissolving days of Indian summer, when everything is so quiet that the faintest kiss of the wave on the beach can be heard, and white clouds seem to

[42] Eakin, "Sarah Orne Jewett," 512.
[43] Jewett, *The Country of the Pointed Firs*, 20.

> faint into the blue of the sky, and soft swathing bands of violet vapor make all earth look dreamy, and give to the sharp, clear-cut outlines of the northern landscape all those mysteries of light and shade which impart such tenderness to Italian scenery.[44]

Main characters of this work, the little girls Mara and Sally, often go to play with seaweed and shells to the cove by the sea, until one day when they find a dead female body and a little boy, who managed to survive a shipwreck. The boy, who speaks only Spanish, gets a new name – Moses – and starts to live with the Pennel family after that, so it affects the lives of people who probably would not meet otherwise. Mara gets disposed to the boy, which later results in even more profound feelings. The mutual affection of the two protagonists is discussed in one of the final chapters of the book when Mara is close to her death, and the two finally fully reveal their feelings.

> She looked at him and answered, "Moses, I always knew I loved most. It was my nature; God gave it to me, and it was a gift for which I give him thanks—not a merit. I knew you had a larger, wider nature than mine,—a wider sphere to live in, and that you could not live in your heart as I did. Mine was all thought and feeling, and the narrow little duties of this little home. Yours went all round the world."
>
> "But, oh Mara—oh, my angel! to think I should lose you when I am just beginning to know your worth. I always had a sort of superstitious feeling,—a sacred presentiment about you,—that my spiritual life, if ever I had any, would come through you.[45]

Besides that, Moses has a positive impact on the girl since he helped her with her natural shyness. For Zephaniah Pennel, Mara's grandfather, he was the son, whom he never had the opportunity to raise, and they spent a lot of time together on Zephaniah's boats. He was not easy to raise for the old couple, though. Nevertheless, Moses was still attracted by the sea, so he decided to leave to Banks, where young boys can go to after finishing the common school. He kept on leaving for the voyages and returning home with experience, which made Mara sad, but she also concluded that this is the usual way of life and that women have to stay at home keeping the household together, while men are exploring the world and making money.

H. B. Stowe mentions a law known as the Embargo Act of 1807 and its consequences as well. According to J. Van Fernstermaker and John E. Filer, the act was an attempt to persuade France and Great Britain to refrain from seizing neutral American ships by prohibiting the

[44] Harriet Beecher Stowe, *The Pearl of Orr's Island* (Cambridge: The Riverside Press, 1896), 4, https://www.gutenberg.org/ebooks/31522.
[45] Stowe, *The Pearl of Orr's Island*, 42.

trading of certain goods between the United States and other countries. The U.S. ships were thus forbidden to sail with cargoes to foreign ports. These limitations led to severe economic depression and an expansion of domestic manufacturing, which initiated self-sufficiency of the United States but also a significant increase of smuggling.[46]

Stowe depicts this brisk business alongside the coast of Maine, while the ships were rotting in wharves, which financially ruined many families. Small, lightly built vessels were making their deposits, and business transactions on the Maine coast, which is ideal for this intention mainly because the shoreline is formed of secluded, narrow and deep bays in the middle of dense forests, where the vessels can float with the tide and stay there unseen and unsuspected. The main character, Moses, gets involved in the smuggling business too, which reveals his inclinations to irresponsibility.

Melody Graulich analyzed the sea as a metaphor in both of these works. In her opinion, both works are interconnected. Stowe's coastal New England establishes a community, remembered by Jewett's characters when they are reminiscing the old days. Also, the ever-present sea as a symbol is connecting *The Pearl of Orr's Island* with *The Country of the Pointed Firs*.[47] Both authors suggest in their books the harshness and wilderness of Maine nature shaping its tough and resident inhabitants, living in a separation caused by the sea, forests or swamps but completely independent on another world. These are always strong characters able of taking care of themselves. The atmosphere created by the climate is displayed as gloomy and eerie in both books, and as such, it is naturally laying the foundation for the mysterious, supernatural stories playing an active role in the lives of local people. Both authors focus on various topics when it comes to the sea tough. Jewett's book concentrates more on the simple lives of people on the islands, whereas Stowe's story focuses on the consequences of people exploring it and leaving their homeland for the adventures and money. Also, Jewett's heroines are much more emancipated women able to controlling the boats themselves in comparison to Mara, who is obediently waiting for Moses at home for most of the work.

[46] J. Van Fernstermaker and John E. Filer, "The U.S. Embargo Act of 1807: Its Impact on New England Money, Banking and Economic Activity," *Economic Inquiry* 28, no. 1 (January 1990): 163.
[47] "Opening Windows Toward the Sea," Melody Graulich, Articles, accessed April 30, 2019, http://melodygraulich.com/articles/seawindows.pdf.

5.2 The Social Life in the 19th Century Maine

As mentioned above, regional literature emphasizes features specific for some part of the country like the dialect, the influence of the settings, and the whole way of life of the local people. Both authors analyzed in this paper brought a lot of information on life in the nineteenth century Maine. It was not easy at all, as the previous part on the impact of nature suggests. People were living in an entirely isolated environment, which made them strong, maybe even harsh individuals. It might seem that they depended on themselves, but both authors also came up with the motive of the importance of the community. There was not a space for culture in people's lives in the severe environment of the coastal state, but they still dwelled on ceremonies like weddings and funeral, which brought a large number of people together. Both of the books present such a funeral in their beginnings.

The Pearl of Orr's Island starts with a funeral of Mara's father, James Lincoln, a young sea captain, who died on his ship and his wife Naomi who followed shortly after, while Mara is still a small baby. The description of their funeral is quite detailed. While their bodies are exposed in the so-called "best room" of Mara's grandparents' house, there is a lot of people, who came or sailed from many miles distance to attend the ceremony, quietly standing over the coffins and mourning. Stowe indicates that the funerals were not just an opportunity for gathering and honoring the deceased, but also had the entertaining function for people of New England.

> Some writer calls a funeral one of the amusements of a New England population. Must we call it an amusement to go and see the acted despair of Medea? Or the dying agonies of poor Adrienne Lecouvreur? It is something of the same awful interest in life's tragedy, which makes an untaught and primitive people gather to a funeral,—a tragedy where there is no acting,—and one which each one feels must come at some time to his own dwelling. Be that as it may, here was a roomful.[48]

Also, this is only one of the moments of the book, where Stowe points out the religiousness of her characters. The burial of the parents is followed with the baptism of the child, which is evidence about Mara's grandparents' faith and their wish to entrust the orphan to God.

> A few moments more, and on a baby brow had fallen a few drops of water, and the little pilgrim of a new life had been called Mara in the name of the Father, Son, and Holy Ghost,—the minister slowly repeating thereafter those beautiful words of Holy Writ, "A father of the fatherless is God in his holy

[48] Stowe, *The Pearl of Orr's Island*, 3.

> habitation,"—as if the baptism of that bereaved one had been a solemn adoption into the infinite heart of the Lord.[49]

On the other hand, Jewett's narrator only watches the funeral at the beginning of the story out of the school window, so the reader does not get to know much about it, only that the procession is fading to the cemetery. The body is not lying in a regular house surrounded by the mourners in this case, but the visitors of the funeral are heading to the graveyard, so this way of honoring the dead is more modern. Similarly, this burial is presumably visited by a lot of guests, since the word "procession" is used. This scene serves more to the purpose of showing that the narrator does not fit into the community than creating an image of local customs. As Anita Duneer explains, the narrator comes to appreciate other characters later through their personal meetings initiated by Mrs. Todd. There is shared empathy among Jewett's figures, which is not exclusive only to the female community.[50] Fetterley confirms that with her statement that regionalism is "a fiction characterized, indeed inspired, by empathy."[51]

But other are situations are presenting the isolated individuals becoming a close-knit community. The author comes up with the Bowden family reunion, which confirms that not only the official ceremonies but also other various occasions brought the people together.

This event is another illustration of the community gathering. Paul Eakin points out that this situation denies not only the separation of Dunnet Landing residents but also the separate identity of the narrator, whose bond with Mrs. Todd starts to take shape right in this crucial point of the plot.[52] Jewett describes the reunion as an extraordinary occasion in the lives of Maine people disrupting the routine of everyday life. Also, the otherwise harsh nature of the local folk is changing to friendlier.

> It is very rare in country life, where high days and holidays are few, that any occasion of general interest proves to be less than great. Such is the hidden fire of enthusiasm in the New England nature that, once given an outlet, it shines forth with almost volcanic light and heat. In quiet neighborhoods such inward force does not waste itself upon those petty excitements of every day that belong to cities, but when, at long intervals, the altars to patriotism, to friendship, to the ties of kindred, are reared in our familiar fields, then the fires glow, the flames come up as if from the inexhaustible burning heart of the

[49] Stowe, *The Pearl of Orr's Island*, 3.
[50] Duneer, "Sarah Orne Jewett and (Maritime) Literary Tradition," 227.
[51] Judith Fetterley,"'Not in the Least American': Nineteenth-Century Literary Regionalism." *College English* 56, No. 8 (December 1994): 889.
[52] Eakin, "Sarah Orne Jewett," 525.

> earth; the primal fires break through the granite dust in which our souls are set. Each heart is warm and every face shines with the ancient light. Such a day as this has transfiguring powers, and easily makes friends of those who have been cold-hearted, and gives to those who are dumb their chance to speak, and lends some beauty to the plainest face.[53]

The narrator is guided through the reunion by Mrs. Todd, whose behavior is warm towards the selected members of the family. However, she is not friendly to everyone. She is even trying to avoid her late husband's cousin, with whom they do not get along well. The book shows her pronouncements as sincere and does not judge them at all since it is written from the perspective of the narrator who is looking up to Mrs. Todd at the moment. As suggested by Christine Gerhardt, sketches about the Bowden reunion are also full of the narrator's sympathy for the Bowdens devotion for each other and their exclusionary character bordering with xenophobia. Despite presenting the family clan more like a private society, the following quotation from the book demonstrates how this unique occasion keeps together the family members living in the typical Maine environment independently of each other.[54] The narrator describes that: "One revelation after another was made of the constant interest and intercourse that had linked the far island and these scattered farms into a golden chain of love and dependence."[55]

Apart from being the main occasion for community gathering in the book, Bowden reunion is an exceptional point of the plot in terms of the development of used writing techniques. The work Modern American Woman Writers mentions the shift from realism to romance when Jewett suddenly detaches the storyline from the harsh conditions and complicated life on the islands and finally grants some entertainment and a chance to relax to the residents of Dunnet Landing. Also, this is the main point of *The Country of the Pointed Firs* for the position of the narrator in the community, since it eventually changes from the outsider to the insider. In the beginning of the meeting after getting to know some of Mrs. Todd's friends and relatives, she feels as the "adopted Bowden" and even that considers a happy moment. But in the end, the narrator already claims she is "near to feeling like a true Bowden, and she is feeling like saying goodbye to old friends."

This family meeting is not only the celebration of natural human impulses to gather, to feast, and to talk to each other. There is a lot of emphasis on those transfiguring powers of such

[53] Jewett, *The Country of the Pointed Firs*, 18.
[54] Christine Gerhardt, *Handbook of the American Novel of the Nineteenth Century*. Berlin/Boston: Walter de Gruyter GmbH, 2018), 532-33.
[55] Jewett, *The Country of the Pointed Firs*, 17.

special occasions like Bowden reunion, for example, the humble New England family is compared to a "company of ancient Greeks celebrating a victory" in the words of the narrator.[56]

So despite the isolated environment, significantly influencing the everyday lives of the folk, it is evident that there is still a strong sense of community in the nineteenth century Maine. Though the occasions for gathering are rather rare, they are an essential part of people's life, functioning as a reward after hard work in uneasy conditions of the coastal state. What is bringing people together, according to both authors, are formal ceremonies like weddings and funerals, in which everyone from the surroundings gets involved. Their participation does not mean that they would be interested in the newlyweds, for instance, but simply since this is one of the opportunities to get out of their stereotypical isolation and have fun with their neighbors for once. Sarah Orne Jewett also adds a different kind of such an event – the Bowden reunion, which is not connected with any of these official ceremonies, but it is just an assembly of a wider family. That kind of event is missing in *The Pearl of Orr's Island*, but in *The Country of the Pointed Firs*, it is crucial, since this is the part when the foreign narrator starts to feel like a part of the community. There are many signs, showing how difficult it is to be accepted into the family circle, though.

5.3 Women as Central Characters of the Stories

Another feature that can be noticed at the very beginning of the book is the type of the narrator, who tells the story. The *Encyclopaedia Britannica* mentions two types of narrator. There is the narrator in the first person if it is fully participating in the plot or the third person when it is not a character in the story.[57] What is unique about *The Country of the Pointed Firs* is that the book combines both of these types. The first chapter opens the book when the narrator comes to town, she saw on a yachting cruise earlier in her life, and it is written in the third person, but in the rest of the book it changes to the first person, a technique that is usually used to bring the main character nearer to the reader. In the last chapter, Jewett goes back to the third person narrator. However, making the main character closer to the reader is not that simple here since the narrator is unnamed.

Michael Kowalevski analyzes Judith Fetterley and Marjorie Pryse's introduction to *American Woman Regionalists*, where they admit that characters in regional fiction gain their identity

[56] Elaine Showalter, A. Walton Litz and Lea Baechler, *Modern American Women Writers,* (New York: Charles Scribner's Sons, 1991), 161.
[57] "Narrator," Encyclopaedia Britannica, accessed January 25, 2019, https://www.britannica.com/art/narrator.

from the regions they inhabit and that living for a long time in the same place affects the human nature. On the contrary, he suggests that the environment can not modify the characters as significantly as gender does.[58] This claim might be a reason, why works of both Sarah Orne Jewett and Harriet Beecher Stowe are women-centered literature, while male characters remain on edge.

Later, the reader gets to know that the narrator is a writer probably from Boston or New York, who retreats from an urban environment, which is a common practice for regionalism according to Coby Dowdell.[59] Her age is not known either, but she refers to herself as "no longer young," and as Sandra A. Zagarell observes, the reader does not even get to know anything from her personal history. How Zagarell further discusses, Jewett already used the technique of a participant and an observer viewpoint in her previous book *Deephaven*, but in *The Country of the Pointed Firs*, she aestheticized it by combining these two roles into one person. The narrator is both merging with Dunnet Landing's people and culture as the participant and often bringing empirical reflections on firsthand experiences as the observer.[60] John Paul Eakin comments that the narrator stands here as the element linking the chapters with her recording of the experience in a typical Maine village. Besides that, in her role of the external observer, she is trying to mediate the life in Dunnet Landing to the urban audience, and she feels like an outsider balancing between the two worlds. This feeling is most recognizable when she only watches a funeral procession but does not attend it, though it unites all the members of the little community, even Captain Littlepage, "the one strange and unrelated person in the company."[61]

> For the first time I began to wish for a companion and for news from the outer world, which had been, half unconsciously, forgotten. Watching the funeral gave one a sort of pain. I began to wonder if I ought not to have walked with the rest, instead of hurrying away at the end of the services. Perhaps the Sunday gown I had put on for the occasion was making this disastrous change of feeling, but I had now made myself and my friends remember that I did not really belong to Dunnet Landing.[62]

[58] Michael Kowalewski, "Writing in Place: The New American Regionalism," *American Literary History* 6, no. 1 (Spring 1994): 178.
[59] Coby Dowdell, "Withdrawing from the Nation: Regionalist Literature as Ascetic Practice in Jewett's The Country of the Pointed Firs," *Legacy*, 2004, 210.
[60] Sandra A. Zagarell, "Troubling Regionalism: Rural Life and the Cosmopolitan Eye," *American Literary History* 10, no. 4 (Winter 1998): 648.
[61] Eakin, "Sarah Orne Jewett," 524-25.
[62] Jewett, *The Country of the Pointed Firs*, 4.

Though it may seem that the narrator is lonely, she wants to stay in a seemingly quiet place in Dunnet on purpose, probably to have a serene environment to write in. That is to say that initially, she chooses the last house on the way inland, which belongs to Mrs. Todd because she sees it as a "retired and sheltered enough from the busy world behind its bushy bit of a green garden." However, she soon feels overwhelmed by the frequent meetings with the herbalist's clients and exchanges it for the more isolated school building.

The narrator develops throughout the book. Her attitude, when she avoids helping Mrs. Todd in the beginning, reveals that she does not understand the life in this town and this business based on the cooperation of the herbalist and the doctor. She does not open up to the locals before she visits the people herself accompanied by Mrs. Todd, but the most important point of her character changing is when both women together visit a reunion of the Bowden family. Paul D. Voelker submits the signs of her character changing most significantly in this part of the book. Firstly, the narrator is worried that she will not be invited, which is completely different from her behaving at the beginning of the book when she was concerned about every visitor approaching Mrs. Todd's house. Secondly, the narrator compares the family to a company of "ancient Greeks going to celebrate a victory," which is her way of raising them to a higher class, similar to her previous parable of Mrs. Todd to Antigone. Also, her intense desire to be a part of the community in this part of the book causes her to see the reunion very harmoniously, and when Mrs. Todd expresses hostility towards her cousin, she rather quickly passes that over. By the end of the book, the narrator progresses in her identification with the region so far that when she is invited to visit Elijah Tilley, she does not put it off, but visits him the very same day.[63] Likewise, her inclusion into the community is apparent in the following excerpt from the book, since that is when she uses expressions like "our familiar fields" or "our souls."

> In quiet neighborhoods such inward force does not waste itself upon those petty excitements of every day that belong to cities, but when, at long intervals, the altars to patriotism, to friendship, to the ties of kindred, are reared in our familiar fields, then the fires glow, the flames come up as if from the inexhaustible burning heart of the earth; the primal fires break through the granite dust in which our souls are set.[64]

Sarah Orne Jewett invented more impressive feminine personalities in this work, though. Who first comes to mind is with no doubt, Mrs. Almira Todd, who is her greatest creation when it

[63] Paul D. Voelker, "The Country of the Pointed Firs: A Novel by Sarah Orne Jewett," *Colby Quarterly* 9 (December 1970): 13-14.
[64] Jewett, *The Country of the Pointed Firs*, 18.

comes to the firm, independent, elderly female characters for which Jewett's works were praised. The narrator chooses her house as a place to stay since she thinks it will be a calm environment on the edge of the town suitable for her writing. However, hardy, long-widowed Mrs. Todd is a woman in her sixties, working as a local herbalist, cooperating with the local doctor, as they both have an essential role in the life of the community. Even though each of the rivals recognizes different approaches, they are able to understand each other and to clarify their methodologies to the opposite side. Jewett uses the fact that Mrs. Todd is working with the life-giving herbs, as a symbol for the woman leading a productive and successful life herself. Nevertheless, she is undoubtedly a naturalist who is living in a necessary solitude, and she is devoted to gathering herbs or plants and making herbal remedies for people all the time. Since there is always an active business going on in her house, the narrator later moves to the empty school building. Anyway, both women still spend most of the narrator's time in Dunnet Landing together. Mrs. Todd introduces her to the local people and takes her to the surrounding area, so she represents the narrator's connecting link to the community. Besides that, she also retrospectively shares their stories with the narrator. Their intimacy grows throughout the book and culminates when Mrs. Todd invites her to their family reunion.

There are several theories about how Jewett intended to divide the book, for instance, Warner Bertoff's idea about six sections of *The Country of Pointed Firs*. However, according to the theory of John Hirsh, the first half of the book consists of chapters on Todd's family, while the second one deals with Captain Littlepage and Elijah Tilley. The first and the last chapter, where Sarah Orne Jewett repeats the usage of the third person narrator, form the frame of the book.[65] But this is not the only repetition used in *The Country of the Pointed Firs*. As mentioned by Margaret Baker Graham, the timeless cyclical repeatable character of life is emphasized in the chapters "The Return" and "The Backward View," in which Jewett also focuses on Mrs. Todd's communion with nature.[66] Hirsh further suggests that Mrs. Todd could be seen as a person who "embraces life" when compared to the other characters. According to him, "she stands in counterpoint to Captain Littlepage with his Miltonic

[65] John C. Hirsh, "The Non-Narrative Structure of 'The Country of the Pointed Firs'," *American Literary Realism* 14, no. 2 (Fall 1981): 286.
[66] Margaret Baker Graham, "Visions of Time in 'The Country of the Pointed Firs'," *Studies in Short Fiction* 32, no. 1 (January 1995): 29.

invocation and narrative, to the saintly poor Joanna, and the Carlyle-like remorse of Mr. Tilley."[67]

That is confirmed by her, unlike Joanna, accepted the recurring process after being jilted. However, Greg Camfield states that there are hints in the book that lead the reader to think that Mrs. Todd also aborted an illegitimate child. Anyway, she handles to deal with those powerful emotions with jokes, and although she is the character who quite enjoys reminiscing, she does not dwell on the past. As a naturalist believing that only natural forces operate in the world, Mrs. Todd has only a limited vision of life. She does not transcend space and time in contrast to the narrator, who notices this after Almira's agreement with Mrs. Fosdick's sentence: "Everybody's just like everybody else, now; nobody to laugh about, and nobody to cry about." The main heroine remembers namely eccentric characters like Captain Littlepage and Elijah Tilley.

Except linking the narrator with the world of Dunnet Landing, Mrs. Todd stands in the book as a matriarchal authority and the center of the female community, having empathic connections to all the local women but consequently also as a center of the gossip and communal history.[68]

On the other hand, Stowe's narrator is in the third person the whole time. Mara Lincoln, the heroine of the book, is a girl who becomes an orphan at the beginning and then is raised by her very religious grandparents. Even the name of the main character "Mara" is given to the baby because the last words of her mother after finding that her husband died at sea and giving birth to the girl were: "Call her not Naomi; call her Mara, for the Almighty hath dealt very bitterly with me."[69] This is a quotation from the Bible, where the character of Naomi claims the name Mara as an expression of grief after the deaths of her husband and sons.

Unlike the Jewett's narrator, her progression throughout the book does not deal with the new element coming from a different environment and trying to fit into the new community, but the reader follows Mara all her life. Despite she dies young, the book still covers a much

[67] Hirsh, "The Non-Narrative Structure,", 287.
[68] Greg Camfield, "Jewett's 'Country of the Pointed Firs' as Gossip Manual," *Studies in American Humor* 3, no. 9 (2002): 39.
[69] Stowe, *The Pearl of Orr's Island*, 2.

longer time sequence and the development of the character since her birth to death. Firstly, the reader witnesses how she is raised in a lonely place and how her granddad takes her to the Kittridge‘s family to play with their daughter Sally, with whom the shy child becomes more open and energetic. Together they are going to play to the cove, where one day they find a body of a dead woman and a young boy, who survived the shipwrecking and starts to live with the family too. He gets a name Moses because he was drawn out of the water, so Stowe here refers to the Bible again. Further on, the book shows how Mara clings to the boy, who is not easy to raise for the old couple. Mrs. Pennel characterizes Moses like he is “rather unsteady, and apt to be off after other things, - very different from Mara. Whatever you give her to do, she always keeps at it till it’s done.” This excerpt reveals the differences in the characters of both children.

Moses’s irresponsibility is later showed, for example, in the chapter where Mara finds out about him being involved with the smugglers. Judith Fetterley claims that Stowe uses the relationship of the two kids to show the gender differences at the time. She also mentions how the frail girl accepted Moses as something exclusively her own since the day, he was found, and how Mara cared about the easygoing boy with almost a maternal instinct. Later in the story, when Moses is leaving for his first fishing voyage, Mara expresses her regrets, that she cannot join him on his way, but he treats her with contempt and answers her like she is an inferior being. He sees Mara’s empathy as disqualifying her for life.[70]

> "How I do wish I were going with you!" she says. "I could do something, couldn't I--take care of your hooks, or something?"
> "Pooh!" said Moses, sublimely regarding her while he settled the collar of his shirt, "you're a girl--and what can girls do at sea? You never like to catch fish--it always makes you cry to see 'em flop."[71]

This attitude of Moses causes that Mara completely loses her interest in the experience the traveling could give her. While Moses reads a lot of books and aspires to leave to the Banks for fishing voyages, which is a usual practice when boys finish the common school, Mara does not have any ambitions, and she is satisfied with just knitting his clothes and reading only the same books as he does. After Moses comes back from Bath, he is different and flaunting with his experience. He is described as proud, ambitious, and willful. It makes Mara sad, but she considers this the standard way of life, that women stay at home and take care of the household, while men enjoy the adventure. Despite their paths diverge as they grow up, in

[70] Fetterley, “Not in the Least American,” 890.
[71] Stowe, *The Pearl of Orr’s Island*, 13.

the end, they get together. But that lasts only shortly because Mara dies of consumption and Moses ends up with Sally.

Beside these hints about the status of women in the society displayed by Mara's relationship with Moses, Stowe also pays attention to her friendship with Sally Kittridge, as Nina Bennett suggested. Stowe gives the role of the passive element in the girl relationship to Mara, the dreamer who never thinks of herself, and the role of the active element to the communicative Sally, who does not hesitate to speak her mind. Miss Roxy describes the differences between Mara and Sally Kittridge.

> "I'll take her down with me to Cap'n Kittridge's," said Miss Roxy, "and let her play with their little girl; she'll chirk her up, I'll warrant. She's a regular little witch, Sally is, but she'll chirk her up. It ain't good for children to be so still and old-fashioned; children ought to be children. Sally takes to Mara just 'cause she's so different."[72]

Stowe further performs a provocative act when already deadly ill Mara begs Sally to marry Moses, which is going to make a significant change in lives of them both. Sally agrees to honor her wishes, while Moses is unaware of being an object of exchange among the women. This matter of women gathering power to themselves by making alliances with each other is uncommon in the middle of the nineteenth century. It even stands against theory by feminist anthropologist Gayle Rubin, stating that heterosexual marriage is a form of political oppression limiting women's psychological independence and molding their individual development to fit into specific roles. The contract becomes a symbol of the female everlasting friendship, degrading the future marriage from any romantic feelings that the husband and wife could possibly have for each other.[73] June Howard discusses the motif of a keepsake, which confirms the sentimentality of the genre. It also appears in other Stowe's work *Uncle Tom's Cabin* although it concerns only inanimate objects there.[74] Joan Hedrick further expresses about the keepsake as a treasured thing because it reflexively provokes memory and emotion, since it has what we call "sentimental value."[75]

[72] Stowe, *The Pearl of Orr's Island*, 5.
[73] Nina Bannett, "Keepsakes, Promises, Exchange: Female Friendship in Harriet Beecher Stowe's 'The Pearl of Orr's Island'," *The New England Quarterly* 87, no. 3 (September 2014): 413-14.
[74] June Howard, "What is sentimentality?," *American Literary History* 11, no. 1 (Spring 1999), 65.
[75] Joan Hedrick, *Harriet Beecher Stowe: A Life* (New York: Oxford University Press, 1994), 297.

Nina Bennett further uncovers how Sally also goes through significant personal development, when it comes to the wedding. She matures, loses the coquettish manners, and in a way, she eventually becomes the quiet, obedient Mara.[76] This love triangle is identified by many, including Stowe's lead biographer Joan Hedrick, as autobiographical since H. B. Stowe married her husband Calvin less than a year after his first wife Eliza, Stowe's close friend, died of cholera. Strong female friendship with an overtone of the discomfort with traditional heterosexual marriage and the troubles of patriarchal society was involved in other works of Stowe's contemporaries, for instance, in a first adult novel *Moods* by Louisa May Alcott, published in 1864. It is a work also centered around a love triangle.[77]

Apart from the main female protagonists Mara Lincoln and Sally Kittridge, Harriet Beecher Stowe came up with the memorable characters of Aunts Roxy and Ruey Toothacres in *The Pearl of Orr's Island*. These sisters are no one's biological aunts, but as Cheli Reutter explains, they are working as the community caregivers and guardians, whom the Pennels rely upon when it comes to taking care of little Mara since they do not have energy enough to do it themselves. Age of both sisters is unknown, but they already have gray hair, and they are described as cunning women, who can take care of anything in the households, where they always spend one or two weeks at most. Thanks to their work, they know and care about anybody on the island, and they also have a strong opinion on everyone. Stowe might have wanted to use these characters to support her motive of a close relationship of two women with different characteristics when one of them is more talkative and outgoing like Sally, and the other one keeps more things to herself which reminds of Mara. Roxy is portrayed as vigorous and the more practical mastermind and Ruey only as her humble satellite. They are impersonating some features of a typical New Englander when it comes to their dialect. Nonetheless, they seem to be quite nosy, impertinent women, xenophobically keeping a mistrustful attitude towards Moses and everything foreign, as can be seen in the following dialogue, when they mishear Mara's name.[78]

> "Ain't it all a strange kind o' providence that this 'ere little thing is left behind so; and then their callin' on her by such a strange, mournful kind of name,—Mara. I thought sure as could be 'twas Mary, till the minister read the passage from Scriptur'. Seems to me it's kind o' odd. I'd call it Maria, or I'd put an Ann on to it. Mara-ann, now, wouldn't sound so strange."

[76] Bannett, "Keepsakes, Promises, Exchange," 428-29.
[77] Hedrick, *Harriet Beecher Stowe*, 297.
[78] Cheli Reutter, "Novel of Passing and Cultural Gem" review of *The Pearl of Orr's Island*, by Harriet Beecher Stowe, *CEA Critic*, 50-51.

> "It's a Scriptur' name, sister," said Aunt Ruey, "and that ought to be enough for us."
>
> "Well, I don't know," said Aunt Roxy. "Now there was Miss Jones down on Mure P'int called her twins Tiglath-Pileser and Shalmaneser,—Scriptur' names both, but I never liked 'em. The boys used to call 'em, Tiggy and Shally, so no mortal could guess they was Scriptur'."[79]

Their relationship with Moses will never get better until the end of the book, and not even after the years, they had spent with the family. Both aunts never stop seeing him as not good enough for Mara because, as they say: "he will never be able to love anyone as he loves himself."

Both authors thus chose a female main character, and both of their heroines were used to contrast two sides of the society, though of a different kind. The older book from 1866 by Harriet Beecher Stowe is expressing the superior relationship of men with all their possibilities in life and the overshadowed women. The two kids were raised with this belief since a young age, and it seems utterly natural to them. Though Mara is better at Latin, she does not even think of studying it further, while Moses does not worry about chasing his dreams with building his own boat. The only exception is Mara's friendship with Sally Kittridge when the girls agree on handing over Moses to one another, which is a quite provocative act for the time. The thirty years younger *The Country of the Pointed Firs* is introducing a far more emancipated character, a female reporter from an urban environment coming to the small coastal town of Dunnet on her own. It does not deal with the question of the social status of men and women, but the clash of the rural and urban culture, whose representative is the fresh new element coming to the area. The woman working as a reporter and traveling for her job is very unlike the shy girl inclined to Moses, that the reader can see throughout most of the book. So Jewett centers her work more about the becoming a part of the community and getting to know the local life, places, and people through the narrator, while Stowe wants to let the reader know about the social ties and issues of the time. Jewett also handles to show this problem on a much shorter period of her narrator's life.

What is similar about both works is that the authors created significant female characters who are like mentors to their main heroines. While the sisters Roxy and Ruey are teaching little girl Mara everything a regular housewife should know, Mrs. Todd introduces the narrator to the unfamiliar community. All of them are also in the position of mothers of the whole community. The local herbalist and sisters traveling from one household to another and taking

[79] Stowe, *The Pearl of Orr's Island*, 4.

care of children are the element, which is uniting people. Thanks to this, they usually know everything about everyone, and they always have an opinion. They are always strong, distinctive women, holding on to the traditional values. A significant change is only in their attitude to the men; they perceive them as a competition. Mrs. Todd communicates with a local doctor, and they respect each other, while Toothacre sisters are more detached from the priest.

Apart from contrasting different issues in her work, Sarah Orne Jewett also moved forward the style of narration, when she had combined the first person and the third person narrative, whereas Stowe did not experiment in this direction and she is using only the second one mentioned.

5.4 Supernatural Elements

Another feature that both analyzed works could have in common is including subplots in the form of strange stories containing supernatural elements. As stated by Jeffrey Andrew Weinstock, Stowe was involved in mythical concerns like seance communication since her son died in 1857. Her supernaturalism does not reflect only her lifelong interest in the possibility of contact with the dead, but also an influence of American Spiritualism movement, which Weinstock defines as follows.

> Spiritualism, which achieved great popularity in the United States in the 1850s and then again in the 1870s, predicated its beliefs on the possibility of reciprocal communication between the living and the dead. Death, from the Spiritualist perspective, was viewed not as the cessation of or break in consciousness, but as the transition from one stage of consciousness to another, higher stage.

The Pearl of Orr's Island thus features stories of a dying woman, who perceived her dead son coming for her and a haunted cradle. Weinstock further suggests that this might have a direct impact on Jewett's story The Foreigner, also set in the world of Dunnet Landing, where Mrs. Todd experiences ghost sightings. [80] Monika Elbert indicates that Stowe uses the image of the nymph Egeria to show the power of Mara (and indirectly, women in general) to change the course of history and through this, she similarly shows women as those having access to a supernatural realm and men being able to get there only through their mutual relationship.[81] An example of what might this claim be based on is Mara's prophetic dream about Moses's

[80] Jeffrey Andrew Weinstock, *Scare Tactics: Supernatural Fiction by American Women* (New York: Fordham University Press, 2016), 36.

[81] Denise Kohn, Sarah Meer and Emily B. Todd, *Transatlantic Stowe: Harriet Beecher Stowe and European Culture* (Iowa City: University of Iowa Press, 2006), 61-62.

arrival and a dream, in which she communicated with his already dead mother, she never really met.

> During the night and storm, the little Mara had lain sleeping as quietly as if the cruel sea, that had made her an orphan from her birth, were her kind-tempered old grandfather singing her to sleep, as he often did,—with a somewhat hoarse voice truly, but with ever an undertone of protecting love. But toward daybreak, there came very clear and bright into her childish mind a dream, having that vivid distinctness which often characterizes the dreams of early childhood.
>
> Suddenly, there stood before them a woman, dressed in a long white garment. She dreamed that she stood still, and the woman came toward her, looking at her with sweet, sad eyes, till the child seemed to feel them in every fibre of her frame. The woman laid her hand on her head as if in blessing, and then put the boy's hand in hers, and said, "Take him, Mara, he is a playmate for you;" and with that the little boy's face flashed out into a merry laugh.[82]

Jewett's work was likewise substantially influenced by the spiritualist movement as Annemarie Hamlin suggests. Just as Stowe, she started visiting mediums after someone close to her, specifically her father, died. She was not a believer from the beginning, though. Again, Jewett ascribes the paranormal abilities primarily to women characters, which can be seen in the small hints like when the mother of Mrs. Todd anticipates the visit of her daughter and the narrator.[83] Besides that, Almira Todd presumably has a connection with the medicinal plants as suggested by Elizabeth Silverthorne.

> Interwoven into the story are supernatural elements and dancing references to antediluvian myths and legends. The narrator's landlady Almira Todd, is an herbalist who understands the medicinal and mystical properties of the herbs in her „rustic pharmacopoeia" of a garden and of those that grow in the fields and woods. The narrator is at first amused at Mrs. Todd's prescriptions, but gradually falls under her spell. As her insight into Mrs. Todd's character deepens, she sees her as an almost mythological character – perfectly wise and good.[84]

The women of Dunnet Landing represent a community that has implied the principles of spiritualist communication into their daily lives for practical use, as Hamlin's article further explains. In a place without any modern means of communication, the mother and daughter created their system, which is based on transferring their thoughts from one consciousness to

[82] Stowe, *The Pearl of Orr's Island*, 7.
[83] Annemarie Hamlin, Hamlin, Annemarie. "Consciousness and Communication in Jewett's The Country of the Pointed Firs," *Consciousness, Literature and the Arts* 3, no. 2 (August 2002).
[84] Elizabeth Silverthorne, *Sarah Orne Jewett* (Woodstock: The Overlook Press, 1993), 165.

another without any other signal or warning. [85] An example of this can be seen in the following excerpt from the book, when Mrs. Blackett is obviously expecting her visitors without receiving any message beforehand: "I looked", says the narrator, "and could see a tiny flutter in the doorway, but a quicker signal had made its way from the heart on shore to the heart on the sea". [86]

Another one who comes with the theory that the community of women in Dunnet Landing is built on mother-daughter relationships is Jean Rohloff. According to her, an unspoken bond of devotion exists between the mother and the daughter. The best model of this kind of relationship is Mrs. Todd and her mother, Mrs. Blackett. There is plenty of situations when women use "a mother tongue" in their mutual communication. It seems like they have some telepathic connection with each other. Besides the situation already mentioned above, their bond is confirmed, for example, when it looks like that Mrs. Todd instinctively knows her mother's needs like her afternoon nap or when Mrs. Blackett arrives onshore in the same moment when Mrs. Todd is lamenting the prospect of her mother missing the family reunion. On the other hand, male characters remain silenced and peripheral to the world of women either it is William and his absence from the social activities of his mother and sister, Elijah Tilley telling his wife's story and not his own or captain Littlepage trapped in his nightmare.[87]

Despite the statement about only women being connected to the other world, both Harriet Beecher Stowe and Sarah Orne Jewett associate the telling of supernatural stories with male characters, captain Kittridge in *The Pearl of Orr's Island* and the captain Littlepage in *The Country of the Pointed Firs*.

Captain Kittridge, Sally's father, is a retired sailor, sharing superstitions about the mysterious life in the sea with the three growing up children. He tells Sally tales about strange sea critters with many eyes living on the sea bottom, which is similar to the land with its mountains, valleys, tall trees, and bushes according to him. Also, he shares his stories about meeting mermaids when he was in the Bahamas and about witches and conjurers that cause storms. Usually, he is interrupted by his wife, who is very skeptical about his tellings. Captain Kittridge's tales are a source of entertainment for the kids and a source of some comfort before they are sent to bed. They remind of fairy tales idealizing the world, which is evident from the light tone of his dialogue with a merman, for instance.

[85] Hamlin, "Consciousness and Communication."
[86] Jewett, *The Country of the Pointed Firs*, 8.
[87] Rohloff, "A Quicker Signal," 38-41.

> "But, as I was sayin', he came up to me, and made the politest bow that ever ye see, and says he, 'Cap'n Kittridge, I presume,' and says I, 'Yes, sir.' 'I'm sorry to interrupt your reading,' says he; and says I, 'Oh, no matter, sir.' 'But,' says he, 'if you would only be so good as to move your anchor. You've cast anchor right before my front-door, and my wife and family can't get out to go to meetin'.'"[88]

Captain Littlepage in *The Country of the Pointed Firs* is also an old retired sea captain, who tells the narrator stories about his voyages, but on the other hand, his stories are much more frightening and disturbing, which might be a consequence of the adult audience. Littlepage informs her about a journey to the north pole during which sailors discovered the town of menacing, blowing figures and those followingly terrorized the crew. As John Paul Eakin suggests, Littlepage seeks refuge in this dream-vision of a strange Arctic waiting place of shades, who balance on edge between this world and the next to escape the isolation of Dunnet from the outer world.[89]

So as for the supernatural elements in both of these books, both Jewett and Stowe approach this feature quite similarly. Maine and its dark atmosphere and mysterious environment surrounded by unexplored sea bottom and deep forests seem like a perfect place, where uncanny rumors could emerge naturally. Both works include small subplots full of mysterious elements, and in both cases, these are recited by older men, who are retired sea captains and thus have a very close connection to the sea and keep on remembering their experiences. However, both captains Littlepage and Kittridge are only mediators in telling the stories. The important figures are in this case women, who are introduced as the ones genuinely experiencing prophetic dreams or esoteric meetings, which both authors had some experience with during the seances they both had visited. The most significant distinction is evident in the way of telling the supernatural stories since captain Kittridge's narratives are heard mostly by children, and it displays the underwater world in a more romantic, fairy-tale style. It is made up as a very positive, colorful place similar to the world of a mainland. Sarah Orne Jewett, however, lets captain Littlepage bring a different kind of stories, showing the negative sides of the possible life underwater, making it scary and unpleasant. The nature of his narratives and the fact that his stories have as information value about the Maine world for the adult narrator somehow gives the reader a feeling that captain Littlepages narratives are taken more seriously. The captain also apparently believes his own stories more than captain Kittridge, for whom this is primarily the entertainment for kids. On the contrary, women are presented as those who truly have a connection with the other side through their prophetic

[88] Stowe, *The Pearl of Orr's Island*, 7.
[89] Eakin, "Sarah Orne Jewett," 529.

dreams as in *The Pearl of Orr's Island* or at least they can communicate with each other telepathically like in *The Country of the Pointed Firs*. S. O. Jewett underlines the relationship between mother and daughter, which means that the importance of female characters is highlighted in her work once more.

Conclusion

The region of Maine is one of the New England states lying in the northeastern part of the United States. This coastal state is significantly affected by location. The fact that its territory is spread over many small islands led to a long tradition of shipbuilding, and marine voyages and the deep forests resulted in the vast area being only sparsely populated.

When the new nation was created on the North America continent, it was the origin of its own national literature. Despite being a part of the same country, differences between the North and the South became evident, and the controversy over the enslavement of black people resulted in the Civil War between them in 1861. Due to these growing distinctions between various regions of the United States, the creation of regional literature focusing on regional specifics (like landscape, customs, or dialect) became just a matter of time after the war ended in 1865. Together with regionalism, another literary movement called "local color" started to emerge. These two genres were tightly interlinked since they both focused on everything typical for the given region. The majority of scholars agree that the main difference is that regionalism is more realistic and rational, whereas the local color movement emphasizes the exotic curiosities and the picturesque and odd features of the region. It also contains more sentimentality, for which it had been widely criticized.

While regionalistic authors rediscovering the South were, for instance, Grace King or James Lane Allen, Sarah Orne Jewett and Harriet Beecher Stowe were only two of the authors who became famous for recording life in New England. Harriet Beecher Stowe, a teacher from Connecticut, moved to South Berwick, Maine, accompanying her husband, Calvin, who became a professor at the local Bowdoin College. Though she did not spend much time there, the place inspired her to write a few books about the life of the common folk–, *The Pearl of Orr's Island* among them. It is a story of an orphaned girl raised by her grandparents, whose life is significantly affected by her encounter with a boy surviving a shipwreck. However, Stowe still stays well-known, especially for her anti-slavery prose, specifically a work called Uncle Tom's Cabin, based on the real-life experiences she gained in Ohio. There she lived separated only by the river from the slave-holding community.

Sarah Orne Jewett was a great admirer of *The Pearl of Orr's Island* as a young girl and described the book as perfectly original and strong, but later acknowledged its weaknesses – a lack of integrity and the sense of incompleteness. This work was presumably her most significant source of inspiration when creating her own image of life in Maine. Jewett, the

author of many sketches that were published in *The Atlantic* Monthly, was a native of South Berwick and the daughter of a doctor, whom she accompanied on his travels around the area. That is how she became familiar with the lives of simple people and the environment, which she also liked to explore on her own. In addition to that, she was a passionate traveler, which helped her to gain the right cosmopolitan breadth and perspective. Her best-known work was *The Country of the Pointed Firs*, although it was criticized by some as too plain, being merely a record of the lives of Maine folk. It was also said that there was no conflict in the plot. For others, this set of interconnected sketches became a masterpiece and made Jewett a master of the local color tale. It was also considered to be a new hybrid form of literature – something between a novel and a set of short stories.

A symbol of the omnipresent sea is connecting both works. The lives of the characters in both works are closely tied to it. Sometimes, the sea is portrayed as a threat, for example, when Mara is orphaned as a reset of her father's shipwreck. On the other hand, it is an opportunity in the case of Moses leaving on the voyage or becoming involved with the smugglers. Similarly, the thread is clear when Jewett's narrator is discussing the local cemetery with Mrs. Blackett and gets to know that the majority of men are buried somewhere else because they died at sea. On the contrary, the opportunity is the narrator's arrival into the quiet coastal town. Jewett focuses more on the people isolated on the small isles, like Mrs. Blackett with her son William and a girl Joanna, who became a hermit after her fianceé had broken her heart. The influence of the environment is obvious not only on these independent residents of the islands but also on the character of the herbalist Mrs. Todd, an older woman who is better at controlling a boat than many male characters. Opportunities for social life and gatherings are rare in these surroundings. Both works confirm that the main occasions for entertainment were official ceremonies like weddings and funerals because it was at least something disrupting the daily routine. Jewett comes up with another type of such an event – the Bowden reunion. This family meeting is an important part of the plot because the narrator finally integrates into the rural community.

Another feature that both works have in common is the female heroines. Jewett's narrator is an emancipated reporter who comes from an urban environment (presumably Boston) to the small town of Dunnet Landing to pursue her work, while Mara from *The Pearl of Orr's Island* is a shy girl who is addicted to Moses, whom she idolizes. Both authors present a clash of two cultures through their heroines. In the case of Jewett's narrator in *The Country of the Pointed Firs*, it is the clash of the urban world and the rural one, while the relationship

between Mara and Moses addresses the status of men and women at the time. Both Jewett and Stowe are also included mysterious subplots into their works, which are usually told by retired sea captains. The real supernatural power is given to the women, however, whether it is Mara's prophetic dream about Moses coming to her or the mother-daughter relationship in the Dunnet Landing community, which demonstrates their mutual telepathic communication.

Thus, the main topics are the same in both works. Both *The Country of the Pointed Firs* and *The Pearl of Orr's Island* show the influence of the environment on people's abilities, characters, and lifestyles, but Jewett examines this more closely through isolated individuals like Elijah Tilley and Joanna. Furthermore, she evolved the motive of strange stories, when she had given them a more serious audience and atmosphere and thus underlined the harsh conditions for living in Maine. Both authors also mention the few situations of the close-knit community spending time together during the rare social events. Both works are also centralized around the female world, and the main heroines symbolize a contrast of two things though they have entirely different personalities. Mrs. Todd and the Toothacre sisters represent similar life mentors to both of them. Sarah Orne Jewett thus did not change the world outlined by Harriet Beecher Stowe that much. In particular, she expanded the topics, for example, by showing that people were also gathering for ordinary family meetings like the Bowden reunion and not only the official ceremonies. Similarly, the shift in women's rights and abilities is obvious in her work, though Stowe was the one who came up with the most provocative evidence of their emancipation. Also, the cooperation of much more open-minded Mrs. Todd with the local doctor differs from the Toothacre sisters' prejudiced behavior. Jewett's independent reporter and the whole Dunnet Landing community are thus noticeably more modern than Mara and the Orr's Island residents. In the end, it is possible to say that Melody Graulich's theory about the interconnectedness of both works is correct and that the community established by Stowe is the same one remembered by Jewett's characters as "the old days".

Resumé

Region Maine je jedním ze států Nové Anglie, ležící v severovýchodní části Spojených států. Tento pobřežní stát výrazně ovlivnila jeho zeměpisná poloha. Fakt, že se jeho území rozkládá na spoustě malých ostrůvků, vedl k tomu, že zde mají dlouhou tradici loďařství a námořní plavby. Vysoká lesnatost způsobila pouze řídké osídlení této rozlehlé plochy. Tyto faktory zapříčinily izolaci místních v tomto drsném prostředí, a utvářely tak jejich drsnou a nezávislou povahu.

Když na severoamerickém kontinentu vznikl nový národ, byl to i začátek jeho vlastní národní literatury. Přestože Sever a Jih byly pouze různými částmi stejného státu, rozdíly mezi nimi se začaly prohlubovat, a společně se sporem ohledně zotročování černochů vyústily v roce 1861 v Občanskou válku. Když roku 1865 skončila, bylo pouze otázkou času, kdy dojde k vytvoření regionální literatury, zabývající se specifiky dané oblasti, ať už to bylo prostředí, tamní zvyky nebo dialekt. Společně s regionální literaturou se začalo objevovat nové literární hnutí, takzvané „local color". Oba žánry byly úzce provázané, protože jejich hlavním rysem bylo to, že informovaly o věcech typických pro daný region. Většina odborníků se shoduje, že hlavním rozdílem mezi oběma pojmy je to, že regionalismus je více realistický a racionální, zatímco „local color" se zaměřuje hlavně na zvláštnosti a pitoreskní, mnohdy až podivné rysy dané oblasti. Také je mnohem sentimentálnější, za což býval často kritizován.

Zatímco regionální autoři pojednávající o Jihu byli například Grace King nebo James Lane Allen, Sarah Orne Jewett a Harriet Beecher Stowe se proslavily díky zaznamenávání života v Nové Anglii. Harriet Beecher Stowe, učitelka z Connecticutu, se přestěhovala do South Berwicku v Maine, když doprovázela svého manžela Calvina, který se stal profesorem na místní Bowdoin College. Přestože zde mnoho času nestrávila, toto místo ji inspirovalo k sepsání několika děl o životě obyčejných lidi – mezi nimi i *The Pearl of Orr's Island*. Jde o příběh osiřelé dívky, vychované prarodiči, jejíž život výrazně ovlivní setkání s chlapcem přeživším ztroskotání lodi. Stowe se ale nejvíce proslavila svojí prózou zaměřenou proti otroctví, obzvláště pak dílem *Chaloupka strýčka Toma*, které se zakládá na jejích vlastních zkušenostech, jež získala v Ohiu. Tam žila oddělena pouze řekou od otrokářské komunity.

Velkou obdivovatelkou *The Pearl of Orr's Island* byla v mládí Sarah Orne Jewett. Knihu označila jako naprosto originální a se silným dějem. Později však uznala, že i toto dílo má své slabé stránky, a pronesla, že jí samotné připadlo neucelené a neúplné. Přesto bylo pravděpodobně její největší inspirací, když později sama vytvářela svůj vlastní obraz života

v Maine. Tato autorka mnoha skečů, publikovaných v *The Atlantic Monthly*, byla rodačkou ze South Berwicku a dcerou lékaře, jehož doprovázela na jeho cestách po okolí, a tak se seznámila s životem prostých lidí a s prostředím, jež také sama ráda objevovala. Kromě toho byla vášnivou cestovatelkou, což jí pomohlo získat kosmopolitní nadhled a správný úhel pohledu. Její nejznámější knihou byla určitě *The Country of the Pointed Firs*, i když se také stala terčem kritiky. Pro některé recenzenty to byl pouze obyčejný záznam života lidí v Maine a děj trpěl absencí zápletky. Pro jiné se tento soubor vzájemně propojených skečů stal mistrovským kouskem a z Jewettové udělal přední autorku tohoto žánru. Toto dílo bylo také považováno za úplně novou hybridní formou literatury – něčím na hranici románu a souborem krátkých povídek.

Symbol všudypřítomného moře mají obě díla společný. Životy postav v obou knihách jsou s ním úzce spojené. Moře je zobrazováno jako hrozba, například v životě Mary, která se stane sirotkem kvůli ztroskotání jejího otce. Na druhou stranu pro Mosese, který opouští rodinu kvůli plavení se po moři a také se zaplete s pašeráky, znamená příležitost. Hrozba v podobě moře se podobně objevuje, když se Jewettina vypravěčka baví o místním hřbitově s paní Blackettovou a dozví se, že většina mužů je pochována jinde, protože zahynuli na lodích. Naopak příležitostí je už samý příchod vypravěčky do jinak tichého pobřežního městečka. Jewettová se dále více zaměřuje na izolovaný způsob života lidí na malých ostrůvcích, například paní Blackettovou a jejího syna Williama nebo dívku Joannu. Ta začala vést poustevnický život poté, co jí její snoubenec zlomil srdce. Tito nezávislí obyvatelé ostrovů nejsou ale jediní, na kom je zřejmý vliv prostředí. Jewettová toto dále ukazuje na postavě postarší bylinkářky paní Toddové, která je lepší v řízení lodě, než většina místních mužů. Příležitostí pro sociální život a scházení se není v této oblasti mnoho. Obě díla ukazují, že hlavními možnostmi pro shromažďování se byly oficiální obřady jako svatby ale i pohřby, tedy vlastně cokoliv narušující denní rutinu. Jewettová přidává další typ takové události – sraz rodiny Bowdenových. Toto rodinné setkání se stane velmi důležitou součástí děje, protože v tomto bodě se hlavní vypravěčka konečně začlení do venkovské komunity.

Další rys, který obě díla spojuje, je ženská hlavní hrdinka. Na jedné straně stojí vypravěčka Jewettové, emancipovaná reportérka, která přichází z městského prostředí, pravděpodobně Bostonu, do malého městečka Dunnet Landing, aby zde pokračovala ve své práci. Na straně druhé je potom stydlivá dívka Mara z *The Pearl of Orr's Island*, která je téměř závislá na Mosesovi, jehož si idealizuje. Obě hlavní hrdinky slouží svým autorkám k zobrazení střetu dvou protipólů. V případě vypravěčky *The Country of the Pointed Firs* je to střet městského

světa s venkovským, zatímco vztah Mary a Mosese symbolizuje postavení mužů a žen té doby. Obě spisovatelky ve svých dílech také dávají prostor záhadným vedlejším zápletkám, které obvykle vypráví bývalí lodní kapitáni. Skutečnou nadpřirozenou moc mají ale ženy, ať už je to prorocký sen, který má Mara o nalezení Mosese, nebo důraz kladený na vztah matky a dcery v rámci komunity v Dunnet Landing, podtržený jejich vzájemnou telepatickou komunikací.

Hlavní témata jsou tedy v obou dílech stejná. Jak *The Country of the Pointed Firs*, tak *The Pearl of Orr's Island* ukazují vliv prostředí na lidské schopnosti, povahy a životní styl, Jewettová ale dala tomuto tématu více prostoru prostřednictvím izolovaných jedinců jako je Elijah Tilley nebo Joanna. Dále rozvinula také motiv tajemných příběhů, které mají v jejím podání vážnější atmosféru a dospělé publikum a tím obtížné životní podmínky v Maine ještě podtrhla. Obě autorky také zmiňují těch pár situací, kdy komunita tráví čas společně při vzácných společenských událostech. Tato díla se točí kolem ženských hrdinek a hlavní postavy symbolizují v obou případech kontrast mezi dvěma věcmi, přestože jsou to dvě naprosto odlišné osobnosti. Společným rysem jsou také jejich podobné životní mentorky – paní Toddová a sestry Toothacreovy. Sarah Orne Jewettová tedy svět načrtnutý Harriet Beecher Stoweovou příliš nezměnila. Zmíněná témata spíše dále rozvinula, například tím, že poukázala na shromažďování lidí nejenom při oficiálních obřadech ale i při obyčejných rodinných setkáních jako byl sraz rodiny Bowdenových. V jejím díle je také zřejmá změna v postavení žen ve společnosti, přestože s nejprovokativnějším důkazem o jejich emancipaci přišla již Stoweová. Stejně tak se liší spolupráce mnohem otevřenější paní Toddové s místním lékařem od předsudků sester Toothacreových. Nezávislá vypravěčka v díle Jewettové a celá komunita městečka Dunnet Landing jsou tedy znatelně modernější než Mara a obyvatelstvo Orr's Island. Nakonec je tedy možné říct, že teorie o propojenosti obou knih, s níž přišla Melody Graulichová byla správná. Společnost, kterou nejdříve popsala Stoweová, je stejná jako ta, na níž vzpomínají postavy v díle Sarah Orne Jewettové jako na "staré časy".

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