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Patrik Vobejda

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Double Life of the Roanoke Colony

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Patrik Vobejda

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Zásady pro vypracování

Závěrečná bakalářská práce na pomezí literatury a kulturních studií se bude věnovat tématu tzv. ztracené kolonie Roanoke a jejímu vyobrazení v populární kultuře. V úvodu práce student uvede do historického kontextu (dobové souvislosti založení a podoby kolonie a její zánik) a dále nastíní, jak a proč její osudy stále přetrvávají v literární a filmové tvorbě. Jádrem práce pak bude analýza vybraných děl, např. romanci W.T. Wilsona *For the Love of Lady Margaret: A Romance*, seriálu *American Horror Story: Roanoke*, příp. další, v níž se student soustředí na způsob zpracování tématu ztracené kolonie (žánr, použité literární/ filmové prostředky, motivy, apod). Své vývody bude vhodně ilustrovat primárními zdroji a konzultovat se sekundární literaturou. Závěrem své analýzy shrne a vysloví obecnější závěr o způsobu zpracování daného tématu ve zvolených dílech.

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

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doc. Mgr. Jiří Kubeš, Ph.D. v.r.
děkan

Mgr. Olga Roebuck, Ph.D. v.r.
vedoucí katedry

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ANNOTATION

This thesis explores mysterious disappearance of nearly 155 English settlers, who lived in the very first English colony, Roanoke. It analyses depiction of the mystery in two chosen works. Focal themes this thesis examines are feminism; a genre of horror; politics; native Americans; and its roles in chosen works with relation to Roanoke. Using the analysis method, theoretical findings are consulted with the chosen works.

KEY WORDS

Roanoke, mystery, horror, feminism, politics, native Americans, John White

NÁZEV

Dvojí život kolonie Roanoke

ANOTACE

Tato bakalářská práce se prozkoumává záhadné zmizení zhruba 115 anglických osadníků, kteří žili v první Anglické kolonii Roanoke a následné vyobrazení této události ve dvou vybraných dílech. Hlavní témata, která jsou zkoumána ve vybraných dílech, jsou feminismus; žánr hororu; politika; původní obyvatelé Ameriky; a jejich role ve vybraných pracích s ohledem na Roanoke. Pomocí rozboru jsou pak v praktické části konzultovány teoretické nálezy s vybranými díly.

KLÍČOVÁ SLOVA

Roanoke, záhada, horor, feminismus, politika, původní Američané, John White

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Introduction

Although being almost five hundred-year-old, the enigma of Roanoke colony remains one of the greatest mysteries in recorded British and especially American history. When in 1587 governor White left Roanoke Island to obtain more supplies in England, no one could probably foresee what was going to happen. Unfortunately, before his return in 1588, the Spanish Armada attacked England and the queen Elizabeth did not want any available ship to sail anywhere. Frustrated White therefore had to wait until England defeated Spanish Armada. Furthermore, he had to search for a support [i.e. sailors, a captain, vessels etc.] and for finances to transport himself across the Atlantic Ocean. When White finally reached shores of Roanoke in 1590 full of hopes, he found his colony abandoned. The colonists were gone without any clue where they had gone aside a word “CROATOAN” that someone carved into a palisade and letters “CRO” carved into a tree. Based on that, White assumed that the settlers moved the whole colony on the Island of Croatoan nearby Roanoke and settled there. However, White never reached the other island. What is worse, despite a number of expeditions afterwards, the Englishmen never found those lost settlers. The only thing that has remained to present days is a large number of hypotheses.

It begins with White’s personal account (1590), Strachey’s *History of Travell into Virginia Britanica* (1612), and Lawson’s *A New Voyage to Carolina* (1709) book. All three gentlemen in their pieces describe expeditions and how they assume that the colonists assimilated into a culture of native Americans. However, their findings vary. White suggest that the settlers went to Croatoan, while Strachey claims that Powhatan [father of Pocahontas and chief of the Powhatan Confederacy] confessed that his tribe slaughtered the settlers. Lawson, in comparison with Strachey, again takes into account that the lost settlers would integrate into various tribes of native Americans and implies that they became part of Hatteras tribe. Based on that, scientists like Lee Miller suggest that the settlers were sent to Roanoke on purpose. In her *Solving the Mystery of the Lost Colony* (2002), she makes a good case accusing Sir Walsingham of conniving with the pilot Fernandes to stop at Roanoke instead of sailing to Chesapeake Bay [the intended destination], leaving the settlers there to die or to be assimilated into the natives would further serve to his own personal purposes. Then other some scientists like Roberta Esters (2007) began testing DNA of descendants of those lost colonists who could mix together with the native people. Neither of the ladies, however, presented results of any

significance. Moreover, all those rather prevalent theories that the settlers integrated into the native people are yet to be proven right. Not even archaeologist provided satisfying results. Besides establishing a *Site X* (2012), a location in North Carolina where archaeologists found fragments of Tudor pottery; and *Fort Raleigh National Historic Site* (1800-1950), now a tourist attraction; anything else that they found appears to be only a little to no significance. Just as the Dare Stones, but the original one, are believed to be hoax. The very first Dare Stone is believed to be authentic last report of Eleanor Dare, who described what happened to the English settlers. Then, spelling on the stone resembles Elizabethan English and an analysis showed chemical difference between the original Dare Stone and the others So therefore, many historians today believe that the stones are fraud. Other common theories claim that the settlers either suffered from disease or famine. Both theories are reasonable, yet again not proven. It appears that there is not factual explanation for what happened to those settlers.

However, this inconsistency and inability of researchers have left room for imagination and creativity. On the one hand, some nearly conspiracy theories have arisen from the scientific inconsistency. For instance, one theory affirms that the abandoned English colonists attempted to sail back to England on small vessels getting themselves at the mercy of Atlantic. On the other hand, other creatives included Roanoke in another way. Hughes et al. incorporated the word “CROATOAN” in their *Tomb Raider* (2013) video game indicating that Roanoke Island could one of the future possible destinations for a new adventure. Such one-word references appear throughout in a huge range of fiction in a popular culture. For example, in one episode of TV series *Supernatural* (2006) is the word carved into a telephone-power pole and references to a demonic virus. In *Haven* (2014), the word refers to a monster living in a Void, while in *Storm of the Century* (1999) people jump into a sea having the word carved into their foreheads.

Not only one-word liners appear in various contexts, but the whole mystery has been a target of the pop culture for some time now. Chapman, Johnson and Martson refer to the Roanoke Colonist in their comedy play *Eastward Hoe* (1605). Bancroft glorified the settlers in his *A History of the United States* (1587). Wall presents Virginia Dare, a first English baby born in the New World, as a mother of Pocahontas in *The Daughter of Virginia Dare* (1908). Wilson adds Roanoke into his novel *For the Love of Lady Margaret: A Romance of the Lost Colony* (1908) in which main protagonists face a number of obstacles just to save him love, lady Margaret, nearby the Lost Colony. Cotton in her poem *The White Doe: The Fate of Virginia Dare* (1901) narrates an old legend from colonial times, describing the colony in rather heroic way. Then, there are creatives like Gaiman who incorporated the Roanoke colony and its

members into comix *Marvel 1602* (2004-2005), where various superheroes appear in numerous roles. Mellissa Blake in *Sleepy Hollow* (2013) presents the settlers in almost a biblical way. A third Horseman of Apocalypse visits the colony soon after its founding. He then infected the settlers with deadly plague, making Virginia Dare to die as first and somehow, she returned as ghost. And, perhaps the latest attempt to present the Roanoke settlers, *American Horror Story* (2016) in its usual eerie way.

Given that there is no real explanation of the mysterious vanishing of the Lost Colony and that various artists introduced it in a huge range of varieties, it would be foolish and useless to even try to even compare all works with the real evidence. Instead, this thesis' attempt is to analyse only two chosen works. The pieces that are focal points of this paper are Murphy's *American Horror Story: Roanoke* and Wilson's novel *For the Love of Lady Margaret*. Then, this work concerns with how both gentlemen depict Roanoke or related parts to it in their pieces. Furthermore, it also attempts to theorise about purposes for which both gentlemen incorporated the mystery in their works.

This thesis is structured into three chapters. The first theoretical chapter consist of broader historical context and explains why English Crown wished to establish a colony in the New Wold in the first place. Followed by the second chapter that introduces the TV series and analyses it in its three subchapters. Those subchapters try to answer how Murphy altered the enigma of Roanoke into a horror story and a probable social-political [i.e. feminism and political regimes: democracy, dictatorships] commentary on occurrences in the United States. The last chapter introduces and analyses the novel, theorising the idea of the novel being used as a political commentary as well. In summary, the subjects this thesis aims to examine are, firstly, how is Roanoke colony depicted in chosen works. Secondly, for what purposes gentlemen used the theme of the Lost Colony.

Historical Context

When more than four hundred year ago today people in Tudor England listened to exciting stories about the newly discovered land west from England, not one person could probably foresee what adventure would involvement of English in a colonial race bring. The Pope in Rome in 1502 issued his papal bull dividing the newly discovered land between favoured kingdoms of Spain and Portugal.¹ Apparently, there was no evident reaction to it from the

¹ Charles W. Porter III., *Adventurers to a New World: The Roanoke Colony*, (University Press of the Pacific), 1.

English Crown. Though the following year, the kingdoms of Spain and Portugal discovered large quantity of gold and enriched themselves more than English authority would accept. However, it was not until the secretary of the state, Sir Walsingham, persuaded her [though it is only suspected], that Spanish's empire should be "emulated as well as humbled."² In 1578, the queen issued a charter which promised that the crown would get only one-fifth of all the found gold and silver, the rest would belong to the man, who would establish a proper colony in the New World. Yet, at that point the man was Sir Humphrey Gilbert, not Raleigh. So, the English involvement in Atlantic enterprises began quite earlier than the first successful voyage reached shores of the New World and Roanoke.

Sir Humphrey Gilbert was Walter Raleigh's half-brother, who actually initiated the English involvement in the North America. When he was in Ireland in the 1560s, he realised that England itself offered very few to no opportunities for the sons that they would engage in. There were no opportunities in enterprises neither in economic involvements that would bring riches and power to the young boys. Gilbert was so sure that he was right, nearly fanatical, that he in 1577 even dared to urge the queen Elizabeth to send a fleet of warships in order to disrupt Spanish businesses in the New World. However, it was not until the charter of 11th June of 1578 that states Gilbert was supposed to explore and inhabit any land that had not been occupied by any Christian king. Moreover, he was allowed to take English inhabitants who would remain under the allegiance of the English Crown. Although remained under the power of the queen, it would be Gilbert who would execute any power in the settlement. As already mentioned, Elizabeth I in return demanded only one-fifth of gold and silver would Gilbert find any.

Unlucky Gilbert, however, did not reach neither shores of Roanoke nor any other place in the New Land. The English endeavour to establish a settlement in the North America appears to be jinxed because Gilbert, although very eager to sail to the New Land, had faced a number of problems even before he departed. Firstly, he had a very little money and although he appealed to many men at the court, he appealed more to pirates. Therefore, he assembled a smaller rather piratical fleet to sail to the west. Secondly, one of the gentlemen refused to acknowledge Gilbert as an authority and for that reason deserted with three ships. The rest set out in November 1578, yet again Gilbert was challenged. His ship was caught in a storm and his lack of expertise as mariner deteriorated the whole situation. At the end, it was Raleigh's

² David Beers Quinn, *Set Fair for Roanoke: Voyages and Colonies*, (Google Books, The University of the North Carolina Press), Chapter 1 Raleigh's Involvement in the North America Enterprise.

ship that managed to reach the Canaries and the Cape Verdes. Raleigh as a captain with Fernandes as a pilot was back in England by late May 1579.

This Raleigh's accomplishment opened him doors to the court. Nevertheless, he soon earned a reputation of a hot tempered, proud man and many people at court, apparently even the queen herself were not fond of it. For that reason, Elizabeth I sent him to Ireland. Once he returned, swiftly earned interest of the queen who invited him to her inner circle of attendants. Furthermore, he got soon engaged in American ventures again with Gilbert. Yet again, Gilbert's expedition was rather ill-fated. Instead of reaching the shores of North America, he reached Newfoundland that had been already occupied by Englishmen. What is worse, Spanish; French; Portuguese and English vessels were fishing there together indicating that people of the four nations can live in peace together. Thus, there was no need to claim any possession to the land, yet greedy Gilbert did that. Stick comments that any serious attempt to establish a colony in the New Land was "thwarted by combination of the bad luck [...] and a lateness of the season."³ Due to bad weather conditions Gilbert's last remaining vessel sank beneath the sea. Gilbert's relatives in England pondered yet another attempt to establish any settlement in the North America. Nonetheless, the charter that Gilbert received from the queen was nearly expired, therefore, a new one for a new guarantor was needed.

The new guarantor was no one else than Walter Raleigh. The new charter that the queen granted to Raleigh was nearly identical to the one she gave Gilbert. Quinn assumes that changes in the charter were made to allow English to be free to act in their colonies, occupy lands and create new societies even with the natives only if they convert to English manners.⁴ Raleigh assembled a small fleet consisting of five vessels and sent this reconnaissance voyage with Sir Artur Barlowe and water-colourist John White at the forefront to the New World in 1584. Once the expedition reached shores of the Roanoke Island, its voyagers performed a ritual of possession of the land. Oberg then hypothesises that they did not have a precise plan for what to do next.⁵ Although they explored the wider area of the place and Barlowe describes various plants; species; and all other newly discovered things, it was not until the third day that they interacted with the native people. Three Indians encountered the Englishmen for unknown purposes. Initial relationships of the English colonisers and the native people were friendly; the

³ David Stick, *Roanoke Island, the Beginnings of English America* (The University of North Carolina Press), 35.

⁴ Quinn, *Set Fair for Roanoke*, Chapter 1.

⁵ Michael Leroy Oberg, "Lost Colonists and Lost Tribes," in *European visions : American voices*, ed. Kim Sloan, (London: British Museum, 2009), 101.

English explorers prepared something that would be now called a feast and in return, one of the three natives caught a fish, broke it in a half showing a warm welcome to the explorers.

In the following day, Granganimeo, a brother of a Chief man Wingina, visited the explorers as well. Granganimeo beckoned them to come with him and again, both sides exchanged presents and showed goodwill. This meant for the natives that relations had been formally established and they could treat the Englishmen as equals and vice versa.⁶ After that, proper trading began and Granganimeo showed even more trust when he visited the voyagers, that time with his wife and little children. The relationships of the two groups were so ideal that when Barlowe and some of his companions went to explore the Roanoke Island more north and found Granganimeo's palisaded village, his way literally run out of it to greet them. As it was raining, she directed her people to help them ashore and she took care of them. She even had some of the women living with washing and drying their clothes and after that she cooked meal. With such established relations, the reconnaissance voyage left Roanoke with accompanied by Wanchese and Manteo, Wingina's sons.

Success of the reconnaissance voyage was superior at the time. Barlowe's report, White's painting alongside with Wanchese and Manteo's details provided so much new information that Raleigh earned enough trust to assemble yet another voyage. The voyage of 1585 departed in April with Greenville as a commander of the fleet. Yet, it was Ralph Lane, a military man, who was leader of the colony itself. On their way, the voyagers encountered a number of delays in the West Indies and on their northern passage along the shores of Spanish Florida. However, they managed to reach the Roanoke Island.

If the previous voyage achieved huge success, Lane ruined almost everything. His attitude towards the natives was quite different compared to Barlowe's. At the beginning, Alonquians [Wingina's tribe] were still in friendly to the English settlers. Manteo, Wingina's son, with his positive view on England and the Englishmen redoubled this friendly attitude. Alonquians furthermore started think of the white English Europeans as gods because of their apparent technological advancement, abilities to read and write, and guns. However, Harriot assured them that they are mortal human beings followed by assurance that there are no Mantoac, gods that they worship. Instead, he began to persuade them that there is only one God, the Christian one.

⁶ Quinn, *Set Fair for Roanoke*, Chapter 2.

Manie times and in euery towne where I came, according as I was able, I made declaration of the contentes of the Bible; that therein was set fourth the true and onelie GOD, and his mightie woorkes, [...] yet would many be glad to touch it, to embrace it, to kisse it, to hold it to their brests and heades, and stroke ouer all their bodie with it; to shewe their hungrie desire of that knowledge which was spoken of.⁷

With regard to the newly restored charter, Lane and his companions were evidently serious about it and began slowly destroying the friendly relations of the natives and Europeans. It was not only about Harriot forcing Christianity of them, but some joined Englishmen in praying and singing psalms. Subsequently, numbers of those who joined English colonists in such activities began to grow. However, the worst was yet going to happen. In meantime, Lane began exploration of wider territories around his settlement and further away. Amadas, for instance, spent some time exploring lands as far north as James River. As English gathered information from Secotans that a city of Skicóak is the largest one in the region, it is possible that they expected to find a place rich in gold or silver, but that did not happen resulting in lowering men's enthusiasm in exploration of the region. What was worse, a disease began to spread among all the natives as well as Europeans. Some were under the impression that it was the colonists who unleashed this deadly disease. Harriot acknowledges the spread disease, although just as a rare misfortune, and considers it an opportunity to make the native to "to honour, obey, feare and loue vs."⁸ In comparison, Lane less bright in using the situation to his best. Kathleen Donegan speculates that due to Lane's background in the military and due to several events, he was under the impression that the natives became hostile because of political reasons.⁹ A number of events [e.g. death of Wingina's Brother, Granganimeo; spread of the deadly disease; winter season being about to start; the natives' supplies of food getting deficient because Englishmen were dependent on it; rumours about Wingina's personal feelings of enmity toward the colonists etc.] were enough for Wingina to change his name to Pemisapan and relocate his tribe.

Proud Lane handled the situation very gracelessly. Instead of thinking logically, he assumed that Pemisapan betrayed them. To deteriorate the situation, Lane's and Pemisapan's aggression eventually escalated into a deadly attack on of Pemisapan's warriors, eventually leading to ultimate death of the Chief man. Soon after, Sir Francis Drake visited the colony on

⁷ Henry Stevens Jr., *A briefe and true report of the new found land of Virginia: Sir Walter Raleigh's colony of MDLXXXV*, (London), 58.

⁸ Stevens Jr., *A briefe and true report*, 64.

⁹ Kathleen Donegan, "What Happened in Roanoke: Ralp's Lane Narrative Incursion," *Early American Literature* 48, no. 2 (2013), 301–305.

his way back to England. Initially, Drake insisted on leaving a number of supplies and a vessel in the colony. However, an outbreak of hurricane swept the vessel away on the sea, which helped Lane to persuade Drake to evacuate the colony back to England. Paradoxically, a ship with supplies that Raleigh had sent arrived just four days after Lane's departure with Drake in July 1586. Two weeks after that also arrived Grenville with supplies for one year and hundred of men as support. Not finding anyone on the island, Grenville left behind only group of fifteen men to protect the site and Raleigh's influence over the island.

Despite the misfortune of the previous effort to establish a permanent settlement, Raleigh attempted to send another expedition to Roanoke. Haklyut suggested aspiring to establish the settlement in Chesapeake Bay instead of settle on the Island of Roanoke. With gathering enough financial support and people, Raleigh set another voyage. Its aim was to establish a proper site, the Cittie of Raleigh. So, with that in minds and hearts 117 men, women and children left England with White as Governor and Fernandes as pilot in January 1587.

Upon reaching Chesapeake Bay, the voyage stopped at Roanoke to consult with the fifteen men Grenville had left there. When ashore, Fernandes sailed away leaving White and the colonists at the mercy of fate. White managed to locate the Lane's establishment the following morning; its houses were empty; the fort was dismantled. There were no apparent signs of any regular activity around. He found only human bones, assuming those bones was everything that remained of those fifteen men. Soon after some natives murdered one of the colonists which did not help already frustrated White. He directed one the colonists to reach friendly Croatoans [Manteo's more friendly tribe, they were more open to the colonists] in order to try to re-establish their once warm relationships. The colonist obtained an information that it was Wanchese and his anti-english faction who attacked the fifteen men and apparently even the one of White's colonists. White offered truce, communicating through Manteo and his tribe, however, no one from Wanchese side arrived to a meeting where they should discuss the truce. Instead, he apparently relocated his tribe because when White arrived to the location where Wanchese resided, everybody was away. Thinking they were at the wrong place, White accidentally attacked friendly Croatoans in another village. Yet again, it was Manteo who comforted both sides, however, Englishmen likewise Croatoans caused him great pressure to deal with.

Yet more other problems arose. For example, the colonists were running out of supplies and the natives could not provide much because they did not have enough for themselves. On the contrary, there were also positive events [i.e. birth of Virginia Dare, first English children

born in the New Land and White's granddaughter]. Taking all of that into an account, White insisted on sending some of advisors back to England to obtain supplies. However, his advisors altogether with regular colonists persuaded White that he is the only one who could represent the colonists the best, so he eventually agreed and left the colonists on Roanoke in August 1587. Due to the Spanish Armada attack and ill-fated relief mission of 1588, White managed to return to Roanoke three years after finding it abandoned. His settlers vanished without a trace.

1 American Horror Story

American Horror Story is an American television series created by Ryan Murphy and Brad Falchuk, who usually follow true narratives that, for artistic purposes, noticeably transform into short horror stories. What is more, each season depicts a different narrative and follows different characters in different settings. Therefore, every season is a unique story with no apparent connection. However, as ten seasons have been filmed so far, very few characters made an appearance in more than one season.

The season *American Horror Story: Roanoke* depicts the infamous Lost Colony of Roanoke in an unusual, if not eerie, way. The story follows a biracial couple, Shelby and Matt, who are to take up a residence in an unspecified location in North Carolina after suffering a great deal of misfortune in Los Angeles, California. In North Carolina, the pair finds an abandoned, suspiciously under-priced property. Not caring for the reasons behind the favourable price, Shelby and Matt purchase it and immediately move in. However, strange events start occurring soon after their niece mysteriously disappeared, they came to a realisation that the house is haunted by both, the ghosts of the lost colonists left there by governor John White and by the ghosts of the previous residents, murdered by the lost settlers.

1.1 The Lost Colony in American Horror Story

According to Governor White's personal account, he and the people participating in the voyage of 1587 were challenged from the very beginning of their arrival to the West Indies. Upon arrival of the shores of an island in Caribbean, where they stopped to refresh themselves and to try obtain more supplies. However, White's people had an accident:

At our first landing on this Island, some of our women, and men, by eating a small fruit, like greene apples, were fearefully troubled with a sudden burning in their mouthes, and swelling of their tongues so bigge, that some of them could not speake. Also a child by sucking one of those womens breast, had at that instant his mouth set on such a burning, that it was strange to see how the infant was tormented for the time: but after 24. howres, it ware away of it selfe.¹⁰

A similar event is depicted in the show, where consumption of eating small fruit, similar to green apples, even led to the poisoning of every settler. Moreover, poisoning is no accident

¹⁰ John White, "White 1587 Text," in *The Principal Navigations, Voiages, Traffiques and Discoveries of the English Nation [...] and the Famous Victorie Atchieued at the Citie of Cadiz, 1596, Are Described.*, Richard Hakluyt, 1598th-1600th ed. (Joyner Library Rare Book Collection at East Carolina University), 764, accessed December 1, 2021, <https://digital.lib.ecu.edu/roanokecolonies/home/Hakluyt#sec12>.

but is orchestrated by their own person in charge Thomasin White, who is referenced to as The Butcher in the show narrative. Thomasin felt like her governance was met with mutiny, therefore, she made the decision to bend those colonisers to her will with the help of a witch named Scáthach. The Butcher pretended to make amends with her people when in fact, she mercilessly poisoned all of the settlers “with special fruit.”¹¹

1.1.1 A genre of horror

The scene originates in White’s personal account, however, several differences can be pointed out. Firstly, Thomasin White, the wife of Governor John White, although an actual historical figure, was not part of the 1578 voyage to Roanoke. Secondly, the execution of the whole event happens under different circumstances in the show. Whereas John White in his account claims that people just ate that small fruit, the show narrative conveys the horror of betrayal. In view of that, there is every reason to believe that the show creators were inspired by the original event. Thus, it is necessary to analyse reasons for which this shift even occur.

In most probability, the shift occurs to make the scene to suit to the genre of horror. Although there are numerous indicators evoking horror to support this idea, it is crucial to profoundly distinguish aspects of the genre of horror from other aspects which only resemble art of horror.

A very first distinction that should be analysed is a difference between horror stories and fairy tales. Noël Carroll in his research argues that under no circumstances should be those two phenomena misinterpreted just because supernatural beings appear in both of them. What characterise supernatural entities in horrors from those in fairy tales is that monsters or supernatural beings in horrors are entities that disturb environment in which they reside. In comparison, monsters or supernatural beings in fairy tales are considered normal in the settings where they happen to exist.¹² In *American Horror Story* is this abnormal entity depicted in form of the witch, who manipulates a fictional character of Thomasin White to slaughter all of the Roanoke settlers. What exactly makes Scáthach disturbing to her surrounding is core of her existence itself, vile nature and other characters’ reactions to her. When Thomasin encountered the witch for the very first time, she considered Scáthach being sent by God himself. Evidently, Thomasin perceived her to be an abnormal entity.

¹¹ *American Horror Story: Roanoke*, season 6, episode 4, “Chapter 4,” directed by Marita Grabiak, aired October 5, 2016 on FX, <https://svetserialu.to/serial/american-horror-story/s06e04>.

¹² Noël Carroll, “The Nature of Horror,” *The Journal of Aesthetics and Art Criticism* 46, no. 1 (1987): 52.

In addition, Carroll also explores presence of the abnormal entities in horror and terror tales. Although it appears that this is not among commonly recognised distinctions, he explains the need to differentiate those two aspects in his research. What is the fundamental difference between the two is that characters in terror tales are still too much human, in fact, they are just fiends. It is an extreme stimulation of their psychological phenomena that pressurise them into demonstrating darkness of their souls and that is what makes such tales eerie. While this is the case in terror tales, characters in horror stories are either of supernatural or sci-fi origin.¹³ As for the distinction, aim of this chapter is to analyse whether the show adapted the original narrative and made it a horror story or not. Thus, it is important to analyse what are principal features of main characters. It could be argued that Thomasin White's fictional character belongs to the former category. She is just a woman, whose psyche is constantly being stimulated into extremes. Firstly, she has to deal with shortage of food. Secondly, the settlers want to move the colony away although she does not want to. Thirdly, her own people sent her to exile to die in unknown woods. After overcoming all of this, she returns and firstly kills those men, who exiled her. She then moves the colony more inland, with a help of the witch. However, the settlers find living difficult even there. Moreover, they actually blame Thomasin for that outcome. Thus, her psyche is stimulated again. Thomasin believes that her people are ungrateful. Moreover, Scáthach whispers into Thomasin's ear. All of that escalate into the wicked act of poisoning her fellow settlers. However, once Thomasin underwent conversion from a human being to a ghost, she is bounded for eternity to the very ground of the place where the slaughter of her settlers happened. She then, evidently, belongs to the latter category.

A different example is Scáthach. Primarily, she is of a supernatural origin from the beginning. What is more, she is vile. In the show, there is even a mention that she serves to her blood-thirsty divines. Unfortunately, there is no explicit evidence of those divines forcing Scáthach to do it. Therefore, unlike a case of Thomasin White, Scáthach can be certainly identified as a horror character. As evidence indicates, apart from the slight non-alignment of identification of Thomasin White, the other case is in complete agreement with the literature.

Additionally, it is said that abnormal characters have another feature which allows them to violate common knowledge and perception of reality.¹⁴ Although, it can be argued that ability to threaten normality in several cases resides in supernatural beings' existence itself, there is usually more what breaches the common perception of reality, even in the show. What fortifies

¹³ Carroll, "The Nature of Horror," 52.

¹⁴ Carroll, "The Nature of Horror," 53.

this point is that the witch is capable of performing magic. In a scene which follows the merciless slaughter of English settlers, Scáthach slits Thomasin's throat and converts all of the settlers with Thomasin into ghosts. Those ghosts are then, alongside Thomasin, bound to the place for eternity. An additional example of this type of violation of common knowledge is when the witch performs her magic even on Matt. There are several instances in which she either controls his mind or erases some of his memories. Therefore, Scáthach does not suit into the natural environment, moreover, she violates common laws of nature by performing her magic powers, which is in correlation with Carroll's statement.

Carroll also enlists impurity of monsters as another criterion of the genre of horror. He speculates what, in this context, being impure supernatural entity means. Such characters, objects or beings are simply categorised as impure if they are "categorically interstitial, categorically contradictory, categorically incomplete, or formless."¹⁵ Among the supernatural characters in *American Horror Story* the Butcher and Thomasin White can serve as a perfect example of categorically contradictory character. The former is living-dead version of the latter. The very same applies to remaining Roanoke settlers, who had been slaughtered, then converted into ghosts. Similarly, former residents of the property in North Carolina suffer the same fate. Thus, another criterion differentiating genre of horror seems to be applicable in this case.

Even so the character of Scáthach alone can be considered an impure individual. She is said to be a female warrior in some tales.¹⁶ In comparison, she is, in other tales, represented as a goddess-like warrior, who can even foresee future events.¹⁷ However, the horror narrative depicts her in different light. She is a woman from England, "a descendant of the Druids and their Roman conquerors,"¹⁸ who escaped from England to the New World. Unfortunately, she was discovered and prior to her execution, Scáthach slaughtered all men as "there were other gods demanding blood. More ancient and thirsty gods."¹⁹ Given that, chance of her survival would be highly unlikely were she just an ordinary human being. Moreover, she also performs magic afterwards. Therefore, an evidence plainly indicates that she is impure.

¹⁵ Carroll, "The Nature of Horror," 55.

¹⁶ Deanie Rowan Blank, "Cuchulain and the Tain Bo Cuailnge: A Celtic Iliad," *Prairie Schooner* 86, no. 1 (spring 2012): 156.

¹⁷ Gregory Toner, "Wise Women and Wanton Warriors in Early Irish Literature," *Proceedings of the Harvard Celtic Colloquium* 30, (2010): 271.

¹⁸ *American Horror Story: Roanoke*, "Chapter 4."

¹⁹ *American Horror Story: Roanoke*, "Chapter 4."

Unexpectedly, not only was surprising to find that Scáthach is an Irish mythological figure, but also the probable reason why she has been included. Moreover, besides her, there is another reference to the Irish mythology. There is a moment in which Agnes recites lines from an old Irish poem: “I am the tree and the lightning that strikes it. Am an ri'ain gach uile choirceoge.”²⁰ The poem is *Song of Amergin* by Amergin Glúingel, who is said to be a bard, druid and judge in the Irish lore. Another character, Lee, references the poem as well. However, unlike Agnes, who recites the poem as a claim to land [which is reported to be the same way the poem was actually used], Lee mentions the poem to justify The Butcher’s evil act. “She is the queen of every hive. She is the tree and the lightning that strikes it. The land will weep with blood and their souls offered as sacrifice.”²¹ The Butcher pierces Sophie and Milo at stake and burns them just because they entered the place that The Butcher proclaims to be land of hers and the lost colonists. Thus, there indeed might be a type of correlation between the Irish mythology and the lost colonists of Roanoke. Research by Robert D. Arner possibly will help to comprehend the reference. He found a very similar concept in *Western Star* by Stephen Benét who made an interesting comment in the poem, stating the settlers vanished like heroes of a “wild Irish tale.”²² While Benét makes a regular remark about Irish heroes and those who vanished without a trace in Roanoke, Murphy uses an Irish mythological figure as a main antagonist of the show. What is more, he includes the old Irish poem. Then, taking in consideration when the *Song of Amergin* is used, it appears that Murphy wished to make the enigma of the Lost Colony even more sinister. Nonetheless, those findings are based on a lack of adequate evidence, therefore, those findings should be interpreted with a great deal of caution.

The genre of horror comprises another aspect which is said to be an alpha and an omega of horror fiction: usually a fearful emotional response. Carroll in his work notes that emotional response of fictional characters to monsters is ideally mirrored in audience or readers.²³ This interpretation, however, is slightly different from that of Lowry, who in his article mentions only the audience. “No other genre depends so thoroughly on the sado-masochistic relationship

²⁰ *American Horror Story: Roanoke*, season 6, episode 7, “Chapter 7,” directed by Elodie Keene, aired October 26, 2016 on FX, <https://svetserialu.to/serial/american-horror-story/s06e07>.

²¹ *American Horror Story: Roanoke*, season 6, episode 9, “Chapter 9,” directed by Alexis O. Korycinski, aired November 9, 2016 on FX, <https://svetserialu.to/serial/american-horror-story/s06e09>.

²² Stephen Vincent Benét, *Western Star*, (Farrar & Rinehart, Inc, 1943), **quoted in** Robert D. Arner, “The Romance of Roanoke: Virginia Dare and the Lost Colony in American Literature,” *The Southern Literary Journal* 10, no. 5 (spring, 1978), 38.

²³ Carroll, “The Nature of Horror,” 52.

between audience and filmic spectacle. “²⁴ Similarly to Lowry, Bantinaki in her in her research also explores only emotional engagement of the audience.²⁵ According to this evidence, it is clear that emotional responses of the spectators or the readers matters the most in the genre of horror. However, it may be interesting to explore even the idea of Carroll’s; the emotional responses of the spectators or the readers should ideally run parallel with emotional responses of fictional characters.

For instance, when consciously encountered The Butcher for the very first time, Shelby, Matt and his sister were all in disbelief. They simply could not comprehend the idea of a ghost interacting with them. Subsequently, The Butcher cuts a candle in half to intimidate them. As a result, emotional state of Shelby and her sister in law shifted from disbelief to fear.

However, the spectator did not experience such shift. Undoubtedly, his emotional shift did not occur because everybody reacts to observed subjects differently, therefore, any further examination might be difficult, almost to impossible to complete. Not only that, but there is also another feature that might have caused no emotional shift of the spectator when watching this scene.

What really intensifies the emotional response of viewers to horrors is movement of camera.²⁶ If there is any abnormal being in the frame, viewers in all probability will not react the same way as the fictional characters. Or even more, any emotional shift will not happen. Manifestly, the viewers have more time to adapt to the particular scene, therefore, they do not have any need to feel differently when the monster or the abnormal entity reveals itself to the fictional character. This is the case of the scene discussed above. The spectator saw The Butcher the whole time unlike fictional character, who did not. This result is, therefore, consistent with Lowry’s statement.

Additionally, besides striking fear, horror monsters are also said to evoke disgust.²⁷ For example, when Thomasin tries to escape from woods, to where she had been expelled, she encounters Scáthach. In the beginning, Thomasin seems to find herself in fear, even feeling threatened by the witch. Thenceforward, her feelings changed and she begged for her life to be ended quickly. But then again, Thomasin’s feelings changed to feeling of perplexity because

²⁴ Edward Lowry, “GENRE AND ENUNCIATION: THE CASE OF HORROR” *Journal of Film and Video* 36, no. 2 (1984): 15.

²⁵ Katerina Bantinaki, “The Paradox of Horror: Fear as a Positive Emotion” *The Journal of Aesthetics and Art Criticism* 70, no. 4 (2012), 383–392.

²⁶ Lowry, “GENRE AND ENUNCIATION,” 18.

²⁷ Carroll, “The Nature of Horror,” 53.

Scáthach used her magic power to liberate Thomasin from her prison, which was a metal cage that she had to wear on her shoulders. The men, who rebelled against Thomasin, forced her to wear it on her shoulders to make sure that she would die in the wilderness either of starvation, dehydration or weariness. Thus, it was not easy to break it. Then lastly, the witch offers Thomasin to eat a raw pig heart and to serve her. The act of eating heart, therefore, symbolises process of becoming servant. That has, again, an emotional impact on her. What she feels in that moment seems to be disgust.

In comparison with the former scene, when watching this scene for the first time, the spectator's feelings were, indeed, very similar to feelings of the fictional character. There being no chance to see the bigger picture just like in previous example, his feelings were shifting from one to another in accordance to what was happening in the scene. At first, a feeling of fear was prevalent, similarly to what Thomasin White was feeling. She was simply running away from a formless entity, then she tripped over from overtiredness and got caught. Something what was out of the frame was coming to her. That has a great deal of influence over the emotional state of the spectator. Then, as the witch suddenly appeared, feelings of fear shifted to feelings of disgust, especially due to Scáthach's appearance. When she destroyed that cage, then again, spectator's feeling changed to bewilderment along with Thomasin's. It was a really surprising move, thus, the emotional shift reasonable. Finally, feelings of both, the fictional Thomasin and the spectator, shifted to revulsion because of the raw heart. Nonetheless, the fictional character overcame her feeling of disgust, ate the raw heart and, therefore, commenced serving to the witch. However, spectator's feelings remained in that state. Hence, those similarities confirm what both, Lowry's and partly Carroll's claim.

Additionally, another reason why spectators or readers express a negative emotional response is that the abnormal beings are gruesome.²⁸ Not only are monsters menacing, which seems to be their *raison d'être*, but they also aggravate situations by their looks. As can be seen in Appendix I and Appendix II, appearance of both, Scáthach and The Butcher is fearful, moreover, it can even evoke disgust. An interesting distinction in this case may be that while Scáthach evoked disgust in both, in the *Roanoke Nightmare* and in the primary storyline, The Butcher did that only in the primary storyline. Her appearance in *Roanoke Nightmare* is seedy but not disgusting.

²⁸ Carroll, "The Nature of Horror," 53.

That leads back to Carroll's suggestion that the spectators' emotions should ideally run parallel with emotion of the fictional characters. When seeing The Butcher from the *Roanoke Nightmare* for the first time, regular humans were afraid of the ghost, while the spectator did not feel any fearful emotion. In contrast to that, when encounter The Butcher from the main storyline, the human characters screamed, showed shock or froze in their position. In this case, the spectator, in fact, felt disgust and fear at the same time.

Regarding to responses to monsters in horrors, it is obvious that not only do characters react emotionally, but they also react physically. In this manner, the physical reaction either of the audience or the fictional characters appears to be sine qua non of the art of horror. Lowry made a very accurate comment on the matter which reads that "the spectator's relation to the horror film is often quite active-screaming, covering the eyes, laughing either nervously or derisively."²⁹ Plainly, besides covering one's eyes or screaming, there are more physical responses to the art of horror, for instance shuddering, holding hands really close to one's body or feeling shivers down one's spine. Yet again, similarly to the result of previous analysis, there might be a slight discordance between findings in this research and the literature as everybody perceives things differently.

A great example of active-screaming almost every reaction of Audrey Tindall. In fact, it can be argued that her only purpose in the show is to scream. Whoever or whatever happens in the primary storyline in the show makes Audrey scream. Another example can be Cricket, a physic medium, who seeks out the real mastermind behind all those vile spirits. When he finds her [the real mastermind is Scáthach], he screams at the very beginning as he loses his sight. He also keeps his arms close to torso, trying to avoid any unwanted physical contact. Being a powerful psychic, he can sense her presence in other ways and ends up negotiating with the mystic woman. Then, yet another example is the fictional Thomasin's encounter with the witch when she, for a moment, freeze. Thus, all examples of fictional character prove this theory right.

On the other hand, when analysing the spectator's physical response, the results might slightly differ to the literature. There were one or two scenes during which he closed his eyes to avoid the not really exciting look at the monsters. However, there was no other physical reaction to the storyline — no screaming, no shivering, no nothing. He was just a regular spectator.

²⁹ Lowry, "GENRE AND ENUNCIATION," 15.

It has been shown that the particular scene alone is not horror. However, when taking in consideration what leads to the poisoning scene, what follows afterwards, and what type of characters contribute to the outcome, it is evident that the shift, indeed, happened to suit the genre of horror. Although two of all examples above are proven to be difficult to analyse, remaining features strongly outweighs them and support the idea of the shift in order to make the narrative even more eerie.

1.1.2 Thomasin White and feminism

As mentioned in a previous chapter, Thomasin White, the fictional character, is participating in the voyage to Roanoke of 1583. What is more, she is even a sovereign figure. Although it is not clear from the show, it can be assumed that John White, a former sovereign authority, decided that Thomasin would be governing the colony while he would be trying to obtain more supplies in England. This is in contrast to life of the real figure. Although a very little is known about the real Thomasin White, there is one piece of information that support the claim. Thomasin was not part of the voyage³⁰ and actually remained in England. Perhaps, this shift may indicate that the writers of the show could include the fictional Thomasin in order to emphasise an aspect of women rights and an equality. A number of movements supporting women rights were becoming gaining their momentums at the juncture when the show was in the makings and after that broadcasted. Thus, it is very likely that the show might have adapted to the social climate of that time.

To put this into perspective, it is crucial to analyse what exactly happened during the decade 2010 – 2019, especially the period of time prior autumn 2016 is important. The early 2010's was a decade of numerous events reinforcing women rights and equality. One of number of highlights of such occurrences might be a very famous movement *#metoo*, that was almost at its peak around the mid-2010s. Another great example of the reinforcement happened during MTV Video Music Awards 2014 ceremony when an eminent singer Beyoncé performed her pro-feminist song ****Flawless*, having a word FEMINIST written in a huge screen behind her. When referencing to the song, it is also necessary to mention Chimamanda Ngozi Adichie who wrote a pro-feminist book *We Should All Be Feminists*, which is also partly cited in the Beyoncé's song. Yet, the biggest event that might have empowered American women during first half of the 2010's may be Hillary Clinton's announcement of her participation in a race for presidency in 2015. What is more, Hillary even won 2016 presidential primaries and then

³⁰ McMillan Hamilton, *Sir Walter Raleigh's lost colony* (Wilson, N.C.: Advance Presses, 1888), 22–23, <https://digital.lib.ecu.edu/13413>.

became a first female nominee for the US presidency. That, in a positive way, could have accentuate the question of inequality between genders and a matter of women rights. However, to fully understand what changed, it is also essential to explore a matter of women roles in the Tudor England, which is the era in which Thomasin White lived.

What is known about women rights in that era is that women had a very little to no rights. It is reported that women were considered inferior to men. In fact, it was John Knox who wrote “women in her greatest perfection was made to serve men.”³¹ Moreover, regular women could not get any education. Those who could get education remained illiterate because they get educated in fields like cooking, needlework and something what would be in 21st century called management of household. What is more, women of that juncture were dependent on their male relatives, either fathers or husbands. Not only fathers or husbands, but also older brothers or other male relatives expected submission from women, be it sisters, mothers, aunts or any other female relatives. Nonetheless, there were possibilities for women to enrich themselves or gain control over their lives or properties. Hogrefe explores that matter in his work and although women were, in reality, without equal rights, there were methods to expand their possessions; it must have done via private laws. That means that women could for example inherit a property only if her male relative had settled that.³² Even the queen Elizabeth I had to overcome this particular issue. It was her father, the king Henry VIII, who included her a her half-sister into a succession line. This also emphasises the argument about dependency of Tudor women on their male relatives. In fact, it was Henry VIII who eliminated Elizabeth I and Mary I from the succession line to the English throne, just to issue the Third Succession Act a few years later. The Act then put Elizabeth I and her half-sister Mary I back in the succession line to the throne. Another obstacle was when their half-brother Edward VI claimed that his successor would be Jane Grey. Although he chose a female as his successor, this yet again proves that women were a property of men at that time. Additionally, Elizabeth did not even marry. Given the time and the politics, if she had married a man, she would have become a minor to him. It is said that she wished to keep her power just to herself, hence her nickname, the Virgin Queen. Then again, Elizabeth I succeeded in a world predominantly ruled by men just because her father ruled an act that put her in the succession line.

³¹ John Knox, *The First Blast of the Trumpet Against the Monstrous Regiment of Women: 1558*, 2nd ed. (Westminster: Archibald Constable and co., 1895), 15.

³² Pearl Hogrefe, “Legal Rights of Tudor Women and the Circumvention by Men and Women,” *The Sixteenth Century Journal* 3, no. 1 (April, 1972), 97–105.

Given that, it is not surprising that men occupied every managing position in the Roanoke colonies. Thus, it is not astounding revelation that John White might have asked his advisors to govern the colony in his absence. Although it is not explicitly written, it is commonly believed that he indeed asked them. Thus, if women actually had any rights as it is depicted in the show, then the real White could have asked his daughter to be a sovereign figure until his return instead of having a group of men to govern the colony. These facts, therefore, correlate favourably with the idea that Murphy wished to include Thomasin White in the show because of the feministic shift towards more fair society for women.

A serious weakness with this argument, however, is that it is not yet clear what exactly is meant by the term feminism. A number of researchers have reported that the term feminism appears to be an umbrella term as there is a broad range of varieties of feminism. On the one hand, there are findings that demonstrate that some people perceive the term feminism negatively, especially in relation to men.³³ Surveys such as that conducted by Ogletree, Diaz and Padilla explore that subject. Additionally, Patrick Hogan in his research introduces a feminist separatism. The feminist separatism is a term for a specific group of feminists whose goal is to separate sexes because some of them believe that men will dominate or at least seek dominance.³⁴ This just stresses how Murphy could have approached the matter of feminism. Conflicts between men and Thomasin indicate that Murphy's idea might have been intended to show how some feminists think highly of themselves and actually believe that their lives are better without men. Moreover, those feminists do not even listen to well-intended advice coming from a man.

The fictional Thomasin White is a great example of that. When Mr. Cage speaks to her about the colonists striving to survive because of lack of food, she disregarded the issue, saying "be grateful for what thou art given, Mr. Cage. The women receive only half share."³⁵ She then continued stating that the whole colony is going to remain at the place where they had been left, opposing to the, in fact, a good idea of moving the colony inland. However, although being a woman in a superior position [superior even to men], there are no signs of Thomasin trying to separate the colonists according to their sexes. Neither are there signs of Thomasin even treating people differently because of their sex. In other words, Thomasin does not feel that men are trying to dominate her just because they are men. She actually believes that anyone who opposes

³³ Shirley M. Ogletree, Paul Diaz, and Vincent Padilla, *What is Feminism? College Students' Definitions and Correlates* (Texas State University, 2017), 1577.

³⁴ Patrick Colm Hogan, "Feminism: Efforts at Definition." *Critical Survey* 5, no. 1 (1993): 48.

³⁵ American Horror Story: Roanoke, "Chapter 3."

her is plainly ungrateful or treacherous. Thus, despite the fact that there is a lack of agreement between the literature and findings from the show, the results partly indicate that Murphy could have included the matter of feminism to have people on alert for dangers this type of feminism contains.

Consequently, there is a very similar group of feminists, which Hogan identifies as female supremacists. That type of feminists believes that the world would be a better place if it were ruled by women. According to them, there are several evil issues, for example oppression or wars, that are caused by men. Moreover, they claim that if the world was ruled by women, no evil would happen to anyone as those women in power would not cause it.³⁶ The show depicts a woman, who seems to be under an impression that she is doing a great job ruling the colony. What disturbs her belief about her governance are men. It almost seems that Thomasin would rather have those men away as she is always terribly upset when confronted about her political ascendancy. However, it is very unlikely that she would eliminate them because they are men. If she would attempted to actually eradicate them, she would have done it just because they have the audacity to oppose her. However, she does not explicitly express that the colony would be better off without them. What is more, there is even a contrast between goals of female supremacists and what happens in the show. Whereas female supremacist claim that men are responsible for all wrongdoings in the world, it is Thomasin who actually causes the greatest harm to the colonists, not her opponents.

On the other hand, the previous concept can be easily challenged by opposing fraction of feminists, who do not see less evil in women than in men. In other words, this group of feminists does not try to eliminate men because there is a less evil in women. According to them, women are willing to cause great evil, likewise men.³⁷ These values, therefore, correlate fairly well with what the show depicts.

In addition, there are people who believe that “feminist is a woman who feel strong about having the same opportunity as men. What men can do women can too.”³⁸ With regard to the paragraph which introduces development of women rights in the early 2010s, it appears that Murphy attempted to include this rather positive interpretation of feminism. And yet, even there is some inconsistency. Although the sentence that women can do the same like men prove the argument right, the former one does not. Thomasin does not feel strong about having the

³⁶ Hogan, “Feminism,” 48.

³⁷ Hogan, “Feminism,” 48.

³⁸ Ogletree et al., “What is Feminism?,” 1579.

same opportunity as men, in reality, her sovereignty is depicted as a normal occurrence. Then again, taking in consideration what positions women occupied during the Elizabethian era and what rights they had, this particular result correlate rather fairly despite the slight inconsistency.

1.1.3 Politics

As far as feminism and women rights are concerned, there is yet another aspect that is greatly featured. An analysis of this aspect will allow the researcher to understand what the show writers might have or might have not wished to reflect in their version of the Lost City of Raleigh. There appear to be a probable explanation why fictional Thomasin White worked together with the witch; it can be an attempt of creators of the TV series to mirror political situation in the United States. Kuo and McCarty in their research found that confidence in politicians reached the new lowest in 2015. A declination of most representative part of governing unit in terms of power and public standing passed more power to less accountable officials.³⁹ An almost identical situation is mirrored in the horror narrative. Presumably capable governor John White left settlers in the New Land with his wife in charge. However, the settlers find his wife's governance less satisfying. When confronted about settlers' dissatisfaction and lack of food by Mr. Cage, Thomasin replies "We stay where my husband left us."⁴⁰ Not only were the settlers frustrated, but also her own son was sceptical of her decision. He kindly tried to explain to her why the whole colony should move inland, but she was just deaf to his objections. She even added "until his return, I shall hear no more from thee."⁴¹ Her ignorance about the matter even later in the series headed towards a rebellion of the settlers, who then exiled her into the woods to die. Unfortunately for them, Thomasin violently took control over them after she returned full of wrath. This parallel points towards to what can happen when governments ignore their governed; incompetent officials have to face an adequate response from the masses. It is evident that Americans value policymaking affairs to a great extent so they were even wiling to include it in a story that has nothing in common with political situation in the United States in the early 2010s.

Then, an extreme polarization and a dysfunction of democracy are several examples of consequences with the governing bodies have to tackle when incompetent officials are in charge. According to gathered data, differences between Republicans with their supporters and Democrats with their supporters had been rising dramatically even prior to 2015.⁴² Such

³⁹ "Democracy in America, 2015," Wiley Online Library, first published June 24, 2015.

⁴⁰ American Horror Story: Roanoke, "Chapter 3."

⁴¹ American Horror Story: Roanoke, "Chapter 3."

⁴² Wiley Online Library, "Democracy in America."

polarized environment seemingly does not lead towards democratic discussion. In an actual fact, the opposite appears to be true. Instances of an attitude which does not allow any other alternative but to accept one's opinions or dogmas had been growing rapidly prior to 2015. What is more, occurrences of such instances were increasing enormously through 2016 and prior the show's premiere in autumn of the same year. Thus, any changes in scripts could have been made to stress the political situation in the United States all the more. The show writers brilliantly featured this theme of arrogance of sovereign bodies in their rendition. Besides the already mentioned example when Thomasin refused to move the colony more inland, there are more examples of her arrogance. Once she returned from the woods, she murdered all those men who had exiled her. However, she made one exception, she spared her son's life. She orders her son to "beg for a reprieve"⁴³ as if she were any kind of sovereign figure at that point. Evidently, her entitlement and the witch had a disastrous effect on the situation. Instead of expressing humility or remorse for all the hardship the settlers had to overcome because of her ignorance, Thomasin asserted her authority over them again.

Not only do those examples above possibly reflect the political conditions of the United States, but it can be also understood as a warning. When observing Thomasin's urge to lead the colony, one may recognise that she has a tendency to implement non-democratic principles. Then, it is crucial to ask what are those non-democratic principles and, probably more importantly, what exactly is understood by term democracy.

As for democracies, there are several approaches and definitions that would help understand what is meant by it, however, characteristics of this work does not allow to explore the aspect of democracy in depth. Therefore, only those aspects that appear to be common among researchers will be used. Michelman states that democracy is a "normative idea that refers to substantive political values"⁴⁴ According to Post, those values, especially the value of self-determination then differentiate whether a particular decision-making procedure is democratic or not.⁴⁵ However, he emphasises that there should be more evident distinction. As he states, the argument about self-determination can be ambiguous; there are governments in which people vote, however, they are most likely being told to vote for a particular candidate or a party. Therefore, all participants should be responsible for their own engagement in

⁴³ American Horror Story: Roanoke, "Chapter 3."

⁴⁴ Frank I. Michelman, "Brennan and Democracy," *California Law Review* 86, (1998), 399–427, **quoted in** Robert Post, "Democracy and Equality," *The Annals of the American Academy of Political and Social Science* 603, (2006), 25.

⁴⁵ Post, "Democracy and Equality," 25–26.

decision-making process.⁴⁶ Similarly, Merriam main point is in agreement with Post's. What is more, he introduces a broader perspective for characterising the democratic regime. According to him, not only is one feature the democratic regime that its community is responsible for the decision-making process, but the regime also consists of a number of postulates:

1. The essential dignity of man, the importance of protecting and cultivating his personality on a fraternal rather than upon a differential basis, of reconciling the needs of the personality within the framework of the common good in a formula of liberty, justice, welfare.
2. The perfectibility of man; confidence in the possibilities of the human personality, as over against the doctrines of caste, class, and slavery.
3. That the gains of commonwealths are essentially mass gains rather than the efforts of the few and should be diffused as promptly as possible throughout the community without too great delay or too wide a spread in differentials.
4. Confidence in the value of the consent of the governed expressed in institutions, understandings and practices as a basis of order, liberty, justice.
5. The value of decisions arrived at by common counsel rather than by violence and brutality.⁴⁷

What is, then, interesting is that Murphy could have include democracy and several of its postulates in his work just to demonstrate how fragile democracy is. As for the first point, it is present to an extent. When the settlers raise the issue of moving the colony somewhere else and Thomasin refuses to debate about the matter, it is clear that their essential dignity of the man is violated. What is more, Thomasin's decision even violated the settler's common wellbeing. Instead of establishing a provisional settlement somewhere else, she forced her own people to suffer. Although she eventually moved the colony more inland, she was still violating the settlers' wellbeing and their essential dignity by ignoring their suggestions. When the settlers started questioning the sorceress, Thomasin poisoned them all.

As for points number two and four, Thomasin violates those as well. Although she does not belong royals nor any type of high-born people, she has de haunt en bas attitude towards the settlers. Thus, if one hypothesises that Thomasin can be Murphy's equivalent of sovereign figures of castles and her decision-making can be equivalent of credos of those sovereign figures, then it is evident, that Thomasin indeed does violate the collective unwritten but evident law that the settlers are all equal. To support this argument, there is a moment in which Thomasin talks about gratitude. She demeans Mr. Cage by telling to him that he should be grateful for his portion of meal he got because women and children receive just half of that portion as if he was a peasant to her. Moreover, her commentary about the women and children

⁴⁶ Post, "Democracy and Equality," 26.

⁴⁷ Charles E. Merriam. "The Meaning of Democracy." *Journal of Negro Education* 10, no. 3 (July 1941): 309.

indicates that she might have thought poorly of them. Yet again, this result corresponds favourably with both, the historical evidence and Murphy's attempt to forewarn that the American democracy may be destroyed. In the same way Thomasin breaks the settlers' confidence in possibilities of man, she violates their content to rule the colony. Although it is not explicit whether John White asserted his wife as the leader of the colony himself or with the content of the settlers, there is a moment which indicates that the settlers and their leading figures lived by democratic rules rather than by authoritarianism. The night, just after Thomasin refused to move the colony away, Mr. Cage and a number of other men vehemently removed Thomasin from the leading position.

“Pestilence requires a firm hand. A leader shall lead only with the consent of the governed. By all true reckoning, thou hath lost our allegiance. Thou art hereby removed from thy position and banished from our protection.”⁴⁸ These lines show a positive correlation with Merriam. On the contrary, what is weakness of this argument, is that there is slight discord between this scene and Merriam's fifth point. Although there is no brutality as in an usage of weapons or killing, what Mr. Cage and his men do to Thomasin is violent. They invade her tent [the show does not clearly depict where those settlers reside, Thomasin's property just resembles tent] in the night and put an iron cage on her shoulders, so she would suffer not only from just wearing the cage, but also from having difficulties when drinking or eating. Then, they threaten her son to either join his mother and die in exile or pledge allegiance to them and live. Given that the scene resembles a putsch rather than a common counsel, the whole result slightly differs from that of Merriam. There must have been a common counsel between the settlers to eliminate Thomasin, which corresponds favourably with Merriam. On the other hand, the execution of Thomasin's elimination is in contradiction with his statement.

With regard to democracy, the results revealed that Murphy evidently included it in his work to warn people that democracy can be easily destroyed. Taking into consideration that the show was in the makings between autumn 2015 and probably end of the summer 2016, Murphy might have wished to adopt political situation of the Lost Colony to the more recent democratic regime. There is a number of reasons why he could do it. First, he could do it to alert Americans to the possibility of devastation of democracy. Then, when observing how the political situation in the United States changed when Trump officially announced his candidacy for presidency. Moreover, when acknowledging how the mass media and the Democrats treated Trump and his

⁴⁸ American Horror Story: Roanoke, “Chapter 3.”

administration, there is a great reason to believe that Murphy attempted to prejudice people against Trump.

On the contrary, Clinton, who competed against Trump, received the same harsh treatment from the Republicans and Trump supporters. It was them who claimed that Hillary is the actual threat to American democracy. Additionally, allowing for the fact that both women, Thomasin and Hillary, were in important positions in a community; whereas one of them was accused of being a treat to democracy, the other actually violated democracy, it is possible that Murphy wished to criticise female leaders and actually could have attempt to prejudice people against Clinton. What is more, when taking into an account that some feminists are rather dangerous to the whole society and that there was no actual need to change the historical narrative and make a woman a leader of the colony, the idea of Murphy criticising female leaders and feminists appears to be even more reasonable.

Regarding the implementation of democratic values in Murphy's work, it was found that he might have wished to criticise former presidential candidates or wished to reflect the political situation in the United States. However, as stated in paragraph above, Thomasin has a tendency to implement a non-democratic approach in her governance, therefore, another explanation is that he might have attempted to criticise non-democratic regimes.

When analysing Thomasin's governance, her approach is very similar to those of dictators or authoritarians. She implements those non-democratic principles in both instances; before she was democratically banished from the colony as well as when she returns. Clearly, this term non-democratic means that all other types of regimes are encompassed. However, according to gathered data, there is no particular agreement on where exactly is limit for distinguishing the non-democratic regimes. What is more, according to used literature, it appears that everything that is non-democratic regime is a dictatorship of a kind. For those reasons, only Cheibub, Gandhi and Vreeland's theory will be applied. Dictatorship regimes may be classified according to their inner sanctums into three categories: monarchy, military dictatorship and civilian dictatorship.⁴⁹ As for monarchy, there is very little to no resemblance in the show. Cheibub et al. enlist reliance on family as a feature of monarchy.⁵⁰ The only thing which is at least slightly similar to how monarchy works in the show is the reliance on family. Governor White passed his power onto his wife. However, it is assumed that in reality he passed

⁴⁹ José Antonio Cheibub, Jennifer Gandhi, and James Raymond Vreeland. "Democracy and Dictatorship Revisited." *Public Choice* 143, no. 1/2 (2010): 83.

⁵⁰ Cheibub et al., "Democracy and Dictatorship Revisited," 85.

his power onto his advisors. The major issue with that is that there is no actual need for him to ask Thomasin to govern the colony because she and John have son. When taking into consideration that the whole situation happened in the Elizabethan era and what positions women had during that time, John would most likely pass his power onto his son. Therefore, the major flaw with this argument is that besides there are no other signs of monarchic dictatorship, the show rendition of the Lost Colony would also contradict to historical facts; women had almost no authority in those times. On the other hand, this result, therefore, strengthens the argument about feminism and women rights that Murphy included in his rendition. It is examined in the previous chapter.

Another type of dictatorship is a military one. There are several signs that indicate whether the dictatorship is indeed military or not. Those signs are: first, dictators' motivation for seizing power; second, their approach to organising their rule; third, the way through which they leave the power.⁵¹ Although particular motives for seizing power may vary, it is said that "military rules often view themselves as 'guardians of the national interest.'"⁵² A very similar concept is depicted in the show. Even though Thomasin does not view herself as a guardian of the national interest, her behaviour indicates that she believes that is in some way a guardian of the settlers and their interests. Firstly, from all the settlers, it is her who leads the colony. That could have evoked a feeling of importance in her. Secondly, she returns back to the colony, although with being full of wrath. Moreover, if it were not for the witch, whom she started serving in the meantime, Thomasin would not have returned. Thirdly, once she established herself into leading position, she moved the colony more inland to a better place. What is more, her beliefs that she is some type of a protector of the colony and its interest appears to be indicated in her response to the settlers. They were satisfied for some time after the colony moved, however, they started fear the eternal wrath of God, so they spoke to Thomasin to express their worries. Unfortunately for them, Thomasin did was irritated and actually did not really took into consideration what her own people told her. Instead, she responded with harsh words; "Ungrateful wretches. My hardship and sacrifice are met with mutiny? Cast out the traitorous, petulant babes!"⁵³ Clearly, her response indicates that she had been under the impression that she was, indeed, the guardian of the colony.

⁵¹ Cheibub et al., "Democracy and Dictatorship Revisited," 85.

⁵² Cheibub et al., "Democracy and Dictatorship Revisited," 85.

⁵³ American Horror Story: Roanoke, "Chapter 4."

Once in power, the dictator has to organise their rule through an administration or any type of institution. Clearly, armed forces help those dictators to establish their rule. As for administration and institutions through which would Thomasin govern the colony, there were none at the time. Thus, there is a major flaw with this argument. Moreover, it is also said that military leaders typically rule as a junta, selecting one of its members to be head,⁵⁴ while Thomasin rules alone until she starts serving to the witch. Only slight resemblance between the way military dictators rule and the way Thomasin rules is that dictators use armed force, while Thomasin receives help of the witch. However, this argument can be valid only if the witch is considered the show's equivalent of armed forces. Only then there appear to be a slight alignment between the literature and the analysed material, otherwise there is no significant evidence supporting correlation between Thomasin's and dictators' way of ruling.

There is another dictatorship in which its leader relies on his regime party. This type of regime is called civilian dictatorship and appears to be the weakest type of dictatorship regime as its leader has no relatives to rely on nor any following armed forces.⁵⁵ Moreover, civilian dictators are with some frequency overthrown by military forces.⁵⁶ As for Thomasin, she does not have any regime party to support her. However, when allowing for the fact that Mr. Cage and his men can be equivalent of military forces who depose the regime leader, there is a partly correlation between the analysed material and the literature.

Therefore, although Thomasin's governance is proven to not be a dictatorship in particular, there are signs which indicates that her leadership is absolutistic one. Then, according to Kelsen, absolutism in politics can be synonymous either to despotism, autocracy or already mentioned dictatorship. Authorities of all these regimes believe that they are superior to the governed and everybody has to obey. In other words, power of the whole state resides in one single person whose will is law.⁵⁷ Then, it is apparent that although not finding any significant resemblance with dictatorships, Murphy included Thomasin with non-democratic manners to raise awareness about totalitarian regimes. Those are regimes in which its leader holds the absolute power. Such nature of regimes does not allow any principles of equality. moreover, it per se prevents freedom to exist.

⁵⁴ Cheibub, et al., "Democracy and Dictatorship Revisited," 85–86.

⁵⁵ Cheibub, et al., "Democracy and Dictatorship Revisited," 86–87.

⁵⁶ Cheibub, et al., "Democracy and Dictatorship Revisited," 86.

⁵⁷ Hans Kelsen, "ABSOLUTISM AND RELATIVISM IN PHILOSOPHY AND POLITICS," *The American Political Science Review* 42, no. 5 (October 1948): 908-909.

2 For the Love of Lady Margaret

For the Love of Lady Margaret: A Romance of the Lost Colony is a novel that was written by William Thomas Wilson and released in 1908. Unfortunately, besides two other works [i.e. *An Authentic Narrative Of The Piratical Descents Upon Cuba (1851)* and *The Death of President Lincoln*] which cite Wilson as an author, there is no other information available about him or the novel itself. What is interesting is that although being released in 1908, spelling in the novel resembles Early Modern English. Then, when taking into consideration that the spelling started its development into Modern English two centuries prior president Lincoln was even born, it is possible that Wilson might wrote the novel in language that was spoken during Elizabethian era. A possible explanation for it is that Wilson might have wished to indicate that native Americans are the very same human beings feeling the very same feelings just like Europeans and their descendants, who settled in the New Land. Then, when taking into account what was happening to the native people during 19th century, he might have wished to also emphasise that there was not much of a change in relationship between Europeans and the native people. However, the lack of information about Wilson, his work and consequent possible misinterpretation might be a source of possible error.

As for the novel, its main protagonist is sir Thomas Winchester, who secretly loves lady Margaret Carroll. Unfortunately for them, Thomas' rival wishes to have Margaret only for himself. For that reason, he has Thomas kidnaped and taken away with pirates to a place, which is something of an enigma. After some time, sir Francis Drake finds the place, slaughters all pirates and takes Thomas back to England. Unluckily for Thomas, another challenge was on the horizon; sir Francis Drake happen to arrive to England just a few moments before the Spanish Armada's attack. Although fighting for the queen Elizabeth and helping the Englishmen to win, he was imprisoned into the Tower after the battle. He manages to escape with a little help from his friends and leaves with the governor White to rescue his abandoned colonist on Roanoke.

2.1 The Lost Colony in the Romance For the Love of Lady Margaret

Although the narrative mirrors real events, Winchester and White's departure from England and their subsequent mission to rescue the lost colonists appears to be slightly changed. Unfortunately, there are not many details available because the real White was laconic in his documents at that point; however, although just an assumption, Manteo was not in England with him. In fact, there was no need to bring him to England again. Manteo had actually been

to England two times and returned firstly with Lane's voyage and then with White [i.e. the third English voyage]. Thus, what is worth of analysis is Manteo's presence on the White's rescue voyage.

When on board, Manteo was constantly receiving doubting looks or profanities were said about him. For example, "and he will have with him, not only White, but his shadow, the savage."⁵⁸ This correlate favourably with historical facts. Although an initial contact between the Englishmen and native people was rather friendly,⁵⁹ their mutual positive feelings eventually changed. It began with Lane's unnecessary attacks on the natives; the first one was led on Aquascogoc because of theft of a silver cup, the other was probable attack on hostile natives, who did nothing except being hesitant. What intensified a tension between the Englishmen and the Natives was spread of a disease among Wingina's people and the Lane's settlers. After an outbreak of the disease and no positive result of attempting to stop it, Wingina changed his name to Pemisapan and moved his tribe away. Again, it was Europeans who made assumptions and slaughtered the tribe and beheaded Pemisapan. Oberg than states that those violent events eliminated possibility of persistence of White's colony.⁶⁰

On the contrary, not all European colonists had de haunt en bas attitude towards native people as well as not all natives loathed Europeans. It was Thomas Winchester who befriended Manteo and treated him as equal unlike others who thought of Manteo as a woman.⁶¹ As mentioned in the previous chapter about feminism, men considered women minor in the Elizabethian era, thus this indicates that some colonists were decent people, who did not think of them as superior to the Native people.

Besides there being a number of other examples when Manteo helped Thomas and vice versa, even the fictional governor White acknowledged that "he has much of good in him."⁶² What is more, there are situations in which other Native people help Thomas. For illustration, Winona, a daughter of the chief Windago, helps Thomas searching for the lady Margaret despite having feelings for Thomas herself. In another instance, Windago himself helps Thomas to escape and get to safety. A mutual respect, willingness to help one another [Thomas helped the

⁵⁸ William T. Wilson, *For the Love of Lady Margaret: A Romance of the Lost Colony* (Project Gutenberg, 2019), 209.

⁵⁹ "The First Voyage to Roanoke. 1584," Documenting the American South, first published 2002. <https://docsouth.unc.edu/nc/barlowe/barlowe.html>.

⁶⁰ Michael Leroy Oberg, "Lost Colonists," 103.

⁶¹ Wilson, *For the Love of Lady Margaret*, 206.

⁶² Wilson, *For the Love of Lady Margaret*, 205.

mentioned Natives and vice versa] proves the idea that Wilson in fact might have wished to indicate that the Natives are the very same human beings just like the Europeans.

Then, if allowing for the fact that Wilson lived in the 19th century when Trail of Tears happened, president Jackson signed the Indian Removal Act and other conflict between the Native people and the descendant of European colonists happened, the idea about Wilson trying to humanise the Native seems to be even more logical. Yet again, given that this argument is based on an assumption, this result should be treated with caution.

Conclusion

A spread of a momentum of the mystery of Roanoke settlers who disappeared as if they got into a Bermuda Triangle in fact commenced governor White himself as he only assumed the relocation of the colony but never actually reached the new place. any other theories have arisen throughout following years. Based on that, numerous artists included the enigma of Roanoke in their works and from that stems the aim of this thesis. The aim of this presented bachelor's thesis was to explore a portrayal of Roanoke Colony in the two selected works of fiction and probable reasons for its insertion.

The genre of horror is of a great importance in Murphy's work. Throughout the series, he proves that he adjusted the narrative to suit the genre of horror. As a matter of fact, name of his show consists of words "horror" and "story." Furthermore, the settlers in his version clash with the witch, who later in the story transform them into ghosts. Then, they haunt all further poor souls who happen to be at the place of the settlers' disappearance. Supernatural abilities and behaviour of the witch furthermore support the initial idea. However, there was also slight non-alignment between the found results and the literature. That is the case of the emotional responses to the spectacle of the horror. The findings are in correlation with majority of claims. Although, when stating that the emotional response of the fictional characters should be, ideally, mirrored in the spectators, the word ideally should be stressed. Despite this slight inconsistency, the findings supporting the initial idea still outweighs those, which are ambiguous.

Unexpectedly, the correlation between the Irish lore and the mystery of the Lost Colony is the most striking result in this part of this thesis. However, given that this result is based on limited number of literature and examples, the result should be, therefore, treated with considerable caution. Yet, although being just an assumption, these findings may serve as a base for a future investigation of any relation between the Irish lore and the enigma of the Lost Colony.

As for the feminism in Murphy's version of the Lost City of Raleigh, the analysis was unsuccessful proving what particular type of feminism is featured. What is surprising is that, more inclusive approaches towards feminism seem to be presented in the show, however, there is no perfect agreement between the sources and the findings. Moreover, it could be asserted that Murphy featured Thomasin White just to reflect the social climate of the United States from that juncture. On the contrary, there are signs which support the idea that he included feminism in his work in order to criticise extreme feminists. Yet again, the results are not in full

correlation with the literature. Given that the thesis explores many different aspects, there is a likelihood that these rather disappointing results would not have arisen had the focus been on feminism only. Thus, these results should be read with caution. A more careful analysis would perhaps reveal better findings.

The theme of politics has a huge impact on Murphy's rendition. He uses features of democracy to make a statement about his probable political views. It is either that he warns people about dangers of totalitarian regimes, thus, they should value the democratic benefits they have. However, other findings reveal he might have included the theme of politics so heavily to advise people to be more careful when voting for presidential candidates.

Lastly, the novel did not provide so much material to examine, therefore its analysis is shorter. Yet, it was found that Williams presents the native Americans in a humanely manner. It is only assumed that his intention was to comment on political rules that American officials ruled out against the natives.

Overall, this thesis successfully managed to achieve its objectives. It effectively examined how both gentlemen, Murphy and Williams depicted Roanoke colony in their works. Moreover, analyses of reasons why they actually intended to incorporate Roanoke in their works also revealed interesting results. Yet, a few results need further examination.

Resumé

Předložená bakalářská práce prozkoumává zobrazení osudu kolonie Roanoke či přidružených postav ve dvou vybraných dílech. Díly jsou seriál Ryana Murphyho *American Horror Story: Roanoke* a román Williama Thomase Wilsona *For the Love of Lady Margaret*. Práce následně analyzuje několik témat z děl a snaží se argumentovat, zda pánové témata v jejich pracích použili k vyjádření buď náklonosti nebo naopak averzi k určitému postoji. Nicméně, práce sestává nejenom z analýzy, ale z více částí. Pomyslně se dělí dvou hlavních částí, nicméně, praktická část je z důvodů větší jasnosti spíše mixem analýzy s trochou teorie.

V první sekci je představena kolonie Roanoke a zařazena do dobového kontextu. Kapitola tak pojednává o primárních důvodech Anglické Koruny pro kolonizaci Nového Světa a následné neúspěšné pokusy. I když ve skutečnosti byly všechny pokusy neúspěšné. Z toho důvodu došlo k založení první Anglické kolonie Jamestownu, v zálivu Chesapeake. Avšak tato kapitola věnuje ohromnou pozornost tomu, jaký úspěch přinesly kolonie jejichž patronem byl sir Walter Raleigh.

První průzkumná výprava nejenomže přivezla zpět do Anglie nové cenné poznatky, ale dokonce i dva původní Američany, z nichž byl jeden přímo nadšený z Anglie. Co víc, nové přátelství s Indiány se zdálo býti pevné. Druhá výprava, kterou vedl sir Ralph Lane už bohužel tolik úspěšná nebyla. Násilné šíření protestanství mezi různými národy indiánů sice Angličanům ze začátku mohlo pomoci, ale netrvalo dlouho a někteří indiáni začali k bělochům cítit averzi. Krátce poté ještě mezi kolonizátory propukla smrtelná nemoc, která nejvíc naopak ovlivnila indiány. Ti nebyli schopní se léčit a začali být nehostinní a podezřaví, co víc, mezi sebou šířili myšlenku toho, že Angličané mají ve skutečnosti božské schopnosti a nemoc rozšířili schválně. Situaci ani nepomohly mnohdy neodůvodněné projevy agrese a podezřavosti Lanea. Ty vedly k tomu, že dříve nastolené dobré vztahy byly zničeny. Angličtí kolonizátoři si tak vydobyli pověst zlých bytostí. Vše eskalovalo do natolik vyhrocené situace, že došlo k útoku na původně první přátele Angličanů a zavraždění náčelníka kmene. Kvůli tomu a nedostatku potravy se pak výprava neplánovaně vrátila zpět do Anglie se špatnými zprávami.

Ani třetí výprava nebyla nijak úspěšná. Jelikož si místní obyvatelé moc dobře pamatovali, co jim členové předchozí výpravy provedli, bylo pro nové Anglické osadníky složitější se přizpůsobit. Jejich jedinou nadějí byl spřátelený Indián a jeho kmen se kterými výprava spolupracovala. Bohužel ani to nepřineslo kýžený výsledek. Výprava opět neměla dostatek

zásob, tak se osadníci dohodli, že zpátky do Anglie se vrátí sám vůdce expedice, který díky svému postavení tak bude reprezentovat potřeby osadníků lépe. A tehdy došlo k tomu, s čím nikdo pravděpodobně nepočítal. Početná Španělská flotila zaútočila na Anglii kvůli čemuž se John White nemohl vrátit zpět za jeho osadníky na Roanoke. Trvalo to dlouhé dva roky, než se dostal zpátky na ostrov, který našel opuštěný. Osadníci beze stopy zmizeli. V palisádě zůstalo pouze vyryté slovo CROATOAN [název sousedícího ostrova a přátelského kmene Indiánů] a písmena CRO vyryté tentokrát do kmene stromu.

Do dnešního dne nikdo neví, co přesně se s osadníky stalo. Důkladnými důkazy doloženou odpověď nenašli jak historici, tak ani archeologové a celá událost, tak zůstává jednou z největších záhad historie koloniální Ameriky. Nejenom pro to se téma osadníků z Roanoke často objevuje v populární kultuře.

Druhá sekce začínám velice stručným představením populárního seriálu Ryana Murphyho a za tím následuje rozbor. První podkapitola ukazuje, jakým způsobem se se seriálem pracuje tak, aby splňoval požadavky toho, aby spadl do žánru hororu. Je zde představeno, co to horor vlastně je a jaká má kritéria a současně je hned analyzováno, zdali jsou tato kritéria splněna i v seriálu. Výsledky ve valné většině dokazují to, že Murphy představil kolonii Roanoke tak, že jeho příběh je hororovým.

Ovšem analýza v této kapitola přinesla i neočekávané, zato velmi zajímavé výsledky. Během praktického rozboru došlo k nálezům toho, že je možné, že kolonie Roanoke a Irské bájesloví mají něco společného, jelikož se v nejednom díle objevují prvky právě Irské mytologie.

Následující podkapitola pracuje s tématem feminismu. I zde je opět definováno, co to je feminismus. Následně opět začíná i analýza toho, jaké prvky feminismu se v show objevují. V této části rozboru se i hojně objevují nejasné případy toho, jakým způsobem Ryan feminismus do svého díla představil. I přesto, že na první pohled by se mohlo zdát, že Murphy chce kritizovat feminismus a jeho příznivce, analýza prokázala, že se jedná spíše o opak. To, co vypadá jako kritika feminismu je spíše kritikou arogance vládnoucích.

To je obsáhlé ve třetí podkapitole. Zde je opět stručně představen kontext a na základě toho je opět analyzováno, co přesně a jak se promítlo do seriálu. Nejdříve kapitola tedy analyzuje jak nekompetentnost a arogance vládnoucích ovlivňuje chování těch, kterým je vládnuto. Dále následuje ještě rozbor toho, jak Murphy mohl kritizovat nedemokratické režimy nebo presidentské kandidáty amerických voleb z roku 2016. Ačkoli nebylo možné zjistit, kterého ze

dvou kandidátů Murphy kritizoval [může se jednat pouze o domněnku], kapitola prokázala, že se jedná spíše o celkovou kritiku nedemokratických zásad.

Následující kapitola už se věnuje románu Williama Wilsona. Kapitola začíná stručným představením jak díla, tak autora. Zde avšak dochází k zajímavému nálezu toho, že o autorovi není nikde moc informací. Navíc ještě jeho projev připomíná starší verze angličtiny i přes to, že jeho díla byla vydána v době, kdy angličtina vypadala úplně jinak. Je zde tedy pracováno s domněnkou toho, že autor žil v jiné době; přesněji v době tvorby děl, která popisují nejvíce vyobrazují dobové události z devatenáctého století. Z toho důvodu se také mohl rozhodnout představit Roanoke a osoby kolonii blízké, tak aby dokázal, že i původní obyvatelé Ameriky jsou stejní lidé jako kolonizátoři [v devatenáctém století bylo vydáno několik zákonů proti původním obyvatelům nebo byli nuceni opustit svá bydliště apod.]

Závěrem, lze tvrdit, že oba dva pánové použili záhadu Roanoke spíše pro kritiku dobových událostí. Ryan Murphy ovšem záhadu předělal tak, aby splňovala kritéria hororu, zatímco Williams pracoval spíše s tím, co se obecně ví. Murphyho důvody k tomu navíc představit novou postavu Thomasin White se zdají být evidentní. To samé může být tvrzeno i o jeho představení politických mašinerií. Williams pak, na rozdíl od Murphyho, pravděpodobně změnil osud postav spojených s Roanoke pouze v případě otázky původních obyvatel.

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Appendix I

Scáthach



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⁶³ “Roanoke Nightmare,” and “Primary” digital image, American Horror Story Wiki, accessed January 6, 2022, <https://americanhorrorstory.fandom.com/wiki/Scathach>

Appendix II

The Butcher



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⁶⁴ “Roanoke Nightmare,” and “Primary” digital image, American Horror Story Wiki, accessed January 6, 2022, https://americanhorrorstory.fandom.com/wiki/The_Butcher