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FILOZOFICKÁ FAKULTA
Katedra anglistiky a amerikanistiky

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**Impact of James Fenimore Cooper's work on the work of
Karl May and Zane Grey**

Bakalářská práce

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Olomouc 2019

Prohlašuji, že jsem bakalářskou práci vypracoval samostatně pod odborným dohledem vedoucího práce a uvedl jsem všechny použité podklady a literaturu.

I would like to thank prof. PhDr. Michal Peprník, Dr., who supervised my work, for his assistance, encouragement, advice, and for allowing me to borrow his books.

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Introduction

In the genre of western literature, there is one author that continues to stand out from the rest. This author is none other than James Fenimore Cooper, with his iconic Leatherstocking Tales series of novels, novels which have influenced the genre of western, and introduced many features that are now commonplace in stories.

This work is centered around three authors, the second of which is Karl May, the author of the *Winnetou* novels. May is very familiar for the readers from Central Europe. The third author is Zane Grey, author of many popular westerns in 1910-30s. His novel, *Riders of the Purple Sage*, is in my opinion influential in shaping modern cowboy western as a sub-genre of Westerns.

This thesis analyzes the characters, the setting, and the story of the two novels, *Winnetou* and *Riders*, and compares them to the characters, setting, and story of *Mohicans*, with the aim of discovering the degree of influence of *Mohicans* over the two Wild West novels, *Riders* and *Winnetou*.

1 Characters

The focus of this chapter is on the main characters in the three afore mentioned novels. The characters are analyzed in the context of the selected novels, and not in any other works of the same series.

The analysis shall focus mainly on their character types, and also on comparing their descriptions in the novels, as characters in the western genre have specific visual attributes.

The first part of this chapter deals with the characters in *The Last of the Mohicans*, while the following two parts will do analysis and comparison of similarities to *Mohicans*.

1.1 Analysis of Characters in *The Last of the Mohicans*

In this section each character that is important to the story has his/her own subsection. In the case of two or more characters having a special connection, a subsection will contain information describing this connection.

The characters which are analyzed in the following subsection are as follows: Nathaniel “Hawkeye” Bumppo, Chingachgook, Uncas, Duncan Heyward, Alice Munro and Cora Munro, David Gamut, Magua.

1.1.1 Nathaniel ‘Hawkeye’ Bumppo

Firstly, I would like to describe Natty Bumppo in simple terms. Nathaniel Bumppo is a frontiersman, a white man living with two Native Americans, Chingachgook and Uncas, in a comradeship based on mutual respect. As is noted throughout the novel, he is a superb marksman, as is evident from his nickname “la Longue Carabine.”¹

Natty Bumppo is, however, more than just a simple character. He is the first of his kind in literature, a character which serves as an archetype for the protagonists in the genre of Westerns.² He sets up the characteristics of a western protagonist as one “anti-

¹ James Fenimore Cooper, *The Last of the Mohicans* (New York: Bantam Books, 1982), 97.

² Richard Gray, *A History of American Literature* (Malden: Blackwell, 2004), 108.

intellectual and with little or no education, relies on his practical experience and inborn common sense, and is endowed with great physical prowess.”³

Natty Bumppo is a white man that has thrown away everything which is not useful in the frontier, he has adapted to the life of the frontiersman. He has learned wisdom from the nature,⁴ and he is a person who believes that government is the best, when it governs the least.⁵ This stems from his innate ability that is common with seemingly many other protagonists of novels. He is “[a] man endowed with the choicest and perhaps rarest gift of nature, that of distinguishing good from evil.”⁶

As the theme of contrasts is a very important part of *Mohicans*, I will compare Natty Bumppo with other characters in their respective subsections, thus, having Natty Bumppo as a neutral starting ground, in a similar fashion as he is a ‘neutral ground’ in *Mohicans*, as Richard Gray put it in his *A History of American literature*:

The hero is himself a ‘neutral ground’ to the extent that he, his actions and allegiances, provide an opportunity for opposing social forces to be brought into a human relationship with one another. The moral landscape he negotiates is a place of crisis and collision; and that crisis and collision are expressed in personal as well as social terms, as a function of character as well as event.⁷

Hawkeye’s physical description also shows how he has adapted to the life in the frontier, as the following quote from *Mohicans* describes.

The frame of the white man, judging by such parts as were not concealed by his clothes, was like that of one who had known hardships and exertion from his earliest youth. His person, though muscular, was rather attenuated than full; but every nerve and muscle appeared strung and indurated by unremitting exposure and toil. He wore a hunting-shirt of forest green, fringed with faded yellow, and a summer cap of skins which had been shorn of their fur. He also bore a knife in a girdle of wampum... but no tomahawk. His moccasins were ornamented after the gay fashion of the natives, while the only part of his under-dress which appeared below the hunting-frock, was a pair of buckskin leggings, that laced at the sides, and which were gartered above the knees with the

³ Michal Peprník, “James Fenimore Cooper as a Western Author and the 1920 Film Adaptation of *The Last of the Mohicans*,” *Moravian Journal of Literature and Film* Vol. 4, no. 1 (Spring 2013): 7.

⁴ Gray, *History*, 110.

⁵ Gray, *History*, 110.

⁶ Gray, *History*, 110.

⁷ Gray, *History*, 108.

sinews of a deer. A pouch and horn completed his personal accoutrements, though a rifle of great length...leaned against a neighboring sapling.⁸

From that quote the reader can tell that Hawkeye is a hunter, who, as mentioned before, has adapted to the frontier by casting away the fashion of the white men, and instead wears clothes which are almost native, such as his cap made of skins. Another important detail is also the color of his garments. His shirt is green, color which blends in with the surrounding forests of the frontier.

Another point I also want to talk about is the fact that Natty Bumppo is referred to throughout the novel by his nickname, Hawkeye. While the origin of this nickname is from the first novel in the chronological order of events, *The Deerslayer*, it is explained in *Mohicans*, in a simple manner. "We call him Hawkeye... for his sight never fails."⁹ The fact that one of the white characters of the novel has a nickname which in some way shows off his skills is something that became quite common in the western genre of literature.

In *Mohicans*, Natty Bumppo is also referred to by his second nickname, La Longue Carabine, due to his superb marksmanship. Throughout the story, this second nickname is infamous among the enemies of the group of protagonists, as is evident when during multiple times in the story. The first being when the searching Hurons find Hawkeye's rifle,¹⁰ and one other such instance, during the time when part of the group of protagonists is captured, and a shooting contest is held between Natty Bumppo and Duncan Heyward.¹¹

1.1.2 Chingachgook

Chingachgook, the "Venerable chief of the vanquished Delawares,"¹² is father of Uncas, and a comrade of Natty Bumppo. Much like Natty Bumppo, he also has a nickname showing his apparent skill, Le Gros Serpent. He, along with Uncas, is the last of the tribe of Mohicans. After the death of Uncas in the climax of the story, he becomes the last member of the Mohican tribe. A skilled warrior who is proud about his unmixed

⁸ Cooper, *Mohicans*, 23-24.

⁹ Cooper, *Mohicans*, 361.

¹⁰ Cooper, *Mohicans*, 92.

¹¹ Cooper, *Mohicans*, 346.

¹² Craig White, *Student Companion to James Fenimore Cooper* (Westport: Greenwood Press, 2006), 73.

blood, like Hawkeye. Through him, the reader is informed about the history of Native Americans, as is shown in the following quotation.

My tribe is the grandfather of nations, but I am an unmixed man. The blood of chiefs is in my veins, where it must stay forever. The Dutch landed, and gave my people the fire-water; they drank until the heavens and the earth seemed to meet, and they foolishly thought they had found the Great Spirit. Then they parted with their land. Foot by foot, they were driven back from the shores, until I, that am a chief and a sagamore, have never seen the sun shine but through the trees, and have never visited the graves of, my fathers!¹³

Chingachgook is a warrior living outside of the land of his tribe; the territories of Mohicans were taken by white settlers. This is very similar to the way that Hawkeye lives outside of the areas which have been ‘civilized’ by white settlers. Chingachgook follows the traditions of his tribe, even though they seem barbaric. One such instance is the scalping of a French guard which posed no threat to the group of main characters.

As the chief rejoined them, with one hand he attached the reeking scalp of the unfortunate young Frenchman to his girdle, and with the other he replaced the knife and tomahawk that had drunk his blood. He then took his wonted station, with the air of a man who believed he had done a deed of merit.¹⁴

Chingachgook walks the thin line between a savage killer and a noble savage. Most of Cooper’s Indians are either Noble savages, or Bloodthirsty killers¹⁵, with little in between. It is the case with most Native Americans in his work; Cooper’s Native Americans are “[s]implified and dramatized... [they] represent ideas that developed in the conquest of America.”¹⁶ Just as Hawkeye is an iconic white hero frontiersman, Chingachgook is an iconic portrayal of an Indian to Europeans and Americans.¹⁷ The portrayal of Chingachgook is not to be taken as completely realistic. “A practical approach is not to regard Cooper’s Indians in absolute terms – as either totally accurate or utterly bogus.”¹⁸ This is not just true in portrayal of Native American culture; it is also the case with Chingachgook’s senses. His hearing seems to be almost superhuman.

¹³ Cooper, *Mohicans*, 28.

¹⁴ Cooper, *Mohicans*, 152-153.

¹⁵ White, *Companion*, 76.

¹⁶ White, *Companion*, 74.

¹⁷ White, *Companion*, 73.

¹⁸ White, *Companion*, 74.

For example, he is able to hear the advancing party of the other main characters well before Hawkeye.

1.1.2.1 Friendship between Hawkeye and Chingachgook

The friendship between the two characters is a complex one. Mainly based on mutual respect and equality,¹⁹ the two warriors share many common features – They are both last of their kind, Hawkeye being last of the anti-city frontiersmen, Chingachgook being one of the two remaining pureblooded Mohicans. Both are seasoned hunters, skilled in combat. The friendship of the two is however not without its problems. During the previously quoted example of Chingachgook scalping a Frenchman who was of no threat to the group, Hawkeye notes his disagreement, but accepts the difference in his culture and Chingachgook's. "Twould have been a cruel and an unhuman act for a white-skin, but 'tis the gift and natur' of the Indian, and I suppose it should not be denied. I could wish, though, it had befallen an accursed Mingo, rather than gay young boy from the old countries."²⁰

This friendship requires neutral ground, so that neither of the characters is left out.²¹ The friendship is beneficial one; they can rely on one another, which helps them survive in the wilderness. Both of these characters have a mythical status, and their friendship has a special place in American fiction.²² As Craig White describes in *Student Companion to James Fenimore Cooper*; "The companionship of Leatherstocking and Chingachgook did not begin the tradition of the hero and his best friend in literature, but Cooper developed it in uniquely American ways,"²³ continuing "together, the Leatherstocking and Chingachgook are the consummate expression of a fictional relationship that reappears from the early novel to the multiplex cinema."²⁴

¹⁹ John Stauffer, "Interracial Friendships in *The Deerslayer*," in *James Fenimore Cooper: His Country and His Art*, ed. George A. Test (Oneonta, State University of New York College, 2003): 83-86, accessed March 31, 2019, <https://jcoopersociety.org/articles/SUNY/2003sunny-stauffer.html>.

²⁰ Cooper, *Mohicans*, 153.

²¹ Peprník, "Cooper as a Western Author," 9.

²² White, *Companion*, 79.

²³ White, *Companion*, 79.

²⁴ White, *Companion*, 80.

1.1.3 Uncas

Son of Chingachgook, Uncas represents the ideal of the Noble Savage, with Magua, the antagonist of *Mohicans*, being on the other end of the scale, as the savage Indian.²⁵

Uncas is the young, inexperienced Mohican in this story, said to be the last pureblooded of his kind. He is chivalrous; for example, it should be noted that throughout the novel, the only one instance of Uncas taking a scalp of an enemy is when the women characters are not present. From this, it is visible that he is trying to act civilized around the Munro sisters. He “lives in nature yet recognizes the better angles of white culture,”²⁶ meaning he knows the differences between the two cultures, and he can decide which parts seem better. This mainly reflects in his manners. Uncas, through his death at the climax of the story, represents the myth of the Vanishing Indian.²⁷

Uncas, and his father, Chingachgook, both share that they are men without a nation; the tribe they were part of, has ceased to exist thanks to the intervention of white men.²⁸ Uncas also has a nickname similar to the one of his father, Le Cerf Agile, or The Nimble Deer, based on his swiftness. There is a brighter future implied for Uncas; as Uncas is about to be executed, he is spared because of his tattoo of a tortoise. This tortoise shows his heritage of rulers, and his destiny to lead the Delaware tribe back to glory.²⁹ However, this does not come to pass due to his death. In short, Uncas is a young noble savage, that was destined for great things, but meets his demise before his fate can be realized.

1.1.4 Duncan Heyward

A major in English army, Duncan Heyward is at first sent as an escort to the two young daughters of the Col. Munro to meet him at the Fort William Henry on Lake George. The best description of this character is the one of a “greenhorn.” “[He] is shown throughout *The Last of the Mohicans* to be foolish, hypocritical, boastful (yet passive), and almost critically inept: the wrong paths are taken, the wrong Indians trusted, the wrong tactics and weapons chosen.”³⁰ But he is also brave, honorable man, although a

²⁵ White, *Companion*, 113.

²⁶ White, *Companion*, 113.

²⁷ White, *Companion*, 75.

²⁸ White, *Companion*, 75.

²⁹ White, *Companion*, 122.

³⁰ Ian Dennis, “The Worthlessness of Duncan Heyward: A Waverley hero in America,” *Studies in the Novel* 29, no. 1 (1997): 2, accessed March 31, 2019, <http://www.jstor.org/stable/29533181>.

foolish one. He is contrasted to the character of Hawkeye. He is also the only character, which is openly in love, the target of his love being Alice Munro, who he wants to marry.

1.1.5 Alice and Cora Munro

The daughters of Colonel George Munro. The younger one, Alice Munro, is described as a blonde with blue eyes, but weak under pressure,³¹ and the second of the daughters of Col. Munro, Cora Munro is a dark haired, dark eyed woman, that is described as reasonable, resourceful and attractive.³²

As is the case with most themes and characters in *Mohicans*, Cora is the opposite of Alice, not only in looks, but also in her character. Cora has a great deal of positive traits, such as “her kindness, courage, modesty, maturity, thoughtfulness, steadfastness, self-reliance, nobility of soul, resourcefulness and very great beauty.”³³ While Alice is “unquestionably the silliest of Cooper's heroines...Helpless, dependent and infantile.”³⁴ However, Alice can display courage as well. Alice has three different roles in the story; she is a motivation for Heyward, she illustrates the difference between the stereotype of a woman of this era against Cora, and she is used as a bargaining piece to keep Cora from acting out by Magua.³⁵

The two sisters are half-sisters, introducing the duality of dark and fair heroines. It needs to be noted that “Cooper did not invent the contrast between a fragile, mild golden-haired princess and a strong, passionate dark-haired femme fatale.”³⁶ The sisters have the same father, but Cora is of mixed blood. As such, she can be considered a ‘Tragic Mulatto’, due to the fact her mother was “descended, remotely, from that unfortunate class, who are so basely enslaved.”³⁷ Cora is therefore a figure that is “doomed to wander in search of a partner of family that does not exist.”³⁸

³¹ White, *Companion*, 113.

³² White, *Companion*, 113.

³³ Nina Baym, “The Women of Cooper's Leatherstocking Tales,” *American Quarterly* 23, (1971): 704, accessed March 31, 2019, www.jstor.org/stable/2712252.

³⁴ Baym, “Women of Cooper's Leatherstocking Tales,” 704.

³⁵ Gregory J. Harding, “Without distinction of sex, rank, or color: Cora Munro as Cooper's Ideal and the Moral Center in *The Last of the Mohicans*,” accessed March 31, 2019, <https://jfcopersociety.org/articles/SUNY/1999sunny-harding.html>.

³⁶ Peprník, “Cooper as a Western Author,” 10.

³⁷ Cooper, *Mohicans*, 178.

³⁸ White, *Companion*, 115.

1.1.9 David Gamut

David Gamut is a religious man, a pacifist character, unwilling to take up weapons throughout the story, and yet he survives unharmed. Through the story, he goes through a minor transformation, becoming braver, and even willing to use a slingshot. A contrast between David Gamut and Hawkeye is also established. “[they] look alike, but they read the world differently through the book of Scripture or the book of nature.”³⁹

1.1.10 Magua

He is the antagonist of the story. A native American, comes from the Huron tribe, which is described by Hawkeye as thievish and untrustworthy, who is after revenge on Col. Munro. It is described that thanks to alcohol from white men he was disgraced and punished for his drunken behavior by Col. Munro, and he seeks revenge by taking his daughters. He is the contrast to the Noble Native American characters, being the Ignoble Savage. Mainly, he is contrasted with the character of Uncas, as they are the “opposed faces of one figure.”⁴⁰ Magua also serves as the end of the scale of savagery. “Differences among the primary characters in the novel seem to locate them at various steps on a continuum “progressing” from the absolute “savagery” of Magua to the over-civilized ways of David Gamut and Alice Munro.”⁴¹

Magua is a resourceful character. “His deceptiveness, and an ability to deceive with words, are employed time and again to serve Magua's purposes, and are that much more detestable in that they are employed solely to serve his selfish aims.”⁴² He servers the role of a “Bad Indian thirsty for the white man’s whisky and blood in remorse and revenge for the losses inflicted on him and his people.”⁴³ For example, he was able to escape from the group of main characters after seeing his disguise was seen through at the beginning of the story, then he does the same during the rescue of Cora. This is part of the gothic trickster character type, typical of the gothic dimensions of the historical

³⁹ White, *Companion*, 112-113.

⁴⁰ John McWilliams, *The Last of the Mohicans: Civil Savagery and Savage Civility* (New York: Twayne Publishers, 1993), 12.

⁴¹ Harding, “Without distinction of sex, rank, or color.”

⁴² Harding, “Without distinction of sex, rank, or color.”

⁴³ White, *Companion*, 113.

novel.⁴⁴ Magua meets his demise at the hands of Hawkeye, while once again attempting to escape, but losing his footing and falling, afterwards being shot by the rifleman.⁴⁵

1.2 Analysis of Characters in *Winnetou*

The characters which are analyzed in the following subsection are as follows: Old Shatterhand, Winnetou, Sam Hawken, Kleki-petra, Ichu-chuna, Nso-chi, Tangua, Rattler, Santer. It should be noted that through the different prints and editions, the characters and their descriptions were changed.

1.2.1 Old Shatterhand

Old Shatterhand, otherwise known only by his name Charles, is the main character of the *Winnetou* series. He is a white German immigrant that travels to America in order to better understand how to teach his fellow Germans about this nation, as he is a teacher by trade. Instead, he is scouted for a railway planning expedition, where he proves his immense skill, and meets Winnetou. Through the course of the story, it becomes evident that he is much more than a simple teacher, or a typical ‘Greenhorn’. Old Shatterhand seems to be almost made for the American frontier, and he shares a great deal of traits with Nathaniel ‘Hawkeye’ Bumppo. Richard H. Cracroft states in his *American West of Karl May* that Old Shatterhand, along with Winnetou, are the “[t]wo famous equivalents of Natty Bumppo and Chingachgook”⁴⁶ and continues by describing Old Shatterhand as the “invincible frontiersman.”⁴⁷

Similarities start with their nicknames. Both Old Shatterhand and Hawkeye have a nickname that is based on a skill or a feature of theirs, with Old Shatterhand’s based on his ability to strike a man unconscious with a single blow.⁴⁸ What is different, is the fact that Old Shatterhand is essentially nameless until he receives this nickname, and his real name, Charles, is revealed only well into the story. Old Shatterhand also has the typical rugged individualism of western story heroes that Hawkeye does. He is self-reliant, and he shares a similarly strong sense of ethics and morals, however, a small difference is that this stems mainly from Old Shatterhand’s strong Christian beliefs,

⁴⁴ White, *Companion*, 113.

⁴⁵ Cooper, *Mohicans*, 393.

⁴⁶ Richard H. Cracroft, “The American West of Karl May,” *American Quarterly* 19, no. 2 (1967): 249, accessed March 31, 2019 doi:10.2307/2710789.

⁴⁷ Cracroft, “West of Karl May,” 252.

⁴⁸ Karl May, *Winnetou*, trans. George A. Alexander (Media: Preposterous Press, 2008), 39.

which is much less intense in *Mohicans* Hawkeye, who describes himself as “a white man without a cross.”⁴⁹ The Influence of Cooper on the creation of Old Shatterhand is clear even in his equipment. The two rifles which the famous hero carries are called Kill Bear⁵⁰, and Henry Repeater.⁵¹ If we compare the name of Hawkeye’s rifle, Killdeer, to the first of the rifles of Old Shatterhand, the similarity is clear.⁵² Along with this, Old Shatterhand is also a superb marksman, much like Hawkeye.⁵³

Both characters have Native American education. Old Shatterhand receives his training after becoming part of the Apache tribe, and much like Hawkeye, he becomes a hero which has roots in both native and white ways. However, they do differ in their willingness to kill. Old Shatterhand is at first unwilling to use weapons, and only killing humans when necessary.

As stated previously, the two characters do have different traits. Where Hawkeye believes in the fact that nature provides the best education one can get, Old Shatterhand strongly states that all his knowledge comes from books. This contrasts the two characters; one believes in nature, the other in civilization. Where Hawkeye is a mostly a realistic portrayal of a character in a historical romance, with some exceptions like his superhuman marksmanship, Old Shatterhand has many traits that can be considered almost superhuman. Examples of these traits is being able to lift a man with only one hand, similar to the ‘great physical prowess’ of Hawkeye but magnified. And to name a few other traits, like being skilled in knife combat up to a point where is able to kill a bear. He is also able to stay underwater for prolonged periods of time without needing to surface for air, is a natural master at stealth. In my opinion, it seems like the character is pushing on the boundaries of realistic fiction, and into the genre of fantasy, as he seems to be the superman version of Hawkeye.

1.2.2 Winnetou

Winnetou is a young noble chief of the Apaches. Famous as the Red Gentleman, he is a sworn brother and a friend to Old Shatterhand. Winnetou’s physical description is a straightforward image of a Native American, although different from the ones described

⁴⁹ Cooper, *Mohicans*, 59.

⁵⁰ May, *Winnetou*, 17.

⁵¹ May, *Winnetou*, 17.

⁵² Cracroft, “West of Karl May,” 251.

⁵³ May, *Winnetou*, 18.

in *Mohicans*, mainly in terms of their clothing, which seem more civilized by the fact their torsos are covered.

His moccasins were decorated with porcupine quills, and the seams of his leggings and hunting jacket were decorated with fine red thread. He, too, carried a medicine pouch and peace pipe around his neck. Like his father, he carried a knife and a double-barreled rifle. His hair was also drawn together at the back of his neck, but without the eagle's feather. It was so long that it fell, heavy and thick, down his back. Many a woman must have envied him this wonderful, dark hair. His face was perhaps even nobler than his father's, and its color was a light brown with a touch of bronze. He was... about my age.⁵⁴

Seen as a noble savage, Winnetou shares features with the young Uncas from *Mohicans*. Like Uncas, he too is described as a beautiful young man. The nickname Red Gentleman speaks for his manners, however, Winnetou is able to become ignoble savage, something that is shown in the later stories where he scalps an enemy, much to the shock of Old Shatterhand.⁵⁵ Another feature he shares with Uncas, other than his age and relative inexperience⁵⁶, is that he too had two persons from which he could learn. One being his father, Ichu-chuna, the wise chief of the Apache, and the second being Kleki-petra, a white teacher of the Apache. Unlike Uncas, Winnetou becomes a leader of his people after the death of his father. As the 'chief of chiefs,' he shows his ability to lead. Much like Chingachgook and Uncas, he too is a great fighter and tracker. "Winnetou...became an archetype for his culture."⁵⁷ Another such similarity is the fact that Winnetou chooses to absorb some parts of the white culture. The most apparent one is the language; he speaks English fluently. He is also well-versed in the bible even though he does not wish to be converted during the first book of the series. "He is often seen as having mentalities and beliefs that come across as more European than non-European, and therefore places him in a unique situation."⁵⁸

He is also a great tracker who takes pride in his skill, as shown in chapter 30, where Winnetou does not believe that Old Shatterhand can track him and his sister Nso-

⁵⁴ May, *Winnetou*, 83.

⁵⁵ Nicole Perry, "Karl May's *Winnetou*: The Image of the German Indian. The Representation of North American First Nations from an Orientalist Perspective," (Master's thesis, McGill University, 2006), 43.

⁵⁶ They both are young native American warriors, who while skilled, are still seen as not hardened and experienced by life.

⁵⁷ Perry, "German Indian," 16.

⁵⁸ Perry, "German Indian," iv.

chi down until he is proven wrong. Winnetou is also a great combatant in melee, like Chingachgook, being able to take down Old Shatterhand during their second meeting on the battlefield.

1.2.2.1 Friendship between Old Shatterhand and Winnetou

The friendship between the two characters is similar to the friendship between Hawkeye and Chingachgook, although different. Old Shatterhand tries to change Winnetou's ways, which he ultimately succeeds in converting him to Christianity in a later story, trying to change his mindset around killing, as shown after death of Nso-chi and Ichu-chuna where Old Shatterhand will not let Winnetou swear revenge.

This a large difference from the relationship between Hawkeye and Chingachgook, where Hawkeye does not attempt to convert Chingachgook to Christianity or try to change his ways, instead they both accept their differences, and the friendship is based on mutual trust and respect. However, that is not to say that the friendship between Old Shatterhand and Winnetou is not based on trust and respect. From the first moment the two meets, Old Shatterhand believes Winnetou to be 'a good person' with a 'friendly flicker' in his eyes.⁵⁹ "Winnetou is essentially the Apache Old Shatterhand. The men are Blood Brothers, but their actions and thoughts, aside from a few obvious instances, are often in harmony. Winnetou often remarks that he shares the same thoughts as Charlie. It could also be seen as an instance of a Soul Mate."⁶⁰

1.2.3 Sam Hawkens

Sam Hawkens is a seasoned frontiersman. He serves as a wild west tutor for Old Shatterhand. "[He] takes the greenhorn Old Shatterhand under his wing, help develop his skills and instincts so he can become the prolific man of the West he is destined to become."⁶¹ He is a typical frontiersman: "... a legendary horseman, tracker, and a true man of the west."⁶² His description fits the stereotype; a tangled black beard, large hunting jacket, fringed leggings and Indian boots. In this description, his character appears to be close to the type of frontiersman Hawkeye is. And like Hawkeye, he too is a veteran of the frontier, able to speak many Native American languages and dialects.

⁵⁹ May, *Winnetou*, 83.

⁶⁰ Perry, "German Indian," 49.

⁶¹ Perry, "German Indian," 50.

⁶² Perry, "German Indian," 68.

His name is also of particular interest. The surname Hawkens is close to the nickname Hawkeye, further connecting the two characters.

As the story progresses his role as tutor fades, and instead he becomes more of a side character. He provides some comic relief with his sense of humor. “His comical appearance and his strange actions seem to end in an apparition of truth; he proves his cunningness as a man of the West with his dealing with the Kiowa and their Chief, as well as, his shamanism exploit with the Apache.”⁶³

Another feature of the character is also his role as a tutor to Old Shatterhand. He is the one which puts the natural ability of Old Shatterhand into context. By showing the reader how Old Shatterhand has no problems doing things only a seasoned frontiersman can do, the contrast between Old Shatterhand and a usual “Greenhorn” is made apparent.

1.2.4 Kleki-petra

Kleki-petra is the white German teacher of Winnetou. His death at the hands of Rattler is the catalyst which propels the story forward. “[His] short but significant involvement is worth attention as without this character, Winnetou and Old Shatterhand would have never had the opportunity to meet each other.”⁶⁴ He is also used as a plot convenience tool, it is thanks to his teachings that the Apache characters can speak English.⁶⁵

His strong Christian beliefs combined with teaching of the Christian ways to Native Americans are similar to David Gamut’s Christian beliefs and his attempts to bring Christianity to the frontier. The faith also forms the contrast between him and Old Shatterhand. “Although both Kleki-Petra and Old Shatterhand are Christian, their beliefs could not be more different. Kleki-Petra believes that God has abandoned him, whereas throughout the story, Old Shatterhand never loses his faith in God.”⁶⁶

1.2.5 Ichu-chuna

Ichu-chuna is the father of Winnetou, “the great chief of the Mescaleros, also recognized by all other Apaches as chief.”⁶⁷ Unlike the character of Chingachgook, he

⁶³ Perry, “German Indian,” 70.

⁶⁴ Perry, “German Indian,” 49.

⁶⁵ Perry, “German Indian,” 52.

⁶⁶ Perry, “German Indian,” 53.

⁶⁷ May, *Winnetou*, 83.

is not part of a dying tribe, but he does share some traits with this character. The most obvious similarity is the fact that he too is a father of a young native American. Another similarity is the natural wisdom of the character, shown in the discussion about the train tracks being led through Apache territory without Apache approval. He, like Chingachgook, also voices his own opinion about the white culture stealing their land during his first meeting with the surveyor group. "Ichu-chuna is constantly referred to as a noble and wise chief and one that both Winnetou and Old Shatterhand admire,"⁶⁸ Ichu-chuna shares this natural wisdom with Chingachgook.

A shared motif between the novels is the death of a family member among the Native American characters. In *Mohicans*, the younger Native American of the pair, Uncas, dies during the climax of the story. In *Winnetou*, two of the family members of Winnetou's family die; his sister Nso-chi, and his father, Ichu-chuna. This shows a similarity between *Winnetou* and *Mohicans*, although in *Winnetou*, the deaths happen before the climax, where in *Mohicans*, death of Uncas happens during the climax of the story.

1.2.6 Nso-chi

Nso-chi is the sister of Winnetou. While the death of Kleki-petra sets in motion the events which lead to Old Shatterhand and Winnetou becoming blood brothers, death of Nso-chi and Ichu-chuna at the hand of Santer is what starts the overall adventure that spans three novels. Through her character, the reader is exposed to May's ideals of Native American women in their tribes, their standing and roles.⁶⁹

Nso-chi's similarity to Cora from *Mohicans* is the interracial love between Nso-chi and Old Shatterhand. *Mohicans* "hints at a forbidden love between Cora and Uncas,"⁷⁰ but in *Winnetou*, this romance is much more apparent, but one-sided. Nso-chi "plays a small but interesting role as a love interest for Old Shatterhand but is conveniently killed off."⁷¹ Like the other members of the Native Americans of the Apache tribe, Nso-chi is also seen as educated and noble.⁷² Nso-chi and her father Ichu-chuna represent the vanishing native American, much like Uncas and Chingachgook.

⁶⁸ Perry, "German Indian," 34.

⁶⁹ Perry, "German Indian," 61.

⁷⁰ White, *Companion*, 103.

⁷¹ Perry, "German Indian," 49.

⁷² Perry, "German Indian," 78.

The death of the two characters represents this, they are killed by white men for selfish, greedy reason.

1.2.7 Tangua

Tangua is the chief of the Kiowa tribe, which the novel describes as thieves, similarly to the description of Huron tribe in *Mohicans*. He is at first an ally, in the classic sense of enemy of my enemy is my friend. In terms of similarity to characters from *Mohicans*, Tangua is the closest to Magua. His character is that of an Ignoble savage, as Old Shatterhand describes him as a man of no morals or scruples, only choosing his allies based on his own profit. Even in his description he states that Tangua has “eyes like a beast of prey from which no trace of good could be expected. They seemed to express nothing but lust for war and plunder.”⁷³ Much like Magua, the products of white man have changed his character for the worse. Through this character May presents the image of a corrupted Native American.

During the first meeting, he is not interested in talking, instead immediately going to see what valuables the white men carry in their wagon. And later in the story, after being defeated and shot in both knees by Old Shatterhand, he swears revenge upon Old Shatterhand, becoming even more similar as both Tangua and Magua share the same reason for their actions against the main characters. The two have their differences, as Tangua lacks the cunning traits and skill for trickery Magua is known for, in fact he is tricked by Sam Hawkens during his first appearance.

1.2.8 Rattler

Rattler is a surveyor, responsible for the death of Kleki-petra. He serves as the antagonist of the first part of the story, shooting Kleki-Petra after Winnetou’s refusal to drink brandy. His character can be described as lazy, arrogant and incompetent drunk. With this simple description, the contrast with the character of Old Shatterhand becomes apparent, as Old Shatterhand is ready to action, modest, and competent. This contrast is similar to the contrasts between characters in *Mohicans*, but other than this, there is no similarity between Rattler and any of the characters in *Mohicans*. Through Rattler and his engineering team, May describes his view on the ‘Yankees’.⁷⁴ The

⁷³ May, *Winnetou*, 151.

⁷⁴ Perry, “German Indian,” 72.

character of Rattler represents is the corruption of the men in the west,⁷⁵ and the first hurdle for Old Shatterhand. He exists so that the main character's good traits are magnified. He also tests the limits of the main character, seeking out negative interaction with Old Shatterhand.

1.2.9 Santer

Santer is a man that is crazed for gold and will stop at nothing to get it. He is responsible for the death of Ichu-chuna and Nso-chi. He is similar to Magua in that they both have a single, strong focus, similar drive, but for different reasons. Where Magua is driven by revenge for being shamed, Santer is only driven by his greed. He is the second white antagonist of the novel, which is another difference from *Mohicans*. *Mohicans* does not have any explicit white antagonists, with only white enemy being the French enemy forces that are present due to the French and Indian war.

“Santer can be viewed as the exact opposite of Old Shatterhand and his values. [He] is the true villain and also the epitome of evil in this story... He is unscrupulous and does not hesitate to deceive people or run to the enemy to solicit protection from them... Santer is cunning, deceiving, and above all, he is shrewd.”⁷⁶ In this description of the character, the similarity to Magua is clear. They both are capable, deceiving and cunning. As mentioned before, the contrast between Old Shatterhand and his adversaries is similar to the contrasts between characters present in *Mohicans*. Most characters of the novel “are portrayed in a black and white fashion: either good or evil.”⁷⁷ Santer represents the evil, while Old Shatterhand represents the good. The role of Santer in the first of the novels is rather small, with it becoming larger in the following novels.

1.3 Analysis of characters in *Riders of the Purple Sage*

The characters which are analyzed in the following subsection are as follows: Jane Withersteen, Jim Lassiter, Elizabeth Erne, Bern Venters, Elder Tull, Bishop Dyer. As before, if there is an important relation between the characters, it will be analyzed in a

⁷⁵ Perry, “German Indian,” 72.

⁷⁶ Perry, “German Indian,” 74-75.

⁷⁷ Perry, “German Indian,” 78.

sub-subsection. One thing to note is that this novel does not include any Native American characters, unlike the previous two.

1.3.1 Jane Withersteen

Jane Withersteen is an owner of a great ranch she inherited from her father, along with the sole water source for the whole village of Cottonwoods. Jane is a “strong female lead... at the age twenty-eight, powerful enough to stand up to the domineering men of her church.”⁷⁸ She is not afraid to criticize her church, or to speak her mind. In this trait of bravery, and arguably resourcefulness, she is similar to Cora from *Mohicans*, and much like Cora, Jane Withersteen is still vulnerable to attacks from men.

Much like other characters in this novel, Jane Withersteen “represents a moral position... [she] is kind and good, and believes all violence is wrong.”⁷⁹ This pacifist view is similar to the character of David Gamut from *Mohicans*, as they both do not approve of violence on the basis of their faith, Jane being a Mormon. Victor Friesen describes Jane as a “strong female lead,”⁸⁰ capable of forgiving the harsh nature of man.⁸¹ However, Susan J. Rosowski argues in her article “The Western Hero as Logos, or, Unmaking Meaning,” that Jane Withersteen is also a naïve, or blind, type of character. “[She] has a good heart but... has served as a blind tool for false creeds. Her blindness is illustrated by her indiscriminate use of the word love in describing her feelings for the evil Mormon bishop, Elder Tull, as well for her gentile hired hand, Venters.”⁸² It is in this blind faith that Jane attempts to change Lassiter into a different man. She also represents a change in Mormonism, being a self-sufficient woman, capable of running an entire ranch, with the help of her riders. “Jane has the mind of a true reformer.”⁸³ This self-sufficient trait, which stems from the strength of her character, is similar to the ability of Cora Munro. What is also similar is the fact that she does not fit into the Mormon society thanks to her strong beliefs in helping everyone, similarly to how Cora Munro does not fit into her society due to her mixed heritage. The

⁷⁸ Victor Carl Friesen, *Zane Grey's Wild West: A Study of 31 Novels* (New York: McFarland, 2013), 19.

⁷⁹ Fred Stenson, Introduction to *The Riders of the Purple Sage* (New York: Barnes & Noble, 2004), xiii.

⁸⁰ Friesen, *Wild West*, 19.

⁸¹ Friesen, *Wild West*, 19.

⁸² Susan J. Rosowski, “The Western Hero as Logos, Or, Unmaking Meaning,” *Western American Literature* 32, no. 3 (1997): 278, accessed March 31, 2019, <http://www.jstor.org/stable/43021744>.

⁸³ Stephen J. May, *Zane Grey: Romancing the West* (Athens: Ohio University Press, 1997), 72.

both characters are also not afraid to say their thoughts, and both are the targets of the antagonist.

1.3.2 Jim Lassiter

In the character of Jim Lassiter, there is visible change from the riflemen characters of the previously analyzed characters. He is the outlaw gunman type, and he has a background of being a Texas ranger. Lassiter is a character that “believes in the power of guns and survival of the fittest.”⁸⁴ Unlike Hawkeye’s typical visage of a frontiersman hunter, Lassiter has a striking visage. He is dressed in black clothing, with a black sombrero and two black revolvers.⁸⁵ Along with this, he rides a blind horse, further solidifying his almost mythical skills.

Lassiter shares the prototypical features of a western hero that were started by Hawkeye. For example, he is renowned for his quick and precise aim with his revolvers, and while he does not have a nickname based on his skill like Hawkeye, his name itself is shown to be almost mythical. Instance of this is visible in the opening chapter, where a mention of his name by Bern Venters, combined with Jane praying for a savior, seems to summon Lassiter. This, along with Lassiter’s all black visage forms an obvious connection to a reaper. Much like Hawkeye, Lassiter has the innate ability of distinguishing good from evil, as is made clear in the opening pages of the novel, where he correctly judges the situation of unjust arrest of Bern Venters. And, like Hawkeye, he too is a man without a cross, and Lassiter too doesn’t kill unless required. As shown in the opening scene, he solves problems without gunfire where he can, instead trying to persuade Mormons into leaving, using his own reputation as a killer of Mormons as a powerful tool. It is this opening scene that solidifies the character in almost all of his traits. He also can get the gunman’s justice, as is shown when Lassiter kills bishop Dyer. Lassiter, much like other Grey’s characters “is not vile, but rather a lone figure who metes out deadly justice to rustlers and kidnappers.”⁸⁶

After his arrival, Jane Withersteen employs Lassiter as her rider to protect her cattle from the harassing Mormons.⁸⁷ The reason for his arrival becomes clear later on

⁸⁴ Stenson, Introduction to *Riders*, xiii.

⁸⁵ Zane Grey, *The Riders of the Purple Sage* (New York: Barnes and Noble, 2004), 6-7.

⁸⁶ Kevin S. Blake, “Zane Grey and Images of the American West,” *Geographical Review* 85, no. 2 (1995): 213. Accessed March 31, 2019, doi:10.2307/216063.

⁸⁷ Friesen, *Wild West*, 18.

in the story, where it is revealed he is searching for his sister, Milly Erne, and her daughter. During a stampede of cattle, it also becomes apparent that Lassiter is a very skilled rider, as is very common among the heroes of the western genre.

Another part I would like to focus on is the selflessness that Lassiter shows in the second half of the novel. While his drive has been to find his sister and her daughter, he changes from this to protecting when he goes out of his way to kill Bishop Dyer for Jane Withersteen. This selflessness is reminiscent of Hawkeye and the two Mohicans, who agree to help the party due to it being the honorable thing to do.

1.3.2.1 Relation between Jim Lassiter and Jane Withersteen

The relation between the two can be summarized in two stages. The first stage is Jane attempting to change Lassiter's ways into a more peaceful ones, and the second stage is Lassiter being in love. This gets more complicated, when Jane succeeds in persuading Lassiter into giving her his gun belt, but she returns it to him promptly because "She had wanted to disarm him, yes, but now, she knows, not to unman him."⁸⁸

The biggest difference between the previously mentioned relations is that this is a romance between a gunman that hates Mormonism and a woman that is a believer in Mormonism, who has her faith broken by evil of other believers.

1.3.3 Elizabeth Erne

At first, this character is only mentioned as the masked rider of Oldring who is renowned for their riding skills, later revealed to be the child of Milly Erne, she is the child Lassiter is searching for. After being shot by Bern Venters, her gender is revealed, along with a name given to her by Oldring, Bess. As Venters nurses her to health, he falls in love with her. "She is a classic version the Western's ideal woman, beneath whose independent exterior lies a submissive and passive nature."⁸⁹ Her sheltered childhood and the fact that throughout the story she is cared for due to her injuries, does open up a possibility of a comparison the Munro sisters. She also shows some masculine qualities, such as being a great horse rider. This is in general terms similar to Cora Munro, who also shows some masculine traits. Both Cora and Elizabeth also have a certain disadvantage in society. In the case of Elizabeth, it is thanks to her upbringing

⁸⁸ Friesen, *Wild West*, 22.

⁸⁹ Rosowski, "Western Hero," 279.

by criminals and outlaws, while in the care of Cora Munro, her disadvantage originates from being of mixed blood.

1.3.4 Bern Venters

Bern Venters is the head of the riders on the ranch of Jane Withersteen, but as a non-Mormon, he is hated by the Mormons, mainly Elder Tull, for being around Jane Withersteen.

Through the story, Bern Venters progresses from a man who is hounded and chided by the Mormons of Cottonwoods into a man that displays the iconic ‘rugged individualism’ of the Wild West; by stages he becomes “The man whom the wilderness makes strong and independent,”⁹⁰ a self-sufficient man, that rides away with a woman he loves. His stay in the wilderness, surviving on his own, combined with his newfound love for Elizabeth transforms him into a strong man, who does not fear the consequences of his actions. An example of this is Venters shooting down Oldring, showing his newfound courage.

Unlike the rational relationship of Lassiter and Jane Withersteen, the relation of Venters and Elizabeth is a more stereotypical one. Their romantic relationship begins when Venters has to take care of Elizabeth, after wounding her, after which he falls in love with her, and the two decide to leave Cottonwoods for their own safety and in a search of a new life.

1.3.5 Elder Tull

Elder Tull fulfills the role of the antagonist throughout the story. An arrogant Mormon that wants to enforce the religious law onto Jane Withersteen, and to marry her, in order to acquire her wealth, showing the trait of greed. He represents the “pure fanatical tyranny. He uses tenets of Mormonism as an excuse for greed and violence.”⁹¹ It is this fanatical drive to have Jane Withersteen submit to be his wife, that is similar to the drive of Magua wanting to take the Munro daughters. However, the reason behind the drive is different. As such, there are no characters from *Mohicans* which share any other characteristics with Elder Tull.

⁹⁰ Gray, *History*, 539.

⁹¹ Stenson, Introduction to *Riders*, xii.

1.3.6 Bishop Dyer

Bishop Dyer has the role of a secondary antagonist. Through the story, he is less present than Elder Tull, visiting Jane only once, which results in him being shot by Lassiter, but the role of the character is the person pulling the strings. He is killed in a dramatic encounter in the Mormon church by Lassiter near the climax of the story. As a character, he represents an evil force using religion for his own gain, much like Elder Tull. A small similarity to Magua is his ability to hide his true intentions. Unlike Elder Tull, who makes no effort to hide his true intentions, Bishop Dyer hides his real intentions until he is met with Lassiter.

2 The Setting of the story

In this chapter, the location and time of the story will be analyzed, as the setting is one of the key symbols of a western⁹², and any features similar to the ones from *Mohicans* will be listed.

2.1 Setting of *The Last of the Mohicans*

There is no doubt that the setting of *Mohicans* is important. Due to it being a historical novel, the setting is precisely set in both location and time, the location being the forests of New York State close to the Fort William Henry, and the time being the summer of 1757, as is shown in the subtitle of the novel, *A narrative of 1757*. The real event of the siege of Fort William Henry during the French and Indian war of 1754 to 1763 is the framework for the fictional story of *Mohicans*. Repeated shifting between the fiction and the real history gives the story a hybrid reality.⁹³ Cooper takes liberties with the historical accuracy, most of all with the Munro sisters, the fictional daughters of a real historical figure, Col. Munro.

Another important feature is the romantic description of the landscape. “*The Last of the Mohicans* has so ingeniously and extravagantly developed the gothic potential of the American wilderness.”⁹⁴ As a sublime landscape and as a terror of the unknown, Cooper instilled this view of the frontier into the minds of American and European readers.⁹⁵ The forests of north America take on the features of gothic atmosphere, sensationalizing the wilderness.⁹⁶ Cooper places emphasis on the features of darkness, shadows and narrow spaces, to develop the idea of the forest as a place of horror.⁹⁷

The location allows the character to show their biggest strengths. Hawkeye, a renowned hunter and scout, along with Chingachgook, uses the forest environment to his advantage, knowing the layout of the land, and using his tracking skills. One such

⁹² John. G Cawelti, *Adventure, Mystery, and Romance* (Chicago: The University of Chicago Press, 1976), 193.

⁹³ White, *Companion*, 106.

⁹⁴ White, *Companion*, 107.

⁹⁵ McWilliams, *Civil Savagery*, 18.

⁹⁶ White, *Companion*, 103.

⁹⁷ White, *Companion*, 106.

example of using the environment to their benefit is the location of the hideout of Hawkeye and the two Mohicans.

The story takes place on the frontier, which can be described as the “point of encounter between civilization and wilderness, East and West, settled society and lawless openness.”⁹⁸ Cooper was one of the first to write his stories in this setting, and this setting has become one of the trademark features of the western genre.

2.2 Setting of *Winnetou*

The setting shows the main difference between the setting of *Winnetou* and *The Mohicans*. Unlike *Mohicans*, the story does not take place mainly in forests. It starts in the city of St. Louis, but quickly moves into the modern western setting of the large open plains of the uncivilized Wild West.⁹⁹ The area still qualifies as the frontier, but due to passage of time, the frontier is in a different location, then the one of *Mohicans*. The setting includes both fictional and real places like the before mentioned St. Louis or the Rio Pecos river. May took liberties with the locations to better suit his needs, changing names and places as he felt fit.¹⁰⁰ May wrote “a travel adventure, a ‘fantasy’, a romanticized version of the American Southwest.”¹⁰¹

Much like *Mohicans*, the setting allows for the main character to utilize his skills to their utmost potential, and the environment itself is used to give the main characters an advantage over their enemies. Instance of this is the scene where Old Shatterhand sneaks to free Winnetou and his father, Ichu-chuna, from the Kiowa captivity, using the darkness and bushes to his advantage.¹⁰²

One of the main differences is also the fact that all of the settings are described through the eyes of Old Shatterhand, as the story is told in the first-person narrative. Unlike *Mohicans*, the setting plays a much smaller role in the story. Another difference is the time at which the story is set. While a concrete time is not stated in the translated

⁹⁸ Cawelti, *Adventure*, 193.

⁹⁹ Gray, *History*, 538.

¹⁰⁰ Perry, “German Indian,” 12.

¹⁰¹ Perry, “German Indian,” 17.

¹⁰² See May, *Winnetou*, 187-190.

novel, through the inclusion of a double-barreled rifles, which use brass rim-fire cartridges, the story has to take place after their invention in the 1860.¹⁰³

2.3 Setting of *Riders of the Purple Sage*

Much like the *Winnetou*, *Riders* differs from *Mohicans* by following the formula of a western setting. Wild, vast and open spaces of southern Utah are the main story setting, however, the settlement of Cottonwoods itself is fictional, as are all the other locations, like Withersteen ranch or the before mentioned Surprise Valley. Another such difference is that the ideal of frontier is not present. Like *Mohicans*, the year is set as well, 1871.¹⁰⁴

Another similarity to *Mohicans* is the fact that nature provides place which serves as a hiding place for the characters, “A refuge from the troubles outside world.”¹⁰⁵ This Surprise Valley, which provides shelter to Venters and Elizabeth, and at the end of the story, shelter to Lassiter, Jane and Fay, is similar to the hidden cave on an island in *Mohicans*, however, here the Surprise Valley plays a larger role in the story. It is a place that can sustain people for all of their lives, with “its rich bounty of wild animals and edible growing things.”¹⁰⁶ It also seems to be similar to the myth of land untouched by man. “A Crusoe-like backdrop of indolent waterfalls, pristine vistas, and abundant game. In many ways the valley takes on the look of a Garden of Eden...a primitive and nourishing Shangri-La in the heart of the desert and plateau country.”¹⁰⁷

Fred Stenson describes the setting of the story in his *Introduction to Riders of the Purple Sage* as “The landscape of southern Utah is presented as haunting, beautiful, frightening, and labyrinthine. The labyrinth can be a place where you lose yourself or where you find protection from your enemies.”¹⁰⁸

¹⁰³ Dorling Kindersley Limited, *Firearms: An Illustrated History* (New York: DK Publishing, 2014), 112.

¹⁰⁴ Gray, *Riders*, 1.

¹⁰⁵ Friesen, *Wild West*, 20.

¹⁰⁶ Friesen, *Wild West*, 24.

¹⁰⁷ S. May, *Zane Grey*, 72.

¹⁰⁸ Stenson, Introduction to *Riders*, xiii.

3 The Story

In this chapter, the focus is on the stories of the individual novels and focusing on what they share. The stories will be presented through summaries and compared in terms of general ideas, which will be compared to the seven western plots setups, as described by Frank Gruber.¹⁰⁹ The narrative style will also be compared.

3.1 The Story of *The Last of the Mohicans*

In terms of narrative style, *Mohicans* uses a third person omniscient narrative, which is used by Cooper similarly to a zoom lens, in a pattern of “broad viewpoint tightening to close observation.”¹¹⁰ The story is divided into 33 chapters. The novel itself has features of captivity narrative, romance narrative, adventure and historical fiction.¹¹¹ Cooper was one of the first one to create the western formula, “a particularly felicitous combination of fictional characters dealing with the settlement of American wilderness and the archetypal pattern of adventure story.”¹¹²

The story of *Mohicans* is set during the French and Indian War, and centers on a group of fictional characters in a chase and pursuit type of story.¹¹³ It has two parts, first being the journey to the fort William Henry, where Magua intentionally misleads the characters out of their path, the group meets Hawkeye and the two Mohicans by chance, who reveal the trickery of Magua, who flees away. The group manages to reach fort William Henry through many trials. The second part being the escape from the massacre at fort William Henry, the rescue of the Munro sisters, and ending with a battle which results in the death of Uncas and Cora. The story also gradually raises the difficulties for the main characters. Each victory proves more difficult than the other.¹¹⁴

As *Mohicans* was instrumental in shaping the Western genre, one can find ideas that have evolved into the seven basic western plot setups. The plot setup in this case is the Revenge story. The central group of characters is chased by a wronged individual,

¹⁰⁹ “The Seven Western Plots,” American Westerns discussion, goodreads, accessed March 19, 2019, <https://www.goodreads.com/topic/show/18411229-the-seven-western-plots>.

¹¹⁰ White, *Companion*, 104.

¹¹¹ White, *Companion*, 102.

¹¹² Cawelti, *Adventure*, 192.

¹¹³ Cawelti, *Adventure*, 198.

¹¹⁴ Peprnik, “Cooper as a Western Author,” 11.

Magua, throughout the novel, who wants to kidnap the two female characters, Cora and Alice, to take as his wives.

Through the two Mohican characters, the theme of vanishing Native Americans is present, as is the theme of interracial friendship in the friendship of Hawkeye and Chingachgook. Theme of conflict between nature and civilization, and the theme of religion are also present. The theme of violence is present as well, which is no surprise due to the role of the novel in shaping the genre of western.

3.2 The Story of *Winnetou*

As mentioned previously, the most apparent difference between *Winnetou* and *Mohicans* is the narrative style. *Winnetou* uses first person narrative, from the eyes of the main character, Old Shatterhand. Another difference is also the genre, as *Winnetou* is a western novel.

The story has forty-four chapters, and it can be divided into two parts; The first one being centered around the surveying of land for a new train track, the resulting conflict with Native Americans and the resolution of the conflict, the second part after the conflict, where the two main characters become blood brothers, the implied romance of a main character with Nso-chi, and the death of the Nso-chi and Ichu-chuna at the hands of a crazed man, and the vow to find the killer, and the rescue of Sam Hawkens.

The differences are apparent from the start. The focus is only on one main character who is unnamed.¹¹⁵ He is recruited for his natural skills to be part of a land survey team, during which he meets many of his future companions and some of his future enemies. The conflict of civilization against the Native Americans, specifically the conflict over land is explored in a chapter. The story continues with the killing of Kleki-petra by Rattler, which turns Apache into enemies. Alliance is formed with the Kiowa tribe, and the resulting battle ends in Apache victory. Old Shatterhand, injured in the battle by Winnetou, is taken with the others to answer for the murder of Ichu-chuna, but succeeds in proving himself and his companions not guilty. After becoming part of the Apache tribe, and receiving their education, the story continues with Nso-chi, who

¹¹⁵ It is possible to say the story involves a foreign element, Old Shatterhand, who is in an immigrant in an unfamiliar setting, something which is similar to the foreign element of the Munro sisters visiting Col. Munro. However, I believe this to be a not strong enough connection.

fell in love with Old Shatterhand, collecting gold for her white education, but is killed with her father by Santer, with Winnetou swearing revenge.

In relation to the seven western plot formulas by Frank Gruber, at first the story follows one of the seven basic western plot setups, bringing transportation to the Wild West, then shifting into a revenge story. The similarities with *Mohicans* are few. Unlike *Mohicans*, the revenge conflict between Old Shatterhand and the Apache is resolved, and Old Shatterhand becomes a part of their tribe, although the revenge story begins anew near the end of the story, with the main characters becoming pursuers themselves. Another difference is that, while the story also includes the deaths of ‘morally good’ characters, here the deaths do not happen at the end, they are instead used as a plot device to propel the story forward.

For the overall themes of the story, similar themes to the themes of *Mohicans* are present; the vanishing of Native Americans, Interracial friendship, and conflict between nature and civilization, with the interracial friendship of Old Shatterhand and Winnetou being the most present. A slight difference is in the theme of religion, as this theme is much more heavily featured in *Winnetou*, with some characters having their religion as their main moral compass, like Old Shatterhand, or Kleki-petra. The overall theme of violence is also present, but as the main character refuses to kill on basis of his religion, violence is used as a way to incapacitate rather than kill.

3.3 The Story of *Riders of the Purple Sage*

Like *Mohicans*, *Riders* uses a third person narrative. The story is divided into twenty-three chapters, with some in different locations and focusing on different characters. The story itself is one of a conflict between two groups, like many other westerns.¹¹⁶ This is similar to *Mohicans*, which is a conflict between the group of main characters and the savage Magua with his Hurons, although it needs be noted that the conflict of two groups is an age-old concept. *Riders* is “a book of great potential where the conflicts are great, along with the evils and loves.”¹¹⁷ The theme of mystery is used throughout the story; the mystery of Lassiter, the mystery of Bess. The story is also an

¹¹⁶ Cawelti, *Adventure*, 193.

¹¹⁷ Friesen, *Wild West*, 20.

“example of the formulaic Western’s hostility to symbolic language... plot concerns a hero’s struggle against the use of words to distort and corrupt.”¹¹⁸

Unlike *Mohicans*, the romance plays a key role in the direction of the story, and in the character development. After a few chapters, the story divides into two narratives, with one narrative following Jane Withersteen and Jim Lassiter, and the other following Bern Venters and Elizabeth Erne. As Danney Globe describes this story, “[t]he book matched a superhuman hero with a virginal heroine and placed them against a backdrop of ruggedness and violence in a struggle against unmitigated evil.”¹¹⁹

The narrative following Lassiter and Jane Withersteen revolves around the mystery of Lassiter, the conflict between them and Mormons, the love between Jane and Lassiter which includes Jane trying to change Lassiter, and the solution of the conflict by dealing out gunman’s justice, burning down the Withersteen ranch and leaving, saving the kidnapped Fay, meeting Venters and Elizabeth, and sealing themselves in the Surprise Valley. The second narrative following Venters revolves around him becoming a full western man, surviving out in the wilderness, meeting Elizabeth Erne, falling in love with her, and the final decision to run away from the cottonwoods. Both narratives feature the theme of captivity; in the first narrative the captivity is present through the pressure of Mormons on Jane Withersteen, and in the second narrative, it is present through the character of Elizabeth, who was forced to become a masked bandit.¹²⁰ “In short, the novel organizes materials according to a conventional captivity plot, with Mormons and outlaws replacing the traditional villainous Indians as the alien other.”¹²¹

A major difference between *Riders* and *Mohicans* is that there is no conflict with Native Americans in the *Riders*. Instead, the main opposition is the religious group of fanatical Mormons, which seek to remove the population of non-Mormons, and force others, namely Jane Withersteen, into submission. As such, the story moves away from race against race narrative that is part of the story of *Mohicans*, but I would like to argue it still retains the idea of savages as the enemies, as the fanatical Mormons are capable

¹¹⁸ Rosowski, “Western Hero,” 277-278.

¹¹⁹ Danney Goble, “The Days that were no more: A Look at Zane Grey’s West,” *The Journal of Arizona History* Vol. 14, no. 1 (Spring 1973): 64, Accessed March 31, 2019, <http://www.jstor.org/stable/41695095>.

¹²⁰ Lee Mitchell, “White Slaves and Purple Sage: Plotting Sex in Zane Grey’s West,” *American Literary History* Vol. 6, no. 2 (Summer, 1994): 237, Accessed March 31, 2019, <https://www.jstor.org/stable/489869>.

¹²¹ Mitchell, “White Slaves and Purple Sage,” 238.

of killing. The very first scene has Mormons ‘arrest’ a person that can’t fight back, purely because he is not a Mormon, and is a friend to someone who he should not be. By using methods like stealing cattle, having employees spying, the two elders attempt to force Jane Withersteen into submission.

The story itself can be classified according to the seven basic western plot setups, at first being the Ranch story, with the story centered around the Withersteen ranch and the threats to it. However, there is one other feature from the seven basic plot setups in it; a Revenge story, which is the first premise of *Lassiter*, and the final chapters, in which the main characters are pursued by Mormons.

An interesting similarity is that while *Lassiter* succeeds in finding the grave of his sister, and the daughter of his sister, there is no clear victory for the main characters. Bern Venters and Elizabeth Erne run away from the Cottonwoods, Jim Lassiter with Jane Withersteen end up isolating themselves from the village by trapping themselves in the Surprise Valley, without a clear happy ending. This type of ending is similar to the one in *Mohicans*, where instead of a happy triumph, death of Uncas and Cora occurs.

Few of the themes of the story are similar to the themes of *Mohicans*. The central theme of violence is present in the form of iconic wild west shootouts, as is the theme of religion, but it differs from the theme of religion in *Mohicans*; religion is portrayed as a tool of oppression in *Riders*. The themes that differ from *Mohicans* are the themes of justice, which is present through the gunman’s justice of Lassiter, the theme of greed, which is present mainly through the character of Elder Tull.

Conclusion

The analysis of the characters, settings and stories, has revealed similarities between *The Last of the Mohicans* and the two other novels, *Riders of the Purple Sage*, and *Winnetou*.

In the case of *Winnetou*, the similarities in character traits are most apparent in the main duo of characters, Old Shatterhand and Winnetou. They share many traits with the characters of Hawkeye and Chingachgook, and in the case of *Winnetou*, some traits with the character of Uncas. The setting shares some general similarities, but the story itself is set in a different location, during a different time. The similarities are only in the terms of general ideas, the most important of which being the setting as a perfect location for the main character's skills to be used to upmost potential. In the terms of story, the similarities seem to be only present during the first few chapters, and these similarities are also only in the terms of general ideas. I believe the impact of *Mohicans* on *Winnetou* to be mainly in the character similarities.

In *Riders of the Purple Sage* the similarities are found in conception of the protagonists. Lassiter shares some traits with Hawkeye, like his ability to correctly judge a situation on a moment's notice, or his precise aim. Similarly, the character of Jane Withersteen has several traits similar to the ones of Cora Munro. Other characters also share some traits, but they are much less apparent. As for the setting, the location and time setting are different; the actual landscape is shifted to the wild west typical of westerns from this era. In the story itself, the similarities are almost none. The general idea of conflict of two groups is present, and the ending has a similar tone to the one of *Mohicans*, but overall, those seem to be the only similarities. My conclusion is that the impact of *Mohicans* has only been in the most general features, those being the prototypical features of a western hero in the character of Lassiter, and some general setting features.

Resumé

Cílem práce je zjistit, jak román *Poslední Mohykán* ovlivnil koncepci dvou westernových románů, *Jezdci z purpurových stepí*, a *Vinnetou*. Práce je rozložena na tři kapitoly.

První kapitola analyzuje vybrané hlavní a vedlejších postavy románů *Poslední Mohykán*, *Vinnetou*, a *Jezdci z purpurových stepí*. Kapitola vymezuje společné či rozdílné vlastnosti postav obou románů s postavami z románu *Poslední Mohykán*. Druhá kapitola se věnuje analýze prostředí (čas a prostor) románů. Třetí kapitola rozebírá děj románů.

Srovnávací analýza postav odhalila podobnosti zejména v koncepci vnější a vnitřní charakteristiky dvou hlavních postav, Old Shatterhanda a Vinnetoa a motivu přátelství dvou rasově odlišných jedinců. Tyto postavy sdílejí mnohé vlastnosti s postavami Hawkeye a Čingačgúka, například Old Shatterhand je výborný střelec, stopař a lovec. V těchto a jiných rysech se velmi podobá postavě Hawkeye. Postava Vinnetou sdílí některé charakteristické rysy s postavou Unkase.

Analýza postav románu *Jezdci z purpurových stepí* prokázala, že postava Lassiter má mnoho společných rysů s postavou Hawkeye. K takovým rysům patří například jeho schopnost správně soudit situaci během okamžiku nebo jeho mistrovské střelecké dovednosti. Podobně také postava Jane Withersteenové je podobná postavě Cora Munro – obě postavy jsou charakterově silné ženy. Další postavy také sdílí některé vlastnosti s postavami z románu *Poslední Mohykán*, ale tyto vlastnosti jsou mnohem méně zjevné.

Druhá kapitola se zabývá analýzou prostředí (čas a prostor). Děj románů Karla Maye a Zane Greye je zasazen do jiné geografické lokace, do ikonické westernové scenérie préríí a kaňonů, a do jiné doby než *Poslední Mohykán*. Analýza prostředí románu *Vinnetou* odhalila podobnosti pouze ve velmi všeobecné rovině – například představa, že prostředí Divokého západu je perfektní pro nejlepší využití vlastností hlavní postavy. Analýza prostředí románu *Jezdci z purpurových stepí* ukázala že společné vlastnosti prostředí jsou méně znatelné, zjevných je pouze pár obecných aspektů z románu *Poslední Mohykán*.

Třetí kapitola, zaměřená na děj románů, zkoumá formu vyprávění a příběh samotný. Děj románů je také analyzován v rámci sedmi klasických westernových fabulí, dále také v rámci tematiky. Analýza děje románu *Vinnetou* odhalila podobnosti pouze během prvních kapitol. Jde například westernovou fabuli založenou na pomstě. V případě románu *Jezdci z purpurových stepí* nejsou podobnosti s románem *Poslední Mohykán* téměř žádné, s třemi výjimkami: obecný motiv konfliktu dvou skupin, westernová fabule pomsty v rámci postavy Lassiter, a také ve vítězství dosaženém za vysokou cenu.

Závěrem práce je tudíž, že vliv románu *Poslední Mohykán* na román *Vinnetou* se nejvíce projevuje v koncepci postav, zatímco v románu *Jezdci z purpurových stepí* pouze v žánrových konvencích westernu jako například typické vlastnosti hlavní postavy a v roli prostředí příběhu.

Abstract

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Title:	Impact of James Fenimore Cooper's work on the work of Karl May and Zane Grey
Thesis supervisor:	prof. PhDr. Michal Peprník, Dr.
The number of pages:	42
The number of signs:	64 038
The number of appendices:	0
The number of works cited:	23
Key words:	Western, Analysis, James Fenimore Cooper, Zane Grey, Karl May, Winnetou, The Last of the Mohicans, Riders of the Purple Sage, American Literature.

This thesis focuses on the impact of James Fenimore Cooper on the authors Karl May and Zane Grey through analysis of their selected novels, those being *The Last of the Mohicans* for Cooper, *Winnetou I* for May, and *Riders of the Purple Sage* for Grey. The thesis has three parts, each analyzing different part of the novels, those being Characters, Setting of the story, and the Story itself. Main purpose of the thesis is to ascertain the impact of Cooper's work on the work of Karl May and Zane Grey.

Anotace

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Thesis supervisor:	prof. PhDr. Michal Peprník, Dr.
Počet stran:	42
Počet znaků:	64 038
Počet příloh:	0
Počet titulů citované literatury:	23
Klíčová slova:	Western, Analýza, James Fenimore Cooper, Zane Grey, Karel May, Vinnetou, Poslední Mohykán, Jezdci z purpurových stepí, Americká Literatura.

Tato práce se zaměřuje na dopad autora Jamese Fenimora Coopera na autory Karla Maye, a Zane Greye, za pomoci analýzy zvolených románů těchto autorů. Zvolené romány jsou Poslední Mohykán od Coopera, Vinnetou I od Maye, a Jezdci z purpurových stepí od Greye. Práce je rozdělena do tří částí, každý analyzující jiný prvek románů. Tyto prvky jsou Postavy, Zasazení příběhů, a Příběh samotný. Hlavním cílem je zjistit dopad děl Coopera na díla Karla Maye a Zane Greye.

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