A STUDY OF HUMAN CONNECTIONS THROUGH TERMINISTIC SCREENS AND NARRATIVE STRATEGIES IN SELECTED WORKS OF SARAH ORNE JEWETT

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DEDICATION

To my grandmother, Mimi, and my mother, Marilee. Thank you for being incredible storytellers!

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ABSTRACT

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Nineteenth-century American author Sarah Orne Jewett provides a voice for undervalued cultures and illustrates the significance of these cultures in her narratives. This study examines human connections in Jewett's masterpiece, *The Country of the Pointed Firs,* and six short stories. A Dunnet Landing story, "The Foreigner," three Irish stories, "The Gray Mills at Farley," "Bold Words at the Bridge," "A Little Captive Maid," and two stories that have a setting outside of Maine, "Tame Indians," and "Jim's Little Woman." Twentieth-century rhetorician Kenneth Burke's rhetorical theories of terministic screens and identification are applied to the selected works by Jewett to examine Burke's rhetorical theory of terministic screens. Burke asserts that terministic screens are a type of lens made up of terms that select, reflect, and deflect one's reality. Consequently, one's language is a representation of how one interprets the world.

Additionally, this study analyzes the narrative structure in Jewett works through James Phelan's narrative as rhetoric in which he asserts that "texts are designed by authors to affect readers in particular ways conveyed through occasions, words, techniques, and structure forms" (Phelan, *Narrative Theory* 5); and Wayne Booth's communication concept of telling and showing. Jewett utilizes various strategies in her

narratives to illustrate human connections, which include episodic narrative structures, embedded tales, long quotations, dialect, folkloric elements, and a sense of place.

The first chapter of this study includes an introduction to Jewett and the selected works; it further introduces Burke's term terministic screens. Chapter Two of this study examines the function of folkloric elements in the selected works by Jewett. Chapters Three through Five examine human connections, terministic screens, identification and division, and narrative strategies utilized by Jewett in the selected works. The study concludes with an examination of the vital role of terministic screens and how these screens are significant in understanding Jewett's folk communities. Jewett was aware of her audience, and she possessed the skill of acquainting readers with the undervalued cultures of the nineteenth century.

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CHAPTER I

INTRODUCTION

Sarah Orne Jewett, a nineteenth-century American writer, was skilled at illustrating human connections in her fiction. Her works are universal in that she portrays issues concerning identity and community. In addition, she illustrates significant human connections among people who have similar ideologies and therefore similar perceptions of the world. Paula Blanchard, author of *Sarah Orne Jewett: Her World and Her Works*, asserts that Jewett focuses on "the sympathetic ties binding people to one another and to the rest of creation" (319). Jewett further depicts the cultural assumptions of a society and the difficulties a society encounters with people who hold differing views of the world throughout her fiction.

Jewett's works offer the audience insight into the values of the nineteenth century. Her works primarily focus on the values of the rural people of Maine. According to Marilyn Sanders Mobley, author of *Folk Roots and Mythic Wings in Sarah Orne Jewett and Toni Morrison: The Cultural Function of Narrative*, Jewett works as a "cultural archivist" affirming "village values" (7). Mobley further asserts that Jewett challenges her audience to be transformed by reaffirming the values the larger culture devalued (4). Through her fiction, Jewett demonstrates the importance of the commonplace.

Jewett was skilled at depicting accurate pictures of the people and the landscapes in her fiction. Margaret Farrand Thorp, the author of *Sarah Orne Jewett*, claims that it was Jewett's father who taught her how to write. Jewett accompanied her father, a

country doctor, on visits to his patients, and "he constantly called her attention to trees, to birds, to flowers, making her look at them until she was familiar with all their details and could thereafter identify them quickly. He made her study houses and people in the same way" (16-17). In Mary Ellen Chase's article, "Sarah Orne Jewett as a Social Historian," she claims that Jewett "saw herself only as one who described persons and places with accuracy and with affection" (186). Chase further asserts that in recording people and places with accuracy, Jewett "recorded the roots of their lives, the sources of their speech, the contribution made by them to the story of a nation" (186). Jewett's father told her, "Don't write about people and things, tell them just as they are!" (Way Sherman, "Introduction" viii). She strived to follow her father's advice by giving accurate descriptions of the people and the landscapes throughout her works. Willa Cather observed that "Jewett wrote of the people who grew out of the soil" (Mobley 7). Usually, Jewett's characters and settings are intertwined, an arrangement that is important in understanding the identity and culture of her characters. Jewett gave a voice to the rural people of Maine, and she placed value on their traditional ways of life.

During her lifetime, Jewett's works brought her wide recognition as an accomplished writer. According to Josephine Donovan in her book *Sarah Orne Jewett,* Jewett wrote "more than 170 works of fiction, most of which depict the lives of the ordinary people of nineteenth-century rural Maine" (2). Richard Cary, the editor of *Appreciation of Sarah Orne Jewett*, states in the "Foreword" that William Dean Howells, novelist, and editor of the *Atlantic Monthly* from 1871 to 1881, describes Jewett's work as that which "subtly delights in the very tint and form of reality" (x). However, during

the 1930s and 1940s, Jewett's works fell out of favor with the public. During this time, one or two of Jewett's works were published in American literature anthologies. Fortunately, in the 1970s, scholars rediscovered Jewett's work and identified it as feminist writing due to her strong and independent female characters and matriarchal societies.

Jewett has been criticized for the lack of men in her works. In *Sarah Orne Jewett: Reconstructing Gender*, Margaret Roman states that oftentimes, "Jewett scholars have cited her male characters as malformed human beings" (67). However, "Warner Berthoff explains that there were no men or only poorly depicted men in Jewett's writing because all the capable men had gone from New England to the world of progress" (Roman 67). Further, David E. Shi former, President of Furman University, and author of *Facing Facts: Realism in American Thought and Culture,* asserts that writers such as Alcott, Wilkins, Chopin, and Jewett use a "literary approach grounded in personal experiences, common task, and familiar dialects which exposed important truths about the life they knew and respected . . . . Such 'real' fictions offered readers accessible emotional worlds while enlarging their sense of humanity" (114).

Shi further explains women's realism "in the commonplaces of rural and village life nourished what has since been labeled 'feminine realism'" (114). He notes that Jewett recognized "a basic truth: many of the most interesting and ironic situations in life occur in the home and its immediate surroundings" (Shi 114). Additionally, the:

> remarkable ability to render familiar experiences with pebble-like clarity led Howells to proclaim that the sketches and studies by the women seem faithfuler

> and more realistic than those of the men. . . . When male critics complained about Jewett's preoccupation of widows and spinsters . . . . She responded that such ordinary subject matter gives everything weight and makes you feel the distinction and importance of it.' (Shi 114-15)

Critics have acknowledged that it is common for the realism of women writers to differ slightly from the realism of men writers. In her article, "Sarah Orne Jewett's Critical Theory: Notes toward a Feminine Literary Mode," Josephine Donovan discusses what Kathryn Allen Rabuzzi terms the female literary mode. She suggests that the female literary mode is quite different from the masculine literary mode. The typical masculine mode is one of "questing and conquering, imposing one's will. . . . The feminine mode is one of waiting" (Donovan, "Critical Theory" 214). Donovan further notes that "women's experiences in the waiting mode . . . have rendered women largely invisible" (214). Jewett's works primarily include the stories, experiences, and daily lives of women. Jewett has gained praise and suffered criticism due to her focus on females; however, through her writing, Jewett brings awareness to the lives and experiences of ordinary women.

In the article, "Women "At Sea": Feminist Realism in Sarah Orne Jewett's "The Foreigner," Marjorie Pryse notes that Warner Berthoff describes 'The Foreigner' as "one of the mislaid treasures of American writing" (90). Jewett includes an embedded narrative in the short story that reveals women's experiences including the experience of the "waiting mode" in both the outer and inner frames. The story begins with "The first cold northeasterly storm of the season blowing hard outside" (Jewett, "The Foreigner"

233). Mrs. Todd is worried about her mother on Green Island, and she shares her fear with the narrator, stating, "I know nothing ain't ever happened out to Green Island since the world began, but I always do worry about mother in these great gales" (Jewett, "The Foreigner" 233). To keep her mind off her fear, Mrs. Todd tells the narrator a story of a foreigner. Marjorie Pryse observes that "The Foreigner" relies "heavily on setting. . . . the apparent setting serves immediately to bring out the inner anxieties of the women present" ("Women" 90). The narrator says that they "could feel the small wooden house rock and hear it creak as if it were a ship at sea" (Jewett, "The Foreigner" 234). In the inner frame of the story, Mrs. Todd is a type of "interpreter for her listener" (Pryse, "Women" 92) as she tells the story of the foreign Mrs. Tolland. Captain Tolland returns home to Dunnet Landing with his French bride, Mrs. Tolland. Unfortunately, Mrs. Tolland struggled to be accepted by the people of Dunnet Landing; and she was alienated from the community due to her religion and cultural heritage (Pryse). The audience becomes aware of the intolerant attitudes that the Dunnet Landing community holds towards outsiders. However, Mrs. Todd's mother, Mrs. Blackett, tells her daughter, "I want you to neighbor with that poor lonesome creatur' . . . She's a stranger in a strange land, . . . I want you to make her have a sense that somebody feels kind to her" (Jewett, "The Foreigner" 243). Mrs. Todd befriends the foreign Mrs. Tolland, and she is a great influence on Mrs. Todd's knowledge of herbs. In *The Country of the Pointed Firs*, Mrs. Todd is depicted as an herbalist and a healer for the ailing people in Dunnet Landing. This information provides the audience background on the origin of Mrs. Todd's herbal knowledge and insight into her terministic screens.

As the embedded tale unfolds the reader learns about Mrs. Tolland and the night that she died. Mrs. Todd performs the deathbed ritual of sitting with the dying Mrs. Tolland. Suddenly, a spirit, appears in the doorway, the spirit is believed to be the deceased mother of Mrs. Tolland. The dying woman asks, “You saw her, didn’t you?” and Mrs. Todd responds, “*Yes dear, I did; you ain’t never goin’ to feel strange an’ lonesome no more*” (Jewett, “The Foreigner” 256). The story’s outer and inner frames are stories of human connections, female friendships, and mothers and daughters. Additionally, an outsider is depicted in the outer and inner frames of the story. The narrator, who is a houseguest is an outsider visiting Dunnet Landing from the city; she is accepted by Mrs. Todd as a friend. However, the foreign Mrs. Tolland, who has married a Dunnet Landing man and has come to live in Dunnet Landing, struggles with gaining the acceptance of the local community. The narrator’s terministic screens are more aligned with the Dunnet Landing community; thus, she is accepted by the community.

In Jewett’s works, the audience learn of the differing terministic screens of the characters. A term that was used by rhetorician, philosopher, and literary theorist Kenneth Burke in his book, *Language as Symbolic Action*. Burke argues that a terministic screen is a metaphorical screen that humans create to perceive the world. Thus, understanding the characters’ terministic screens can aid the audience in understanding how and why characters form connections and why characters hold intolerant attitudes. Throughout her works, Jewett accomplishes the illustration of human connections and human prejudices. An analysis of Burke's theory of terministic screens is helpful in understanding Jewett’s characters and their human connections and prejudices. Burke

begins his discussion by arguing that there are two approaches to language: "a scientistic and a dramatistic" (*Language as Symbolic Action* 44) approach. Burke explains that a "scientistic approach begins with questions of *naming*, or *definition,*" and a dramatistic approach is one that stresses "language as an aspect of 'action,' that is, as 'symbolic action'" (*Language as Symbolic Action* 44). However, "Definition itself is a symbolic act" (*Language as Symbolic Action* 44). Burke further explains that "any given terminology is a *reflection* of reality, by its very nature as a terminology it must be a *selection* of reality; and to this extent it must function also as a *deflection* of reality" (*Language as Symbolic Action* 45). Burke asserts:

> We *must* use terministic screens, since we can't say anything without the use of terms; whatever terms we use, they necessarily constitute a corresponding kind of screen; and any such screen necessarily directs the attention to one field rather than another. Within that field there can be different screens, each with its ways of directing the attention and shaping the range of observations implicit in the given terminology. (*Language as Symbolic Action* 50)

In "'Terministic Screens,' Social Constructionism, and the Language of Experience: Kenneth Burke's Utilization of William James," Paul Stob explains that Burke believes that language reflects, selects, and deflects as a way of shaping the symbol systems that allow us to cope with the world" (139). Thus, people who have similar ideologies and perceptions of the world share similar terministic screens. However, individuals have different realities since each person regards symbols differently; and therefore, individuals have different ways of perceiving realities depending on how the individual

uses language. Language interprets ideas and reflects one's perception and culture. Consequently, one's language is a representation of one's culture, beliefs, and reality.

Jewett uses regional and ethnic dialects in her works to identify characters with a shared culture. The common language portrays the common history, traditions, and beliefs of the characters. The Dunnet Landing stories offer regional dialect; while the Irish stories offer ethnic dialect to illustrate the shared culture among the characters. For example, Mrs. Captain Tolland is immediately identified as an outsider due to the way she used language. Although the narrator of *The Country of the Pointed Firs* and "The Foreigner" is an outsider, her use of language is more aligned with the Dunnet Landing community than the foreign-born Mrs. Captain Tolland. Additionally, the narrator has a respect for the traditional ways of Dunnet Landing and desires to learn more about the community. In Jewett's Irish stories, she employs the ethnic dialect of the Irish immigrants. The use of dialect works as a type of ethnic bond between the character. They have a shared Irish culture and shared immigration experiences.

In the Irish story, "A Little Captive Maid," published in 1891, Jewett describes an immigration scene in which the Irish are boarding a ship for America, and "there was sadness underneath the laughter; and the chilly rain fell that day as if Ireland herself wept for her wandering children – poor Ireland" (26). In "Bold Words at the Bridge," two Irish neighbors who were from "adjoining parishes in old County Kerry," argue over what is being planted in their back gardens and refuse to speak to one another. However, when Mrs. Dunleavy sees "a stranger, a fellow country-woman" (122) who asks, "Ann Bogan don't live here, do she?" (122), Mrs. Dunleavy answers "She don't" (Jewett, "Bold

Words" 123). The stranger replies, "niver mind, I'll find her; 'tis a fine day, ma'am" (123). Mrs. Dunleavy "could hardly bear to let the stranger go away" (123). The fellow country woman who appears to be new to the country touches the hearts of the feuding women and brings an end to their feud. The women shared a bond in the immigration experience and assimilating into a new country. The shared dialect identifies a shared culture and shared experiences.

Additionally, in the short story, "Tame Indians," Jewett depicts the importance of language and culture identity. The story further illustrates the stereotypes and prejudices people can hold towards others who differ from the dominant culture. The story portrays the Oneida Native Americans being assimilated into the dominant culture. Jewett's narrator tells the story of the Oneidas at a church in Wisconsin where "they sang two hymns in their own language . . . . the tunes sounded so familiar and the words so strange." The narrator describes, "When the sermon began the clergyman didn't preach in Indian but in English, . . . an old Indian who listened to the English sentence and then repeated it in his own language" ("Tame Indians"). The story illustrates the Oneida people preserving their language as a way of keeping their identity and their culture. Using dialects and the illustration of the Native Americans keeping their language, Jewett demonstrates the importance and the role of cultural discourse. The use of dialect is a narrative strategy that functions to offer the audience an understanding of the characters and their identities. Once one understands the characters and their identities, then one may begin to understand how and why people communicate and the role of terministic screens. Burke asserts that language directs "the attention differently, and thus leads to

correspondingly different quality observations" (*Language as Symbolic Action* 49). He further explains that "behavior must be observed through one or another kind of terministic screen that directs the attention in keeping with its nature" (*Language as Symbolic Action* 49). The use of dialect allows one to identify with characters, and to distinguish between locals and outsiders; the use of language can additionally allow one to express common experiences.

As aforementioned, the realism of women writers differs slightly from the realism of men writers. Jewett focuses on the female experience, and the audience can certainly identify this experience in *The Country of the Pointed Firs* and "The Foreigner." "Jim's Little Woman," published in 1890, and "Bold Words at the Bridge," published in 1899, are two other examples of Jewett's works in which one can identify the female experience. In "Jim's Little Woman," Marty spends much of her time worrying and waiting for her seafaring husband, Jim. Throughout history, the acts of waiting and worrying have been common in the female experience. Jewett recognizes this aspect of the human condition and writes about the shared female experience in many of her works. The Irish story, "Bold Words at the Bridge," is comprised of all female characters, and it offers the female experience, the immigrant experience, and the importance of a communal bond. Jewett skillfully describes "ordinary subject matter" (Shi, 115) in a way that allows the audience to "feel the distinction and importance of it" (Shi, 115).

Further Jewett's descriptions can stir the readers' imagination. Josephine Donovan explains the term "imaginative realism" as "writing that stirs one's imagination, that makes one dream" ("Critical Theory" 103). Throughout Jewett's works "imaginative

realism" is evident; and this description is clearly evident in *The Country of the Pointed Firs* in which Jewett creates a type of "spiritual landscape" (Donovan, "Critical Theory" 105). Jewett describes Almira Todd as an herbalist and healer; a "huge sibyl" a caryatide, an Antigone alone on the Theban plain." In the short story, "The Foreigner," the narrator observes that "Mrs. Todd looked like an old prophetess as she sat there with the firelight shining on her strong face; she was posed for some great painter. The woman with the cat was as unconscious and as mysterious as any sibyl of the Sistine Chapel" (Jewett, "The Foreigner" 254). Jewett's word choices in her descriptions of characters and settings stir the readers' imagination.

Additionally, Jewett uses a variety of narrative strategies in her works. She utilizes embedded narratives, which is a narrative strategy that gives the semblance of oral storytelling and takes the reader on a journey. For instance, Captain Littlepage's supernatural tale of a waiting place takes the reader on a journey into the unknown. Gaffett, a fellow seaman, shares a tale with Captain Littlepage of "a strange sort of a country 'way up north beyond the ice, and strange folks living in it," and Gaffett claimed that it was "the next world to this" (Jewett, *Pointed Firs* 35). Captain Littlepage described the place in the narrator as "a place where there was neither living nor dead" (Jewett, *Pointed Firs* 37). The narrative strategy allows the reader insight into the ideology of the community and the characters. Therefore, the reader is allowed an understanding of the characters and the way they use language to reflect, select, and deflect reality.

Through her detailed descriptions and narrative strategies, Jewett stirs the imagination of her readers and allows them to dream and become one with her

descriptions. In the "Introduction" to *The Country of the Pointed Firs*, Sarah Way Sherman, explains that the story's "vision and the reader's can seem mysteriously to merge" (vii). Jewett was skilled at drawing her readers into the landscape and into the lives of the characters.

As aforementioned, it is common for Jewett to use the narrative strategy of embedded narratives, which is also known as framed narratives in her works. In *The Cambridge Introduction to Narrative*, H. Porter Abbott, asserts that "framing narratives can play a vital role in the narratives they frame" (29). Jewett utilizes embedded narratives and long quotations of characters to reveal their situations to the audience. Additionally, Jewett frequently uses episodic structure in her fiction. In an episodic plot structure, the events and the characters' connections move the narrative. These episodes connect to the larger narrative; however, these connections are not always drawn for the audience. Therefore, many of her works invite audience interpretation. Jewett's father once told her:

> A story should be managed so that it should *suggest* interesting things to the *reader* instead of the author's doing all of the thinking for him and setting it before him in black and white. The best compliment is for the reader to say 'Why didn't he put in "this" or "that?' (Donovan, "Sarah Orne Jewett" 4).

The narrative communication concept of "telling and showing" is a common narrative strategy that Jewett utilizes in her fiction. Rhetorical theorist Wayne Booth discusses a narrative communication concept, "telling and showing" in *The Rhetoric of Fiction.* When an author "shows," he or she is allowing the audience to make a

judgement. In other words, the audience can interpret characters, situations, and events rather than being told by the author. However, Booth notes that the author is significant in terms of what he or she determines to tell and to show. Booth asserts that everything the author "shows will serve to tell; the line between showing and telling is always to some degree an arbitrary one" (Booth 20). The author cannot help but to impose some sort of perspective. For example, *The Country of the Pointed Firs* has an unnamed narrator who uses "patterns of imagery and symbol" (Booth 272) to describe Mrs. Todd, a technique that leads the audience to evaluate Mrs. Todd in a specific way. The narrator describes Mrs. Todd:

> She stood in the center of a braided rug, and its rings of black and gray seemed to circle about her feet in the dim light. Her height and massiveness in the low room gave her the look of a huge sibyl, while the strange fragrance of the mysterious herb blew in from the little garden. (Jewett, *Pointed Firs* 10)

The description allows the audience to imagine the wise herb-gathering Mrs. Todd as an ancient prophetess. This is another example of what Donovan termed "imaginative realism" the "writing that stirs one's imagination" ("Critical Theory" 103).

Additionally, Jewett uses different narrators in her works to offer her audience an understanding of the role of cultural discourse and how people communicate. Throughout "Part One" of the Irish short story, "Bold Words at the Bridge," Jewett uses a conscious narrator, Mrs. Dunleavy, who speaks to the audience. In "Part Two" of the story, Jewett uses a third-person narrator who describes Mrs. Dunleavy as being "generous-hearted" (Jewett, "Bold Words" 121). In "A Little Captive Maid," Jewett uses what Booth

describes as control of sympathy, a literary device which means that everything "the character thinks and feels can be taken directly as a reliable clue about the circumstances he faces" (Booth 274). According to Booth, this kind of sympathy "can inadvertently strengthen or weaken a work, depending on the appropriateness of that sympathy" (Booth 273). The use of sympathy strengthens the story of "A Little Captive Maid," in that it forms a bond between Nora and Captain Balfour who are both longing for a past way of life.

Jewett's characters have a strong connection to their landscapes. Jewett vividly describes the landscape to allow the audience to feel a connection with the setting. Sarah Way Sherman, in the "Introduction" to *The Country of the Pointed Firs* asserts, "Its pleasures are so subtle and unassuming. But like a landscape one comes to admire gradually, walking it slowly and seeing it change over several seasons, or like an acquaintance who grows into an intimate friend" (vii). Jewett's works illustrate that she understands human connections. In the "Preface of the 1893 Edition," *Deephaven and Other Stories*, Jewett states, "Human nature is the same the world over, provincial and rustic influences must ever produce much the same effects upon character, and town life will ever have in its gift the spirit of the present, while it may take again from the quiet of hills and fields . . . a gift from the spirit of the past" (Way Sherman, "Introduction" xvii). Marilyn Sanders Mobley asserts, "All narratives move in at least two directions at once – toward recovering the past and toward being heard or told. They grow out of roots of history, memory, and culture" (168). The history, memory, and culture reflect the terministic screens of the characters and how they perceive and cope with the world.

Jewett's narrative strategies present the audience with an understanding of the characters' motivations and how they use terministic screens to cope with the world.

James Phelan explains in *Narrative as Rhetoric*, that "texts are designed by authors to affect readers in particular ways conveyed through occasions, words, techniques, and structure forms" (5). Jewett's fiction generally includes elements of folklore to allow the audience a better understanding of the characters and of the setting in the narrative. The use of folklore in her works contributes to what makes her fiction universal. Throughout her works, Jewett utilizes the folkloric structure of storytelling through embedded stories, and according to Mobley, Walter Benjamin claims that "storytelling is always the art of repeating stories" (168). Additionally, Jewett incorporates folk traditions and folk speech through dialect in her works. In his book *The Study of American Folklore*, Jan Harold Brunvand defines dialect as "the traditional deviation from standard speech – includes variations in *grammar* (both *morphology* and *syntax*), *pronunciation,* and *vocabulary*" (73). The use of dialect allows the audience an understanding of the way the characters' use language to perceive their world. Phelan raises the question in his *Narrative as Rhetoric* of when does the "terministic screen of rhetorical analysis become . . . less of a visual aid and more of an obstruction" (135). Therefore, it is likely that the members of the audience are viewing the story through their own terministic screens which can explain the different focuses and interpretations of literature. For example, some scholars criticize Jewett's works for being too simplistic; on the other hand, there are scholars who applaud Jewett for her strong individualistic characters and can perceive the complexities in her writings. Jewett's works are designed

"to affect readers in particular ways conveyed through occasions, words, techniques, and structure forms" (Phelan 5). She demonstrates the importance of cultural discourse and addresses stereotypes in many of her works.

Although *The Country of the Pointed Firs* and the other Dunnet Landing stories are Jewett's best-known works, Jewett wrote many excellent narratives. For example, Jewett depicts the Irish dialect and the inner and outer struggles that the Irish immigrants experienced in the nineteenth century assimilating into a different culture. According to Morgan and Renza in the "Introduction" to *The Irish Stories of Sarah Orne Jewett*, Jewett's "attitude toward the immigrant Irish in the . . . stories seems very much akin to her sympathetic attitude toward her rural characters" (XXI). Jewett's own terministic screens are aligned with the values of rural communities and traditional folkways; and therefore, she writes with a sympathetic attitude toward the Irish.

In "The Gray Mills at Farley," Jewett writes with a sympathetic attitude and emphasizes the economic and social changes brought on by Industrialism. The story centers on a textile mill community in which Irish and French-Canadians immigrants live and work. Although the setting of this short story is somewhat rural, the story has an industrial setting rather than an idyllic rural setting, Jewett emphasizes the extreme poverty of the mill workers, but she also illustrates that there is a sense of community within the ethnic groups. For example, an old Irish sweeper, Mrs. Kilpatrick, who was "looked upon as a pillar of the Corporation" (Jewett, "Gray Mills" 72), takes pity on the small orphan, Maggie who finds herself homeless. The kind-hearted Mrs. Kilpatrick states, "Maggie an' me's going to kape together awhile yet, ... We 'on't part with 'ach

other whatever befalls, so we 'on't" (Jewett, "Gray Mills" 84). Jewett also illustrates the ethnic tensions between the Irish and the French-Canadians. The story depicts the Irish "openly resented the incoming of so many French" (Jewett, "Gray Mills" 72), and Mrs. Kilpatrick observes, "Them French spinds all their money on their backs, ... Look at them three girls now, off to Spincer with their fortnight's pay in their pockets" (Jewett, "Gray Mills" 74). Throughout the story, Jewett portrays the internal and external struggles of the Irish immigrants, due to economic hardships and their exploitation by the Corporation. Jewett identifies with the values of the Irish traditional community life; and thus, she portrays a sense of community and human connections in the story. She additionally depicts the Irish immigrants as victims of American Industrialism. Sarah Way Sherman observes in her article, "Jewett and the Incorporation of New England: "The Gray Mills at Farley," that Jewett grapples "with the painful economic and social changes brought about by the rise of industrialism and business incorporation" (191). She further asserts that Jewett "implements a well-worn strategy of liberal and sentimental reform writers" (209). For example, "Life in the Iron Mills" by Rebecca Harding Davis, portrays the dirty iron mills that employed the Welsh immigrants. She wrote the short story in hopes of social reform. Way Sherman asserts that Jewett published the story as "her own 'letter' to those who had the power to effect change" ("Jewett and the Incorporation" 209).

In "A Little Captive Maid," Jewett depicts human connections between Nora, a young Irish maid and her employer, the cantankerous retired sea captain, Captain Balfour. Although they differ in age and cultural background, the pair have a common

bond in that they both suffer from homesickness; Nora longs to return to Ireland, and Captain Balfour longs to return to the sea. The young maid, Nora, notices a purple foxglove, a flower that grows in Ireland, Nora "felt as if the flower were exiled like herself and trying to grow in a strange country" (Jewett, "Captive Maid" 40). The story focuses on Nora's and Captain Balfour's sense of displacement. The unlikely pair have similar connections to nature and similar nostalgia; and therefore, they form a strong bond and enjoy one another's company. They both long for a traditional way of life that is no longer available to them. According to the editors of *The Irish Stories of Sarah Orne Jewett*, Jack Morgan and Louis A. Renza, Jewett associates old Ireland with the values of "traditional community life" (XXIX).

Jewett further depicts cultural connection in "Bold Words at the Bridge." Two Irish women are connected by their bond to Ireland and their common history, culture, and values. Jewett portrays the strong connection of culture among the women. This is apparent when the two women discuss the stranger and her familiar look of Ireland. They observe that "She'd the looks as if she'd lately come out; very decent, but old-fashioned. Her bonnet was made at home anyways, did ye mind? I'll lay it was bought in Cork when it was new, or maybe 'twas from a good shop in Bantry or Kinmare" (Jewett, "Bold Words" 124). Jewett's works identify the internal and external struggles of people, and she especially focuses on the people who have strong connections to traditional ways. Jewett understood the importance of community and human connections.

In 1893, Jewett wrote a letter to Frederick M. Hopkins stating, "You know there is a saying of Plato's that the best thing one can do for the people of a State is to make

them acquainted with each other" (Cary, "Preface" 83-84). Jewett's works acquaint the audience with ordinary people and their lives. She reveals the ties that bind people to one another and the prejudice of intolerant attitudes that separate people. Individuals regard symbols differently and have different ways of perceiving realities depending on how the individual uses language. Jewett's works skillfully illustrate this concept; additionally, her works illustrate that she understood human connections.

CHAPTER II

THE FUNCTION OF FOLKLORE IN SELECTED WORKS OF SARAH ORNE JEWETT

The use of folkloric elements in a literary work has multiple functions. Sarah Orne Jewett utilizes folkloric elements in her works to reveal the culture and identity of her characters. These elements are an important aspect to understanding the characters, their histories, and their cultures. In the article, "Four Functions of Folklore," William R. Bascom observes that "folklore is an important mechanism for maintaining the stability of culture. It is used to inculcate the customs and ethical standards" (349). Additionally, folkloric elements acquaint the audience with the characters' beliefs, ideologies, and perceptions of the world. These elements offer insight into what rhetorician Kenneth Burke termed terministic screens, and these elements further allow the audience an understanding of human connections.

Jewett's use of folklore aids in depicting the human condition. Generally, the use of folklore can enable a better understanding of others. In *Folklore Matters*, Alan Dundes states, "that folklore can express a group's identity" (9). The use of folkloric elements in a literary work can function as a means to portray realism; it can further serve as an effective technique to connect the audience with the text. Jewett's illustration of human connections serves to identify with the readers' values to family, community, and culture. The traditional is more than quaint; it provides cultural insight into a society and a society's norms. Marilyn Sanders Mobley asserts in her book, *Folk Roots and Mythic Wings in Sarah Orne Jewett and Toni Morrison: The Cultural Function of Narrative*, that

"by affirming the value of cultural artifacts – the customs, manners, language, and stories of commonplace people in commonplace locales" that Jewett becomes a type of "cultural archivist" (7). In *Funk and Wagnall Standard Dictionary of Folklore, Mythology, and* Legend, states that "Folklore perpetuates the pattern of culture, and through its study we can often explain the motifs and the meaning of culture. The science of folklore, therefore, contributes in a great measure to the history and interpretation of human life" ("folklore," *Funk & Wagnalls* 399). Folkloric elements connect to the past, but additionally, these elements reveal traditions and can provide the audience a way to identify and to understand the characters, their values, and their culture; and therefore, their "terministic screens."

The use of folkloric elements is one way a writer can attempt to preserve cultural values and offer universal appeal. In the article, "Folklore in Literature," Haldeen Braddy asserts that even if a novel "lacks the assets of superior style, dramatic plot, original form, it may yet, . . . contain in its reference to the folk heritage that one indispensable element of all the literature which is read with appreciation – namely, human appeal" (Braddy 202). Jewett admitted in a letter to the *Atlantic* editor, Horace Scudder, that she struggled with dramatic plot in her works. Jewett stated, "I can furnish the theatre, and show the actors, and the scenery, and the audience, but there never is any play!" (Way Sherman, "Introduction" xxxiv). Nonetheless, Jewett accurately portrays the cultural identity of her characters. She was familiar with the rural communities, the rural dialect, and the folk heritage of the people of Maine. She wrote to preserve "what the larger culture has attempted to discard, negate, or marginalize" (Mobley 9).

Jewett used the power of observation in her travels, and she employed this knowledge in her works when writing about the Irish community; consequently, she gives a voice to the Irish immigrants of Maine. Jewett further employed her observations from her travels in the works with settings outside of Maine. For instance, Jewett visited Wisconsin and attended a church that had a congregation who was predominantly Oneida Native Americans, and she wrote the short story, "Tame Indians," based on her experience attending the church. Jewett also spent time in St. Augustine, Florida, which is the setting for "Jim's Little Woman." Jewett's works are grounded in her personal experiences, so she realistically includes folkloric elements that function as an appeal to human connections.

Louise Pound states in her article, "Folklore and Dialect," that at one time, the term "folklore" was believed to have peasant origins and thus folklore could only be found among the "common people" (150); however, Richard Dorson notes in the *Handbook of American Folklore* that we are all folk. He asserts:

> we all participate in traditional rituals, customs, observances, celebrations; we all engage in folkloric modes of expression, such as, proverbs, colloquialisms, figures of speech, slurs, curses, jokes, greetings. The folk, we have learned, are not to be equated with the peasants, but the people. (ix)

Jewett includes several of these folkloric elements in her works. For example, in *The Country of the Pointed Firs*, she includes rituals that are common among people worldwide. The narrative includes the traditional death ritual of a funeral procession. Death is a part of life, and this transition is something every society has experienced. In the short story "The Foreigner," Jewett includes the death ritual of sitting with the dying

on a deathbed. The death rituals aid in connecting with a universal audience. She further includes a family reunion in *The Country of the Pointed Firs*, again, this is a ritual that can appeal to a universal audience. To allow the audience knowledge of local lore, Jewett includes geographical beliefs, such as, on the trip to Green Island, the narrator asks, "What's the flag for, up above the spruces there behind the house?" (Jewett, *Pointed Firs* 54). Mrs. Todd explains "that's the sign for herrin',. . . . When they get enough for schooners, they raise that flag" Jewett, (*Pointed Firs* 54). It is a well-known tradition on the island, so Johnny Bowden regards the narrator with "contemptuous surprise" (Jewett, *Pointed Firs* 54). Although Jewett's characters are common people, many of the folkloric elements in her works are observed by a universal audience.

Folklorist Archer Taylor asserts that "Folklore is the material that is handed on by tradition, either by word of mouth or by custom and practice" (Brunvand 5). Jewett illustrates the Native American custom of walking single-file in her short story, "Tame Indians." Although the Native Americans are being assimilated into the dominant culture, she accurately describes the Native Americans following several of their customs. The act of keeping one's customs is a way to keep one's identity. American scholar and folklorist, Stith Thompson explains that "The common idea present in all folklore is that of tradition, something handed down from one person to another and preserved either by memory or practice rather than written record" (*Funk & Wagnalls* 403). A good example of tradition is in *The Country of the Pointed Firs,* Mrs. Todd teaches the narrator about gathering herbs and of the practice of herbal medicine. Folklorist Alan Dundes notes in *Folklore Matters* that folklore is "one of the principal means by which an individual and a group discovers or establishes . . . identity" (35). Additionally, Dundes asserts in *The*

Meaning of Folklore, "that folklore is invaluable as a reflection of a particular culture's conditions and values" (54). Consequently, the use of folklore in literature reveals the identity and culture of the characters in a way that is relatable to a universal audience. Jewett's use of folklore elements in her narratives allows the audience insight into the characters' "terministic screens" by allowing the audience insight into the way the characters perceive their realities and the world.

Jewett's works are generally focused on rural communities; but more importantly, her works are focused on the common people of society, and she gives them a voice and places value on their lives. Readers can understand how culture influences the characters once he or she understands the characters' values and perspectives. Oftentimes, Jewett employs the visitor pattern which allows an outsider to observe a community, and sometimes the visitor gains a sense of belonging to the community. According to Dundes, "The word 'identity' derives from the Latin word *idem* meaning 'the same,' but it has been painfully obvious in all the discussions of the term that its definition depends as much upon differences as upon similarities" (3). Jewett depicts community, cultural, and personal identities in her works to display similarities and differences among groups of people; and in doing so, she reflects the human condition.

Frequently, Jewett utilizes recurring motifs in her works such as the journey motif. In *The Study of American Folklore*, Jan Brunvand defines the term motif as a "narrative element" that has "any striking or unusual unit recurring in them," and this element can include an object, a concept, an action, a character type, or an animal. In the *Funk and Wagnall Standard Dictionary of Folklore, Mythology, and Legend*, Stith Thompson explains that some motifs are universal. ("motif" 753). The journey motif is

an ancient and common motif that has been shared in both oral tales and recorded literature throughout history. In the article, "The Literary Motif: A Definition and Evaluation," William Freedman asserts that a motif is valuable if it gives meaning to the work and increases the reader's understanding of the work (128). The motif is used to demonstrate movement from one place to another; also, it is used to demonstrate inner journeys of discovery. Oftentimes in Jewett's works, a visitor takes an outer and an inner journey to gain an awareness of a culture that differs from the visitor. An understanding of a character's folklore provides an understanding of the significant role of terministic screens. The use of the journey motif focuses attention on how a journey can acquaint people with differing terministic screens and emphasize human connections. Thus, it reflects reality. Jewett connects with the humanity of her audience by allowing the audience to accompany the characters on their journeys. This technique contributes to the appeal of Jewett's works. In his article, "The Literary Motif: A Definition and Evaluation," William Freedman states that "one may sum up the value of the motif in the combination of its intellectual and affective appeals. Intellectually, since the motif usually points to a skillful author capable of subtlety and complexity . . . Affectively, . . . adds scope and depth to the reading experience" (131).

As aforementioned, the visitor pattern is prevalent in Jewett's works. Often the visitor will experience an inner journey of discovery while visiting the different culture. This pattern can be found in what is considered Jewett's masterpiece, *The Country of the Pointed Firs*. Interestingly, it is perhaps the work which includes the most folkloric elements. Henry James praised *The Country of the Pointed Firs* as Jewett's "beautiful little quantum of achievement" (Eakin 203), and it is indeed an achievement that has

universal appeal. The setting for the narrative is the rural seaside village of Dunnet Landing. The people of the village are connected to and have an appreciation of the ways of the past. Mrs. Fosdick comments to her friend, Mrs. Todd, that "it does seem so pleasant to talk with an old acquaintance that knows what you know. I see so many of these new folks nowadays, that seem to have neither past nor future. Conversation's got to have some root in the past" (Jewett, *Pointed Firs* 96-97). It is likely that Jewett had similar feelings about conversations with old acquaintances. Her works primarily consist of conversations, storytelling, and visits to neighbors, and she illustrates the value of these elements in her works. Additionally, these elements give the ordinary person a voice in her works. Perhaps in accompanying her father on his rounds to rural Maine, she formed an appreciation for people who "have some root in the past."

Although Jewett eventually spent half of the year in South Berwick, Maine, and half of the year in Boston, Massachusetts, she struggled with the rapid changes that were occurring during the nineteenth century. Industrialism caused people to move from the rural areas into the cities which separated neighbors and families. Additionally, Jewett was aware that industrialism caused detrimental effects on nature. These changes are apparent in her short story "The Gray Mills at Farley." The narrative has an industrial setting and depicts the dirty atmosphere and poverty-stricken workers. The story begins with a description of the depressing atmosphere: "The mills of Farley were close together by the river, and the gray houses that belonged to them stood, tall and bare, alongside. They had no room for gardens or even for a little green side-yards" (Jewett, "Gray Mills" 71). The narrative describes a setting that is quite different from Jewett's other works in which the settings are usually rural and pleasant. The characters in the Dunnet Landing

stories are rooted in the past, and they are familiar with their neighbors' histories. Furthermore, they are familiar with the history of the land. For example, on the trip to Green Island, Mrs. Todd gives a "delightful commentary upon the islands, some of them barren rock" (Jewett, *Pointed Firs* 52). When the narrator asks about Shell-heap Island, Mrs. Todd explains that it:

> Bears nor'east somewhere about three miles from Green Island; right off-shore, ... 'T was 'counted a great place in old Indian times; you can pick up their stone tools 'most any time you hunt about. There's a beautiful spring 'o water, too. . . . an old chief resided there once that ruled the winds; . . . . (Jewett, *Pointed Firs* 100)

Mrs. Fosdick shares with the narrator that a "sort of a nun or hermit person lived out there for years all alone on Shell-heap Island. Miss Joanna Todd, her name was, a cousin o' Almiry's late husband" (Jewett, *Pointed Firs* 103). Mrs. Fosdick explains that Joanna "was crossed in love" and she chose to "retire from the world for good" (Jewett, *Pointed Firs* 103). Jewett also describes how the weather, and the land can be troublesome and cause hardships, but in doing so she illustrate the people of the land are hardy strong people. The detailed descriptions of the characters' knowledge of the histories of neighbors and the land contributes to the sense of the characters rootedness. Jewett further includes the seafaring history of the region in a majority of her works. In *The Country of the Pointed Firs*, Mrs. Todd shares the history of Captain Littlepage with the narrator. In many instances throughout Jewett's works there is mention of seamen and the days of seafaring. Jewett's grandfather was a sea captain, and she had the privilege of hearing his stories about life on the sea. Jewett uses her regional knowledge in her works

to acquaint the readers with the characters and settings. Once one becomes familiar with the people, then one can become familiar with the folklore of the people, and it can function as a technique to understand the terministic screens of the characters.

The journey motif in *The Country of the Pointed Firs* begins with the narrator, "a lover of Dunnet Landing" returning to the "unchanged shores of the pointed firs" (Jewett, *Pointed Firs* 2). The unnamed narrator finds the village much the same as she remembers it from her prior visit. In the article, "Art and Archetype: Jewett's *Pointed Firs* and the Dunnet Landing Stories," Holstein claims that "She comes to Dunnet Landing on a season-long voyage of discovery" (191). Although the visitor comes to Dunnet Landing for a quiet place to write, she finds herself distracted by the community. She identifies herself as a writer who rents the schoolhouse for the purpose of writing and takes her summer lodging at the home of Mrs. Almira Todd. As the visitor approached "the tiny house" with its "bushy bit of a green garden . . . . It was . . . puzzling to a stranger, the few flowers being put at a disadvantage by so much greenery; but the discovery was soon made that Mrs. Todd was an ardent lover of herbs, both wild and tame" (Jewett, *Pointed Firs* 3). Jewett describes Mrs. Todd's herb plot with great care. The visitor reflects on the "strange and pungent odors that roused a dim sense and remembrance of something in the forgotten past. Some of these might once have belonged to sacred and mystic rites and have had some occult knowledge handed with them down the centuries" (Jewett, *Pointed Firs* 4). Mrs. Todd is the local healer who practices folk medicine using ancient herbal remedies to help her ailing neighbors. There is an abundance of herblore, and some of it is associated with the healing arts and some of the lore lies "in the realm of magic" ("herb" 491). Mrs. Todd:

> kept up an air of secrecy and importance to the last. It may not have been only the common ails of humanity with which she tried to cope; it seemed sometimes as if love and hate and jealousy and adverse winds at sea might find their proper remedies among the curious wild-looking plants in Mrs. Todd's garden. (Jewett, *Pointed Firs* 5)

Since ancient times, herblore has been handed down by word of mouth and folk practice. The narrator's descriptions connect Mrs. Todd to "the forgotten past." She describes Mrs. Todd as a caryatid, a sibyl, Antigone, and "an historic soul" who "could belong to any age" (Jewett, *Pointed Firs* 78). Jewett gives the reader a strong sense of Mrs. Todd's character and how she might perceive the world.

The visitor arrives in Dunnet Landing during the busy herb gathering season. She begins helping Mrs. Todd gather herbs while Mrs. Todd shares some of her knowledge of herbs with the visitor in a "wisdom-giving stroll" (Jewett, *Pointed Firs* 7). The *Funk & Wagnalls Standard Dictionary of Folklore, Mythology, and Legend* asserts that it is folklore, "Whenever . . . the knowledge, experience, wisdom, skill, the habits and practices of the past are handed down by example or the spoken word, by the older to the new generations" ("folklore" 398).

In the short story, "The Foreigner," the narrator learns that Mrs. Tolland, who was an outsider in Dunnet Landing, shared some of her knowledge about herbs with Mrs. Todd. Mrs. Todd states that Mrs. Tolland "taught me a sight o' things about herbs" (Jewett, *Pointed Firs* 244). Jewett illustrates the power of herbs by connecting the herbs to healing and to "the realm of magic" ("herb" 491). Several times in the narrative, the narrator claims that she feels as if she is falling under a spell. The visitor explains that she

did not know "what herb of the night it was that used sometimes to send out a penetrating odor late in the evening, after the dew had fallen, and the moon was high, and the cool air came up from the sea. . . . We both fell under the spell" (Jewett, *Pointed Firs* 9). When Mrs. Todd offers the visitor a special drink, a beer with chamomile, the visitor states that she "felt for a moment as if it were part of a spell and incantation, and as if my enchantress would now begin to look like the cobweb shapes of the artic town" (Jewett, *Pointed Firs* 47). The references to herblore and the descriptions of Mrs. Todd gives the audience a distinct feeling of the "forgotten past" (Jewett, *Pointed Firs* 4).

Although the narrator is a visitor, and therefore, an outsider in Dunnet Landing; Mrs. Todd forms a bond of trust with her. She tells the narrator, "I never had nobody I could so trust" (Jewett, *Pointed Firs* 9). Later Mrs. Todd shares a special drink with the visitor stating, "I don't give that to everybody" (Jewett, *Pointed Firs* 47). The reader can identify the level of trust that Mrs. Todd has in the narrator when she tells her that "I never showed nobody else but mother where to find this place; 't is kind of sainted to me" (Jewett, *Pointed Firs* 76-77). Through Mrs. Todd's storytelling and the sharing of her knowledge of herbs with the narrator, the two women form a bond of trust. It is a journey of discovery for the narrator. She is accepting of the community and the traditional folkways of the community. She further has a desire to learn from Mrs. Todd. Even though the narrator is from the city, her terministic screens are aligned with the folkloric elements in the community.

The narrator embarks on an inner journey of discovery in the company of Mrs. Todd. She is so intrigued by these discoveries that she neglects her writing. However, after the funeral of the well-respected Mrs. Begg, the narrator leaves the funeral

procession to proceed to the schoolhouse to accomplish her work. The funeral procession is an ancient ritual in which the deceased is taken from home to a final resting place. As the narrator leaves the mourners and approaches the schoolhouse, she notices that "The song sparrows sang and sang, as if with joyous knowledge of immortality, and contempt for those who could so pettily concern themselves with death" (Jewett, *Pointed Firs* 18). Jewett was a member of the Episcopal church, and therefore, she would have believed in life after death. She expresses this belief in the bird's "joyous knowledge of immortality" (Jewett, *Pointed Firs* 18). However, death rituals and mourning the dead are common practices. The narrator leaves the mourners to attend to her writing. She watches the funeral procession from the schoolhouse window, she realizes that by leaving she has reminded herself and her friends that she "did not really belong to Dunnet Landing" (Jewett, *Pointed Firs* 19); she is a visitor, so this makes her an outsider.

Death is a part of the lifecycle. Every culture has death rituals, and a funeral procession is an ancient and common burial custom in many cultures. It is customary for cultures to believe that death is another type of journey from an earthly life to a life in another realm. Brunvand asserts that "Most true folk customs in the United States are associated with special events, especially those that require "'rites of passage'" (408). Jewett appears to understand the importance of various death rituals and incorporates many of these rituals into her works. In the short story, "The Foreigner," after Mrs. Tolland is told of her husband's death, she begins "dyin', at a snail's pace" (Jewett, "The Foreigner" 246); the priest is called to visit Mrs. Tolland, and when he walks into the room, she fell to her knees. The priest "put some oil on her forehead, but nothing anybody could do would keep her alive very long; 't was his medicine for the soul rather

’n the body” (Jewett, “The Foreigner” 247). Mrs. Todd tells the narrator that she and Mrs. Begg watched for death with Mrs. Tolland, and it came on a Friday night. A person waiting with the dying to journey into death is a common death ritual. This is sometimes referred to as a sitting vigil, so the dying will not have to be alone when death arrives.

Additionally, “The Foreigner” offers another common belief that the dying person is greeted by a deceased loved one. On her death bed, Mrs. Tolland “begun to hum out a little part of a hymn tune” (Jewett, “The Foreigner” 255), and suddenly she sat up in bed and reached her arms toward the door. Mrs. Todd saw a shape in the doorway, and she “felt dreadful cold” (Jewett, “The Foreigner” 255). Mrs. Tolland claims that the shape is her mother, and she asks Mrs. Todd, “You saw her, did n’ you?” (Jewett, “The Foreigner” 256). Mrs. Todd answers, “*Yes dear, I did; you ain’t never goin’ to feel strange an’ lonesome no more*” (Jewett, “The Foreigner” 256). It is a rite of passage into death, and Jewett depicts a prevalent belief that a deceased loved one greets the dying to help him or her on the journey.

Storytelling is an effective technique that Jewett utilizes to take the teller, listener, and audience on a journey. According to Sarah Way Sherman the use of “Storytelling not only reveals new aspects of the tale’s subject, but weaves connections between those who share the tale’s telling” (Way Sherman, “Introduction” xxxiii). She further asserts that “This dynamic is particularly important to our understanding of the relationship between the narrator and those whose stories she hears” (Way Sherman, “Introduction” xxxiii). Frequently, Jewett includes embedded narratives in her works. An embedded narrative is a story within a story, and it can offer the reader a sense of oral storytelling. Jewett utilizes this technique in *The Country of the Pointed Firs*, “The Foreigner,” and “Tame

Indians," to serve multiple functions. An embedded narrative can function as a technique to inform characters and readers of the community's history and culture. It can further function as a technique to take characters and readers on a journey to experience different cultures through storytelling.

Perhaps, Jewett's best-known embedded narrative is Captain Littlepage's story in *The Country of the Pointed Firs*. Captain Littlepage departs the funeral procession to enter the schoolhouse where he finds the narrator writing at a desk. She greets him and offers him a chair, immediately, he begins to tell her a story of a faraway place, a type of waiting place. His story is about a journey on a "full-rigged ship, called the *Minerva*" (Jewett, *Pointed Firs* 25), a name connected to the Roman goddess of wisdom. On the *Minerva*, Gaffett, a fellow sailor, tells Captain Littlepage a strange tale of a waiting place with "the fogged-shaped men" (Jewett, *Pointed Firs* 37). Captain Littlepage explains, "there is a strange sort of country 'way up north beyond the ice, and strange folks living in it. Gaffett believed it was the next world to this" (Jewett, *Pointed Firs* 35). Gaffett explains that it was "like a place where there was neither living nor dead" (Jewett, *Pointed Firs* 37). Throughout her works, Jewett includes tales and the lore of the sea. The people of Maine had a strong connection to the sea. In the article, "Sarah Orne Jewett and (Maritime) Literary Tradition: Coastal and Narrative Navigations in *The Country of the Pointed Firs*," Anita Duneer states:

> In her autobiographical sketch "Looking Back on Girlhood," Jewett writes about the 'adventurous life' of her sea-captain grandfather and the captains who would visit when in port: I delighted in the elderly captains. . . . who came to report upon their voyages, dining cheerfully and heartily with my grandfather, who listened

> eagerly to their exciting tales of great storms on the Atlantic, and winds that blew them north-about, and good bargains in Havana, or Barbados, or Havre. These 'elderly captains' appear prominently in her sketches and novels, as does Jewett's personal knowledge of the sea and coastal communities. (225)

The sea-captains and sailors of Maine traveled to faraway places and encountered different cultures. They brought home treasures and stories from their travels. Captain Littlepage asks the narrator to "stop at his house" and he would show her "outlandish things that he had brought home from sea" (Jewett, *Pointed Firs* 43). Jewett was fond of the sea, and she enjoyed the stories that she heard from the sea-faring men in her family. Duneer notes that "In a letter to Ida Agassiz Higginson, Jewett writes, 'And as for the sailors, I have always known them. Nobody knows how I love the sea. . . . When I was a child ... I thought if I could go off on a voyage I should be perfectly happy'" (225). Duneer further states that Richard Cary observes that Jewett "often sailed with friends off the coast of Massachusetts, in the popular yachting waters around Mt. Desert, Maine, and up and down the Maine coast" (225). In *The Country of the Pointed Firs*, Jewett's depicts women capable of navigating the ocean waters. For instance, Mrs. Todd illustrates her mariner skills on the trip to Green Island to visit her mother, Mrs. Blackett. She invites the narrator to join her on the trip to Green Island stating:

> I don't know's we shall have a better day all the rest of the summer to go out to Green Island an' see mother. I waked up early thinkin' of her. The wind's Light northeast, - 't will take us right straight out; an' this time o' year it's liable to change round southwest an' fetch us home pretty, 'long late in the afternoon. Yes, it's goin' to be a good day. (Jewett, *Pointed Firs* 49)

Mrs. Todd insist on taking the "dory" rather than a big boat to Green Island. Johnny Bowden and the narrator accompany Mrs. Todd, and she gives instructions like a sea-captain as they sail for Green Island. As they approached the island, the narrator asks, "What's the flag for, up above the spruces there behind the house?" Mrs. Todd explains, "that's the sign for herrin'. . . . When they get enough for schooners they raise that flag" (Jewett, *Pointed Firs* 54). This is a familiar tradition to the people of the area. The narrative shares some of the local traditions with readers to aid in portraying the culture.

Additionally, Jewett illustrates the strong connection between mother and daughter. The narrator notices "a tiny flutter in the doorway, but a quicker signal had made its way from the heart on shore to the heart on the sea" (Jewett, *Pointed Firs* 54-55). Upon arriving on Green Island, the narrator meets Mrs. Blackett, and she feels as if Mrs. Blackett "were an old and dear friend before you let go of her cordial hand" (Jewett, *Pointed Firs* 56). Jewett describes a human truth; she illustrates how a look and a gesture can portray strong human connections. While on Green Island, Mrs. Todd's brother William entertained the group with music. Dundes asserts that "the soul of a people was expressed in that people's folk-song" (9). The narrator observes that she had "never heard Home, Sweet Home sung as touchingly and seriously as he sang it; he seemed to make it quite new; . . . . and [she could] have asked for more and more songs of old Scotch and English inheritance and the best that have lived from the ballad music of the war" (Jewett, *Pointed Firs* 82-83). During William's singing, the narrator and Mrs. Todd had tears in their eyes. The songs and the music evoke emotion, which can allow the characters to express emotions, and this allows the audience insight into their characters.

Further, the narrator and audience are offered insight into William's character and the family's traditions.

Many families participate in the ritual of a family reunion. The narrator joins the procession to the Bowden family reunion; and in doing so, she gains insight into the Bowden family history and their family lore through the storytelling of the family members. The narrator states that she felt like a Bowden; and, therefore, she no longer felt like an outsider. Through the journey of the family reunion, Jewett depicts the extended Bowden family. The family reunion functions as both a physical journey and a journey of discovery. The narrator and the audience learn about the Bowden family as a community. The reunion also serves to give the narrator and the audience insight into the Bowden family identity; additionally, the reunion offers insight into the individual identities of Bowden family members. The reunion functions as a cultural ritual.
The narrator perceives the procession to the family reunion as a scene from the ancient past. She describes:

> The plash of the water could be heard faintly, yet still be heard; we might have been a company of ancient Greeks going to celebrate a victory, or to worship the god of harvests in the grove above. . . . the sky, the sea, have watched poor humanity at its rites so long; . . . . We possessed the instincts of a far, forgotten childhood; I found myself thinking that we ought to be carrying green branches and singing as we went. (Jewett, *Pointed Firs* 163-64)

The cultural ritual of the family reunion depicts the extended Bowden family's ideology and their perceptions of the world, and thus their terministic screens.

"The Foreigner," in the same manner as *The Country of the Pointed Firs*, relies heavily on setting and includes the visitor as the unnamed narrator and Mrs. Todd. Jewett utilizes the journey motif and the storytelling structure of an embedded narrative. Additionally, Jewett adds the sea-faring culture into the narrator's descriptions. The narrator states that she and Mrs. Todd "could feel the small wooden house rock and hear it creak as if it were a ship at sea" (Jewett, "The Foreigner" 234). The "first cold northeasterly storm of the season was blowing hard outside" (Jewett, "The Foreigner" 233), and Mrs. Todd was worried for her mother on Green Island. To calm herself, Mrs. Todd tells the narrator a story about Mrs. Tolland, an outsider who married Captain Tolland. She shares with the narrator that the storm reminds her of the night "Mis' Cap'n Tolland died" (Jewett, "The Foreigner" 235). Mrs. Todd explains that "Folks use to say these gales only blew when somebody's a-dyin, or the devil was a-comin' for his own" (Jewett, "The Foreigner" 235). This introduction has the narrator prepared for a ghost story; but instead of a typical ghost story, Mrs. Todd tells the story of Mrs. Tolland's journey.

Captain Tolland met the French-born Mrs. Tolland on the Island of Jamaica. The captain admired her guitar playing and her singing, and shortly after meeting the two were married. When the couple arrived in Dunnet Landing, the reader becomes aware of the intolerant attitudes that the people of Dunnet Landing hold towards foreigners. The newly married Mrs. Tolland was French and a Catholic. Furthermore, her customs and behavior differed from the people of Dunnet Landing in that she sang, danced, and played the guitar. The narrative illustrates how a community can distrust and hold prejudices against outsiders who have differing traditions and terministic screens. Mrs. Todd states,

"I always thought they'd have done better, and more reasonable, to give her money to pay her passage home to France" (Jewett, "The Foreigner" 239). Mrs. Blackett feels sympathy for the foreigner, and she encourages her daughter, Mrs. Todd to be kind to Mrs. Tolland. Mrs. Blackett states that Mrs. Tolland is "a stranger in a strange land . . , . I want you to make her have a sense that somebody feels kind to her" (Jewett, "The Foreigner" 243). Mrs. Todd befriends the foreigner and learns "a sight o' things about herbs" (Jewett, "The Foreigner" 244) from Mrs. Tolland who "was well acquainted with the virtues o' plants" (Jewett, "The Foreigner" 244). Mrs. Todd explains to the narrator that at times Mrs. Tolland could "act awful secret about some things too, an' used to work charms for herself sometimes" (Jewett, "The Foreigner" 244). The community held superstitions, and the residents applied their superstitious thoughts to the foreigner who acted in ways that differ from the people of Dunnet Landing. Mrs. Todd further learned about French cooking from Mrs. Tolland. The narrator had observed that Mrs. Todd could "vary her omelettes like a child of France" (Jewett, "The Foreigner" 244). Mrs. Todd was more open to differing terministic screens than most people in Dunnet Landing, and so she welcomed the new cultural knowledge.

Mrs. Tolland had a prophetic dream like Marty's dream in "Jim's Little Woman." Her dream informs her that Captain Tolland would not return. When Mrs. Todd and Captain Bowden approach the house of Mrs. Tolland to give her the sad news that her husband was lost at sea, they could hear the music of a guitar and singing. Mrs. Tolland opened the door with her "eyes a-shinin" and speaking French, saying that it was "her fete day" (Jewett, "The Foreigner" 246). Mrs. Tolland was indulging in the ritual of a birthday celebration. Birthday celebrations are an ancient tradition, which have been

celebrated in different ways according to the time in history and culture. Mrs. Todd observed that Mrs. Tolland had "a wreath o flowers on her hair an wore a handsome gold chain that the cap'n had given her" (Jewett, "The Foreigner" 246). She had decorated with "long garlands on the wall" and "a sight of green boughs in the corners . . . with a lot o' candles" (Jewett, "The Foreigner" 246). Mrs. Todd must interrupt the celebration with sad news. Mrs. Tolland is a Catholic, and like the Irish Catholics, priests are an important part of their culture. Mrs. Tolland's rosary beads "set some narrow minds against her" (Jewett, "The Foreigner" 247). The priest came to Mrs. Tolland and "put oil on her forehead, . . . 't was his medicine for the soul rather 'n the body" (Jewett, "The Foreigner" 247). Mrs. Todd's embedded narrative informs the audience on several aspects of the community. The audience becomes aware of the intolerant attitudes people can hold against those who are different than the community's norm, but the narrative also informs the audience on Mrs. Todd's character. Jewett understood the importance of religious rituals and that they can give one a sense of comfort, especially during difficult times. Jewett further understood the importance of priests and religious rituals to devout Catholics; and she portrays the importance of these rituals for Mrs. Tolland, a French Catholic, and she further portrays the importance of priests to the Irish immigrants in her Irish stories.

The short story, "Tame Indians," is another work that includes an embedded narrative, the journey motif, and relies heavily on setting. The story offers historical insight into the journey of Oneida Native Americans' assimilation into the dominant society's religious rituals. Additionally, the story offers detailed descriptions of a historical event. The narrator travels to Wisconsin and attends a church in which the

congregation is predominantly Native Americans. The narrator gives detailed descriptions of what she observes of the Oneidas. She "was disappointed the settlement did not look at all as if Indians lived there. There were some comfortable looking farmhouses and plenty of log cabins" (Jewett, "Tame Indians"). She continues her description noting that the Oneidas "seemed very peaceable and said their prayers devoutly" (Jewett, "Tame Indians"). It is obvious that the narrator holds negative and stereotypical views of the Native Americans, and so she is surprised to find them peaceful. She states that it was "as if they have never heard of going on the warpath or burning peoples' houses and murdering them in the night, or of carrying them off captive through the woods" (Jewett, "Tame Indians"). The narrator is familiar with Native Americans from the stereotypes that she has heard of or read about in the past. She continues her descriptions in observing the Oneidas using their language during the church service. The church songs were familiar to her, but the Oneidas sang in a language that was unfamiliar. She describes an "old Indian who listened to the English sentence and then repeated it in his own language. He had a fine voice and a grave earnest manner and used many gestures, so it reminded me of the speeches one reads of that used to be made round the old council fires" (Jewett, "Tame Indians"). The narrator observes that the little children listen and behave during the service. She is also fascinated by the women's dress since it is different from the attire that she is accustomed to seeing in a church. She observes that the women did not wear bonnets, but some wore felt hats or bright colored handkerchiefs. The women were dressed in bright color dresses and "woolen shawls" and the narrator noted that the women had papooses. Also, she was intrigued by the way the Oneidas walked home in single file. She observed that "they

never walked side by side but in true Indian file children and all, and the papooses peeping out from the [shawls]" (Jewett, "Tame Indians"). Later, the clergyman let the narrator see the "bead work and deer skin moccasins" that he had in his possession. The story has historical significance in the description of the dress and the manners of the Oneidas at a time when they had no choice but to assimilate into the dominant culture. Jewett's descriptions offer the audience a piece of the Oneida culture, which is especially interesting to a reader who has never been exposed to a Native American culture. The story also makes clear the extreme prejudice that existed towards cultures that differ from one's own, and therefore, cultures which hold differing terministic screens. The narrator takes a physical journey, and in the process, she has an inner journey of discovery. Despite her negative views of Native Americans, she discovered the humanness of another culture that she once believed was savage. Jewett offers the reader human connections and historical insight through the journey of her narrator. The narrative not only expresses human connections, but it also offers insight into another culture. As a result, the narrative has cultural and historical value.

Jewett's Irish stories also give insight into another culture and offer cultural and historical value. The Irish stories differ slightly from Jewett's other works in that they focus specifically on the Irish immigrant community. Furthermore, Jewett includes more male characters in her Irish stories, and these stories focus on the Irish immigrant experience rather than the female experience. However, the Irish stories have similarities to Jewett's other works in that they are focused on a group of people from rural communities. The Irish immigrants much like Jewett's rural Maine characters, have similar values, and connections to traditional folkways. The Irish stories include the

familiar journey motif, storytelling, and the use of dialect. The first journey of the Irish immigrants is the ocean crossing to America. They strive to assimilate into their new culture; however, they bring a part of Ireland with them, and Jewett includes these details in her Irish stories.

"A Little Captive Maid," tells the story of Nora Connelly, "a true child of the old country" (Jewett, "Captive Maid" 28). Nora secured employment with a retired sea-captain, Captain Balfour, who had a life at sea "from choice, not necessity" (Jewett, "Captive Maid" 27). Although Captain Balfour and Nora are an unlikely pair, they share traditional values, and they are both homesick; Nora is homesick for Ireland, and Captain Balfour is homesick for the sea. They form a bond due to the similar terministic screens they hold. They hold dear the folkloric elements of oral storytelling, singing, and folk communities. Include Louise Pound asserts:

> Dr. B. A. Botkin once . . . pointed out that all oral tradition is necessarily regional or group lore, a generalization too often overlooked. There is never one folk from the point of view of folklore, but instead many folk groups, as many as there are regional cultures or occupations or racial groups within a region. . . . And there are also groups by classes or occupations, such as J. A. Lomax's cowboys, Franz Rickaby's loggers, Joanna Colcord's seamen, George Korson's miners. (151)

Nora and Captain Balfour belong to folk groups; Nora belongs to the Irish culture and Captain Balfour belongs to the occupation of seaman. They both have a longing to reunite with their folk groups, and they both notice this longing in one another; consequently, they form a mutual bond.

Jewett employs various folkloric elements into the story so that the reader can gain a sense of the characters and their hopes and desires. For example, Nora desires to help Captain Balfour, and she tells him about a place in Ireland that she believes will help him to feel better. Nora desires to take him to visit the waters of Glengariff. The journey to Glengariff would satisfy their longings; Nora could go back to Ireland, and Captain Balfour could go back on the sea. The thought of the idea cheers the captain, so they visit the Irish priest, Father Dunn, to inform him of their plans. Captain Balfour explains that "This little girl seems to believe that it would set me up to have a change of air. . . . The captain was quite himself again for the moment . . . . Nora, here, has been looking after me very well, and she speaks of some sea-bathing on your Irish coast" (Jewett, "Captive Maid" 43). Father Dunn observes that the captain is not strong enough for the voyage, and he explains that he wished that Captain Balfour could go to the beautiful Glengariff. Once the Father explains his concerns Nora and the Captain "looked defeated" (Jewett, "Captive Maid" 43). Jewett demonstrates that Nora and Captain Balfour perceive the priest as holding wisdom, and they depend on him for guidance.

Jewett also includes storytelling and singing in the narrative. Captain Balfour stays informed by reading the latest news on his "old brig Miranda" (Jewett, "Captive Maid" 35), and Nora tells stories of Ireland and sings the songs her mother used to sing to her such as "Pride of Glencoe" (Jewett, "Captive Maid" 32). Nora shares an Irish folk belief with the captain when she sees the purple foxglove. She explains that the flower was common in Ireland, and "She felt as if the flower were exiled like herself and trying to grow in a strange country" (Jewett, "Captive Maid" 40). Nora continues explaining to the captain that "tis very bad luck to meddle with that: they say yourself will be meddled

with by the fairies. Fairy Fingers is the name of that flower; we were niver left pick it. Oh, but it minds me of home!" (Jewett, "Captive Maid" 40). When Captain Balfour takes his final journey into death, he leaves Nora money in his will so that she can journey back to Ireland. In sharing similar folk traditions, folkways, and community values, Nora and Captain Balfour form a strong bond. The elements of folklore demonstrate traditional rituals and validate the traditions and values of Nora and Captain Balfour.

The short story, "Bold Words at the Bridge," is another Irish story that validates the importance of communal bonds. The narrative is one of Jewett's Irish stories that is comprised of all female characters; and it offers the female experience, the immigrant experience, and the importance of a communal bond. The story consists of the daily rituals of two Irish women who argue over the pumpkins that Mrs. Dunleavy has planted in her garden. Her neighbor, friend, and fellow countrywoman, Mrs. Connelly is worried that the pumpkins will interfere with the melons she has planted in her garden. The two women argue, and Mrs. Dunleavy declares that she has "no call for her company anny more . . . . she vows to "never spake a word to her again while the world stood" (Jewett, "Bold Words" 121). Not long after she makes the vow, Mrs. Dunleavy begins to feel alone, and she misses the company of her fellow countrywoman. She feels sorrow over not having "nobody to have an honest word with and the morning being so fine" (Jewett, "Bold Words" 121). Jewett describes:

> Mrs. Dunleavy sighed heavily and stepped down into her flower-plot to pull the distressed foxgloves back into their places inside the fence. The seed had been sent from the old country, and this was the first year they had come into full bloom. She had been hoping the sight of them would melt Mrs. Connelly's heart

> into some expression of friendliness, since they had come from adjoining parishes in old County Kerry. (Jewett, "Bold Words" 122)

She missed the bond with someone who shared her cultural identity. However, a stranger and "a fellow country-woman" (Jewett, "Bold Words" 122) who was dressed "very decent, but old-fashioned" (Jewett, "Bold Words" 124) arrives and asks for Ann Bogan. Mrs. Dunleavy informs the stranger that no one by that name lives in the area. The stranger was looking for an old friend. Although the stranger does not find her friend, she aids in reuniting the friendship between Mrs. Dunleavy and Mrs. Connelly. They felt a communal bond with the stranger, and they treat her as a friend as they talk over old times. Mrs. Dunleavy comments to Mrs. Connelly that the stranger's "bonnet was made at home annyways, did ye mind? I'll lay it was bought in Cork when it was new, or maybe 'twas from a good shop in Bantry or Kinmare, or some 'o those old places" (Jewett, "Bold Words" 124). The narrative reinforces Jewett's female-centered communities and the bond of cultural identity. Dundes asserts that "kinship-centered strangers can form ties" (30).

In the *Introduction to the Irish Stories of Sarah Orne Jewett*, Jack Morgan and Louis A. Renza state that Jewett's "Irish dialogue appears comparatively studied and considered, the product of long familiarity with Irish speech both in the United States and Ireland. And she clearly attempts such dialogue in good faith" (XXXV-XXXVI). In using the ethnic dialect, Jewett expresses the ethnic identity of the Irish immigrants. Dundes asserts that "An ethnic group is a self-perceived group of people who hold in common a set of traditions not shared by the others with whom they are in contact" (8-9). Jewett

depicts similarities in the value that the Irish immigrants and the people of rural Maine place on community.

Frequently, Jewett uses folk speech in her works to define the cultural background of her characters. She utilizes the regional dialect of rural Maine and the ethnic dialect of the Irish immigrants in Maine. According to Brunvand dialect is "the traditional deviation from standard speech – includes variations in *grammar* (both *morphology* and *syntax*), *pronunciation*, and *vocabulary*" (73). In "Art and Archetype: Jewett's *Pointed Firs* and the Dunnet landing Stories," Michael E. Holstein asserts that:

> Because even a simple conversation can be both global and historical in scope, Jewett finds it imperative to capture exactly the language of the inhabitants of Dunnet Landing. She records, in the dialect of her neighbors, the cadences of Maine speech. . . . it is the American language that distinguishes American literature, and Jewett does not take that language lightly. The rich, metaphorical flavor of colloquial speech authenticates characters. (192)

The use of dialect authenticates the characters in that it gives them a personal, communal, and cultural identity. Dialect illustrates the shared culture of the characters. Holstein further asserts that "emotions are expressed forcefully and precisely through the real language of men and women" (192). The common language portrays the common history and folklore of the characters. In "Folklore and Dialect," Louise Pound asserts that "Dialect, in the sense in which we now ordinarily use the word, is lore, linguistic lore, and linguistic lore exists in tradition alongside the folk beliefs and folkways, the folk legacies that we usually term lore" (146). It is through the characters' language that the audience can determine the characters' ideologies and perceptions of the world.

Jewett uses the authentic language of her rural Maine characters to allow the readers knowledge of their culture and backgrounds. Additionally, Jewett uses the Irish dialect in her Irish stories as a realistic portrayal of the Irish communities. Dundes asserts that "ethnic identity of a group of people consists of their subjective symbolic or emblematic use of any aspect of culture, in order to differentiate themselves from other groups" (9). Dialect has a connection with both personal and group identity.

Jewett depicts ties formed by neighbors in one of her most diverse works, "Jim's Little Woman." She represents ethnic, economic, and social diversity in the narrative. Therefore, there is not a strong group identity in the story. However, Jewett illustrates how ties are formed among diverse characters. Furthermore, Jewett includes several elements of folklore in the work. For example, the journey motif, superstitions, and prophetic dreams are woven into the narrative. The setting of the narrative is during the nineteenth century in St. Augustine, Florida. Marty, who is a Maine factory worker, leaves Maine to marry a man who is quite different from the men in Maine. She marries a sailor, Jim, and begins her married life in St. Augustine, Florida. Marty is superstitious; she believes that Jim will return home safe from his travels when she is shown the "good omen" of a dream. When Jim is away, she often dreams of "the schooner's white sails against a blue sky, and Jim himself walking the deck to and fro, holding his head high, as he did when he was pleased" (Jewett, "Jim's Little Woman" 89). According to the *Funk and Wagnalls Standard Dictionary of Folklore, Mythology, and Legend*, many cultures believe that dreams are "the mysterious adventures of the soul during sleep, and are looked upon as communion with the spirits, ... and may therefore be used to foretell the future" ("dreams" 324). On one of Jim's journeys, Marty did not have the dream and

began to worry especially when she finds that he has left behind the lucky conch shell. Marty is a washerwoman who sings Dwight Moody and Ira Sankey gospel hymns to cheer herself. Singing is a type of oral tradition that is a function of culture, and it serves individuals in various situations and moods. Jewett's descriptions of Marty as a woman who has prophetic dreams and enjoys working and singing acquaints the audience with her character and how she perceives the world.

When Jim's ship, *Dawn of the Day,* returned without him, the captain of the ship informs Marty that "Jim's dead" (Jewett, "Jim's Little Woman" 95). As the word spread around the town, the "townsfolk" (Jewett, "Jim's Little Woman" 98) offered Marty charity such as money, clothes, and food. Marty's "spying neighbor of the balcony brought a cake, and some figs, all she had on her tree, the night the news was known" (Jewett, "Jim's Little Woman" 99). It is a common folk practice to offer food to people who are mourning the loss of a loved one. Shortly after she was given the news, Marty had her reoccurring dream of the schooner's white sails against a blue sky. Since she is superstitious, she believes the dream means that Jim was alive. Later, the audience learns that Marty's belief in her prophetic dream proves true. Jim makes it back home to Marty and explains the misunderstanding. Throughout the narrative of "Jim's Little Woman," Jewett portrays the diversity of St. Augustine, Florida, but for the contemporary audience, Jewett offers historical insight into the late nineteenth century. Jewett further includes different forms of folklore elements in her works to function as a way for the reader to become acquainted with the ideology of the characters.

The function of folklore is a powerful element in allowing the audience an understanding of the characters and of the setting in a narrative. Ralph Ellison states,

“folklore is the basic of all great literature” (Mobley 8). In the article, “Folk-Literary Aesthetics in *The Country of the Pointed Firs*, Elmer Pry asserts that “There are four distinct (though sometimes overlapping) ways in which folklore functions in a literary text” (Pry). He lists the functions as “the reconstruction of a folk community . . . . folk speech . . . . folklore forms and structures . . . . and folklore items may be transformed into literary symbols or analogues to give the literary work a primitive universality” (Pry). Jewett incorporates the folk community, folk speech, and dialect in her fiction. She further includes the folkloric element of storytelling, oftentimes through the structure of embedded narratives; and she frequently includes journey motifs. Jewett illustrates the folk community in *The Country of the Pointed Firs* and “The Foreigner.” In the Irish stories, she illustrates the Irish folk community; and in the short story “Tame Indians,” she illustrates the Oneida Native American community.

Jewett’s use of folklore is an important aspect in understanding the characters and their histories. An understanding of a character’s folklore provides an understanding of the significant role of terministic screens. In the article, “Four Functions of Folklore,” William R. Bascom asserts that “folklore is a mirror of culture. . . . the folklore of a people can be fully understood only through a thorough knowledge of their culture. . . . folklore fulfills the important but often overlooked function of maintaining conformity to the accepted patterns of behavior” (349). When one does not conform to the accepted pattern of community behavior such as the foreign Mrs. Tolland then a community can hold intolerant attitudes.

The use of the journey motif focuses attention on how a journey can acquaint people with different terministic screens and emphasize human connections. Jewett’s

characters learn about different perspectives and different societies; and therefore, they experience the world from different terministic screens. The journey motif is used to strengthen the characters' and the audience's understanding of the human condition. According to Michael E. Holstein, "Jewett's writing expands what it means to be most human in everyday terms and still participate in a general human community that spans ages and oceans" (191). Jewett's use of folklore aids in the universal appeal of her works since all people have some sort of folklore. It is a way of understanding connections that people form with one another, and the prejudice people can hold against others.

CHAPTER III

HUMAN CONNECTIONS, TERMINISTIC SCREENS, AND NARRATIVE STRUCTURE: SARAH ORNE JEWETT'S *THE COUNTRY OF THE POINTED FIRS* AND "THE FOREIGNER"

The Country of the Pointed Firs is often referred to as Sarah Orne Jewett's masterpiece. The narrative employs an episodic structure in which Jewett connects the episodes through a series of visits, conversations, storytelling, and embedded narratives. The events and the characters' connections move the narrative forward. The narrative's meaning transpires through the dialogue and human connections of the characters. Sarah Way Sherman observes in the "Introduction" to *The Country of the Pointed Firs* that it is difficult to say what makes the narrative "so attaching" (vii). The first chapter of the narrative suggests that "Perhaps it was the simple fact of acquaintance with that neighborhood which made it so attaching" (Way Sherman, "Introduction" 1). The short two-page chapter continues by suggesting that "When one really knows a village like this and its surroundings, it is like becoming acquainted with a single person" (Way Sherman, "Introduction" 2). The word choice in the first chapter titled, "The Return," sets the tone for the narrative. The structure of the narrative and the word choice of the characters allow the audience to become acquainted with the characters' culture and values through their terministic screens.

Kenneth Burke's concept of terministic screens originated in his 1965 article "Terministic Screens," which in 1966 was published in his book *Language as Symbolic Action*. Burke asserts that terministic screens are metaphorical screens made up of terms

that one uses to name and interpret the world. In other words, it is important to understand how a term functions for one to understand one's reality. Burke claims that people use symbols to construct meaning through language and the use of the language is "symbolic action." People act by using language that reveals their attitudes. Therefore, the word choice of a character allows the audience insight into how each character perceives his or her reality. The choice of language further gives an audience insight into how communities perceive their world.

Jewett employs conversations and storytelling throughout her works that offer the audience an awareness of the characters' terministic screens. *The Country of the Pointed Firs* and "The Foreigner" are masterpieces in that the works move in a natural way to present the daily lives of ordinary people. Jewett's works are realist and regionalist narratives, so she depicts the ordinary people in rural Maine and the regions' values which can be identified through the word choice of the characters. Her works primarily focus on the female experience. In the nineteenth century, it was common for women to be confined to the domestic sphere, and Jewett illustrates that this is an important aspect in the American experience. Although she does not employ a conventional structure to the narrative, Jewett details an important aspect of regionalism through an episodic structure by allowing the audience to identify the region's culture. She gives a voice to the region's people, especially women, and places importance on their daily lives and their values.

Jewett's works generally focus on "women's culture." In *Bearing the Word*, Margaret Homans defines "women's culture" as "the articulation by women of their experiences as women (whether social, cultural, or biological)" (xi-xii). The narrator

names, identifies, and records women and their roles in the rural culture. Jewett further demonstrates the "significance of the values enacted in women's rituals" (Pennell, 193). Mobley asserts that:

> Jewett's female characters function in three ways: as rituals of flight and return; as ironic manifestations of her folk aesthetic and mythic impulse; and, ultimately, as devices around which to structure narratives that could bring about the transformed consciousness she sought for her readers. (30)

Jewett structures her narratives around female characters to enhance the awareness of her readers regarding female capabilities and the female experience. In accomplishing this task, Jewett includes the ritual of flight and return in which a visitor from the city travels to the country and back to the city. The visitor returns to the city with a "transformed consciousness," and consequently, the reader also has an enhanced awareness through the authorial designs. In "Narrative as Rhetoric," James Phelan and Peter J. Rabinowitz assert that "texts are designed by authors (consciously or not) to affect readers in particular ways; that those authorial designs are conveyed through the occasions, words, techniques, structures, forms, and dialogic relations of texts" (5). Jewett depicts female communities with strong women who do not fit the nineteenth century traditional female stereotype; a pattern similar to how her male characters do not fit the traditional male stereotypes. For instance, Almira Todd is an independent woman who dispenses herbs to her ailing neighbors. She is further capable of handling a boat which is traditionally men's work. Mrs. Todd and the narrator journey to Green Island. However, Mrs. Todd allows her cousin's son, Johnny Bowden to accompany them to visit Mrs. Blackett. Mrs. Todd explains to the narrator that Johnny Bowden will "be

down to the herrin' weirs all the time we're there, anyways; we don't want to carry no men folks havin' to be considered every minute an' takin' up all our time" (Jewett, *Pointed Firs* 49-50). The domestic sphere and nurturing others are traditionally women's work, but Jewett does not confine her female characters to the stereotypical gender role that was common during the nineteenth century. Mrs. Todd's mother, Mrs. Blackett, a woman in her eighties, is another example of a strong and an independent woman. Mrs. Blackett is hospitable and possesses charm and tact, which "is after all a kind of mind reading" (Jewett, *Pointed Firs* 73). The narrator and Mrs. Blackett have an instant connection and an ability to read one another. Throughout the narrative, Jewett depicts the characters' connections to one another. These connections are formed through the characters' histories and the daily rituals of visits and storytelling.

Jewett's male characters are portrayed in a different light from her female characters. In *Sarah Orne Jewett: Reconstructing Gender,* Margaret Roman observes that on the way to Green Island:

> Mrs. Todd laughingly tells the narrator of two feuding farmers, living on an island they are passing by, 'who had shared the island between them, and declared that for three generations the people had not spoken to each other even in times of sickness or death or birth.' (212-13)

The passage portrays men as inflexible, and Jewett further portrays men as incapable or lacking in abilities. In other words, her male characters have more weaknesses than her female characters. For instance, Mrs. Todd's brother William is shy, and Mrs. Todd feels that he has failed to accomplish his potential in life. She shares with the narrator that:

> He ought to have made something o' himself, bein' a man an' so like mother; but though he's been very steady to work, an' kept up the farm, an' done his fishin' too right along, he never had mother's snap an' power o' seein' things just as they be. . . . she evidently thought his failure in life. (Jewett, *Pointed Firs* 75)

However, Mrs. Todd confessed that she felt "condemned for havin' such hard thoughts o' William" (Jewett, *Pointed Firs* 142). As a shy man and living in an isolated community, William struggles to meet the expectations of Mrs. Todd. Mrs. Blackett is highly respected by the community, and Mrs. Todd states that "Mother's always the queen" (Jewett, *Pointed Firs* 161). Mrs. Todd believes that William, as a man, should have greater accomplishments in his life since he shares in some of the qualities held by Mrs. Blackett. Although he shares in some of the qualities as his highly respected mother, William is content with keeping up the farm and fishing. He is connected to the land and sea of his isolated area, and he does not share in the same aspirations as Mrs. Todd.

Captain Littlepage is another traditional character; his identity is intertwined with the sea. He has spent half of his life at sea, and he owned an eighth of a "full-rigged ship, called the *Minerva*" (Jewett, *Pointed Firs* 25). Unfortunately, Captain Littlepage is an aging sea captain who is haunted by his visions of a "waiting place," and he grieves the loss of the shipping industry. He claims that "In the good old days, a good part o' the best men here knew a hundred ports and something of the way folks lived in them" (Jewett, *Pointed Firs* 27). According to Mrs. Todd, Captain Littlepage was once a "beautiful man" (Jewett, *Pointed Firs* 44), but now, some of the community believe his head has been affected by too much reading. Elijah Tilley "an old fisherman" (Jewett, *Pointed Firs* 185), is also connected to the sea. He is indifferent to strangers, and his mind seems to be

"fixed upon nature and the elements rather than upon any contrivances of man" (Jewett, *Pointed Firs* 188). Tilley was one of four of "these large old men at the Landing, who were survivors of an earlier and more vigorous generation" (Jewett, *Pointed Firs* 186). Jewett places Tilley in a different category from some of the other male characters. Tilley has both the stereotypical male and female characteristics. He never stopped grieving his wife's death, so to have a sense of his wife in the home, he strived to leave everything as she liked it throughout the house. Consequently, Tilley became a good housekeeper and a man who knitted "blue yarn stockings" (Jewett, *Pointed Firs* 192). He somewhat adapts to his situation and is depicted as one who excels at work that stereotypically belongs to the female gender role. The actions and attitudes of Jewett's characters further illustrate their perceived realities. The loss of traditional trades such as the shipping industry changes the identity of individuals and the culture.

Interestingly, Jewett portrays religious men in both negative and positive terms. For example, Mrs. Todd describes Parson Dimmick as "a vague person, well meanin' but very numb in his feelin's" (Jewett, *Pointed Firs* 110). Jewett depicts Parson Dimmick as unhelpful to Joanna during her time of deep sorrow. In contrast, Mrs. Todd describes the priest in "The Foreigner" as "a kind-hearted man; he looked so benevolent an' fatherly I could ha' stopped an' told him my own troubles" (Jewett, "The Foreigner" 247). The priest offers comfort and peace to Mrs. Tolland during her deep mourning for the loss of her husband. In *Language as Symbolic Action*, Burke asserts in "Definition of Man," that language influences one's behavior and reality. In times of mourning, one is in need of language to offer comfort and an understanding in the cycle of life. Therefore, a parson or priest can offer words that influence one's reality and ease the suffering. As a Catholic,

Mrs. Tolland finds great meaning in the priest's rituals; and the priest's language allows her to die with a sense of peace. Generally, Jewett's men do not fit the stereotypical male gender roles. In contrast, she usually depicts the priest in a more stereotypical role of being a wise and nurturing fatherly type of character. However, it is through the non-stereotypical portrayal of men and women that Jewett establishes connections among the characters.

Additionally, Jewett addresses the regional decline in the narrative. She was not against progress, but she was aware of the detrimental effects of Industrialism on the natural landscape and on the traditional ways of life in small villages. During the nineteenth century the lives of people were in transition due to the rapid changes in urbanization. According to Mobley, Jewett relates loss to

> ideological, economic, and political changes in American life and culture brought on by historical transition. Jewett refers to this transition as the 'destroying left hand of progress' that altered late nineteenth-century rural agrarian areas to rapidly expanding urban industrial centers. (5)

The narrative brings the past into the present through memory and makes meaning through her focus on human connections and everyday occurrences. Additionally, the narrative depicts the cultural issues of identity and community. Mobley asserts that Jewett shares a "complex response to loss and change in American culture" (4). An awareness of how change in a culture can bring a change of identity and community is essential in understanding the American experience. As a writer of realism, Jewett captures the transition that was happening in the American culture, and she additionally captures; how cultural change and loss can affect an individual and a community.

James Phelan argues in "Narrative as Rhetoric" that "a fictional narrative is a single text combining multiple tracks of rhetorical communication" (4). Throughout the narrative, Jewett preserves a declining way of life that she treasured. Josephine Donovan observes in *Sarah Orne Jewett* that Dunnet Landing "seems to be a town on the edge of historical time" (100). Donovan asserts that in *The Country of the Pointed Firs*, that the theme of isolation and community "are expressed as an underlying conflict between time passing – both of history and of personal relationships" (Donovan, *Sarah Orne Jewett* 100). She further asserts that "the narrator seems to be seeking some meaning beyond the fleetingness and fragility of human bonds" (Donovan, *Sarah Orne Jewett* 100). She is seeking a connection to a disappearing culture. She connects with the rural community, and she values their traditions. Mobley asserts that Jewett "leads her reader to consider loss in a larger cultural and historical context" (63).

Elizabeth Silverthorne notes in *Sarah Orne Jewett: A Writer's Life* that Jewett "once told a friend that she looked upon her grandparents' generation as the one she belonged to: 'I was brought up with grand-fathers and grand-uncles and aunts for my best playmates'" (19). Jewett acknowledged the influence that they and their stories had on her writing. In *The Country of the Pointed Firs*, Jewett presents the changes that were occurring at that time. The unnamed narrator identifies herself as a writer who has come to Dunnet Landing as a summer visitor. She observes and records the conversations, storytelling, visits, and daily rituals of the Dunnet Landing community. In the article, "The Art of Jewett's Pointed Firs," Warner Berthoff observes that "the narrator tells no stories herself; rather, she sets down stories which are told to her" (35). In *Language as Symbolic Action* Kenneth Burke asserts that "Regionalist literature . . . . Its kind of

'verisimilitude' is strongly influenced by modern, scientific concepts of realism . . . . Fiction is often made to look not just like an artistic 'imitation,' but rather to have the quality of a documentary record" (300). Jewett's use of an episodic structure provides a type of recording of events and conversations within the Dunnet Landing community.

In *Sarah Orne Jewett: Her World and Her Work*, Paula Blanchard explains that "most of the sources of *The Country of the Pointed Firs* come from underground. Elijah Tilley comes directly from Dan Butland of Wells and Mrs. Todd from Rosilla Bachelder of Martinsville" (292). In *Sarah Orne Jewett: A Writer's Life*, Elizabeth Silverthorne states that in June 1885, Jewett wrote Annie Fields a letter revealing the "prototype for Elijah Tilley, an old sailor" (166). Jewett writes that she met Dan Butland on the beach at Wells, and she describes him as an old man who "sits at home and knits stockings and thinks on his early days as an able seaman in foreign parts" (Silverstone, *Sarah Orne Jewett* 166). Although *The Country of the Pointed Firs* is a fictional narrative, it can be viewed as a type of historical record that preserves a declining way of life. The narrative offers the contemporary reader a glimpse into the past and into the lives of a coastal community in Maine during the late nineteenth century.

Dunnet Landing represents the small coastal villages and the traditional ways that were fading from the landscape during the changes of the nineteenth century. Jewett had a strong appreciation for the coastal villages of Maine. She and Annie Fields spent a month visiting Martinsville, a small coastal village in Maine. Soon after their visit, Jewett wrote *The Country of the Pointed Firs*. In *Sarah Orne Jewett: Her World and Her* Work, Blanchard states that Almira Todd is partly based on Rosilla Bachelder from Martinsville, Maine; and it was she "who held this fractious community together. . . . she

was the center of the place, the person to whom everybody goes . . . for everything" (275-76). Blanchard explains that Jewett was "much drawn to her" and describes Bachelder as "a woman who was '*full of a door* and wears a blue dress'" (276). The narrator arrives in Dunnet Landing in June, and she notices that Mrs. Todd is a "very large person, her full skirts brushed and bent almost every slender stalk that her feet missed" Jewett, (Jewett, *Pointed Firs* 4). Further, Mrs. Todd's garden is "puzzling to a stranger, the few flowers being put at a disadvantage by so much greenery; but the discovery was soon made that Mrs. Todd was an ardent lover of herbs, both wild and tame" (Jewett, *Pointed Firs* 3). June is the "most important season for harvesting the different wild herbs that were so much counted upon to ease their winter ails" (Jewett, *Pointed Firs* 8). Jewett connects Mrs. Todd's identity to the landscape. The narrator's description of Mrs. Todd connects her to the past, a wise healer with ancient herbal remedies. The narrator describes Mrs. Todd:

> She stood in the centre of a braided rug, and its rings of black and gray seemed to circle about her feet in the dim light. Her height and massiveness in the low room gave her the look of a huge sibyl, while the strange fragrance of the mysterious herb blew in from the garden. (Jewett, *Pointed Firs* 10)

It is hard for one to think of Mrs. Todd without thinking of the landscape; her identity is intertwined with the landscape. Jewett creates a character who is timeless in that Mrs. Todd "might belong to any age, like an idyl of Theocritus" (Jewett, *Pointed Firs* 93). The timelessness of the characters, the friendships, the human connections, and the detailed descriptions of ordinary daily rituals contribute to the universal themes of the narrative.

The Country of the Pointed Firs was first serialized in the *Atlantic Monthly* and then published in book form in 1896. The narrative has received several revisions. In *Sarah Orne Jewett*, Donovan notes that the first revision was after Jewett's death in 1909 and revised by her sister Mary who added "A Dunnet Shepherdess" and "William's Wedding." The edition published by Houghton Mifflin in 1919 added "The Queen's Twin." Finally, in 1925, Willa Cather reversed the order of "William's Wedding" and "The Queen's Twin." Cather's arrangement is the version that is usually found in print. Jewett's short story, "The Foreigner" was first printed in 1900. In "Women "At Sea": Feminist Realism in Sarah Orne Jewett's "The Foreigner," Marjorie Pryse notes that "it was not until David Bonnell Green included the story in his collection of Jewett's Dunnet Landing tales that it became available to contemporary readers" (244).

Jewett called her collection of stories sketches; however, Josephine Donovan claims that *The Country of the Pointed Firs* is "structurally innovative. More unified than a collection of sketches, yet looser than the traditional novel" (Donovan, *Sarah Orne Jewett* 99). Jewett's innovative techniques reveal the importance of human connections, and she gives a voice to the ordinary people who are living in a simple more traditional lifestyle. Through her innovative techniques, Jewett places importance on the ordinary. Due to the lack of the traditional linear structure, *The Country of the Pointed Firs* has provoked considerable discussion on the narrative's structure. For instance, in "The Art of The Country of the Pointed Firs," Warner Bertoff uses conventional tools to divide the book into six sections. Margaret Baker Graham asserts in the article, "Visions of Time in *The Country of the Pointed Firs*," that "the chapters are divided into seven sections . . . which are alternately about cyclical and linear time" (30). In the article, "Going in

Circles: The Female Geography of Jewett's *The Country of the Pointed Firs*," Elizabeth Ammons observes that Jewett's works differ from the "conventional, long, dramatic structures requiring exposition, complication, climax, and resolution – the standard protagonist/antagonist model" (83). Ammons further asserts that "Jewett structures the novel around two essentially female psychic patterns: one of web, the other of descent" (83). She states that "Instead of being linear it is nuclear; the narrative moves out from one base to a given point and back again . . . . like arteries on a spider's web" (Ammons 85). *The Country of the Pointed Firs* depicts the relationship between Mrs. Todd and the narrator. The audience experiences the daily rituals of the two women, rituals which include visits to friends and family and storytelling. The narrative always circles back to the relationship between Mrs. Todd and the narrator. However, human relationships are an important aspect to the episodic structure of *The Country of the Pointed Firs***.** The structure is supported by human connections throughout the narrative. A commonality in the discussions of the structure of *The Country of the Pointed Firs* is the importance of human relationships and human connections. It is through the human connections that the reader is informed of the various terministic screens of the characters. The reader not only gains an understanding of the characters, but the reader also gains an understanding of the text as a whole.

The episodic structure allows various elements to exist in the text. This type of structure can bring the past into the present. Although the narrative employs a first-person point of view, Jewett includes several narrative strategies to reveal the characters' situations, ideologies, and terministic screens. For instance, the narrative incorporates narrative interruptions such as long quotations, storytelling, and embedded stories. The

narrative strategies demonstrate a method that allows the reader to become acquainted with the characters and their lives. Human connections move the narrative forward and hold the episodic structure together. The strategy further gives a voice to the ordinary people of the seaside village. Through the conversations and storytelling, Jewett expressed human feelings throughout the narrative. Therefore, the reader can gain insight into the characters' terministic screens and begin to understand the bonds and relationships the characters form with one another. However, it is important to note that some of the characters hold prejudice and intolerant attitudes. These attitudes are especially apparent in the short story, "The Foreigner." Once one has insight into the characters' terministic screens, it can allow one to identify the communication of identification and division.

In exploring human connections, it is useful to consider Burke's term "Identification" explained in *A Rhetoric of Motives*. Burke asserts that "A is not identical to his colleague, B. But insofar as their interests are joined, A is *identified* with B" (*Rhetoric of Motives* 20). Burke further asserts that "a way of life is an *acting-together*; and in acting together, men have common sensations, concepts, images, ideas, attitudes that make them *consubstantial*" (*Rhetoric of Motives* 21). There is an instant bond between the narrator and her landlady, the wise herbalist, Mrs. Todd. She dispenses her herbal remedies to her ailing neighbors, and she trust the narrator to act as a "business partner during her frequent absences" (Jewett, *Pointed Firs* 7). Mrs. Todd confides in the narrator that she has never had anyone whom she "could so trust" (Jewett, *Pointed Firs* 9). The two women form a strong bond of friendship, so, Mrs. Todd passes her knowledge to the narrator by sharing stories and the histories of the other characters with

the narrator. Jewett structures the narrative to include the reader in this bond of friendship. In the "Introduction" to The Country of the Pointed Firs, Sarah Way Sherman notes that the reader is "like an acquaintance who grows into an intimate friend" (vii). Consequently, the reader also gains insight from Mrs. Todd's knowledge.

Additionally, Mrs. Todd asks the narrator to accompany her on visits to friends and family, including a visit to Green Island. While on Green Island, Mrs. Todd illustrates her connection with the narrator by taking her to a special place on the island. She informs the narrator that she has "never showed nobody else but mother where to find this place; 't is kind of sainted to me" (Jewett, *Pointed Firs* 76-77). Clearly, Mrs. Todd and the narrator have common concepts and attitudes. Furthermore, upon meeting Mrs. Blackett, the narrator states that it is as if she was meeting "an old and dear friend before you let go her cordial hand" (Jewett, *Pointed Firs* 56). Mrs. Blackett feels the same towards the narrator, which is evident by Mrs. Blackett offering the narrator a type of place of honor. She tells the narrator, "I want you to set down in my old quilted rockin'-chair there by the window; you'll say it's the prettiest view in the house" (Jewett, *Pointed Firs* 84). The narrator felt this place was "the heart of the old house on Green Island!" (Jewett, *Pointed Firs* 84). She states that she "sat in the rocking-chair and felt that it was a place of peace" (Jewett, *Pointed Firs* 84). Jewett "shows" and "tells" of the connections between three women. The narrator states that "Sympathy is of the mind as well as the heart, and Mrs. Blackett's world and mine were one from the moment we met"(Jewett, *Pointed Firs* 73). The narrator and Mrs. Blackett had a special connection, and they could "understood each other without speaking" (Jewett, *Pointed Firs* 84). Mrs. Blackett shares with the narrator that she "shall like to think o' your settin' here to-day,"

and Mrs. Blackett further states, "I want you to come again" (Jewett, *Pointed Firs* 84). Through the word choice and actions of the characters, Jewett illustrates that the three women identify with one another. Jewett illustrates human connections throughout the narrative by both "showing" and "telling" the audience. In *The Rhetoric of Fiction*, Wayne Booth asserts that everything the author "shows will serve to tell; the line between showing and telling is always to some degree an arbitrary one" (Booth 20). The three women have similar terministic screens, and clearly the narrator forms an instant bond with Mrs. Todd and Mrs. Blackett.

Naturally, not all of Jewett's characters have cordial relationships. Burke asserts with "Identification" one must "confront the implications of *division*" (*Rhetoric of Motives* 22) Jewett addresses the symbolic lines of division between insiders and outsiders. She illustrates how language has the power to create division. For instance, the French Catholic Mrs. Captain Tolland in "The Foreigner," is isolated and stigmatized by the community. She differs from the community's norms, and she does not conform to the accepted social and cultural ways of the community. Consequently, Mrs. Tolland is treated with intolerant attitudes from the majority of the Dunnet Landing community. Oftentimes, people with intolerant attitudes cannot identify with the outsider in that they have difficulty in accepting different views, beliefs, and practices; and they further may distrust the outsider's unfamiliar ways. Therefore, an individual or a group of individuals may decide to social distance from the outsider in which the outsider becomes isolated from the others in the community. The community may not accept an outsider that does not "talk" the community's "language by speech, gesture, tonality, order, image, attitude, idea, *identifying*" (Burke, *Rhetoric of Motives* 55) her ways with the community. Burke

argues that language influences one's behavior and reality. Therefore, one's terministic screens contribute to "identification" and "division" depending on how one uses language to view reality.

Although Captain Littlepage is from the Dunnet Landing community, he has spent half of his life at sea, and therefore he differs from the people in the community. In the article, "World Beyond the Ice: Narrative Structure in *The Country of the Pointed Firs*," Michael Hobbs asserts that Captain Littlepage is excluded and stigmatized by the Dunnet Landing community. Captain Littlepage had been a shipmaster for "forty-three years" (Jewett, *Pointed Firs* 24), and Mrs. Todd explains that "He's been a great reader all his seafarin' days, some thinks he overdid, and affected his head" (Jewett, *Pointed Firs* 44). Captain Littlepage and the narrator are both types of outsiders who have had other experiences outside the rural seaside village. Captain Littlepage shares with the narrator that "In that handful of houses they fancy that they comprehend the universe" (Jewett, *Pointed Firs* 24). The knowledge beyond Dunnet Landing gives them a type of connection to each another. Captain Littlepage states that "It was a hard life at sea in those days, ... I see a change for the worse even in our town here; full of loafers now. . . . In the old days, a good part o' the best men here knew a hundred ports and something of the way folks lived in them" (Jewett, *Pointed Firs* 27). He believes that "Shipping's a terrible loss to this part o' New England from a social point o' view" (Jewett, *Pointed Firs* 28). The narrator empathizes with Littlepage and replies, "the sad disappearance of the sea-captains" (Jewett, *Pointed Firs* 28). The narrator and Captain Littlepage are different in many ways; however, the two characters have similarities in their views of the tragic loss of a way of life. Although the loss of shipping directly effects Captain

Littlepage, the narrator can empathize with the sense of loss. The language each character uses to express the mourning over the loss of shipping connects the two characters cultural views.

The structure of the narrative allows the reader to find meaning through the characters' dialogue and storytelling. According to Phelan and Rabinowitz, authors design texts to affect readers in specific ways, so the word choice in the narratives allow the reader to identify Jewett's values. In *The Country of the Pointed Firs*, the narrative opens with the return of the narrator to Dunnet Landing's "unchanged shores of the pointed firs, the same quaintness of the village with its elaborate conventionalities; all that mixture of remoteness" (Jewett 2). Immediately the word choice sets up the reality for the reader. Words such as unchanged shores, elaborate conventionalities, and remoteness informs the reader that Dunnet Landing's landscape is unchanged since her last visit; and that the community practices folkways and it is a rural seaside village.

James Phelan asserts that narrative is primarily a rhetorical act. He explains that "*Narrative is somebody telling somebody else, on some occasion, and for some purposes, that something happened to someone or something*" (Phelan 3). Jewett's narrative informs the audience of the changes to a community due to the changes in the American culture. These changes affect the members of the community in various ways. In *The Rhetoric of Fiction* Wayne Booth argues that "the author cannot choose to avoid rhetoric; he can choose only the kind of rhetoric he will employ" (149). Booth further argues, "though to some extent the author can choose his disguises, he can never choose to disappear" (20). The reader can readily recognize that the narrator of *The Country of the Pointed Firs* and Jewett have similarities. Booth asserts that "the author's judgement is

always present" (20). Jewett's cultural values and ideology are present in the narrative. She employs a reliable narrator to observe and record the lives and values of a declining culture. Booth argues that a narrator is reliable when she "speaks for or acts in accordance with the norms of the work" (158). Booth further argues that "So long as what the character thinks and feels can be taken directly as a reliable clue about the circumstances he faces, the reader can experience those circumstances with him" (274). The readers can empathize with the characters once they become aware of the way the characters perceive their realities.

In other words, the readers can become aware of the "terministic screens" of the characters through the word choice of the characters. In *Language as Symbolic Action,* Burke discusses the "distinction between a 'scientistic' and a 'dramatistic' approach to the nature of language" (44). He states that scientistic is "language as definition" and dramatistic is "language as an act" (44). Therefore, "any given terminology is a *reflection* of reality, by its very nature as terminology it must be a *selection* of reality; and to this extent it must function also as a *deflection* of reality (Burke, *Language as Symbolic Action* 45). For instance, in *The Country of the Pointed Firs*, the narrator describes Mrs. Todd with specific word choice that places value on the traditional and ancient ways. The narrator uses words such as "wisdom-giving," "huge sibyl," "a caryatid," "enchantress," and "a rustic philosopher" throughout the text. Burke states that "terminology directs attention into some channels rather than others" (Burke, *Language as Symbolic Action* 45), and that "this can lead to different quality of observations" (Burke, *Language as Symbolic Action* 49). Therefore, the narrator's word choice allows the reader to become

aware of the narrator's terministic screens and directs the readers' attention to identify Mrs. Todd in a certain reality. Burke argues:

> We must use terministic screens, since we can't say anything without the use of terms; whatever terms we use, they necessarily constitute a corresponding kind of screen; and any such screen necessarily directs the attention to one field rather than another. Within that field there can be different screens, each with its ways of directing the attention and shaping the range of observations implicit in the given terminology. (*Language as Symbolic Action* 50)

Consequently, the word choice used by the characters can shape the readers' observations and direct the readers' attention in specific channels rather than other channels.

Jewett employs empathy by using specific word choice to express the human feelings and the human connections of the characters. For instance, the word choice used to describe the recluse Joanna on Shell-heap Island directs the readers' observation of Joanna. If the characters used different word choice to describe her, the readers would view Joanna in a different light. In the article, "Tact Is a Kind of Mind-Reading: Empathetic Style in Sarah Orne Jewett's *The Country of the Pointed Firs*," Marcia McClintock Folsom observes that Jewett expresses human feelings throughout the narrative, and in some instances, the narrator imagines the feelings of another character. The narrator imagines what life must have been like for the Joanna who lived alone on Shell-heap Island. She contemplates "that there is something in the fact of a hermitage that cannot fail to touch the imagination; the recluses are a sad kindred, but they are never commonplace" (Jewett, *Pointed Firs* 125). She remembers Mrs. Todd saying, "that Joanna was like one of the saints in the desert: the loneliness of sorrow will forever keep

alive their sad succession" (Jewett, *Pointed Firs* 127). The word choice guides the reader to empathize with Joanna, whereas different word choice could lead the reader to a different observation of Joanna. Once the narrator is upon Shell-heap Island, she notices the "countryside of the mainland, which lay dim and dreamlike in the August haze, as Joanna must have watched it many a day. . . . suddenly there came a sound of distant voices; gay voices and laughter from a pleasure-boat" (Jewett, *Pointed Firs* 132). The narrator thinks, "I knew, as if she had told me, that poor Joanna must have heard the like on many and many a summer afternoon" (Jewett, *Pointed Firs* 132-33). The passage informs the reader of the narrator's "terministic screens." The narrator's word choice reflects the compassion she has for Joanna, and it implies an understanding for Joanna's sorrow.

Further while upon Shell-heap Island, the narrator finds a path that takes her to where Joanna's house once stood. However, she finds the "house gone except the stones of its foundations, and there was a little trace of her flower garden" (Jewett, *Pointed Firs* 132). The trace of Joanna's flower garden produces a forlorn image of Joanna and her loneliness, but as Jewett illustrates with Mrs. Todd's garden filled with flowers and herbs that flowers can promote healing. In the short story, "The Foreigner," Mrs. Todd shares with the narrator that Mrs. Tolland had a garden, and "Years an' years after she died, there was some o' her flowers used to come up an' bloom in the door garden. I brought two or three that was unusual down here; they always come up and remind me of her, constant as the spring" (Jewett, "The Foreigner" 253). The imagery of a few unusual flowers blooming at the dead woman's door garden evokes a type of sorrow. It is also a reminder that Mrs. Tolland was viewed as unusual by the Dunnet Landing community.

Jewett was fond of gardens, and throughout *The Country of the Pointed Firs* she describes gardens and the landscape. The narrator goes into detail naming the flowers, plants, and herbs in Mrs. Todd's medicinal garden. On Green Island, the narrator describes Mrs. Blackett's garden- by the open front door "an orderly vine grew at each side" and by the kitchen door "there grew a mass of gay flowers and greenery" (Jewett, *Pointed Firs* 60). The lively garden represents Mrs. Blackett's character. The narrator "wondered why she had been set to shine on this lonely island" (Jewett, *Pointed Firs* 73). Later while visiting Green Island, Mrs. Todd takes the narrator to a place where a rare pennyroyal grows. Mrs. Todd tells the narrator that "There's nothin' like it, . . . oh no, there's no such pennyr'yal as this in the State of Maine. It's the right pattern of the plant, and all the rest I ever see is but an imitation" (Jewett, *Pointed Firs* 76). The narrator agrees with "enthusiasm." Mrs. Todd confides in the narrator telling her that the place was special because it was the spot that she and her deceased husband Nathan use to go when they were "courtin" (Jewett, *Pointed Firs* 77). McClintock Folsom explains that "Empathic style is what creates the atmosphere of trust, familiarity, and coherence in the book" ("Tact is a Kind" 67). After sharing her personal story with the narrator, Mrs. Todd rose and went on by herself. The narrator thought:

> There was something lonely and solitary about her great determined shape. She might have been Antigone alone on the Theban plain. It is not often given in a noisy world to come to the places of great grief and silence. An absolute, archaic grief possessed this countrywoman; she seemed like a renewal of some historic soul, with her sorrows and remoteness of a daily life busied with rustic simplicities and the scents of primeval herbs. (Jewett, *Pointed Firs* 78)

Jewett illustrates that flowers can have the power to evoke strong memories and emotions. The word choice demonstrates that Mrs. Todd is connected to the earth, and it further demonstrates that humans' connection to the earth is as old as the ancient past. Mrs. Todd's Pennyroyal brings a sense of sorrow similar to Joanna's and Mrs. Tolland's trace of a garden. In contrast, the description of Mrs. Blackett's garden and Mrs. Todd's medicinal garden are described with more uplifting word choice. Jewett's word choices illustrate the power of the landscape in the form of flowers and gardens to evoke feeling in the characters, and it further guides the readers' observations and feelings towards empathy or joy.

Marcia McClintock Folsom further states that there is "A pattern in Jewett's management of narrative and dialogue, which can be called 'empathetic style'" ("Tact is a Kind" 66). For example, after the narrator spent an interesting afternoon with Captain Littlepage, Mrs. Todd stated "I expect he got tellin' of you some o' his great narratives" (Jewett, *Pointed Firs* 44). The narrator smiled and answered, "he has been telling me some old stories, but we talked about Mrs. Begg and the funeral beside, and Paradise Lost" (Jewett, *Pointed Firs* 44). The response made Mrs. Todd's "face brighten" (Jewett, *Pointed Firs* 44). Additionally, in "The Foreigner," Mrs. Blackett's word choice describing the treatment of Mrs. Tolland evokes empathy in the reader. Mrs. Blackett is upset that the community lets "a foreign person an' a stranger feel so desolate; she's done the best a woman could do in her lonesome place, and she asks nothing of anybody except a little common kindness" (Jewett, "The Foreigner" 243). There are numerous examples of the "empathetic style" in Jewett's narratives. The word choice leads the audience to specific observations of the characters.

Her works demonstrate that Jewett values communal bonds, nature, and traditional folkways. Ammon explains in her article, “Going in Circles: The Female Geography of Jewett’s *The Country of the Pointed Firs*, that “developmental theorist Carol Gilligan argues that men and women value different areas of life” (83). Jewett’s works primarily focus on conversations and storytelling to inform the audience of the daily rituals of an ordinary and an undervalued way of life. Her works do not align with the male traditional focus or narrative structure, but rather, she focuses on the female culture. As aforementioned, Kathryn Allen Rabuzzi suggests in Josephine Donovan’s article, “Sarah Orne Jewett’s Critical Theory: Notes toward a Feminine Literary Mode,” that the female literary mode is different from the masculine literary mode. The typical masculine mode is one of “questing and conquering, imposing one’s will. . . . The feminine mode is one of waiting” (214). Donovan further notes that “women’s experiences in the waiting mode . . . have rendered women largely invisible” (214). Jewett primarily focuses on the female culture throughout her works. Her works depict the female experience and the connections of friends and mothers and daughters.

In the short story, “The Foreigner,” Jewett illustrates women in the waiting mode and the connections between mothers and daughters. She further evokes empathy throughout the narrative. The story depicts Mrs. Todd and the narrator waiting for a storm to pass. The narrator realizes the anxieties that the “families of sailors . . . must always be worrying about somebody, this side of the world or the other” (Jewett, “The Foreigner” 234). Mr. Todd exclaims, “I know nothing ain’t ever happened out to Green Island since the world began, but I always do worry about mother in these great gales” (Jewett, “The Foreigner” 233). To ease her worry for her mother during the storm, Mrs. Todd tells the

narrator a story about a night years ago in which she experienced a similar storm. The embedded story describes the lonely life of Mrs. Tolland and the events that occurred on her death bed. The French Catholic Mrs. Tolland boarded a steamer with her first family from France to Jamaica. Sadly, her husband and children died of yellow fever and left her a childless widow in a foreign country. She began "playin an singin' for hire, and for what money they'd throw to her round them harbor houses" (Jewett, "The Foreigner" 239). The word choice reveals that Mrs. Tolland was a resilient woman. Eventually, she married Captain Tolland and moved to Dunnet Landing, Maine. Mrs. Todd explains that "somehow or another a sight o' prejudice arose" (Jewett, "The Foreigner" 240) against Mrs. Tolland. Mrs. Blackett urges her daughter to befriend the lonely foreigner. She sternly instructs Mrs. Todd "to neighbor with that poor lonesome creatur' . . . . She's a stranger in a strange land . . . . I want you to make her have a sense that somebody feels kind to her" (Jewett, "The Foreigner" 243). The word choice and attitude of Mrs. Blackett informs the reader of her "terministic screens." Burke asserts that "terministic screens" are composed of terms through which humans perceive the world. Mrs. Blackett's word choice demonstrates compassion for Mrs. Tolland. Jewett illustrates a human experience and acknowledges that even an idyllic coastal village can hold intolerant attitudes that cause division.

However, Mrs. Blackett and Mrs. Todd express kindness toward Mrs. Tolland. Although Mrs. Todd was with Mrs. Tolland on her death bed, she wished that she would have let her know that she felt "sisterly" toward her. The storm brought back the memory of "the night Mis' Cap'n Tolland died" (Jewett, "The Foreigner" 235). Captain Tolland "was lost with his ship in the Straits of Malacca" (Jewett, "The Foreigner" 242). Mrs.

Tolland never recovered from the loss and died a few months later. After the priest gave her "medicine for the soul," Mrs. Tolland stayed in bed for a few days and died on a "Friday night" (Jewett, "The Foreigner" 247-48). As Mrs. Todd shares the story with the narrator, she looked like "an old prophetess" (Jewett, "The Foreigner" 254). Again, the word choice connects Mrs. Todd to an ancient wise woman. The gales were strong that evening, and suddenly Mrs. Tolland "set right up in bed with her eyes wide open, ... she reached out both arms toward the door, an' . . . somebody was standin' there against the dark" (Jewett, "The Foreigner" 255). Mrs. Todd explains that the room became cold, and she saw a woman with a pleasant face. Mrs. Tolland asks Mrs. Todd, "You saw her, didn't you? . . . . T is my mother" (Jewett, "The Foreigner" 256). Mrs. Todd comforts her replying, "*Yes dear, I did; you ain't never goin' to feel strange an' lonesome no more*" (Jewett, "The Foreigner" 256). Mrs. Todd confides in the narrator that "T was just such a night as this Mis' Tolland died. . . . I've told the circumstances to but very few" (Jewett, "The Foreigner" 256). The word choice reveals the human connection between the two women. Additionally, Mrs. Todd's word choice reflects her "terministic screens" in which she directs the attention of the readers' observations to view Mrs. Tolland with compassion. Therefore, Mrs. Todd' language is "symbolic action" in the sense that it says something and does something. The choice of language produces images and demonstrates ideas and the motivation for action.

The language used in "The Bowden Reunion" has endured recent criticism. However, Josephine Donovan argues in her article, "Jewett on Race, Class, Ethnicity, and Imperialism: A Reply to Her Critics" that there is no truth to the criticism. She argues that the criticism is based on the "general assumption that racism and nativism were in

the air when Jewett wrote and therefore, she must have expressed them" (407). Additionally, Jewett had a friend who held an anti-immigrant attitude, and so her critics used a "guilt-by-association logic; but there is no evidence . . . that Jewett anywhere expressed agreement with these views" (Donovan, "Jewett"407). Donovan argues that "her sympathetic portrayal in several stories of Irish immigrants - probably the most despised groups of immigrants in New England at the time – suggests quite a different attitude" (Donovan, "Jewett" 407). The sympathetic attitude toward the Irish immigrants is explored in Chapter Four of this study.

However, there is questionable language for the contemporary reader. For example, "Clannishness is an instinct of the heart, - it is more than a birthright, or a custom; and lesser rights were forgotten in the claim to a common inheritance" (Jewett, *Pointed Firs* 179). In "Clannishness: Jewett, Zitkala-Sa, and the Secularization of Kinship," Nancy Bently argues:

> Far from fixing clannishness as a racial code, the narrator is in effect trying out a range of different discourses in succession: the materialist language of "instinct," the affective discourse of the "heart," the culturalist notion of "custom," and the political vocabulary of "rights"—and even then she tells us kinship is not precisely custom or rights because it is "more than" those things. (169)

Jewett includes the "Bowden Reunion" to illustrate the human connections of an extended family. Donovan asserts that the narrator appreciates the way "the reunion functions to pull the community together and the connections of the members" (Donovan, "Jewett" 416). When the party departs the reunion to return their isolated lives, they will not see some of their family members again; they will lose some to death and some may

move to a city for work. The reunion functions as a family bonding, sense of belonging, and human connections event. Burke claims that "we are clearly in the region of rhetoric when considering the identification whereby a specialized activity makes one a participant in some social or economic class. 'Belonging' in this sense is rhetorical" (*Rhetoric of Motives* 27-28). The family reunion makes the members participants in a social class in that they are rural folks who are all living in a dying culture. Jewett makes this evident in the last chapter in the narrative.

In "The Backward View" the narrator states, "I had to say good-by to all my Dunnet Landing friends, and my homelike place in the little house, and return to the world in which I feared to find myself a foreigner" (Jewett, *Pointed Firs* 208). The narrator formed human connections with the people of Dunnet Landing, and she felt like a Bowden family member at the "Bowden Reunion." She and Mrs. Todd formed a strong bond with each other, and the narrator felt at home in Mrs. Todd's house. In fact, she felt so connected to the Dunnet Landing culture that she feared herself a foreigner in her own culture. Jewett reveals in the narrative that the rural culture and traditional trades were dying. The narrator accurately observes, "so we die before our own eyes; so, we see some chapters of our lives come to their natural end" (Jewett, *Pointed Firs* 210). Finally, the narrator "looked back again, the islands and the headland had run together and Dunnet Landing, and all its coast were lost to sight" (Jewett, *Pointed Firs* 213). Jewett wrote *The Country of the Pointed Firs* during a time of change in the American culture. The regionalist rural culture was in great decline, and Jewett captures and records the culture on the verge of death.

Everything in a narrative has “some rhetorical function” (Abbott 40) and the power to impact a reader’s interpretation of the narrative. Jewett’s word choice informs the audience of the “terministic screens” of her characters, and the word choice further “directs attention into some channels rather than other” (Burke, *Language as Symbolic Action* 45), which lead to “different quality of observations” (Burke, *Language as Symbolic Action* 49). Additionally, she addresses “identification” and “division” among her characters. Jewett’s episodic structure allows the audience to become aware of the people and the history of a seaside village in rural Maine. A culture which was in decline and fading from the landscape of Maine. Mobley asserts that Jewett perceives “loss directly related to ideological, economic, and political changes in American life and culture brought on by historical transition” (5). She further asserts that Jewett is a type of “cultural archivist” (Mobley 7). *The Country of the Pointed Firs* and “The Foreigner,” are female focused narratives in which Jewett addresses the significance of women’s lives. Jewett portrays strong, independent, and non-stereotypical female characters. She also addresses the importance of human rituals such as storytelling and visits to family and friends, as well as deathbed rituals and funerals. Willa Cather remarked that Jewett “wrote of the people who grew out of the soil” (Mobley 7). In allowing the audience to become acquainted with the terministic screens of her characters, Jewett skillfully illustrates the importance of human connections and in knowing and understanding other cultures, values, and ideologies.

CHAPTER IV

THE SIGNIFICANCE OF HUMAN CONNECTIONS, SENSE OF PLACE, AND TERMINISTIC SCREENS: THE IRISH IMMIGRANT EXPERIENCE IN SELECTED IRISH STORIES OF SARAH ORNE JEWETT

Sarah Orne Jewett was one of the first significant literary figures to give genuine treatment to the Irish immigrant experience in Maine. During the nineteenth century, there was violence in the major cities of Maine due to the anti-Catholic and anti-Irish mobs. As a result of her realistic and sympathetic portrayal of the Irish, Jewett's descriptions of the Irish immigrants were at odds with the discourse during this time. Jewett had to adjust to the rapid changes occurring in society, leaving the agrarian past behind, and moving towards urbanization. Therefore, she could sympathize with the immigrants and their displaced identities as they adjusted to a different culture in America. Her works offer detailed descriptions of the landscape, which makes the setting an important aspect in her narratives. On August 16, 1885, Jewett wrote a letter to John Greenleaf Whittier in which she expresses the importance of people and their settings. She wrote, "I usually know my people and their surroundings first and then, whatever particular happens to them is secondary" (Jewett, "Your Always Lovingly"). Consequently, Jewett depicts the landscape and the effect it has on people. The landscapes influence the way her characters perceive their world. Therefore, Jewett's settings are essential in understanding the characters' terministic screens. Jewett further depicts how people from similar backgrounds can have similar perceptions and ideologies.

This chapter examines three of the Irish stories: "The Gray Mills of Farley," "Bold Words at the Bridge," and "A Little Captive Maid." This study brings attention to Jewett's Irish stories that are unfortunately a neglected body of work. According to the editors of *The Irish Stories of Sarah Orne Jewett*, "her Irish stories effectively perform a kind of specific cultural-historical work" (Morgan and Renza XXI). Jewett skillfully preserves the Irish experience, and perhaps this awareness is due to her willingness to become acquainted with the Irish immigrants. The Irish stories do not have a narrator observing and recording the details of a community as the narrator in *The Country of the Pointed Firs* and "The Foreigner." However, Jewett depicts the immigrants' experiences of assimilation into the American culture, their economic hardships, their sense of community, and their ethnic identity in her fiction. Therefore, as a writer of realism, she is presenting a type of documentation of the immigrants' experiences.

Jewett intended to place the stories in a collection titled *Transplanted Shamrocks*; however, this plan never materialized. The eight Irish stories were published in *Scribner's*, *The Cosmopolitan*, *McClure's*, and *Lippincott's*. "A Little Captive Maid" is also published in *A Native of Winby and Other Tales* and "Bold Words at the Bridge" is included in *The Queen's Twin and Other Tales*. Jewett wrote the Irish stories after a visit to Ireland in 1882. In a letter to her grandfather on June 12, 1882, from Dublin, Jewett wrote, "It is worth crossing the sea if it were twice as wide, just to have these ten days in Ireland" (Cary, "Preface" 48). While in Ireland, Jewett and her travel companion, Annie Fields, visited Cork, Glengariff, Killarney, Einniskillen, Portrush, the Giants Causeway, Belfast, and Dublin. Jewett names Glengariff in the short story, "A Little Captive Maid," as a place that would help heal Captain Balfour. Father Dunn knows Glengariff well, and

states that “It is nearer like heaven than any spot in the world” (Jewett, “Captive Maid” 43). Additionally, in the letter to her grandfather, Jewett writes that she is “learning so much every day, and I am so glad I am here” (Cary, “Preface” 48). She considered the Irish as “regionalist allies” (Morgan and Renza XXV). Jewett differed from most of the nineteenth-century American writers in that she presents a realistic portrayal of the Irish, their dialect, their values, and their sense of community.

During the nineteenth century, there was mass immigration from Ireland due to poverty, lack of jobs, poor harvest, and rising rents. Generally, the motivation for immigration is economical, political, and cultural factors. “The Great Famine,” also referred to as “The Great Hunger,” in the 1840s caused mass immigration of the Irish, and many of them immigrated to America. Furthermore, the Irish were still immigrating to America in large numbers during the post-famine years. During this time, there was extreme discrimination against the Irish with anti-Catholic and anti-Irish stereotyping. According to “Maine History,” it was not uncommon for “Newspaper reports of the day describe Irish sections of Maine cities, like Gorham's Corner in Portland and "Dublin" in Bangor, as filthy and unruly” (Andrew). Additionally, the Irish were portrayed as drunk and lazy people. One could find discriminatory caricatures of the Irish in newspapers and magazines. In the article “When Irish Immigrants Were America’s Most Feared Terrorist Group,” published March 17, 2019, in the *Washington Post*, Edward T. O'Donnell, an associate professor of history at the College of the Holy Cross in Worcester, Massachusetts, wrote that “in the late 19th century, Americans loathed the Irish as an immigrant group associated with poverty, drunkenness, crime and popery (that is, dreaded Catholicism). And one more thing: terrorism.” The Irish came to America during

a time of economic and social change. The article "Irish Immigrants in 19th Century Maine," notes that "the American Party or 'Nativists,' used the Irish as scapegoats for society's problems" (Andrew). In *Language as Symbolic Action*, rhetorician Kenneth Burke asserts in the essay "Terministic Screens" that "drama is the culminative form of action . . . . But if *drama*, then *conflict*. And if *conflict*, then *victimage*. Dramatism is always on the edge of this vexing problem, that comes to a culmination in tragedy, the song of the scapegoat" (Burke, *Language as Symbolic Action* 55). The economic and social changes brought conflict, and the large number of Irish immigrants were viewed as causing problems for the American-born citizens in society.

It was in this disagreeable atmosphere that Jewett wrote favorable impressions of the Irish and of Catholic priests in her fiction. Her depiction of the Irish immigrants is similar to her depiction of the people in rural Maine in that the two groups of people had a connection to nature through their rural backgrounds. Additionally, Jewett depicts the people of rural Maine and the Irish as holding similar values in community and communal bonds, as well as holding values for traditional folkways. Jewett was from South Berwick, Maine, a rural community, therefore; her values were aligned with the people from rural Maine and rural Ireland. She had similar terministic screens, and this quality can be identified through the word choice used in the narratives. For instance, it is the land and the seeds to plant food that save the Irish mill workers from starvation during the months that the mill was closed when they did not receive pay. In the "Introduction" to *The Irish Stories of Sarah Orne Jewett*, Morgan and Renza suggest that "several of Jewett's Irish stories, . . . appear to criticize a post-agrarian United States too

often unable to offer its immigrants any immediate semblance of unalloyed health and prosperity" (XXXIX).

The Irish immigrants in Maine predominately worked in low-paying jobs, in such roles as domestic servants and as factory workers. Jewett portrays the factory workers and their economic hardships in "The Gray Mills of Farley." In "A Little Captive Maid," Jewett writes about Nora, a domestic servant who has left Ireland and her loved ones to make money in America. In the Irish stories, Jewett illustrates the importance of cultural identity among the Irish. Furthermore, the Irish stories reveal the displaced identity that an immigrant struggles with during the process of assimilation into a different culture. In the "Introduction" to *The Irish Stories of Sarah Orne Jewett*, Morgan and Renza note that Jewett:

> displays an ethnographic sensitivity that compares favorably with the studied observations of a contemporary historian like R. F. Foster, who in his *Modern Ireland,* . . . remarks on the 'psychic disruption' that nineteenth-century Irish immigrants underwent. At odds with their rural background, the new American locale "conflicted sharply with the high value that Irish country people put upon communalism, kinship and a sense of place." (XXIII)

Generally, Jewett's works are set in rural Maine; and they include community, family, a sense of place, and aging independent female characters. Through her narratives, she provides females a voice, and she focuses on their lives and daily rituals. In the Irish stories, she provides the Irish immigrants with a voice. Jewett's Irish works are allied to her other works in that she gives a voice to women, the Irish immigrants, and other marginalized groups. Jewett was aware that it was common for women and

immigrants to be undervalued and silenced. She places importance on the ordinary by depicting the daily rituals of common people. In the Irish stories, the “marginal becomes central” (Way Sherman, *American Persephone* 2).

This study examines human connections and “terministic screens,” which, according to Burke “we must use terministic screens, since we can’t say anything without the use of terms; whatever terms we use, they necessarily constitute a corresponding kind of screen” (Burke, *Language as Symbolic Action* 50). However, Sarah Way Sherman asserts in *Sarah Orne Jewett an American Persephone* that women writing stories confront “two kinds of silence. The first silence imposed by tradition. The second is a silence in language itself. By its very nature, language limits expression while it makes expression possible” (Way Sherman, *American Persephone* 1). Burke explains that there are two approaches “to the nature of language” (Burke, *Language as Symbolic Action* 44). He asserts that “scientistic” is a “language of definition,” and “dramatistic” is a “language as act” (Burke, *Language as Symbolic Action* 44). He defines “dramatistic” as “stressing language as an aspect of ‘action,’ that is as symbolic action’” (Burke, *Language as Symbolic Action* 44). Silence can go beyond language and become “symbolic action” in which it becomes “language as an act.” For instance, in “The Gray Mills of Farley,” the mill workers do not have a voice in their circumstances and must rely on the agent to speak on their behalf. They are silenced by the Corporation. In “Bold Words at the Bridge,” silence expresses anger between two friends which leads to isolation. Silence is used to express nostalgia and homesickness in “A Little Captive Maid.” The act of silence can be a powerful act, and it can evoke empathy in the audience for a character.

However, the Irish stories differ from Jewett's other works in that the characters are not primarily aging women and men, but rather the Irish stories include children, the youth, and married couples. "The Gray Mills of Farley" and "A Little Captive Maid" include a variety of characters who are married, young adults, and children. However, "Bold Words at the Bridge" is akin to Jewett's rural Maine narratives in that the story employs all aging female characters. The priest and the other characters are mentioned in passing while the two women have an argument at the bridge. Jewett employs all-female characters in two of the Irish works. "Bold Words at the Bridge" employs the familiar aging women. The Irish story "Elleneen" employs younger women and a male toddler. In all of Jewett's Irish works, the setting, communal bonds, family, and ethnic identity are important elements that provide insight into the characters' terministic screens. Through Jewett's variety of characters, settings, and situations, the reader becomes acquainted with the Irish immigrants' experience in Maine.

Although Jewett is known for her aging female characters in rural Maine, her body of work consists of a variety of characters. In January 1894, Horace Scudder reviewed Jewett's works in the *Atlantic Monthly,* and he asserts that:

> she extends the range of her characters, so she is likely to display even more invention in the choice of situations which shall give opportunity to those delightful characters who spring at her bidding from no one class, and even from no one nation. Especially do we hope that she will mark in the art of literature that elusive period of New England life through which we are passing, when so many streams of race are now opposing, now blending, now flowing side by side. She has caught and held firmly some phases of that life which are already historical.

> Let her record with equal art some phases of that life still in formation, and she will lay the foundation of a fresh fame. (Cary, *Appreciation* 20)

Jewett's careful descriptions of setting, character, human connections, and Irish dialect place her as a realist writer and a type of "cultural archivist" (Mobley 7). As aforementioned, the stories perform a "cultural-historical" (Morgan and Renza XXI) function.

Jewett's short story "The Gray Mills of Farley" was published in 1898 in *Cosmopolitan Magazine.* According to Josephine Donovan, Jewett's "purpose in exploring cultures remote to her and her readers was to counter popular prejudices" (*Sarah Orne Jewett* 94). Donovan further asserts that "Irish Catholics and French Canadians were hardly popular groups with Jewett's Yankee readership in the 1890s" (*Sarah Orne Jewett* 94). In contrast with *The Country of the Pointed Firs,* "The Gray Mills of Farley" focuses on industrialism and the exploitation of the immigrant mill workers. Although the narrative depicts the economic hardships of the Irish mill workers, the narrative also depicts Jewett's familiar focus of communal bonds and human connections. The story is set in a textile mill much like the one "across the border in New Hampshire, only a half-mile from Jewett's home in South Berwick, Maine" (Way Sherman, "Jewett and the Incorporation" 192). In "Jewett and the Incorporation of New England: "The Gray Mills of Farley," Sarah Way Sherman explains that "Peter Michaud, one of the curators of the Society for the Preservation of New England Antiquities and the Old Berwick Historical Society," states that Jewett "accurately reproduces the setting of the Salmon Falls Manufacturing Company in Salmon Falls Village" (191-192). Way Sherman further explains that the Salmon Falls Manufacturing Company "Ownership

was in the hands of corporation shareholders, who had a ‘limited liability’ for the company’s debts and were represented by a Board of Directors who made the ultimate decisions concerning prices, wages, cutbacks, and shut downs” (192). Furthermore, the mill had an onsite agent who was a “mediator between Company and its workers” (Way Sherman, “Jewett and the Incorporation” 192). According to the history of Salmon Falls Manufacturing Company, they employed Irish, French-Canadian, Italian, and Greek immigrants as factory workers. Jewett was a skilled observer, a trait that she learned at a young age from her father. She skillfully and accurately depicted people and their surroundings in her works; and, consequently, Jewett’s works illustrate how a sense of place plays an important role in a person’s terministic screens.

In the narrative “The Gray Mills of Farley,” Jewett gives an accurate description of the bleak atmosphere of the mills. The narrative describes “the gray houses that belonged to them stood, tall and bare, alongside. They had no room for gardens or even for a little green side-yards” (Jewett, “The Gray Mills” 71). Generally, Jewett’s works are filled with descriptions of gardens, and frequently, one’s garden is an outward reflection of the character and their situation. Therefore, having no room for “gardens” or “for a little green side-yards,” Jewett is informing the audience of the emptiness and bleak lives of the mill workers. In the article “This Prim Corner of Land Where She Was Queen: Sarah Orne Jewett’s New England Gardens,” Gwen L. Nagel asserts that “Jewett's garden is also a landscape of identity, of autonomy” (Nagel 61). The Irish immigrants are separated from their country and the rural landscape; and they are controlled by the “corporation.” The narrative further observes that the homes were quite different from the homes people had “out on the farms” (Jewett, “The Gray Mills” 72), and that one could

find “more homelikeness in the sparrow’s nests” (Jewett, “The Gray Mills” 72). In the article “Jewett and the Incorporation of New England: “The Gray Mills of Farley,” Sarah Way Sherman notes that “The term ‘Corporation,’ used to refer to employee housing, blurs the usual boundary between workplace and home. It was, in fact, the term used by the Amoskeag workers to refer to their own company owned housing, and it reflects how corporate control extended into spaces usually seen as private” (193). The village of Farley is described as having “poverty and lack of beauty” (Jewett, “The Gray Mills” 75). In contrast to *The Country of the Pointed Firs* rural landscape with “the rocky shore and dark woods” (Jewett, *Pointed Firs* 1), “The Gray Mills of Farley” is divided into six sections and describes a bleak poverty-stricken atmosphere.

After the bleak description of place, the narrator offers a short history of the mill workers:

> The Corporation had followed the usual fortunes of New England manufacturing villages. Its operatives were at first eager young men and women from the farms near by . . . then came the flock of Irish families, poorer and simpler than the others but learning the work sooner, and gayer-hearted; now the Canadian-French contingent furnished all the new help . . . . They were quicker-fingered, and were willing to work cheaper than any other workpeople yet. (Jewett, “The Gray Mills” 72)

Jewett depicts the company’s profit over people philosophy throughout the narrative. It is to the company’s advantage to hire immigrants as cheap labor at the mills. Unfortunately, this philosophy keeps the workers in poverty. Jewett illustrates the economic hardships

and the bleak sense of space, which contributes to the way the workers perceive their world.

The narrative describes the mill workers as Irish and French-Canadian immigrants. The word choice in the narrative portrays the French-Canadian immigrants as holding different values from the Irish immigrants. The two aging Irish sweepers, "Mary Cassidy and Mrs. Kilpatrick who were looked upon as pillars of the Corporation" (Jewett, "The Gray Mills" 72), and "their compatriots always held loyally together and openly resented the incoming of so many French" (Jewett, "The Gray Mills" 72). Ethnic identity and a shared cultural background are depicted as community in the narrative. The French-Canadians, who are from a different cultural background are depicted as "noisy" and having an "odd, excited fashion" (Jewett, "The Gray Mills" 72). Mrs. Kilpatrick observes that the young French girls "hurry home to dress and catch the 12:40 train to the next large town" (Jewett, "The Gray Mills" 73), and they "spinds all their money on their backs" (Jewett, "The Gray Mills" 74). Mrs. Kilpatrick further observes that they "forget their pocketbooks every Sunday for the collection" (Jewett, "The Gray Mills" 74). Although the Irish and the French-Canadians endorse Catholicism, the two groups are portrayed as holding different values. Mary Cassidy and Mrs. Kilpatrick disapproved of the French-Canadians crowding "the old parishioners of St. Michael's out of their pews" (Jewett, "The Gray Mills" 72). They further disapproved of Father Daley preaching a "special sermon" in French "every other Sunday" (Jewett, "The Gray Mills" 73). Father Daley who is depicted as caring and fatherly, looks upon the French-Canadians as "souls to be saved" (Jewett, "The Gray Mills" 72).

Priests are an important hierarchal figure to the Irish, and they respect and seek advice from their priests. The Irish stories portray the priests as wise and fatherly; thus, the Irish are likely to listen to their advice. For instance, when the mill's agent inquired about the Duffy family, Father Daley informed the agent that they would not take their medicine, so the doctor called him to speak to the family. Father Daley explains to the agent that the Duffy family did not have typhoid, but they did have "a low fever among them from bad food and want of care. That tenement is very old and bad, the drains from the upper tenement have leaked and spoiled the whole west side of the building" (Jewett, "The Gray Mills" 89). Jewett illustrates the importance of priests in the Irish community; but she further illustrates the deplorable conditions of the tenement buildings, the poor sanitation, and the poor diets the immigrant workers must endure, which affect their health and livelihood. Morgan and Renza observe that "the most apparent theme of Jewett's Irish stories is her already remarked regionalist opposition to American urban industrialism" (XXXVIII). Jewett observed that industrialism was detrimental to the workers.

Throughout the narrative, a hierarchal system is depicted in which the immigrant mill workers are on the lower echelon of the organization. In *A Rhetoric of Motives* Burke asserts in the essay "A Metaphorical View of Hierarchy" that:

> The hierarchic principle itself is inevitable in systematic thought. It is embodied in the mere process of growth, which is synonymous with the class divisions of youth and age, stronger and weaker, male and female, or the stages of learning, from apprentice to journeyman to master. But this last hierarchy is as good an

> indication as any of the way in which the "naturalness" of grades rhetorically reenforces the protection of privilege. (*Rhetoric of Motives* 141)

Jewett accurately adheres to the Salmon Falls Manufacturing Company's hierarchy. The mill is owned by the stockholders who are at the top of the hierarchy, and they are represented by the Board of Directors. Lower on the hierarchy is the agent who is the mediator between the company and the workers. At the bottom of the hierarchy are the mill workers. Unfortunately, the mill workers are kept in poverty and poor living conditions so the stockholders can have large profits. Jewett depicts the company's profits over people philosophy throughout the narrative. In *Kenneth Burke and the Drama of Human Relations*, William H. Rueckert notes that:

> language makes possible the ethical drama of human relations . . . . the whole drama is made possible – or inevitable – by language, which introduces the negative into human experiences; with language and the negative man creates various kinds of hierarchic orders . . . . in the most general sense, hierarchy is any kind of order; but more accurately, it is any kind of graded, value-charged structure in terms of which things, words, people, acts, and ideas are ranked. (131)

Therefore, hierarchy is a "value-system" that ranks and divides people.

The narrative depicts the hierarchal structure of the company and the exploitation of the immigrant mill workers. Dan, the agent of the mill, was a mill worker who was orphaned at a young age. He had to depend on his neighbors to survive. Later, he managed to spend two years at the "School of Technology in Boston" (Jewett, "The Gray Mills" 86), and during the two years at school, "there had come a definite separation between him and most of his old friends" (Jewett, "The Gray Mills" 86). Although Dan

moved up the rank in the hierarchal system, he did not sever the connections and a communal bond with the workers at the mill. He could have taken a position at a larger mill for more money, but he “cared deeply about his neighbors” (Jewett, “The Gray Mills” 77) at the mill in Farley. The agent values the workers and their lives; therefore, he desires employment at the mill in Farley, a place where he could oversee and work towards the best interest of the mill workers. In an attempt to look out for the best interest of the workers, the agent strives to convince the director to raise the salaries of the mill workers; he argues that “They made no resistance when we had to cut down wages two years ago . . . . We have never put their wages back as we might easily have done” (Jewett, “The Gray Mills” 78). The director is angered by this argument and replies that the mill workers “think they own the mills” (Jewett, “The Gray Mills” 79); he continues by questioning, “Aren’t the stockholders going to have any rights?” (Jewett, “The Gray Mills” 78). The mill’s shareholders do not share the same concern for the workers. According to Morgan and Renza, Jewett “portrays the corporate system as turning its immigrant Irish and French-Canadian workers into anonymous operatives . . . deracinated, ethnic figures” (XXVII). Burke asserts that “the ‘universal’ principle of the hierarchy also happens to be the principle by which the most distinguished rank in the hierarchy enjoys, in the realm of worldly property, its special privileges” (*Rhetoric of Motives* 141). The narrative clearly illustrates the greed and the profits over people philosophy in the industrial environment. For instance, a young worker at the mill complains about justice, arguing that “justice is nine per cent last year for the men who had the money and no rise at all for the men that did the work” (Jewett, “The Gray Mills” 81). The injustice was a common occurrence for mill workers during the nineteenth

century. Jewett's descriptive writing gives the details of the bleak and unjust environment of industrialism. In "The Rhetoric of Narrative," H. Porter Abbott asserts that "narrative is an instrument of power" (*Narrative* 40), and one of the "major rhetorical effects of narrative" is "Causation" (*Narrative* 41). He notes that the reader looks for "the causes of things" (*Narrative* 41). Jewett illustrates that the ethics of industrialism is a major cause of the immigrant mill workers' hardships. In "Narrative as Rhetoric, James Phelan and Peter J. Rabinowitz assert that readers "develop interests and responses of three broad kinds, each related to a particular component of the narrative" (7). One of the components is the "thematic component" (7). They assert that this involves the readers' "interests in the ideational function of the characters and in the cultural, ideological, philosophical, or ethical issues being addressed by the narrative" (7). Jewett's use of realism appeals to the pathos of her readers. As aforementioned, Morgan and Renza argue that "the most apparent theme of Jewett's Irish stories . . . is opposition to American urban industrialism" (XXXVIII). Jewett illustrates that industrialism is the cause of suffering among the workers. Jewett skillfully and purposely brings attention to the injustices of industrialism in "The Gray Mills of Farley."

Although the Irish are portrayed as victim**s,** the narrative also includes Jewett's familiar themes of traditional values, human connections, cultural identity, family, community, and communal bonds. For example, Mrs. Kilpatrick takes pity on the orphaned child Maggie, who is a worker at the mill. Maggie lost her room due to a higher-paying tenant. Mrs. Kilpatrick sympathizes with the child and tells Maggie to come home with her to get "a bite o' dinner and we'll talk about it . . . . I'd a wish for company the day" (Jewett, "The Gray Mills" 75). Mrs. Kilpatrick felt strong communal

bonds with the Irish community. She showed kindness to the orphaned mill agent, Dan, when he was a boy working at the mill. Although he has moved higher in the hierarchal system and has become an agent who is a type of mediator between the workers and the director, Dan can identify with the economic hardships and cultural identity of the mill workers. Therefore, he feels empathy for the impoverished workers when the mill closes for a few months, and the workers do not receive pay. In *Sarah Orne Jewett Reconstructing Gender*, Margaret Roman asserts that Jewett's "strong women prodigiously fill the landscape of her stories, her redeemed men speckle the horizon" (159). Dan is portrayed as one of Jewett's male characters who is nurturing and holds "values other than power and money" (Roman 160).

When the mill closes for several months, Dan is still employed and receives his pay. He has suffered as a worker at the mill, so he understands that not getting paid for several months means starvation for the impoverished workers. He is determined to help and thinks to himself, "I don't know what they're going to do. They shall have the last cent I've saved before anyone suffers" (Jewett, "The Gray Mills" 82). Roman notes that "Jewett preferred rural values to those of the industrial system" (ix); therefore, the narrative provides the idea of having land to plant food as a way of helping the victims of industrialism to survive the economic hardships. Dan uses his resources to aid the workers by offering land and seeds for food to the workers.

Jewett employs a strong female character, Ellen Carroll, to appeal to the agent. She and the agent Dan "had worked side by side many a long day when they were young" (Jewett, "The Gray Mills" 86). Ellen asks when the mill will reopen and informs Dan that families are starving, and they need help to survive. She explains that "The poor

are very generous to each other, as a rule, and there was much borrowing and lending from house to house" (Jewett, "The Gray Mills" 85). There are repeated references to the poor helping the poor and the strong communal bond among the Irish. Dan suggests that he does not "think Ireland has ever sent us over many misers; Saint Patrick must have banished them all with the snakes" (Jewett, "The Gray Mills" 91). He is willing to give money to anyone who is in distress. Dan states that "You've all stood by me!" (Jewett, "The Gray Mills" 88). Ellen is the leader, and she informs the others who made a "sorrowful procession" (Jewett, "The Gray Mills" 88) to Dan's door that evening. Father Daley sorrowfully states that "They've been hungry for generations" (Jewett, "The Gray Mills" 90). The statement indicates that poverty is passed down from one generation to the next generation and that there is little opportunity to escape the inheritance.

Throughout the narrative, it is evident that the agent's loyalty is with the workers. Dan does what he can to help the mill workers. That support includes his paying men out of his salary to make repairs in the tenements. The narrative illustrates the human connections and the sense of community. Burkes asserts, "In forming ideas of our personal identity, we spontaneously identify ourselves with family, nation, political or cultural cause, church, and so on" (*Language as Symbolic Action* 301). The Irish workers identify with the ethnic identity, culture, religion, and occupation of their fellow Irish mill workers. Their terministic screens are similar in that they perceive their reality in much the same way. Their reality is generations of impoverished mill workers.

Burke asserts that "Rhetoric deals with the possibilities of classification . . . considers the ways in which individuals are at odds with one another, or become identified with groups more or less at odds with one another" (*Rhetoric of Motives* 22). In

the passage, Burke is discussing the "destructive act" of "war" (*Rhetoric of Motives* 22). He asserts that "millions of cooperative acts go into the preparation for one single destructive act" (Burke, *Rhetoric of Motives* 22). However, the discussion is relevant to the narrative in which Jewett illustrates how cooperative acts lead to a destructive act. The cooperative acts of industrialism led to the destruction of mill workers in which many of the workers were immigrants. Therefore, the mill workers and the directors are at odds with one another due to greed. Jewett illustrates how greed in industrialism is a negative force over the workers' needs and leaves them impoverished, starving, and forced to depend on one another for survival. American industrialism transformed Maine from a predominately rural society to industrial-centered cities. Jewett illustrates how industrialism is a bleak impoverished environment that affects the health and well-being of the workers. Irish immigrants from rural Ireland brought with them the traditional values that Jewett cherished, such as the human connections of family and community. Industrialism is portrayed as lacking in human connections and viewing the workers as "anonymous operatives" (Morgan and Renza XXVII). Although Jewett was not against progress, she noticed the negative effect that industrialism was having on the landscape and on the people of the landscape.

In contrast to the industrial setting, Jewett's short story "Bold Words at the Bridge" has a setting on the rural side of the bridge. It is a three-part story that has little action; and much like *The Country of the Pointed Firs,* it is a narrative that presents the daily rituals of women and a story of friendship. In the article "The Uncollected Short Stories of Sarah Orne Jewett," Richard Cary observes that Jewett's "profound insight into human motivation invests them with universality" (Cary, *Appreciation* 266). "Bold

Words at the Bridge" is one of two Irish stories that depict all female characters. Jewett illustrates her knowledge about people and the need for the bonds of friendship. In *Sarah Orne Jewett, an American Persephone*, Sarah Way Sherman observes that in "Jewett's works "women find a voice, the marginal becomes central, and immanence is a means to transcendence" (2). The story depicts human connections through communal bonds and ethnic and cultural identity. Throughout the narrative, Jewett employs aspects of empathy and humor.

Furthermore, the narrative relies heavily on dialect to illustrate the shared culture of the characters; the use of dialect gives the story a sense of oral storytelling. Additionally, the use of dialect aids in evoking humor and empathy within the narrative. Mrs. Dunleavy and Mrs. Connelly lived in "adjoining parishes in old County Kerry" (Jewett, "Bold Words" 122), and they have been neighbors in America for "thirteen years." (Jewett, "Bold Words" 120). Their language is a representation of their culture, beliefs, and reality. Ideas are interpreted with language that reflects one's perception and culture. The terministic screens people have to perceive the world are shared by others who have similar ideologies and perceptions of the world. The two women place a high value on their gardens, a place where they grow flowers and food. This is not unusual among the Irish immigrants due to the high percentage of starvation in Ireland during the nineteenth century. It further represents the rural background of the women.

The occasion for the "bold words at the bridge" was due to Mrs. Dunleavy planting pumpkins in her garden. Mrs. Connelly feared the pumpkins would interfere with the melons she planted in her garden on the other side of the fence. In the "Introduction" to *The Irish Stories of Sarah Orne Jewett*, Morgan and Renza observe that

“the story’s simple setting – neighboring cottages and their small gardens, the road, the bridge separating the two women from the mill town – bespeaks a region associated with the pre-industrial or agrarian ethos of an old Irish community” (XXXII). The setting is an important aspect in Jewett’s works; and as in her other works the sense of place is central in the Irish stories. The characters and the surrounding landscape are intertwined, much like Mrs. Todd and her herbal garden in *The Country of the Pointed Firs*.

The story “Bold Words at the Bridge” opens with a sense of oral storytelling. Mrs. Dunleavy recounts the quarrel to an anonymous listener in the first section of the narrative. She states that Mrs. Connelly “overtook” her on the bridge and exclaimed,”ain’t she the bold thing!” (Jewett, “Bold Words” 118). The women begin arguing over the planting of the pumpkins and melons. Mrs. Dunleavy tells the listener, “tis nobody’s business and I wanting to plant a few pumpkins for me cow in among me cabbages. I’ve got the right to plant whatever I may choose” (Jewett, “Bold Words” 118). She further argues that she had her “pumpkins planted the week before she’d dropped anny old melon seed into the ground” (Jewett, “Bold Words” 119). Additionally, she blames Mrs. Connelly for picking “a quarrel with a quiet ‘oman in the face of every one” (Jewett, “Bold Words” 119). The women begin to have a loud argument on the bridge, and the people passing by began to stop and grin. The narrative briefly includes an Irish priest, Father Brady, who walked by and recommended to the arguing friends “keep the peace” (Jewett, “Bold Words” 118). However, the argument continues and becomes physical when Mrs. Connelly “slipped and fell, and her nose got a clout with the hard edge of the basket” (Jewett, “Bold Words” 120). She acquired a black eye and scratched face from the fall. The description of the scene is humorous. The first section concludes

with Mrs. Dunleavy stating, "I'd no call for her company anny more, and I took a vow I'd never spake a word to her again while the world stood. So all is over since then betune Biddy Con'ly and me. No I don't look at her at all!" (Jewett, "Bold Words" 121). These are meaningful statements when one considers Mrs. Dunleavy and Mrs. Connelly come from neighboring counties in Ireland, and they have been neighbors in America for years. They have a strong cultural connection, friendship, and similar terministic screens. They are presumably widows, and so they only have each other to share in the cultural ways of Ireland.

The argument causes a separation in human connections, and the powerful "symbolic act" of silence leads to feelings of loneliness and isolation. Since Mrs. Dunleavy and Mrs. Connelly are not acknowledging one another, they are unable to share in daily gossip or in discussing memories of Ireland. It is a common element in Jewett's works to depict the importance of human connections, but in "Bold Words at the Bridge," human connections and setting are central to the story. This is especially true since the two women are immigrants, and they have assimilated into a different culture, but they are both still connected to the Irish culture.

The first section of the narrative contains humor, but Jewett evokes empathy from the reader in the second section of the narrative. This section employs a third-person narrator who describes the loneliness of the feuding women. Mrs. Dunleavy sorrowfully states, "I've nobody to have an honest word with, and the morning being so fine and pleasant" (Jewett, "Bold Words" 121). She desires to reconnect with her friend and share the daily gossip and have discussions about their gardens. Mrs. Dunleavy reveals to the reader, "I've no heart except for me garden, me poor little crops is doing so well" (Jewett,

"Bold Words" 121). The two women have not reconciled, and Mrs. Dunleavy has grown lonely with the silence and isolation. She is proud that her foxgloves are in full bloom, and she would like to share the excitement with her long-time friend. Since "The seeds had been sent here from the old country" (Jewett, "Bold Words" 22), Mrs. Dunleavy was "hoping that the sight of them would melt Mrs. Connelly's heart into some expression of friendliness" (Jewett, "Bold Words" 122). Jewett illustrates the importance of human connections and the need for meaningful relationships with others to share in the triumphs. Nagel suggests in her article "This Prim Corner of Land Where She was Queen: Sarah Orne Jewett's New England Gardens" that "every flower that bloomed was the child of a beloved ancestry" (46). Mrs. Dunleavy's foxglove seeds came from Ireland, and they share in the same Irish ancestry of the two feuding women. Therefore, Mrs. Dunleavy hopes that the connection to Ireland will touch Mrs. Connelly's heart.

As Mrs. Dunleavy is lamenting her lost friendship, she notices a woman walking on the road towards her house. She can identify the woman as a "stranger, a fellow countrywoman, and she carried a large newspaper bundle and a heavy handbag" (Jewett, "Bold Words" 122). The fellow countrywoman was looking for a friend named "Ann Bogan." When Mrs. Dunleavy informed her that she did not know "Ann Bogan," the stranger turned to leave, and "Mrs. Dunleavy could hardly bear to let the stranger go away" (Jewett, "Bold Words" 123). The narrative illustrates that Mrs. Dunleavy longed for a connection to one who shared her cultural background. Mrs. Connelly was listening and came out to her doorstep as the stranger turned to leave. The feuding neighbors began to restore peace between them when they began speaking of Ann Bogan and of some of the neighbors who lived there many years ago. The look of the stranger touched their

hearts, and they began discussing Ireland. They thought that her bonnet must have come from "Cork when it was new, or maybe 'twas from a good shop in Bantry or Kinmare" (Jewett, "Bold Words" 124). They noticed that the stranger looked "very decent, but old-fashioned" and she had the "expectin' look of one who came hoping to make a nice visit and find friends" (Jewett, "Bold Words" 124). Although Mrs. Dunleavy and Mrs. Connelly had not spoken in months, the stranger from Ireland and the cultural connection brought the feuding women together again and restored their human connection.

In the third section of the narrative, the reunited friends see the stranger returning with "a weary and disappointed look," (Jewett, "Bold Words" 125), so they invited her to stay for a visit. The stranger informs them that she lived in America years ago, but she had to return to Ireland to care for her aging mother. After her mother died, she returned to America in the hope of reuniting with her old friends. However, all of her friends and neighbors were gone, and "this is the first welcome I've got yet from anny one" (Jewett, "Bold Words" 125). They asked her to stay the night and discuss the old times. The stranger commented on how nice it must be to have a good neighbor. Mrs. Dunleavy confesses that "we does be having a hasty word now and then, . . . but ourselves is good neighbors this many years. Whin a quarrel's about nothing betune friends, it don't count for much, so it don't" (Jewett, "Bold Words" 126). The women show their fellow countrywoman around the town, and as they crossed the bridge, Mrs. Connelly confesses to the stranger that "Twas ourselves had bold words at the bridge, once, that we've got to laugh about now" (Jewett, "Bold Words"127). Human connections are central to the story. The friends' connection is broken over an argument, but their connection is repaired by the strong need to reach out to one who shares in their cultural background.

The narrative illustrates the need for human connections to others who share similar terministic screens.

The sentimental short story “A Little Captive Maid” is another Irish story in which human connections and a sense of place are at the heart of the story. In this work, Jewett’s views of “the demon of change” (Jewett, “Captive Maid” 45) are apparent throughout the narrative. The work includes many of the common elements that are in Jewett’s body of work. “A Little Captive Maid” depicts an independent female, Nora, who is “a true child of the old country” (Jewett, “Captive Maid” 28). In the “Introduction” to *The Irish Stories of Sarah Orne Jewett*, Morgan and Renza state that Jewett “insists on the value of a stable and traditional community life, which she associates with ‘old Ireland’ (XXIX). The narrative presents this point of view through the unlikely pair of Captain Balfour and Nora Connelly, who share a connection in longing for a traditional way of life.

During the late nineteenth century, there were rapid social and economic changes in America. New ways were replacing the traditional ways due to the rise of urbanization. Jewett demonstrates how the changes in society can make one feel displaced in his or her world. Captain Balfour and Nora suffer from displaced identities and a longing for traditional ways; these similarities form a strong bond of human connections between the pair. Morgan and Renza observe that Jewett’s “Irish narratives reflect . . . concern for a people who had recently undergone a cultural devastation of major proportions . . . The Great Hunger. Jewett suggests this tragedy and the consequent diaspora in “A Little Captive Maid” (XLIII). The narrative is divided into five sections, and it tells the story of a wealthy retired sea captain and his Irish maid Nora.

The narrative opens with Nora preparing to immigrate to America. Section one of the narrative describes the sorrows of leaving one's country, culture, community, and loved ones to immigrate to another country in the hope of making money to survive. Jewett's descriptions reflect Nora's feelings about leaving her life in Ireland. For instance, the day before she leaves Ireland, Nora notices an "empty bird's nest" and says, "The poor tidy cr'atures! . . . . Look now at their little house . . . how nate it is, and they gone from it" (Jewett, "Captive Maid" 23). Nora feels sorrow in leaving Ireland and her love, Johnny Morris, who must stay in Ireland to care for his ill mother. Although she plans to return to Ireland, Nora and Johnny know that returning is rare. There is "sadness underneath the laughter" (Jewett, "Captive Maid" 26). The narrative describes the deep grief that the family and community feel to lose a loved one to immigration. The narrative observes:

> The poor heart-broken Irish folk who let their young sons and daughters go away from them to America, - which of us has stopped half long enough to think of their sorrows and to pity them? . . . . The fever for emigration is a heart-rendering sort of epidemic . . . . they sail away on the crowded ships to find hard work and hard fare, and know their mistakes about finding a fairy-land too late, too late! (Jewett, "Captive Maid" 25)

Additionally, the narrative describes the "chilly rain . . . as if Ireland herself wept for her wandering children, - poor Ireland" (Jewett, "Captive Maid" 26). Jewett's word choice suggests that she had "respect for Irish cultural otherness" (Morgan and Renza XLIII). She understood the loss of a way of life which is expressed in the narrative. Nora must immigrate due to economic reasons, and Captain Balfour must endure the social changes

in society and his failing health. In *The Rhetoric of Fiction*, Wayne Booth asserts that an "author can to some extent choose his disguises, he can never choose to disappear" (20). The narrative depicts Jewett's appreciation for traditional ways of the agrarian past through her characters and word choice.

Although Jewett usually employs independent aging women in her works, "A Little Captive Maid" describes Nora as a young homesick Irish immigrant, but her actions illustrate that she is an independent young woman. For instance, Nora immigrates to America from Ireland to seek her "fortune" (Jewett, "Captive Maid" 29). Nora makes the long journey alone; and once she arrives in America, she quickly secures employment. She becomes a source of strength to her ailing employer, Captain Balfour.

Furthermore, Nora faithfully sends money to her aunt and Johnny's mother every month. After receiving an inheritance from Captain Balfour, she returns to Ireland with enough money to buy land. The narrative repeatedly illustrates Nora's connection to Ireland and her displaced identity in America. For example, Nora stood in the " purple foxglove," a flower that grew in Ireland, feeling homesick and missing Johnny. Nora "felt as if the flower were exiled like herself and trying to grow in a strange country" (Jewett, "Captive Maid" 40). She explains an Irish superstition to Captain Balfour about the flower. Nora explains that "tis very bad luck to meddle with that: they say yourself will be meddled with by the fairies. Fairy Fingers is the name of that flower; . . . Oh, but it minds me of home!" (Jewett, "Captive Maid" 40). She longs to return to the place where she feels that she belongs and that aligns with her perceptions of her world.

Section two of the narrative introduces Captain Balfour, who had "followed the sea, from choice, not necessity" (Jewett, "Captive Maid" 27). Although he was once a

“leading businessman,” he is now referred to as “poor Captain Balfour” after the “stroke of paralysis disabled him” (Jewett, “Captive Maid” 28). The captain begins to gain strength in the company of Nora due to similar values and terministic screens. Nora confides in the captain and tells him stories of the good times in Ireland. She notices that “Folks don’t have the good fun here they have in the old country, sir, so they don’t” (Jewett, “Captive Maid” 33). Captain Balfour reminisces that “There used to be good times here” (Jewett, “Captive Maid” 33). The changes in society and the changes in his health have caused a changed in his identity. Although Jewett cherished the rural way of life, Richard Cary notes in *Appreciation of Sarah Orne Jewett* that “Jewett was thoroughly familiar with urban existence and found it not unpalatable” (276). However, the theme of conflict between country and city is a recurring theme in Jewett’s works. Captain Balfour differs from Nora in that he longs for the past, whereas she longs for the country life in Ireland.

Nora values Captain Balfour and decides that a trip to Glengariff will improve his health. This plan will allow her to return to Ireland, and it will also allow Captain Balfour to once again be on the sea. The thought of being on a ship cheers the captain, so he agrees to the plan. Nora takes Captain Balfour to visit the priest, Father Dunn. Although Captain Balfour is not Catholic, Father Dunn is kind and understanding towards him. Throughout her Irish works, Jewett portrays Catholic priests as kind and wise. Furthermore, Jewett does not give an Irish accent to the priests in her works. Perhaps it is due to the length of time the priests have resided in America. Father Dunn informs Captain Balfour that “tis many a long year since I saw the place. I dream of it by night sometimes” (Jewett, “Captive Maid” 43). Father Dunn states:

> I wish you were there sir, I do indeed . . . . It is nearer like heaven than any spot in the world to me, is old Glengariff. You would be pleased there, I'm certain. But are not strong enough for the voyage . . . . You'd best wait and regain your strength a little more. A man's home is best, I think when he's not well. (Jewett, "Captive Maid" 43)

Captain Balfour and Nora return home disappointed, and by the "end of the summer" the captain began "failing fast" (Jewett, "Captive Maid" 45). After the death of Captain Balfour, Nora learns that he has left her an inheritance. She returns to Ireland and marries Johnny Morris. She has enough money to make the farm successful. The narrative portrays Nora as a young, successful, and independent woman. In the story "A Little Captive Maid," Nora is similar to Nora in another of Jewett's Irish stories, "Where's Nora?" In both short stories, Nora returns to Ireland and to a rural way of life. Jewett associated the Irish immigrants leaving their rural homes to immigrate to America with the loss of the rural culture in New England.

The three selected Irish stories offer insight into Jewett's knowledge of human nature and human connections. She understood the grief in a displaced identity and a loss of a way of life. In the "Introduction" to *The Irish Stories of Sarah Orne Jewett*, Morgan and Renza suggest that Jewett's collection of Irish stories "provide a valuable study of the post-Famine, New England Irish population, one all the more valuable since firsthand Irish accounts of the period are less than abundant" (XLIV). The Irish stories serve to give an authentic account of the Irish immigrants and counter the popular stereotypes occurring during this time. Unfortunately, Jewett's Irish stories have been neglected and have lacked substantial scholarly attention. Jewett skillfully incorporates an authentic

Irish dialect and a variety of Irish characters. She further demonstrates the importance of cultural identity, communal bonds, and human connections. These selected stories document Jewett's understanding and focus on the experience and values of the Irish immigrants in New England and provide clear illustrations for the analysis of terministic screens.

CHAPTER V

AN ANALYSIS OF HUMAN CONNECTIONS AND TERMINISTIC SCREENS IN SARAH ORNE JEWETT'S "TAME INDIANS" AND "JIM'S LITTLE WOMAN"

Sarah Orne Jewett is best-known for her strong female characters and rural Maine settings. However, as a realistic writer, Jewett frequently considers the function of historical and cultural elements in her narratives. For instance, Jewett considers women's strengths and potential and common prejudices and stereotypes. She further considers historical changes, class structures, customs, dialect, language, oral tradition, and human connections, elements that make her works relevant to a contemporary audience. In considering these elements, Jewett gives insight into the characters' terministic screens, a skill that allows the audience insight into the language and experiences of the characters. Each individual perceives reality differently due to the way the individual perceives symbols and uses language. Ideas are interpreted with language that reflect, select, and deflect one's perception of reality. Consequently, one's language is a representation of one's perceived reality. Jewett allows her audience to see the humanity in various cultures that may differ from the culture of her audience.

As a writer of realism, Jewett occasionally utilized settings other than the familiar setting of rural Maine. Two such narratives are "Tame Indians," which has a Wisconsin setting, and "Jim's Little Woman," which has a Florida setting. She had an occasion to visit Wisconsin and Florida, and the narratives are characteristic of Jewett's incredible attention to detail. Frequently, these narratives are overlooked; but each narrative offers insight into important historical changes and diverse cultures during the nineteenth

century. Additionally, the narratives provide insight into human connections and terministic screens. Jewett's skillful observations and use of detail preserve historical situations, common attitudes, and nineteenth-century settings.

However, there is little scholarship on "Jim's Little Woman" and even less scholarship on "Tame Indians." Primarily, the scholarship on Jewett's body of work focuses on her narratives with the regional setting in Maine. In the article, "Subverting Readers' Assumptions and Expectations: Jewett's "Tame Indians,"' Charles Johanningsmeir asserts that in the article, "Sarah Orne Jewett's Ideas of Race," Ferman Bishop states that Jewett:

> 'wrote little about the problem [of race] during the early part of her career' unfortunately appears to have been accepted by most scholars without much actual examination of these works; thus, the racial dimensions of her fictions from the 1870s have been almost completely over-looked. (239)

Johanningsmeir further argues that due to this belief, scholars have thought Jewett's early works "are not worth serious consideration or study" (240). The narrative "Tame Indians" was published in 1875 in *The Independent* magazine. Johanningsmeir asserts that the narrative:

> demonstrates not only Jewett's ability to craft subtle, complex narratives for both children and adult readers, but also her deep uncertainty about the superiority of white, Christian, American culture to the cultures of Indians and other non-white people. (240)

Jewett explores human connections and the human experience; and, therefore, she examines, oftentimes subtly, the cultural assumptions of a society and the difficulties a society can have when it experiences people who hold differing world views.

In November 1872, Jewett spent a few weeks in Green Bay, Wisconsin. The highlight of her trip to Green Bay was a visit to an Episcopal church with an Oneida congregation, and there she was able to experience Native Americans other than in print. It was a powerful experience in that Jewett witnessed the Oneidas being assimilated into the dominant culture. Resembling the narrator of "Tame Indians," Jewett held fear of and negative assumptions about Native Americans until she realized that the publications about Native Americans were biased accounts of the culture. She observed and experienced the differences and the similarities of a feared culture in which she later recorded the experience in the short fiction "Tame Indians." Jewett took note of the differences in the Oneida culture; but, more importantly, she respected the differences and observed the similarities between the Oneidas and the dominant culture. She realized that the feared group of people were human beings rather than the savages she had read about in books. She witnessed the Oneidas participating in the human condition and observed human connections among the Oneidas. Jewett wrote a letter to her friend Theophilus Parsons, a retired Harvard law professor and Swedenborgian apologist. In November 1872, she wrote:

> I am farther West now than I have ever been before, and . . . I must tell you of a new and delightful experience I had last Sunday. I went out to the Oneida settlement which is about twelve miles from here. There is an Episcopal church and the congregation is all Indians. I never had seen many before and these

> looked so like the Indians in my picture books when I was a little girl, that I half expected to hear the war-whoops and to be scalped and tomahawked before I knew it! They were very devout and are said to be most pious community (Heller, "Transforming Visit" 657).

Jewett was expressing the biased accounts in books and newspapers that led people to believe a certain way and instill fear of other cultures. After she expressed the common fear of "war-whoops" and of being "scalped and tomahawked," she counters that belief in the following sentence by stating that "They are very devout." Additionally, in the article "Sarah Orne Jewett's Transforming Visit, "Tame Indians" and One Writer's Professionalization" Terry Heller asserts that:

> Jewett emphasizes that undoing stereotypes is essential if harmony is to exist between neighbors. Her engrained terror of Indians, from which the Duck Creek episode had released her, is one such 'dark fear,' and her writing is, for her, a powerful means of dispelling the stereotypes that lead to mistaken identities and misunderstood intentions. (Heller, "Transforming Visit" 659).

In the narrative "Tame Indians," Jewett details historical events and common prejudices. In the article "Kenneth Burke and the New Rhetoric," Marie Hochmuth asserts that literature "is considered as the embodiment of an "act," or as "symbolic action." Words must be thought of as "acts upon a scene, and a "symbolic act" is the "*dancing of an attitude*," or incipient" (Hochmuth 134). Jewett is aware of her audience and their prejudices, so she is thoughtful in constructing her word choice in the narrative. She includes common prejudices and then counters those prejudices with an accurate

perspective. In the essay “Terministic Screens,” Burke explains that when he speaks of terministic screens that he is thinking about:

> *different* photographs of the *same* objects, the difference being that they were made with different color filters. Here something so ‘factual’ as a photograph revealed notable distinctions in texture, and even form, depending upon which color filter was used for the documentary description of the event being recorded. (*Language as Symbolic Action* 45)

Jewett has viewed the Native Americans through a different lens, and she has a different perception of who the Native Americans are as people. She made human connections and viewed the Oneidas with different terministic screens.

Jewett structures the short story with an inner and outer frame to resemble the act of oral storytelling. The structure is appropriate in that the subject of the story, the Oneidas, had an oral culture. Terry Heller asserts in the article “Sarah Orne Jewett’s Transforming Visit, “Tame Indian,” and One Writer’s Professionalization” that “Jewett’s double framing suggests the complexity of the rhetorical situation she develops” (660).

Jewett includes the common prejudice towards Native Americans and then works to counter that prejudice in the inner frame of the story. In the narrative, the narrator visits a church at the Oneida settlement of Duck Creek in Wisconsin. She observes that the Oneidas “sang two hymns in their own language . . . . the tunes sounded so familiar and the words so strange” (Jewett, “Tame Indians”). Although the narrator holds negative cultural assumptions, she is curious and desires to observe and experience the Oneidas in the familiar setting of a church. She was enlightened by the differences and the

similarities between the Indians and non-Indians in the church. However, the only non-Indians in the church were the narrator, her friends, and the clergyman.

In *Language as Symbolic Action*, rhetorician Kenneth Burke asserts in his essay "Terministic Screens" that language directs "the attention differently, and thus leads to correspondingly different quality observations" (*Language as Symbolic Action* 49). In this situation, the narrator is listening to familiar hymns, but they are being sung in the Oneida language. The tunes are familiar, but the words are not a language that she can understand; and, therefore, the words sound strange to her. Burke further asserts that "behavior must be observed through one or another kind of terministic screen that directs the attention in keeping with its nature" (*Language as Symbolic Action* 49). The narrator witnesses the Oneidas being assimilated into the dominant culture, and although she holds negative cultural assumptions, she observes that the Oneidas are participating in a familiar act, and so she begins to view the Oneidas through a different lens. Although the narrator notes the differences, she cannot help but view the behavior as something familiar. The Oneidas' dress is different from what the narrator is accustomed to seeing in a church setting, but it is the language that she finds strange. The narrator describes, "When the sermon began the clergyman didn't preach in Indian but in English, . . . an old Indian who listened to the English sentence and then repeated it in his own language" (Jewett, "Tame Indians"). These are important historical and cultural aspects in the narrative, for it illustrates the Oneida people preserving their language as a way to preserve their identity and their culture. It also illustrates the Oneidas' resistance to being completely assimilated into the dominant culture.

According to historical documents, Jewett accurately describes the scene in the church. In April of 1877, Reverend J. H. Hobart Brown wrote in *The Church Magazine* that:

> The Oneidas were formerly one of the most powerful of the Six Nations. Unlike many other Indian Tribes, they do not seem destroyed by contact with civilization. . . . A portion of them gathered in a Reservation near Green Bay in the state of Wisconsin. . . . The great obstacle to the spiritual and social improvement of the tribe is the tenacity with which they cling to their own language. (Brown, *Church Magazine*)

In preserving their language, the Oneidas preserve their culture, heritage, and personal identities. The cultural traditions and histories are passed from one generation to the next generation through language. For example, the missionary complains to the narrator that the Oneidas "are superstitious and remember many of the strange old legends" (Jewett, "Tame Indians"). If a dominant group can rid another group of their language, then the "other" group will lose their culture and personal identities. If this occurs, the dominant group will successfully assimilate the "other" group into the dominant culture.

The importance and the role of cultural discourse can lead one to understand the role of terministic screens and give insight into how and why people communicate. In the article "Land and Language: The Struggle for National, Territorial, and Linguistic Integrity of the Oneida People," John H. Johnsen et al. explain that the contemporary Oneidas have a school that teaches the Oneida language as part of the curriculum. They further explain that "Traditionally-oriented people, however, felt the need to revitalize the language more directly and, together with it, the Oneida culture and world-view,

understood as the ‘longhouse’ culture, with its community values such as cooperation and responsibility” (128). Clearly, this observation states the importance of one’s language, culture, and values and how they can affect one’s terministic screens.

Jewett’s narrator is observing through her own terministic screens, and she struggles to identify with the Oneidas primarily due to the use of the Oneida language. She admits that the only Native Americans she “had ever seen before were the forlorn creatures who live at watering-places in the summer and make fancy baskets to sell to the summer visitors” (Jewett, “Tame Indians”). The Reverend J. H. Hobart Brown also notes when writing about the Oneidas that “The attention of the congregation seemed fixed and intelligent. Their leading Chief acted as interpreter and entered into the subject with his whole heart” (Brown, *Church Magazine*). Since Jewett wrote about the Oneida interpreter, it is likely she observed the Oneidas’ “fixed and intelligent” attention during the church service. However, the narrator states that the Oneidas “looked heavy, stupid, and lazy, but good-humored as if they never heard of going on the warpath or of burning peoples’ houses and murdering them in the night, or of carrying them off captive through the woods” (Jewett, “Tame Indians”). The description of “stupid, and lazy” was the common stereotype of Native Americans in the nineteenth century.

Throughout the narrative, Jewett uses language that illustrates discrimination and bias in the word choices of the characters. The burning of homes and taking people captive are reminiscent of accounts describing King Philip’s War and *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson,* which took place two hundred years prior. However, the dominant culture did not consider the “Indian problem” settled

until the massacre at Wounded Knee in December of 1890. Jewett also uses language to counter the common prejudices. For example, the narrator states that:

> I think the Oneidas were always a peaceable tribe. The company that I saw at Duck Creek, as they call the settlement, are all that are left of the great tribe, and it was pitiful to think how they have been pushed back further and further from the sea and are being crowded out of the world. (Jewett, "Tame Indians")

In the text, the narrator experiences and observes what Jewett encountered in her visit to the church at Duck Creek. However, Jewett is careful in the narrative to remember her audience and the negative cultural assumptions that they likely hold about the Native Americans.

In the inner frame of the narrative, the narrator visits her friend in Boston. She tells her friend's younger siblings, Jack and Bessie, a story about her visit to the church with an Oneida congregation. One of Jack's first questions is, "What did the wigwams look like?" (Jewett, "Tame Indians"). The Oneidas never lived in wigwams; they lived in longhouses. The question illustrates that the dominant culture did not understand the diversity among the Native American cultures. The narrator expresses her disappointment in seeing "log cabins and small-framed houses," and she explains that "it did not look at all as if Indians lived there" (Jewett, "Tame Indians"). Through the narrator's story, Jewett appears to be working at countering stereotypes. The narrator had visited Grace Church in New York the week before the visit to the church with the Oneida congregation, and she comments on the strong contrast. She notes that Grace Church was beautiful and filled with the dominant culture, whereas the church at Duck Creek was plain and filled with Oneidas. However, the narrator states that the Oneidas "seemed to

know the hymns by heart, and their singing was very good and interested me more than anything" (Jewett, "Tame Indians"). The narrator noticed that the Oneida interpreter had a "fine deep voice and a grave manner" (Jewett, "Tame Indians"). It appears that the narrator is interested in the dynamics of the church service. Heller asserts that "the narrator seems to understand that in narrating as in translating, someone claims the authority to represent a culture and convey it to an audience" (Heller, "Transforming Visit" 673).

Jewett illustrates that the Oneidas are a different culture from her audience; however, she uses details to inform the audience that all cultures participate in the human experience. Jack asks how the Oneidas dressed for church. The narrator gives a detailed description of the clothes the Oneidas wore to church, and she described the well-behaved babies in papooses. She also explained that the Oneidas walk home in a single file that they "never walked side by side" (Jewett, "Tame Indians"). Jewett evokes sympathy from the audience when the narrator uses word choices to counter the common stereotypes and make human connections. For instance, the narrator mentions the mother and child relationship, one which is a familiar human connection in all cultures. The narrator continues informing Jack that since he likes stories of "fighting Indians" that the Oneidas "were not your favorite kind of Indians, Jack. I'm afraid they would disappoint you" (Jewett, "Tame Indians"). The narrator has a different perspective regarding Native Americans since she had the Duck Creek experience. This can be identified by the narrator's choice of words when describing the Oneidas. She calls them "devout," "a peaceable tribe," "a great tribe," and feels pity for the injustice the Oneidas have suffered

due to the dominant society. Through the narrative's inner and outer frame, Jewett's work focuses on the significance of identification.

Oftentimes in Jewett's works, she invites audience interpretation. In *The Rhetoric of Fiction*, rhetorical theorist Wayne Booth discusses a narrative communication concept, "telling and showing." Booth asserts when an author "shows," he or she allows the audience to make a judgment. In other words, the audience can interpret characters, situations, and events rather than being told by the author. The author is significant in terms of what he or she determines to tell and show. Jewett's narrator describes in detail the look and actions of the Oneidas in church. However, Booth asserts that the author cannot help but impose some sort of perspective, and, therefore, Jewett "claims the authority to represent a culture and convey it to an audience" (Heller, "Transforming Visit" 673). In accomplishing this task, Jewett uses a variety of strategies in her works, including embedded narratives, a technique that invites the audience to make a judgment. The narrator feels pity for the Oneidas and evokes sympathy in the audience, whereas the children hold the common stereotypes in the story.

In the article "Transforming Visit, "Tame Indians," and One Writer's Professionalization," Terry Heller asserts, "Audience expectations and cultural assumptions were both matters that Jewett struggled to accommodate in her art" (659-60). Jewett includes diverse characters in some of her works to address cultural assumptions and to illustrate human connections and the human condition. However, since she is aware of her audience and their expectations and common prejudices, Jewett is often subtle and thoughtful of her word choices as she incorporates situations and perspectives for her audience to consider. "Tame Indians" utilizes two voices; one voice

has the perspective of cruel Indian tribes, whereas the other voice has the perspective of "we only know the worst side of the story" (Jewett, "Tame Indians"). She indicates that there are two sides to every story, and the side that her readers are likely familiar with is the biased published accounts of Native American culture. In *Facing Facts*, David E. Shi asserts that Jewett "wanted to help readers see the essential humanness of their fellows and provoke them to examine the motives behind their own social prejudices" (118). Jewett wrote about Native Americans at a time when they were not recognized as citizens; and there was an extreme fear of the Native peoples due to the biased accounts in the magazines, newspapers, and books. Therefore, it was common in society for people to hold prejudiced views and to have prejudiced attitudes towards the Native Americans. In "19th Century Perceptions," The Library of Congress states that:

> The rights of status of Native Americans and the disposition of Native American lands were hotly debated in U.S. newspapers and magazines in the nineteenth century. However, Native voices were rarely included, and depictions of Native Americans, even by those who advocated for Native American rights, were often rife with racist language and imagery.

However, Jewett's respect for differences is illustrated in "Tame Indians," much like her understanding of the displaced Irish immigrants during a time when there was extreme prejudice against the Irish immigrants in the United States. Jewett illustrates purpose in depicting sympathy and writing to dispel stereotypes towards the "marginalized groups" in nineteenth-century society. Through the use of specific word choices, the nineteenth-century reader, similar to Jewett and her narrator, has the opportunity to view a feared culture through a different lens and, therefore, through different terministic screens.

In the narrative "Jim's Little Woman," Jewett depicts the diversity and historical changes that were occurring in St. Augustine, Florida, during the years of 1888-1890. The narrative depicts a diverse community with authentically human characters who hold differing terministic screens. "Jim's Little Woman" has a setting that is a contrast from the Dunnet Landing setting in that the characters have not grown out of "the soil" (Mobley 7). Many of the characters have roots in different cities or countries. Therefore, the characters can identify with one another in that they are somewhat displaced. In *The Rhetoric of Motives,* Kenneth Burke asserts that "The individual person, striving to form himself in accordance with the communicative norms that match the cooperative ways of his society, is by the same token concern with the rhetoric of identification" (39). The diverse community can relate to the "communicative norms" of the city; however, many people are temporarily residing in the city, such as the tourist, the seasonal workers at the hotel, and some of the sailors.

Jewett and Annie Fields visited St. Augustine and stayed at the Spanish Renaissance Ponce de Leon Hotel on three occasions. Heller states that "Henry Flagler had the hotel built to accommodate passengers on his new Florida East Coast Railway" (Heller, "Diverse People"). After her second visit, Jewett wrote "Jim's Little Woman," which was published in 1890. Although Jewett is less familiar with St. Augustine, Florida, than her native Maine, she was a great observer of people and places; and her descriptions of St. Augustine are historically accurate. In a letter to her sister Mary, Jewett wrote:

> Well, I didn't know there was such a place as this in America! . . . . when you get into this old town there are all the queer things you see in Southern Italy or Spain

> it seems to me – strange flowers and loads of roses and kinds of palm trees leaning over walls and the people are so many of them of Spanish descent that it keeps up the outlandish feeling. (Heller, "Diverse People")

Throughout the story, Jewett gives detailed descriptions of the landscape and the people. She accurately describes the many of Spanish descent people living in St. Augustine and their use of the Catalan language. She further gives an accurate description of the atmosphere regarding African Americans in the southern city. They are portrayed as lower economic in status. For instance, the African American boys took the free over-ripe fruit from the ships and had low-paying jobs at the Ponce de Leon Hotel. The narrative depicts an African American nanny whom Marty employs to help her with the children. The nanny is described as a "quiet little colored girl, an efficient midget of a creature" (Jewett, "Jim's Little Woman" 90). The nanny is another "little woman."

The narrative gives a brief mention of an elderly African American woman whom Marty believed "could see ghosts" (Jewett, "Jim's Little Woman" 93). Marty observed that the woman "never looked at anybody who passed, but sometimes she stood there for an hour looking down the street and mumbling strange words to herself" (Jewett, "Jim's Little Woman" 93). It is interesting that Jewett included the elderly woman "mumbling strange words." It is common for Jewett to depict wise elderly women in her works; however, this woman is mentioned almost in passing and presumably speaking to ghosts. "The Foreigner" was published in 1900, and Jewett describes Mrs. Tolland's dead mother coming into the room when Mrs. Tolland was on her deathbed. Presumably, these women believe in the possibility of seeing and speaking to the dead. Marty has superstitions of her own. The audience learns that Marty believes in the luck of the seashell and her

prophetic dream of "the schooner's white sails against a blue sky, and Jim himself walking the deck to and fro, holding his head high" (Jewett, "Jim's Little Woman" 89). In the end, Marty's prophetic dream was accurate. Jim is alive, but Marty is still unable to trust Jim, as she illustrates at the end of the narrative. Marty sees the *Dawn of the Day* in the dock, but she "wisely said nothing to Jim; she thought with apprehension of the captain's usual revelry the night he came into port" (Jewett, "Jim's Little Woman" 108).

Jewett addresses alcoholism in the narrative and how it can lead to the mistreatment and division of others. Jim is depicted as an alcoholic, a fact which unfortunately means that he spends most of the money on alcohol. Recovering from giving birth, Marty must get out of bed "pale and weak" to look for Jim; and she finds "Jim in a horrid den" (Jewett, "Jim's Little Woman" 80). While Jim is away at sea, Marty "always got on well and saved something," but when he returns, they are in need of money. For example, while Jim is at sea, Marty works hard and puts back enough money to hire a nanny to help with the children. Jim must go to sea since no one will hire him ashore, and they need the money. He promises Marty that he will bring home his pay from this trip, which infers that Jim usually spends the money before returning home. Jewett notes that Jim gives Marty what is left of his pay, which is uncommon during the nineteenth century for a man to allow the woman to manage the money.

The narrative further depicts that Jim has a violent temper when he has been drinking. For instance, "The fellows on board ship were afraid of him" (Jewett, "Jim's Little Woman" 68). Marty and Jim settled in St. Augustine and lived at the old coquina. When they arrived, Marty witnesses Jim's temper. He was "blazing with wrath," and he throughs a man "over the fence into a garden" (Jewett, "Jim's Little Woman" 78).

Additionally, Marty hears “a strange lingo which Jim seemed to know (Jewett, “Jim’s Little Woman” 78), presumably, it is the Catalan language. Later, Jim speaks the “strange lingo” when he calls Marty “sharp names in a foreign tongues” (Jewett, “Jim’s Little Woman” 81). However, Jim is depicted as a likable man when he is not drinking. Marty stays with Jim through the mistreatment due to her terministic screens that focus on part of an experience and ignore other parts of the experience. In Burke’s terms, Marty’s terministic screens are directing the attention.

There is a history of mistreatment in Jim’s family. His father “ran away and never was heard from,” and the bishop describes Jim’s mother as a “sad faced little creature” (Jewett, “Jim’s Little Woman” 67). In the article “Terministic Screens, Social Constructionism, and the Language of Experience: Kenneth Burke’s Utilization of William James,” Paul Stob asserts that “terministic screens speak to the point at which language and experience move together” (146). Therefore, the language and experience of mistreatment are a part of Jim’s terministic screens, and his reality reflects these aspects. According to Heller, there was an Irish bishop named John Moore in St. Augustine from 1877-1901. (Heller, “Diverse People”). The bishop offers advice to Jim throughout the narrative. For instance, the bishop tells Jim that his mother “was a good little woman, and had said many a prayer for her boy” (Jewett, “Jim’s Little Woman” 67-8). Additionally, the bishop addresses Jim’s behavior by telling him that he will break Marty’s heart. The bishop also warns Jim “against the cap’n” (Jewett, “Jim’s Little Woman” 85). When Jim comes home prosperous, the bishop says, “Ah, Jim, many’s the prayer your pious mother said for you, and I myself not a few. Come to Mass and be a good Christian man for the sake of her” (Jewett, “Jim’s Little Woman” 107). Stob asserts

that "the realities we face are not inherent in nature but are built up discursively and can therefore be reconstructed as we alter our discursive practices" (131). The bishop uses language in the hope of helping Jim form new vocabularies, and therefore, new behaviors.

The short story is structured in four sections and centers around the marriage of Jim and Marty. In *Sarah Orne Jewett,* Josephine Donovan asserts that the "style in this story . . . . is unusually objective and distanced from the subjects" (90). Each section of the narrative informs the reader and moves the story forward. Jewett does not make judgments, but rather, as aforementioned, Jewett invites the audience to make interpretations. She utilizes a narrative communication concept that Wayne Booth terms "telling and showing" (20). Jewett skillfully describes the details of the characters, landscape, and situations, so that the audience can interpret characters, situations, and events.

The narrative includes some common elements found in Jewett's works, such as a strong female and a weak male as the two main characters. Marty is the familiar strong female character that is common in Jewett's works. In *Sarah Orne Jewett Reconstructing Gender,* Margaret Roman notes that "Jewett's title smacks of sarcasm" (108). Marty is a small woman; in fact, Jim thinks that she is a child when he first sees her at a distance in the lobster canning factory in Boothbay Harbor, Maine. Roman explains that "Jewett plays on the male concept of woman as inferior, of woman as a child needing protection" (108). However, Marty works hard and can support herself and her children while Jim is away at sea on the *Dawn of the Day*. The narrative further depicts women in the "waiting mode." Marty waits and worries while Jim is at sea; however, her life is more prosperous

and less chaotic with Jim away. Jewett portrays a troubled marriage and a female experience that can be placed in any setting. The characters and their various flaws and human connections make them relatable to the audience.

In section one of the narrative, Jewett provides background on Jim and Marty. The audience learns that Jim's grandfather was "a New Englander, who married a Minorcan woman and settled down in St. Augustine" (Jewett, "Jim's Little Woman" 66). Jewett adds details so the audience can interpret the history of mistreatment. While Jim is at sea, his mother dies. He came home "to find the old coquina house locked and empty" (Jewett, "Jim's Little Woman" 67). Jim travels to Boothbay Harbor, Maine, on the *Dawn of the Day* and meets a little woman, Marty. Marty works at the lobster canning factory has "red-hair" and a "white-face" (Jewett, "Jim's Little Woman" 70). She is so small that she had to "run, trying to keep up with his great rolling sea strides" (Jewett, "Jim's Little Woman" 71). Jim is a large man with dark eyes and complexion. After an acquaintance of a day, the two decided to marry. The narrative allows the audience to infer that Jim and Marty are two lonely people. Jim has suffered the loss of his mother, and Marty was a "lonely orphan" who loved Jim and did not think "anybody would fall in love with her" (Jewett, "Jim's Little Woman" 73). The married couple settle in the diverse community of St. Augustine and live in the old coquina.

Jewett depicts a diverse community with diverse languages, vocabularies, and experiences. She incorporates the details of historical events subtly into the narrative. "Jim's Little Woman" is different from the narrative "The Foreigner," in which Mrs. Tolland was unable to integrate into the community of Dunnet Landing. Jewett reveals that St. Augustine is more tolerant than Dunnet Landing due to the diversity and the fact

that the characters are not rooted in the setting. Language is essential to socialization and a "function that is wholly realistic and is continually born anew; the use of language as a symbolic means of inducing cooperation in beings that by nature respond to symbols" (Burke, *Rhetoric of Motives* 43). In the narrative "Jim's Little Woman," the characters understand the "communicative norms" of the city.

In the narrative "Tame Indians," Jewett counters common stereotypes; however, in the narrative "Jim's Little Woman," Jewett does not counter stereotypes. For example, "Jim had his dark Spanish days with a black scowl, and Marty had her own hot tempers, that came, as she said, of the color of her hair" ("Jim's Little Woman" 79). In fact, the characters believe certain stereotypes about their personalities. In exploring terministic screens, Stob asserts that:

> the three key terms—*reflection*, *selection*, and *deflection*—capture Burke's basic point about the function of language. . . . Language reflects, selects, and deflects as a way of shaping the symbol systems that allow us to cope with the world. And because we could never grasp all of reality in our terminological schemas, we must necessarily reflect, select, and deflect. (139-40)

One can identify the reflection, selection, and deflection in the characters' word choice and actions throughout the narrative. "Tame Indians" and "Jim's Little Woman" differ from most of Jewett's works in that the setting is outside of Maine, and she includes diverse cultures. Although the two works are oftentimes overlooked, both narratives offer insight into the human experience and human connections. Additionally, "Tame Indians" and "Jim's Little Woman" offer insight into cultural and historical aspects of the United States. Exploring terministic screens in the narratives enhances an understanding of the

characters and their actions. The audience becomes aware of how and why characters form human connections.

CHAPTER VI

CONCLUSION

Sarah Orne Jewett is a significant American author whose works accurately portray life during the nineteenth century, including the vast changes occurring within society and how characters adapt to these changes according to their terministic screens. Jewett brings value to rural cultures, and she illustrates how the characters' lives and identities are connected to traditional ways. Jewett further depicts how and why characters identify with one another and form human connections. It is helpful to analyze rhetorician Kenneth Burke's theory of terministic screens to gain an understanding of how Jewett's works may be viewed through a rhetorical lens.

An analysis of Terministic Screens can assist in understanding the depth and complexity of Jewett's works. In addition, these screens provide the audience with knowledge on the significance of language and terminologies. Burke examines the function of language in his essay; and he asserts that:

> there are two kinds of terms: terms that put things together, and terms that take things apart. . . . A can feel himself identified with B, or he can think himself as disassociated from B. . . . some systems stress the principle of continuity, some the principle of discontinuity" (*Language as Symbolic Action* 49).

Therefore, one's terminology contributes to one's perception of his or her reality. The terms one uses directs attention into part of an experience while it ignores other parts of the experience. In the article "Terministic Screens, Social Constructionism, and the

Language of Experience: Kenneth Burke's Utilization of William James," Paul Stob asserts that:

> While "reality" depends on the involvement of symbol systems, Burke insists that the quality and character of our experience are an extension of the quality and character of our symbol systems. Because different terminologies direct attention differently, they lead to a 'correspondingly different quality of observations.' (137)

Burke begins his discussion of "Terministic Screens" by distinguishing between "a "scientistic" and a "dramatistic" approach to the nature of language" (*Language as Symbolic Action* 44). He asserts that "scientistic" is "language as definition" with stress on "It *is*, or it *is not,*" and "dramatistic" is "language as act" with stress on "thou *shalt*, or thou *shalt not*" (*Language as Symbolic Action* 44). Therefore, when examining the terms and actions of characters in a literary work, as well as an author's rhetorical choices in a literary work, it is helpful to be familiar with the term terministic screens. For instance, the terms used to describe Native Americans as savage or peaceable is language as definition it *is*, or it *is not*. Whereas terms used to stress an action, such as Mrs. Blackett stating, "I want you to make her have a sense that somebody feels kind to her" (Jewett, "The Foreigner" 243), is stressing thou *shalt* or thou *shalt not*. Burke argues that the terminology one uses is based on one's terministic screens. Consequently, terministic screens assist in understanding cultural discourse and how and why one communicates with specific terminology.

Furthermore, in "Narrative *as* Rhetoric", James Phelan explains that "texts are designed by authors to affect readers in particular ways conveyed through occasions,

words, techniques, and structure forms" (*Narrative Theory* 5). Jewett often utilizes the episodic structure, framed narratives, and characters intertwined with the landscape. Additionally, she utilizes the dialect of a culture, whether it be a rural Maine dialect or the Irish immigrant dialect. Jewett took her father's advice and wrote about things "just as they are!" (Way Sherman, "Introduction" viii). Jewett uses "language in such a way as to produce a desired impression upon the reader;" therefore, "effective literature could be nothing else but rhetoric" (Hochmuth 133). Her works emphasize the humanness in people that leads to "identification" or the conflict of "division" through terministic screens.

Jewett uses what Booth describes as control of sympathy, a literary device that means everything "the character thinks and feels can be taken directly as a reliable clue about the circumstances he faces" (274). In utilizing the literary device of control of sympathy, Jewett appeals to her audience's emotions and humanness. For example, in the story "The Little Captive Maid," Jewett utilizes control of sympathy in that the audience sympathizes with the circumstances of Nora and Captain Balfour. In *Sarah Orne Jewett: Her Works and Her World*, Paula Blanchard asserts that Jewett's works focus on "the sympathetic ties binding people to one another and the rest of creation" (319). Jewett wrote with accuracy and exacting detail about people and places. In Mary Ellen Chase's article, "Sarah Orne Jewett as a Social Historian," she claims that Jewett "saw herself only as one who described persons and places with accuracy and with affection" (186). Jewett's works are universal in that she focuses on common human experiences.

Jewett gained an appreciation and empathy for rural cultures when she was a child. She traveled with her father, a country doctor, into rural areas where she learned

about traditions, values, folkways, and the rural dialect. As a result, she evokes empathy in her works to move the reader. In the article "Tact Is a Kind of Mind-Reading: Empathetic Style in Sarah Orne Jewett's *The Country of the Pointed Firs*," Marcia McClintock Folsom observes that "A pattern in Jewett's management of narrative and dialogue, which can be called "empathic style" (66). Generally, Jewett includes the pattern of "empathetic style" in her works to connect the audience with the characters and their situations. In utilizing this style, Jewett uses the dramatistic approach to language in which she directs the attention of the audience to specific parts of the characters' experiences. As a result, the audience can understand the characters' perceptions of reality. For instance, Jewett evokes empathy for the Irish immigrants who suffer from a sense of displaced identities. Likewise, the reader feels empathy for the mill workers' situations in "The Gray Mills of Farley." Additionally, Jewett evokes empathy in the reader when she describes Joanna's situation on Shell-Heap Island, and she further evokes empathy when she describes Mrs. Tolland's situation as a foreigner in Dunnet Landing. Certainly, the narrator of "Tame Indians" felt empathy for the Oneidas and their situation of being "pushed further and further back from the sea" (Jewett, "Tame Indians"). Jewett provides in-depth details of human experiences as a strategy to evoke empathy in the reader. Chase asserts that in recording people and places with accuracy, Jewett "recorded the roots of their lives, the sources of their speech, the contribution made by them to the story of a nation" (Chase, "Social Historian" 186).

Additionally, Jewett depicts her appreciation of nature throughout her works. Jewett was especially fond of gardens. Usually, in her works, the description of a garden is a direct representation of the character. For example, long after the death of Mrs.

Tolland, unusual flowers were still growing in her garden. The unusual flowers represent the way that the Dunnet Landing community viewed Mrs. Tolland as foreign. The narrator of *The Country of the Pointed Firs* notices on Shell-Heap Island that Joanna's "house was gone except the stones of its foundations, and there was little trace of her flower garden except a single faded sprig of much-enduring French pinks" (Jewett, *Pointed Firs* 132). In *Sarah Orne Jewett: A Writer's Life*, Elizabeth Silverthorne states that "Young Sarah felt sympathy for [French pinks], admiring their fresh, sweet, resigned look, as if they were making the best of their lives" (26). In a sense, these thoughts describe Joanna's character.

In contrast, Mrs. Blackett had "an orderly vine" and "flowers and greenery" in her garden. Mrs. Blackett was the matriarch of the family and highly respected by the Dunnet Landing community. The narrator of *The Country of the Pointed Firs* felt an immediate connection to Mrs. Blackett. Further, in the narrative "The Gray Mills of Farley," the Irish workers "had no room for gardens or even for little green side-yards" (Jewett, "Gray Mills" 71). The description informs the audience of the bleak lives the mill workers lived. Additionally, the narrative "Bold Words at the Bridge" describes the importance of a garden to the characters. The occasion for the bold words between two old friends from neighboring counties in Ireland was due to the planting of pumpkins by Mrs. Dunleavy. Mrs. Connelly believed the pumpkins would ruin her melons on the other side of the fence. The descriptions of gardens in Jewett's works are purposeful and meaningful elements in that the description of a garden informs the reader of the character and the character's situation.

Jewett utilized numerous rhetorical strategies to provide undervalued groups of people with a voice. In *Sarah Orne Jewett: Her World and Her Works*, Paula Blanchard asserts that Jewett "was a citizen of the world. But she was also a village woman and a country doctor's daughter" (xvi). Jewett's love of the village culture is apparent in her works, but it is also apparent that Jewett is a "citizen of the world" in that she explores and illustrates an appreciation for a variety of cultures in her works. Through her narratives, Jewett provides a type of cultural and historical document. In *Folk Roots and Mythic Wings in Sarah Orne Jewett and Toni Morrison*, Marilyn Sanders Mobley identifies Jewett as a type of "cultural archivist" (7), due to Jewett's "affirming the value of cultural artifacts – the customs, manners, language, and stories of commonplace people in commonplace locales" (7) in her narratives.

Jewett has been identified as a local colorist, regionalist, and realistic writer. Scholars have analyzed her works through various lenses; some scholars have praised while other scholars have criticized elements in Jewett's works. Frequently, she writes about women's strengths and the female culture. Unfortunately, women's culture and even women writers were undervalued during the nineteenth century. However, many women writers, including Jewett, had commercial success. As aforementioned, women's realism differed slightly from men's realism due to women's experiences differing from men's experiences during this time. Nevertheless, Jewett depicts accurate portrayals of life during the nineteenth century, including the vast changes occurring within society.

The depth and variety of Jewett's works, in many ways, have been overlooked by scholars. Jewett's works, at first glance, may appear to be about the female culture in rural Maine, but her works contain more depth and complexity in that she preserves

cultural ways; and she provides an accurate illustration of common prejudices and stereotypes that existed in society. Jewett further works to counter negative assumptions by illustrating human connections and the humanness in all cultures. In the article "Sarah Orne Jewett's Transforming Visit, "Tame Indians," and One Writer's Professionalization," Terry Heller asserts that "Jewett emphasizes that undoing stereotypes is essential if harmony is to exist between neighbors" (659). She addresses attitudes, experiences, and resistance with assimilating into new cultures. Jewett accurately depicts the rural culture striving to keep traditional ways. Additionally, she accurately portrays the Irish immigrants' desire to keep some of their traditional ways as they assimilate into their new culture.

In the narrative "Tame Indians," Jewett depicts the Native Americans enduring forced assimilation into the dominant culture by illustrating the Oneidas forced adoption of the dominant religion. Despite the forced assimilation, the Oneidas resisted the dominant language. In presenting a variety of cultures, Jewett provides her audience with a record of these cultures, and in many instances, dying cultures. Jewett preserves the traditional ways of the rural folk in Maine through *The Country of the Pointed Firs* and in other narratives. In Jewett's Irish stories, she provides a type of document of the Irish immigrants' experiences. Morgan and Renza, the editors of *The Irish Stories of Sarah Orne Jewett,* assert that Jewett considered the Irish as "regionalist allies" (Morgan and Renza XXV), and they further assert that "her Irish stories effectively perform a kind of specific cultural-historical work" (Morgan and Renza XXI).

Jewett also performs a type of cultural-historical work in the narrative "Tame Indians." Jewett's narrator feared the Native American cultures due to the terminology

used in describing the Native Americans in books, magazines, and newspapers. However, once the narrator experiences the Oneidas in the church setting, she notes the similarities and the differences between the Oneidas and the dominant culture. One of the main differences which intrigued the narrator was the Oneidas' use of their own language. The narrator states that the Oneidas were good singers and sang the hymns in their own language, a practice that interested her "more than anything" (Jewett, "Tame Indians"). Jewett had the experience of visiting Green Bay, Wisconsin and visiting a church in Duck Creek where there was an Oneida congregation. Unfortunately, Jewett feared the Native Americans due to the terminology used to describe them, yet she was curious to experience this culture. What she experienced during her visit was another type of rural culture that held traditional ways.

Jewett was aware of her audience and the negative attitudes towards Native Americans, so the narrative of "Tame Indians" addresses common stereotypes and then, through an embedded tale, counters these negative assumptions. The embedded tale is an appropriate structure since it resembles oral storytelling, and the Native Americans are an oral culture. As aforementioned, in the article "Transforming Visit, "Tame Indians," and One Writer's Professionalization," Terry Heller asserts, "Audience expectations and cultural assumptions were both matters that Jewett struggled to accommodate in her art" (659-60). Jewett would not have wanted to offend her audience. In *Sarah Orne Jewett An American Persephone*, Sarah Way Sherman writes about an interview with Mrs. "Elizabeth Goodwin, the elderly Berwick woman who cared for the Jewett homestead" Way Sherman asked, "What was Jewett really like?" Mrs. Goodwin replied, "She was a lady" (46). During the nineteenth century, there was strict etiquette and a code for being a

lady; and, therefore, Mrs. Goodwin was informing Way Sherman that Jewett followed that etiquette. Consequently, she was thoughtful of her word choices and how she presented negative assumptions that she wanted to counter in her narratives.

Language and terminology are vital in understanding human connections. Jewett illustrates how terminology plays a significant role in one's attitude and behavior. For instance, while staying in St. Augustine, Florida, Jewett observed a variety of cultures and languages in the city, and she later wrote "Jim's Little Woman," in which she also addresses the detrimental effects of alcoholism. In the narrative "The Foreigner," the Dunnet Landing community did not accept Mrs. Tolland due to her unfamiliar behavior and vocabulary. In the narrative "Tame Indians," the use of the Oneida language troubled the missionary. Therefore, Jewett illustrates how differences in terminology and language can cause the conflict of division in her works. Jewett's narratives open the past and allow the audience to interpret, understand, and learn from the situations and the characters.

Jewett's works purposely and thoughtfully provide a voice for marginalized people; and, in some cases, they counter stereotypes. Consequently, Jewett's works demonstrate the significance of common people and commonplaces. One's language is a representation of one's culture, beliefs, and reality. Burke discusses three vital terms in the essay "Terministic Screens;" these terms are reflection, selection, and deflection. Ideas are interpreted with language that reflects, selects, and deflects. Therefore, these terms basically explain terministic screens and how they are used to experience and perceive the world. Thus, a study of Burke's terministic screen may be helpful to the understanding of the characters, the discourse, and the human connections in a narrative.

Terminology is an essential aspect of the rhetoric in Jewett's narratives. Jewett brings value to the lives and the identities of her characters. In a discussion of Jewett's female characters, Blanchard asserts that Jewett's women differ from those of the typical Victorian novel in that her women keep alive "the ties of sympathy that hold any human society together" (xvi). Jewett presents strong female characters and emphasizes the significance of their lives and their capabilities. Jewett's realism depicts the importance of women and other marginalized cultures in society. She provides these cultures with a voice for her audience to hear and understand; and perhaps in doing so, she countered negative assumptions and created human connections.

Jewett illustrates human connections in her works, but she also notes and respects differences. In the article "Sarah Orne Jewett," Martha Hale Shackford describes Jewett as one with "wisdom, matured understanding of life, and individual insight" (64). Shackford further states that Jewett's characters' "lives and their speech are shadowed by a consciousness of eternal truths" (64). Jewett presents her characters and their cultures so that the audience can feel a connection with the text. For instance, in Burke's discussion of terministic screens, he provides an example of photographs of the same objects but using different color filters and revealed "distinctions in texture, and even in form, depending upon which color filter was used" (*Language as Symbolic Action* 45). In considering Burke's example, one can view Jewett's works in that she provides a different and more sympathetic filter to view marginalized cultures. The study of Burke's terministic screens allows the audience to interpret and understand Jewett's depictions of human connections in her works.

In the article “Terministic Screens, Social Constructionism, and the Language of Experience: Kenneth Burke’s Utilization of William James,” Paul Stob quotes Ross Wolin’s assertion that “Burke’s inquiries into meaning, orientation, faction, communication, and rhetoric are as urgent today as when Burke raised them” (130). Additionally, Jewett’s works are still relevant in that she wrote about human connections and the human condition, which are timeless topics. Jewett understood Plato’s suggestion “that the best thing one can do for the people of a State is to make them acquainted with each other” (Cary, *SOJ Letters* 83-84). Jewett makes her audience acquainted with the undervalued cultures.

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