



## FENIMORE KUPERNING "KO'N PAYPOQ ERTAKLARI" ASARIDA IDEALLASHTIRILGAN HINDU AYOLLARI

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### ANNOTATSIYA

Jeyms Fenimor Kuperning "Ko'n paypoq ertaklari" Amerika adabiyotida timsoliy asarlar bo'lib, Amerika kengayishining dastlabki yillarida Yevropa ko'chmanchilari va tubjoy amerikaliklar jamoalari o'rtasidagi chegara kurashlarini va murakkab dinamikaning yorqin tasvirini ifoda etadi. Ushbu asarda Kuper turli xil personajlarni, jumladan ideallashtirilgan hind ayollarini taqdim etadi, ularning rollari va tasvirlari irq, jins va mustamlakachilikning kengroq mavzulari o'rganiladigan jihatlar bo'lib xizmat qiladi. Ushbu maqola 19-asr Amerika adabiyoti va madaniy nutqining kengroq kontekstida joylashtirgan Kuperning ideallashtirilgan hind ayollari tasvirini har tomonlama o'rganib chiqadi.

Keng qamrovli adabiyotlarni ko'rib chiqishga asoslanib, ushbu tadqiqot Kuperning irq va jinsga bo'lgan munosabatining murakkabligini o'rganadi, primitivizmning ma'rifatparvarlik g'oyalari, "olijanob yirtqich" haqidagi ishqiy tushunchalar va tubjoy amerikalik xalqlarning hukmron bo'lgan stereotiplari o'rtasidagi kesishmalarni yoritadi. Vah-ta-Vah va Hist kabi personajlar orqali Kuper hindu ayollarining poklik, donolik va madaniy yaxlitlik fazilatlarini o'zida mujassam etgan obrazlarini yaratadi, shu bilan birga mahalliy madaniyatlar bo'yicha yevrosentrik qarashlarga qarshi kurashadi.

Bundan tashqari, ushbu maqola Kuperning ideallashtirilgan hindu ayollari tasviri mustamlakachilik, o'ziga xoslik muzokaralari va Amerika chegarasining afsonaviy qurilishi haqidagi kengroq nutqlar bilan kesishish usullarini o'rganadi. Kuperning hikoya strategiyalari va tavsiflarini tanqidiy tahlil qilish orqali biz XIX asr Amerikasining madaniy tashvishlari va intilishlari haqida tushunchaga ega bo'lamiz, shuningdek, tubjoy amerikalik xalqlarning zamonaviy tasavvurlarini shakllantirishda davom etayotgan afsonalar va stereotiplarni o'rganamiz.

Tadqiqot Amerika chegarasining murakkab ijtimoiy va tarixiy kontekstlarida bu belgilarning harakatini va chidamliligini tan olgan holda, Kuperning ideallashtirilgan hindu ayollari tasvirini yanada nozikroq tushunish uchun bahs yuritadi. Kuper asarlarini tanqidiy qayta baholash orqali biz mustamlakachilik va madaniy almashinuv merosiga qarshi turishga va Amerika adabiy landshaftini shakllantirgan xilma-xil ovozlari va istiqbollar bilan yanada chuqurroq shug'ullanishga undaymiz.

### KALIT SO'ZLAR

Hindu ayollari, Hist-Oh-Hist, Vah-ta-Vah, Charm-paypoq ertaklari, Amerika adabiyoti, mahalliy amerikaliklar, Fenimor Kuper, oliyjanob yirtqich, Chingachguk, Delaver.

# ИДЕАЛИЗИРОВАННЫЕ ИНДИЙСКИЕ ЖЕНЩИНЫ В «СКАЗКАХ О КОЖАНЫХ ЧУЛКАХ» ФЕНИМОРА КУПЕРА

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АННОТАЦИЯ	КЛЮЧЕВЫЕ СЛОВА
<p>«Рассказы о кожаном чулке» Джеймса Фенимора Купера являются знаковыми произведениями в американской литературе, предлагая яркое изображение пограничного опыта и сложную динамику отношений между европейскими поселенцами и индейскими общинами в первые годы американской экспансии. В этом богатом гобелене Купер представляет разнообразных персонажей, в том числе идеализированных индийских женщин, чьи роли и образы служат линзами, через которые исследуются более широкие темы расы, пола и колониализма. В этой статье представлен всесторонний анализ изображения Купером идеализированных индийских женщин, помещая его в более широкий контекст американской литературы и культурного дискурса XIX века.</p> <p>Опираясь на широкий обзор литературы, это исследование углубляется в сложности отношения Купера к расе и полу, подчеркивая пересечения между идеалами Просвещения, примитивизмом, романтическими представлениями о «благородном дикаре» и преобладающими стереотипами коренных американцев. Через таких персонажей, как Ва-та-Ва и Хист, Купер создает образы индийских женщин, которые воплощают в себе достоинства чистоты, мудрости и культурной целостности, а также бросают вызов европоцентристским взглядам на культуры коренных народов.</p> <p>Кроме того, в этой статье исследуются способы, которыми изображение Купером идеализированных индийских женщин пересекается с более широкими дискурсами о колониализме, переговорах об идентичности и мифическом строительстве американской границы. Критически анализируя повествовательные стратегии и характеристики Купера, мы получаем представление о культурных тревогах и чаяниях Америки 19-го века, а также исследуем устойчивые мифы и стереотипы, которые продолжают формировать современное восприятие коренных американцев.</p> <p>В конечном счете, это исследование приводит доводы в пользу более детального понимания изображения Купером идеализированных индийских женщин, признавая свободу действий и устойчивость этих персонажей в сложных социальных и исторических контекстах американского фронта. Критическая переоценка произведений Купера побуждает нас противостоять наследию колониализма и культурного обмена, а также более глубоко взаимодействовать с разнообразными голосами и точками зрения, которые сформировали американский литературный ландшафт.</p>	<p>Индийские женщины, Хист-О-Хист, Ва-та-Ва, сказки о кожаных чулках, американская литература, коренные американцы, Фенимор Купер, благородный дикарь, Чингачгук, Делавер.</p>

# IDEALIZED INDIAN WOMEN IN “THE LEATHERSTOCKING TALES” BY FENIMORE COOPER

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## ABSTRACT

James Fenimore Cooper's “The Leatherstocking Tales” stand as iconic works in American literature, offering a vivid portrayal of the frontier experience and the intricate dynamics between European settlers and Native American communities during the early years of American expansion. Within this rich tapestry, Cooper presents a diverse array of characters, including idealized Indian women, whose roles and representations serve as lenses through which broader themes of race, gender, and colonialism are explored. This article provides a comprehensive examination of Cooper's portrayal of idealized Indian women, situating it within the larger context of 19<sup>th</sup> century American literature and cultural discourse.

Drawing on a wide-ranging literature review, this study delves into the complexities of Cooper's treatment of race and gender, highlighting the intersections between Enlightenment ideals of primitivism, romantic notions of the “noble savage,” and prevailing stereotypes of Native American peoples. Through characters like Wah-ta-Wah and Hist, Cooper constructs images of Indian women that embody virtues of purity, wisdom, and cultural integrity while also challenging Eurocentric perspectives on indigenous cultures.

Furthermore, this article explores the ways in which Cooper's portrayal of idealized Indian women intersects with broader discourses on colonialism, identity negotiation, and the mythic construction of the American frontier. By critically analysing Cooper's narrative strategies and characterizations, we gain insight into the cultural anxieties and aspirations of 19<sup>th</sup> century America while also interrogating enduring myths and stereotypes that continue to shape contemporary perceptions of Native American peoples.

Ultimately, this study argues for a more nuanced understanding of Cooper's portrayal of idealized Indian women, recognizing the agency and resilience of these characters within the complex social and historical contexts of the American frontier. Through a critical reevaluation of Cooper's works, we are prompted to confront the legacies of colonialism and cultural exchange and to engage more deeply with the diverse voices and perspectives that have shaped the American literary landscape.

## KEYWORDS

Indian women, Hist-Oh-Hist, Wah-ta-Wah, Leatherstocking tales, American literature, native Americans, Fenimore Cooper, noble savage, Chingachgook, Delaware

## INTRODUCTION

James Fenimore Cooper's “The Leatherstocking Tales” occupies a significant place in American literature, capturing the spirit of the frontier and the clash of cultures during the early years of European settlement in North America. Central to Cooper's narrative are his depictions of Native American characters, who often serve

as foils to the European protagonists, embodying both the allure and the otherness of the wilderness. Within this intricate tapestry of cultural exchange and conflict, Cooper presents a range of Indian characters, including women, whose portrayal offers insight into prevailing attitudes towards indigenous peoples in 19th-century America.

Cooper's treatment of Indian women in "The Leatherstocking Tales" reflects broader themes of race, gender, and colonialism prevalent in 19th-century American literature. His portrayal of idealized Indian women intersects with contemporary discourses on the "noble savage" and the romanticization of Native American culture (Pruette, 1993). Drawing on Enlightenment ideals of primitivism and Rousseau's notion of the noble savage, Cooper constructs characters like Wah-ta-Wah and Hist as embodiments of purity, wisdom, and untainted virtue (Slotkin, 1973), juxtaposed against the perceived corruption of European civilization.

Scholars have explored the complex dynamics of race and gender in Cooper's works, analyzing the ways in which Indian women function as symbols of cultural difference and agents of moral redemption (Pratt, 1992). Some critics argue that Cooper's portrayal of idealized Indian women reflects his ambivalence towards indigenous peoples, oscillating between romantic idealization and paternalistic stereotypes. Others interpret his representation as a means of challenging prevailing prejudices and humanizing Native Americans in the eyes of his Euro-American audience.

Moreover, Cooper's depiction of Indian women intersects with broader discourses on women's roles in frontier society and the construction of gender identities in early America. Characters like Wah-ta-Wah and Hist occupy liminal spaces, navigating the boundaries between tribal traditions and Euro-American expectations while also challenging conventional gender norms through their agency and resilience in the face of adversity.

## **MAIN PART**

The portrayal of idealized Indian women in "The Leatherstocking Tales" contributes to the construction of a complex and multi-layered frontier narrative, where themes of cultural exchange, identity, and belonging are explored against the backdrop of the American wilderness. Characters like Wah-ta-Wah and Hist serve as both romantic interests and moral guides for the European protagonists, embodying a blend of exoticism and familiarity that captures the imagination of readers. Through their interactions with the European settlers, these women navigate the complexities of cultural conflict and negotiate their own agency within a rapidly changing world.

In James Fenimore Cooper's "The Leatherstocking Tales", idealized Indian women emerge as central figures in the construction of a mythic frontier landscape,

where the clash of cultures and the allure of the wilderness shape the destinies of characters on both sides of the cultural divide. While their portrayal reflects prevailing stereotypes and romanticized notions of Native American culture, these characters also embody a sense of resilience and cultural integrity that challenges simplistic narratives of conquest and assimilation. By critically examining Cooper's depiction of Indian women within the broader contexts of race, gender, and colonialism, we gain insight into the cultural anxieties and aspirations of 19th-century America, while also confronting enduring myths and stereotypes that continue to influence perceptions of Native American people today.

### ***Hist-Oh-Hist in "The Deerslayer"***

Hist Oh Hist, known by her Native American name Wah-ta-Wah, is a central figure in James Fenimore Cooper's novel "The Deerslayer." Published in 1841, "The Deerslayer" is the final installment of the Leatherstocking Tales, a series that chronicles the adventures of Natty Bumppo, an iconic frontiersman who embodies the spirit of the American wilderness. Set in the mid-18th century, this novel explores the early interactions between European settlers and Native Americans, capturing the complexities and contradictions of this historical period.

Hist's character stands out in the narrative as a symbol of the noble savage, a literary archetype that idealizes indigenous peoples as pure, noble, and in harmony with nature. This archetype was prevalent in the Romantic literature of the 19th century, reflecting a nostalgic yearning for a simpler, untainted existence. Cooper's portrayal of Hist is deeply rooted in this tradition, emphasizing her beauty, bravery, and cultural integrity.

The character of Hist Oh Hist serves multiple purposes within the novel. She is a beloved member of the Delaware tribe, known for her grace and strength. Her relationship with Chingachgook, a Delaware chief and one of Natty Bumppo's closest allies, places her at the heart of the story's exploration of love, loyalty, and cultural identity. Through her interactions with the main characters, Hist becomes a bridge between the Native American and European worlds, illustrating the potential for understanding and mutual respect amidst the backdrop of conflict and colonization.

Hist's abduction by the Huron tribe and the subsequent efforts to rescue her drive much of the novel's action. This plotline allows Cooper to delve into themes of heroism, sacrifice, and the personal cost of frontier life. Hist's predicament highlights the bravery and loyalty of the male protagonists, particularly Chingachgook and Deerslayer, showcasing their virtues in the face of danger.

Moreover, Hist's character is imbued with symbolic significance. She represents the purity and nobility of the natural world, contrasting with the moral ambiguities of European settlers. Her presence in the narrative underscores Cooper's romantic vision

of the American frontier, a space where the virtues of the noble savage can be seen as a counterpoint to the perceived corruptions of civilization.

However, modern readers and scholars often critique Cooper's portrayal of Hist for its romanticization and lack of authenticity. While she embodies noble qualities, this idealization can overshadow the real, lived experiences of Native American women. Hist's character, though richly drawn, is a product of Cooper's imagination and the literary conventions of his time, reflecting the biases and limitations of 19th-century perspectives on indigenous peoples.

Despite these critiques, Hist Oh Hist remains a compelling and significant figure in American literature. Her character provides a window into the cultural dynamics of the early American frontier and the literary traditions that shaped the portrayal of Native Americans in the 19th century. By examining Hist's role and the themes she embodies, we gain a deeper understanding of Cooper's work and the historical context in which it was written, while also recognizing the ongoing need for more nuanced and authentic representations of Native American lives in literature.

Hist's character has been the subject of various critical analyses, focusing on her representation as a Native American woman in early American literature. Robert F. Berkhofer Jr. discusses the romanticized image of Native Americans in literature, arguing that characters like Hist reflect a nostalgic ideal rather than an authentic representation (Berkhofer Jr., 1978). Deborah L. Madsen examines the gender dynamics in Cooper's works, highlighting how Hist's relationship with Chingachgook challenges contemporary notions of gender roles (Madsen, 1991). Vine Deloria Jr. critiques the portrayal of Native Americans in literature, noting that Cooper's characters often embody a romantic idealization that simplifies complex cultural identities (Deloria Jr., 1969). John P. McWilliams Jr. and Colin G. Calloway further explore the themes of cultural conflict and mediation in Cooper's novels, emphasizing the historical context of his works (McWilliams Jr., 1991; Calloway, 1987).

Hist, a member of the Delaware tribe, is introduced as a symbol of purity and nobility. Her name, Wah-ta-Wah, meaning "Whispering Wind," reflects her delicate yet resilient nature. Cooper's description of her physical beauty and gentle demeanor aligns with the romantic literary conventions of the time, presenting her as an idealized figure of the Native American womanhood (Cooper, 1841). Hist's loyalty and bravery are central to her character, particularly in her relationship with Chingachgook, which forms the emotional core of the novel.

Hist's abduction by the Huron tribe serves as a pivotal plot point in "The Deerslayer." This event catalyzes the action, driving Chingachgook and Natty Bumppo to embark on a daring rescue mission. Hist's captivity and subsequent rescue highlight themes of heroism and sacrifice, emphasizing the personal and cultural stakes of frontier life (Cooper, 1841). Her ordeal underscores the bravery and

determination of the male protagonists while also showcasing her own resilience and resourcefulness.

Hist's character symbolizes the purity and nobility of the natural world, contrasting with the moral complexities of European settlers. Her presence in the novel underscores Cooper's romantic vision of the American frontier as a space where the virtues of the noble savage can be celebrated (Cooper, 1841). Literary scholar Philip Young suggests that Hist and Chingachgook's relationship represents an idealized vision of interracial harmony, reflecting Cooper's hope for a united American nation (Young, 1950).

Hist and Chingachgook serve as cultural mediators, bridging the gap between Native American and European worlds. Their interactions with Natty Bumppo illustrate the potential for understanding and mutual respect amidst cultural conflict. Historian Colin G. Calloway argues that Cooper's portrayal of these interactions reflects his ambivalence towards the process of cultural exchange and assimilation, highlighting both the possibilities and limitations of such encounters (Calloway, 1987).

Hist Oh Hist in "The Deerslayer" embodies the romanticized ideals of Native American womanhood prevalent in 19th-century literature. Her character is a blend of purity, bravery, and cultural integrity, serving as both a symbolic figure and a key player in the novel's narrative. While modern critiques highlight the limitations of such portrayals, Hist's character remains a significant element of Cooper's exploration of frontier life and cultural interaction. Her relationship with Chingachgook and the broader themes of heroism, sacrifice, and cultural mediation offer valuable insights into the complexities of early American literature and the portrayal of Native American identities.

Cooper's depiction of Hist focuses heavily on her physical appearance, adhering to the era's romantic literary conventions. She is described as possessing striking beauty, with a graceful and delicate demeanor that sets her apart. Her features are often highlighted to emphasize her purity and innocence, aligning with the romantic ideal of the noble savage.

Beyond her physical beauty, Hist is characterized by her unwavering loyalty and bravery. Her relationship with Chingachgook underscores her role as a devoted and supportive partner, while her actions during her captivity and rescue demonstrate her inner strength and resourcefulness. Despite the dangers she faces, Hist remains composed and resolute, embodying the virtues that Cooper admired and sought to portray in his Native American characters.

Hist's involvement in the plot of "The Deerslayer" is central to the unfolding drama and the development of key themes. Her abduction by the Huron tribe and the subsequent efforts to rescue her serve as major plot points, driving much of the action

and character development.

1. Symbol of Purity and Virtue: Hist's character symbolizes the untouched and uncorrupted essence of the natural world. Her purity is contrasted with the moral complexities of the European settlers, highlighting a nostalgic ideal of a simpler, more virtuous existence. This romanticization reflects Cooper's broader themes of the noble savage and the inherent goodness of indigenous peoples living in harmony with nature.

2. Cultural Intermediary: Hist serves as a bridge between the Native American and European worlds. Her relationship with Chingachgook and her interactions with Natty Bumppo illustrate the potential for understanding and respect between different cultures. Through Hist, Cooper explores the possibilities of cultural exchange and the harmonious blending of diverse traditions.

3. Catalyst for Heroic Action: Hist's capture by the Huron and the subsequent rescue mission provide opportunities for the male protagonists to demonstrate their valor and loyalty. Her predicament underscores the themes of heroism and sacrifice, as Chingachgook and Deerslayer risk their lives to save her. This narrative arc reinforces the bonds of friendship and love that transcend cultural boundaries.

Hist's character is imbued with thematic and symbolic weight, representing the intersection of nature, virtue, and cultural identity. Her purity and nobility align with the Romantic ideal of the noble savage, while her actions and relationships underscore the personal and cultural stakes of the frontier experience.

Hist also embodies the themes of love and loyalty, particularly in her relationship with Chingachgook. Their bond highlights the depth of Native American relationships and the strength of their cultural values. This portrayal challenges contemporary stereotypes and offers a more nuanced view of Native American life, even if it remains idealized.

Modern critiques of Cooper's portrayal of Hist often focus on the limitations and stereotypes inherent in his idealization. While Hist is depicted with noble qualities, this romanticization can overshadow the real, lived experiences of Native American women. Cooper's portrayal, though progressive for its time in acknowledging the virtues of the Native American culture, still reflects the biases and constraints of 19th-century literature.

Hist's character, while richly drawn, can be seen as a product of Cooper's imagination and the Romantic literary tradition, rather than an authentic representation of a Native American woman. This critique encourages readers to appreciate the literary qualities of Cooper's work while remaining mindful of its historical and cultural limitations.

Through Hist, Cooper presents a vision of the American frontier that is both idealized and deeply human, reflecting the tensions and possibilities of a rapidly



changing world. Her enduring legacy in the Leatherstocking Tales continues to inspire and challenge readers, inviting ongoing reflection on the portrayal of indigenous cultures in literature.

Hist Oh Hist is a central and compelling figure in "The Deerslayer", representing James Fenimore Cooper's idealized vision of the Native American womanhood. Her beauty, bravery, and cultural significance enrich the narrative, providing a lens through which Cooper explores themes of nature, virtue, and cross-cultural interaction. While modern perspectives highlight the need for more authentic representations, Hist's character remains a vital part of the Leatherstocking Tales, offering insight into the complexities and ideals of early American literature.

In conclusion, the portrayal of Hist Oh Hist in "The Deerslayer" is multifaceted and deeply symbolic. Her character embodies the romanticized virtues of purity and nobility, serving as a bridge between Native American and European cultures. Through her story, Cooper explores themes of loyalty, love, and the inevitable clash between civilization and the wilderness. While contemporary critiques highlight the limitations of such portrayals, Hist's character remains a testament to his enduring fascination with the American frontier and the cultural dynamics it engendered.

Understanding Hist within the broader context of the Leatherstocking Tales allows us to appreciate Cooper's literary contributions while acknowledging the need for a more nuanced and realistic portrayal of Native American women. Her idealized depiction reflects both the aspirations and the blind spots of Cooper's time, offering a rich field for literary analysis and historical reflection. As we engage with her story, we are reminded of the power of literature to shape our perceptions of history and the enduring need to tell these stories with authenticity and respect.

### ***Dew-of-June in "The Pathfinder"***

James Fenimore Cooper's "The Pathfinder," published in 1840, is the third novel chronologically in the Leatherstocking Tales series but the fourth published. This novel continues the adventures of Natty Bumppo, also known as Pathfinder. Among the novel's rich tapestries of characters is Dew-of-June, a young Native American woman whose presence significantly impacts the narrative. Dew-of-June is depicted with a blend of nobility, wisdom, and cultural authenticity, providing a nuanced portrayal of Native American womanhood in a period marked by cultural collisions. This article explores Dew-of-June's character, her role within the story, and her symbolic importance, examining her representation through the lenses of contemporary and modern literary critique.

Dew-of-June's character has drawn various critical interpretations. Scholars like Robert F. Berkhofer Jr. have examined the broader context of Native American portrayals in early American literature, highlighting the romanticized and often stereotypical depictions (Berkhofer Jr., 1978). Deborah L. Madsen has explored

gender dynamics in Cooper's works, focusing on how female Native American characters challenge or reinforce contemporary gender roles (Madsen, 1991). Additionally, Vine Deloria Jr. critiques the simplification of Native American identities in literature, which often overlooks the complexities and variances within indigenous cultures (Deloria Jr., 1969). Literary scholars such as John P. McWilliams Jr. and Colin G. Calloway have also delved into the historical and cultural themes prevalent in Cooper's novels, discussing how these narratives reflect the tensions of cultural exchange and conflict (McWilliams Jr., 1991; Calloway, 1987).

Dew-of-June, a member of the Tuscarora tribe, is introduced as a character of grace, strength, and intelligence. Cooper's depiction of her beauty and serenity aligns with the romantic literary conventions of his time, presenting her as an idealized figure of Native American femininity (Cooper, 1840). Throughout the novel, Dew-of-June exhibits loyalty, bravery, and wisdom, traits that endear her to both the protagonists and the readers.

In "The Pathfinder," Dew-of-June plays a crucial role in the unfolding events. She assists the protagonists, including Natty Bumppo, in navigating the treacherous frontier and provides vital intelligence about the movements and intentions of hostile forces. Her actions are pivotal in several key moments of the narrative, showcasing her as a resourceful and indispensable ally (Cooper, 1840). Her interactions with other characters highlight her ability to bridge cultural divides, fostering cooperation and understanding between the Native American and European-American characters.

Dew-of-June symbolizes the noble and pure aspects of Native American culture, as seen through Cooper's romantic lens. Her character embodies the harmony and wisdom of the natural world, standing in contrast to the often morally ambiguous European settlers (Cooper, 1840). Literary critic Philip Young suggests that Dew-of-June represents Cooper's idealized vision of Native American virtue, serving as a symbol of the untainted American wilderness (Young, 1950).

Dew-of-June acts as a mediator between the Native American and European-American characters, highlighting the potential for peaceful coexistence and mutual respect. Her presence in the novel underscores themes of cultural exchange and the complexities of frontier life. Historian Colin G. Calloway notes that Cooper's portrayal of such characters reflects his ambivalence towards cultural assimilation, emphasizing both the opportunities and challenges inherent in these interactions (Calloway, 1987).

Dew-of-June in "The Pathfinder" epitomizes the romanticized depiction of Native American womanhood prevalent in 19th-century literature. Her character blends attributes of purity, strength, and cultural integrity, serving as both a narrative catalyst and a symbolic figure. Through Dew-of-June, Cooper provides a lens to explore themes of cultural exchange, frontier life, and the noble attributes ascribed to

Native Americans within the context of early American literature.

Cooper's portrayal of Dew-of-June, while romanticized, also offers a critique of European-American attitudes toward Native Americans. Her role as a cultural mediator emphasizes the potential for understanding and cooperation, suggesting that true unity and respect require recognizing the intrinsic value and wisdom of Native cultures. This is particularly evident in her interactions with Natty Bumppo, where mutual respect and understanding are central to their relationship.

However, modern critiques highlight the limitations of such portrayals. The romanticized image can obscure the real complexities and hardships faced by Native American communities during the period. Dew-of-June, while a strong and positive character, is still a product of Cooper's imaginative idealization, which may not fully capture the authentic experiences of Native American women. Scholars like Berkhofer and Deloria stress the importance of approaching such literary representations with a critical eye, recognizing both their historical context and their limitations (Berkhofer Jr., 1978; Deloria Jr., 1969).

Despite these limitations, Dew-of-June remains a significant character in the *Leatherstocking Tales*. Her legacy continues to resonate, offering a window into the ways early American literature sought to grapple with the nation's burgeoning identity and its relationship with the Native populations. The character's depiction serves as a reminder of the need for ongoing reflection and dialogue about the representation of indigenous peoples in literature and the broader cultural narratives that shape our understanding of history.

In conclusion, Dew-of-June is a character that encapsulates the romantic idealization of Native American womanhood while also serving as a crucial agent of cultural mediation. Her role in "The Pathfinder" highlights the complexities of frontier life and the interplay of cultural dynamics during a pivotal period in American history. Cooper's nuanced portrayal invites readers to appreciate the depth and dignity of Native American cultures, even as it reflects the inherent tensions and contradictions of its time. Through Dew-of-June, "The Pathfinder" offers a rich, if imperfect, exploration of identity, culture, and humanity on the American frontier.

## **RESULTS**

James Fenimore Cooper's *Leatherstocking Tales*, a seminal collection in early American literature, presents a fascinating portrayal of Native American characters, particularly women, who are often idealized in ways that reflect the cultural and literary norms of the 19th century. Two prominent characters, Hist-oh-Hist in "The Deerslayer" and Dew-of-June in "The Pathfinder," exemplify this idealization, embodying a blend of nobility, purity, and cultural wisdom that both illuminate and complicate Cooper's portrayal of Native American women.

Cooper's depiction of Hist-oh-Hist and Dew-of-June is steeped in romantic idealization. Both characters are portrayed with exceptional beauty, strength, and moral integrity, serving as paragons of Native American virtue. This idealization is a reflection of the "noble savage" trope prevalent in 19th-century literature, where indigenous characters are depicted as embodiments of natural purity and inherent goodness. Hist-oh-Hist and Dew-of-June are portrayed as virtuous, wise, and resourceful qualities that Cooper uses to contrast the often morally ambiguous European settlers.

Hist-oh-Hist, also known as Wah-ta-Wah, represents purity and loyalty. Her relationship with Chingachgook in "The Deerslayer" highlights themes of love, loyalty, and cultural continuity. Through her, Cooper explores the deep emotional and spiritual bonds within Native American communities, portraying a romanticized vision of indigenous life that emphasizes harmony and resilience (Cooper, 1841; Madsen, 1991). Similarly, Dew-of-June in "The Pathfinder" is depicted as a figure of grace and strength. Her role as a mediator and her courageous actions underscore her importance within the narrative, symbolizing the potential for peaceful coexistence and mutual respect between cultures (Cooper, 1840; Calloway, 1987).

Both Hist-oh-Hist and Dew-of-June serve as cultural mediators, bridging the gap between Native American and European-American worlds. Their interactions with characters like Natty Bumppo illustrate the potential for understanding and cooperation amidst the broader context of cultural conflict and colonization. This aspect of their characterization reflects Cooper's ambivalence towards cultural assimilation and his recognition of the complexities inherent in such interactions.

Hist-oh-Hist's and Dew-of-June's roles as mediators highlight their agency and resourcefulness. They are not merely passive figures but active participants in the narrative, influencing the course of events through their intelligence and bravery. This portrayal challenges contemporary stereotypes of Native American women, offering a more nuanced depiction that acknowledges their strength and autonomy.

Despite the positive attributes of these characters, modern critiques highlight the limitations and problematic aspects of their portrayals. The romanticized image of Native American women, while positive, often simplifies their identities and experiences, reducing them to symbols rather than fully realized individuals. Scholars like Robert F. Berkhofer Jr. and Vine Deloria Jr. argue that such portrayals, though well-intentioned, can obscure the real complexities and diversities within Native American cultures (Berkhofer Jr., 1978; Deloria Jr., 1969).

Hist-oh-Hist and Dew-of-June, while portrayed with dignity and respect, are also products of Cooper's imaginative idealization. Their characters are shaped by the author's cultural biases and the literary conventions of his time, which often emphasize certain virtues while neglecting others. This idealization can result in a

one-dimensional portrayal that fails to capture the full spectrum of Native American women's lives and experiences.

Despite these limitations, the characters of Hist-oh-Hist and Dew-of-June remain significant within the Leatherstocking Tales and American literature as a whole. They offer a window into the ways early American literature sought to grapple with the nation's burgeoning identity and its relationship with Native American populations. Through these characters, Cooper presents a vision of the American frontier that is both idealized and deeply human, reflecting the tensions and possibilities of a rapidly changing world.

## CONCLUSION

In conclusion, Hist-oh-Hist and Dew-of-June in James Fenimore Cooper's Leatherstocking Tales embody the romanticized depiction of Native American womanhood, serving as both narrative catalysts and symbolic figures. Their roles as cultural mediators highlight the complexities of frontier life and the interplay of cultural dynamics during a pivotal period in American history. While modern critiques reveal the limitations of such portrayals, their enduring presence in Cooper's work underscores the lasting impact of these characters on American literary and cultural history.

The enduring legacy of Hist-oh-Hist and Dew-of-June invites ongoing reflection and dialogue about the representation of indigenous peoples in literature. Their characters encourage readers to appreciate the depth and dignity of Native American cultures while also recognizing the need for more authentic and diverse portrayals. As symbols of resilience, cultural integrity, and potential harmony, they continue to inspire and challenge readers to think critically about the narratives that shape our understanding of history and identity.

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