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Regionalism in American post- Civil War in Kate Chopin's *the Awakening* (1899)

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Dedication

I would like to dedicate this work to my parents first for their support and love , my brothers AllaEddine and Achref , my sisters Nassima , Chahra ,Hadjerand Manel and all the family and all my friends.

My extreme gratitude goes to MrSmatti Said For his help and enlightening advice , and those who believed in me , the people i love , and those who love me .

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Abstract

The impact of the American Civil War on American literature was evident in the 19th century and this is through books and novels. We see the difference in the method that changed after the civil war, as in the novels went to use the style of the region, in order to describe the effects of the Civil War on it and to introduce the region's culture and lengths. One of the most famous writers in that era is Kate Chopin and her famous novel, the *Awakening* in which she describe her community in the way of living and their culture, also define the struggle in the Creole society and their view to the classes of the persons, indeed, the effect of the early colonialism on the region in their life style. This research aims to analyze the novel the *Awakening* in order to clarify and identify the use of regionalism in it. A qualitative method will be used to accomplish these objects.

Key words: American Civil War, American literature, Kate Chopin, The *Awakening*, Regionalism.

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General introduction

Regional literature, a literary genre which emerged in 19th century in united states of America it's a literary work that focused on the region in the writing product specifically regionalism as a theme. After the American civil war many American writers were writing about the region and focusing on the states or the society in their literary works. Kate Chopin, Mark Twain and Henry James was the most famous writers at that time whom wrote about the region and the society where they living and uses the regionalism as a theme in their literary product.

Kate Chopin, Mark Twain and Henry James uses the regionalism theme in order to bring their characters and setting to life to allow their readers to become fully engulfed in their stories, Mark Twain in *The Adventures of Huckleberry Finn* and Kate Chopin in *The Awakening* employed regionalism while Henry James depicted real life in real time. Mark Twain and Kate Chopin were experts at creating regionalist works; regionalism refers to texts that concentrate heavily on specific, unique features of a certain region including dialect, customs, tradition, topography, history, and characters. It focuses on the formal and the informal, analyzing the attitudes characters have towards one another and their community as a whole. The narrator is particularly important in regionalist fiction for he or she serves as a translator, making the region understandable for the reader. Kate Chopin the *Awakening* takes place in the Creole society and culture of Louisiana. She brings her reader, the reader experiences high society as they are transported between Creole society's two regions, urban New Orleans and rural Grand isle vacation retreat. In both places, Creole society is expressed. Chopin uses the vernacular. Certain French phrases such as "quadroon" are common to the Southern region and are employed by Chopin throughout her novel as a means of bringing her reader into the region. Using regionalist techniques, Chopin presents the reader with the Southern region's particular class system and social

norms.

The awakening which published in 1899, gained a wide reputation in American society as it a novel that describe the specific region (New Orleans) and Chopin uses regionalism to describe it. The sphere of the study will be describing the regionalism as a theme in the American literature specifically in the 19th century as well as regionalism in the novel of Kate Chopin and how the writer uses the characteristics of the theme in her novel; this study will focus on the regionalism in the novel of Kate Chopin the awakening.

Research problem

The problem being understudy is the regionalism as a theme in the American literature specifically in the 19th century as well as regionalism in the novel of Kate Chopin and how the writer use the characteristics in her novel, this study will attempt to study the regionalism the novel of Kate Chopin the awakening.

Research questions

-How the American civil war change the literary works of the writer like Mark Twain and Kate Chopin?

-How Kate Chopin pictures the theme of regionalism in her novel the awakening?

Research objectives

This research aims at:

- 1- Identifying the changes that happen in the American literary works after the civil war and the impact of it in the style and the way of writing.
- 2- Finding out how Kate Chopin uses the regionalism in her novel.

Scope of the research

This research investigating the impact of the civil war in the style of the American literature as well as the major themes that tackles in the literary works. Moreover, the study tries to find out the characteristics of the regionalism in the novel the awakening.

Methodology

This research intends to follow a descriptive and explanatory research paradigm and a qualitative research method. Mainly the data will be collected from books, dissertations, scholarly articles and the internet. Samples and extracts from the novel would be selected according to their relevance to the ideas been studied. The data analysis will follow an explanatory method to explain and describe the theme of regionalism after the civil war to the theme in the novel.

Structure of the study

This research contains two chapters. First chapter will be about a theoretical framework of new historicism approach and new historicism theory, indeed Marxist theory too. Also, historical background of American literature after the civil war and the style of the American writers and the writer's who wrote after the American civil war. The second chapter will be about definition the theme of regionalism and the theme of regionalism in the novel and how uses this theme in the novel

Literature review

Chopin's novel attracts attention of many writers, journalists and this is what made them critique the work.

L. Deyo of the *St. Louis Post-Dispatch* who says that the theme in the novel was difficult but it is handled with a cunning craft he argued that the work was unique and unusual and the integrity of its art is that of well-knit individuality at one with itself, with nothing superfluous to weaken the impression of a perfect whole and he admired the style of Kate Chopin and argued that Chopin was one of the most common writer in the nineteen century that criticize the region in which the story takes a place.

Willa Cather's admired the style of Kate Chopin and Cather's review of the awakening was mixed, though she offered a thoughtful analysis and compares some aspects of the

book to Gustavo Flaubert's *Madame Bovary*, Cather's said this is particularly so in women who write, and I shall not attempt to say why Miss Chopin has devoted so exquisite and sensitive, well governed a style to so trite and sordid a theme.

In addition, some writers whom admired the style of Chopin and the others whom critique her style in the novel and tries to not critic the novel and ignore it, Chopin's story of self-discovery and suicide boldly challenged the gender roles of Victorian society. Critics denounced the novel as "morbid," "feeble," and "vulgar." "Miss Kate Chopin is another clever woman, but she has put her cleverness to a very bad use in writing *The Awakening*," sniffed an anonymous reviewer in the *Providence Sunday Journal*. "The purport of the story can hardly be described in language fit for publication. We are fain to believe that Miss Chopin did not herself realize what she was doing when she wrote it."

The *Los Angeles Sunday Times* scolded, "It is rather difficult to decide whether Mrs. Kate Chopin, the author of *The Awakening*, tried in that novel merely to make an intimate, analytical study of the character of a selfish, capricious woman, or whether she wanted to preach the doctrine of the right of the individual to have what he wants, no matter whether or not it may be good for him."

Perhaps harshest of all was *Public Opinion's* review, which celebrated Edna's eventual drowning. "If the author had secured our sympathy for this unpleasant person it would not have been a small victory, but we are well satisfied when Mrs. Pontellier deliberately swims out to her death in the waters of the gulf," the critic wrote.

Bernard Koloski summarized the incredible journey of *The Awakening's* rise to the American literature canon:

"No other American book was so maligned, neglected for so long, and then embraced so quickly and with such enthusiasm as Kate Chopin's 1899 novel *The Awakening*. And none has been as thoroughly redeemed as *The Awakening*. Thought vulgar, morbid, and

disturbing in Chopin's time, it has for the past quarter of a century been seen as sensitive, passionate, and inspiring. Forgotten for two generations, it is today known by countless people in dozens of countries, and Kate Chopin has become among the most widely read of classic American authors." (Providence Sunday Journal)

***Chapter One: Theoretical Framework and
Historical Background***

Introduction

To create a good literary work, authors use a collection of ideas, methods, and techniques. Those methods are called literary approaches. This chapter is dedicated to understand more principal approaches that conduct this study.

The chapters first part tends to introduce the new historicism approach, definition of new historicism, origin of the new historicism, historical criticism, principles of new historicism theory, characteristics of new historicism theory and the Marxist theory, definition of Marxist theory, origin of Marxist theory and principles of Marxist theory. The second part of the chapter define the historical background of the American literary work, the changing style of the American written works, the most American writers that wrote after the civil war and the most common literary work.

1 New Historicism Approach:

New Historicism it's a theory that study how the cultural and the historical background of the writer impact on their literary work.

New Historicism is “a label usually applied to a body of critical work on the English Renaissance, most conveniently and persuasively represented by the writings of Stephen Greenblatt” (Hamilton 131).

New Historicism is based on the analysis of cultural, historical, social, economic and moral interaction of the periods in which the literary works were written ; and it “tends to read literary texts as material products of specific historical conditions” (Brannigan 3)

1-1 Definition of new historicism theory

New Historicism stands as a new interpretive strategy. The Oxford English Dictionary defines New Historicism as “a form of cultural analysis which examines the ways in which a cultural product (especially a literary text) interacts with and participates in its historical context, especially with reference to the power relations operating within the society of its time.” Yet, as a relatively recent scholarly approach, New Historicism has been vulnerable to criticism.

John Brannigan (1998) for instance, make the case that New Historicism is not as new as it appears to be, arguing that Herodotus, with his emphasis on the stories of Greek heroes and citizens alike, might have been the first new historicist. The “old” historicists would likely disagree with this categorization, as Paul Cantor (1993) suggests that “the motto of the New Historicism seems to be ‘I can connect

Anything with anything.” Although this dismissive explanation minimizes the importance of the New Historicism, it does speak to the degree of resentment it engenders in its blurring of boundaries between history and literary criticism.

“A simple definition of the new historicism is that it is a method based on the parallel reading of literary and non-literary texts, usually of the same historical period. That is to say, new historicism refuses (at least ostensibly) to ‘privilege’ the literary text: instead of a literary ‘foreground’ and a historical ‘background’ it envisages and practices a mode of study in which literary and non-literary texts are given equal weight and constantly inform or interrogate each other” (Barry 166).

New Historicism is a literary theory that proposes that literature should be researched and interpreted in the context of both the author's and critics histories.

New Historicism recognizes that a work of literature is influenced not just by its author's times and circumstances, but also by the critic's environment, beliefs, and prejudices. It is based on Stephen Greenbelt's literary criticism and influenced by Michel Foucault's philosophy. A New Historicist examines literature in a broader historical framework, looking at both how the writer's times influenced the work and how the work reflects the writer's periods, while also acknowledging that current cultural settings influence the critic's views. New Historicism emphasizes the impermanence of literary critique. In the same manner that literature is reflected by its own historical circumstances, contemporary literary criticism is influenced by and reveals contemporary beliefs. New Historicism recognizes and celebrates the fact that our perception of great literature evolves with the passage of time. Indeed, new historicism it's a form of literary theory which aims to understand intellectual history through literature and literature through its cultural context this approach developed in the 1980 in the writing of Stephen Greenbelt and taken a wide spread by that time in Europe and America. The new historicism approach based on the premise that literary work should be considered a product of time, place and historical circumstances of its composition rather than as an isolated work art or text.

1-2 Origins of new historicism:

Stephen Greenblatt is credited with launching New Historicism. He first used the term 'new

historicism' in his work, *The Power of Forms in the English Renaissance* (1982) to describe the permeability of literature and history. New Historicism has appeared as a mode of literary practice since the early 1980s. In his introduction to a special issue of *Genre*, Vol. 15 (1982), Stephen Jay Greenblatt inaugurated the popularity of the label "New Historicism."

The New Historicism is primarily the result of concepts and ideas of literary analysis and interpretation assimilated from various post-structural theorists, particularly Louis Althusser's Marxist ideology, Michel Foucault's discourse and power, the central concept in deconstructive criticism, and Clifford Geertz's anthropology, just as every literary criticism absorbs the elites of the previous criticism.

The symptomatic reading approach was devised by Louis Althusser, a French philosopher and renowned Marxist, and it greatly influenced Stephen Jay Greenblatt. Sigmund Freud coined the term "symptom" as a medical phrase to represent the unconscious psychological forces in psychological analysis.

These psychological forces are usually depressed, and they can only enter consciousness when the depression becomes flexible or vanishes at random. As a result, symptom is used to refer to unconscious ideas, and Louis Althusser develops it into the symptomatic reading approach. And the symptomatic reading is related to the surd termination theory which emphasizes that we should not understand this world in dualism. Except for the economic basis and the ideology, we should also take the multiple conflicts of the texts and the ideology which originates from politics, economics, religion and other fields into consideration. The social ideology is riddled with inconsistencies and conflicts, and all of the texts are in the same boat, so we can't apply the same theory to them all. The supposed unified interpretation methods restrict readers from understanding the intricacy and richness of the texts, and the texts are full of the unknown, both to the author and to the reader, as Louis Althusser demonstrates. We also require a different style of interpretation to get insight into the conflicting, intricate, multifaceted, and chaotic elements that we cannot comprehend by ordinary reading. The symptomatic reading of Louis Althusser motivates young historians to investigate the deep meaning between the lines from many angles,

and it provides the means for New Historicism to analyze the texts.

Michel Foucault is a French philosopher whose discourse and power theory has had a significant impact on New Historicism, which views history as discontinuous and narrative. Michel Foucault believes that history is in a state of discontinuity, and his discourse theory is used to back up his claims. In social practice, discourse is language that refers to the expression and representation of social and cultural elements. Michel Foucault's discourse is primarily concerned with knowledge, which is defined as a single set of structured statements, and the discourse concept is both continuous and diverse. Discourse is the use of language in social and cultural practices, and it is a system of written and unwritten text symbols as well as verbal language. The discourse is about power, which is both negative and repressive.

According to Foucault, power produces not only things and discourse but also pleasure and forms of knowledge. Concepts, ideas, and institutional structures can all be linked to the circulation and exercise of power via discourse. Power is never monolithic, and power relations always imply multiple sites of power as well as resistance. Local instances of a subversion produced for containment may be accommodated by Foucault's flexible conception of power relations. Subversion and containment is a significant concept in new historicism

The symbolic anthropology of Clifford Geertz influenced the new historicists of the 1970s and 1980s. The typical literary comments of new historians employ the Geertz model of thick description in the initial deployment of an exemplary anecdote as a cultural and historical estrangement strategy. According to Clifford Geertz, culture is a medium of semiosis, a set of control mechanisms, such as plans, recipes, rules, and instructions, for governing behavior, and a system of codes regulates social life by governing the production of those ensembles of conventions, practices, and artifacts to which the term culture is often applied loosely. Geertz interprets culture as an exemplary and eminently literary method for narrating culture in action and culture lived in individual and collective human beings' performances and narratives. And the thick description is this kind of rhetorically self-conscious ethnographic practice. The dense description is also known as interpretive narration, and it focuses on an event, performance, and other practices.

1-3 Principles of new historicism theory:

As any other theories the new historicism theory comes up with some basic principles some of the key assumptions of new historicism which were given by Harold Aram Veenser in “The New Historicism includes:

- Each act that is expressed is as a result of a network of material practices.
- Every act of uncovering, analyzing and opposition actually uses ways that it condemns and hence may conform to that which it exposes.
- Literary and non-literary texts circulate inseparably.
- There is no social boundary whether imagined or archived that gives neither access to universally unalterable truths nor portrays the unchangeable nature of human.
- An analytical or rather critical means and a language good enough to describe culture under capitalism participate in the economy is described.

2 Marxist approach:

Marxist literary criticism is valuable because it enables readers to see the role that class plays in the plot of a text.

“The history of all existing society is the history of class conflict” (karl marx).

To quote Marx himself: “The philosophers have only interpreted the world in various ways; the point is to change it” (Selden 82).

2-1 Definition of Marxist theory:

Marxist theory emerged from the Marxism movement. Marxism its movement that appeared in Europe then moved to America, Marxist theory in literature based on the state and class struggle (class conflict).

The Marxist approach to literature is based on the philosophy of Karl Marx, a German philosopher and economist. His major argument was that the means of production in society controlled the society—whoever owned the factories “owned” the culture. This idea was called “dialectical materialism,” and Marx felt that the history of the world was leading toward a communist society.

From his point of view, the means of production (i.e., the basis of society) would be placed in the hands of the masses that actually operated production, not in the hands those few who owned it. It was a perverted version of this philosophy that was at the heart of the Soviet Union. Marxism was also the rallying cry of the poor and oppressed all over the world. (Multiple Critical Perspectives 21)

Marxist theory thought that the literary work can affect by the state and class conflict and that the state plays a major role in the literary work also the economic issue in the state. Marxist theory also believed that the product of literature its product of social and ideology.

Marxist approach also studies the social class to which an author belongs and the effects of the author on her/his society. It explores how the author has interpreted the society and culture. It emphasizes on the social reality, it does not give importance to the aesthetics of a text. (Aditya Kumar Panda. "Marxist Approach to Literature: An Introduction «Teaching and Research in English Literature, vol.VI, no.3, January 2015, pp.3)

Indeed, Marxist approach or Marxist criticism became widely known a theory of critics and theory of freedom.

Marxist criticism has been critical of the so called Formalism which considers a work of art as an independent entity (form determines the content, not the writer, not the sociohistorical background). It is Leon Trotsky, a Russian Marxist revolutionary theorist, asserted that the form of art is independent, but the artist, the writer and the user or the spectator who is enjoying it, are not empty machines. They are living people, with a crystallized psychology representing a certain unity, even if not entirely harmonious. This psychology is the result of social conditions. He summarizes the questions which are to be asked in a Marxist approach to literature as follows: «to which order of feelings does a given artistic work correspond in all its peculiarities? What are the social conditions of these thoughts and feelings? What place do they occupy in the historic development of a society and of a class? And,

further, what literary heritage has entered into the elaboration of the new form?

Under the influence of what historic impulse have the new complexes of feelings

and thoughts broken through the shell which divides them from the sphere of poetic

consciousness?”. (Aditya Kumar Panda. “Marxist Approach to Literature: An Introduction” Teaching and Research in English Literature, vol.VI, no.3, January 2015, pp.3)

The art of any epoch, like the civil and criminal codes, will reflect the existing socio-economic relations, and its turn will also affect the relations themselves. This is the basic point to be remembered about the Marxist approach. (Ramakrishna Bhattacharya, Marxist literary criticism: what is not)

It’s clearly that the Marxist theory depends on the class struggles in capitalist society and the effect of the economy on the literary work.

Marxist approaches to power are distinctive in focusing on its relation to class domination in capitalist societies. Power is linked to class relations in economics and ideology. The aim of much recent Marxist analysis has been to show how class power is dispersed throughout society, in order to avoid economic reductionism. In capitalist societies the state is considered to be particularly important in securing the conditions for economic class domination. Marxists are also interested in why dominated classes collude in their oppression and address issues of resistance and strategies to bring about radical change. (Bob Jessop, Developments in Marxist Theory, 1)

2-2 Origins of the Marxist theory:

The Marxist theory takes this name from the Marxism movement which was the work of the German philosopher Karl Marx and Friedrich Engels whom refuse the idea of capitalism in Europe.

Marxist thought gets its name from Karl Marx, the German philosopher who wrote *The Communist Manifesto*. In it, Marx and co-author Friedrich Engels argue that all of history is about the struggle between the haves and the have-nots. They predicted that one day, the proletariat, or the have-nots, will throw off the oppression of the bourgeoisie, or those with means and power. (study.com)

Marxist literary theory begins with Georg Lukács (1885-1971), not Marx, and continues to such recent exponents as Terry Eagleton and Fredric Jameson.

Some editors disagree about whether Mikhail Bakhtin and Theodore Adorno are Marxists.

The picture is hazy, especially because most of the Readers' editors, glossary authors, and literary

theory specialists have only a passing acquaintance with Marxist classics and the works of a slew of Marxist critics who came before Lukács and Adorno.

The Marxist approach to literature can be deduced from stray remarks and casual comments on various literary works found in Marx-Engels correspondence and books on economics and philosophy.

There are also a number of memoirs written by their friends and relatives that detail Marx's opinions on various eminent authors, both German and non-German, as well as his dislike for others. Marx was to use two fancy words, polyglot and polymath, which meant he was fluent in several languages and well-versed in many fields of knowledge. Marxists have examined power dynamics in a variety of ways. However, four interconnected themes characterize their overall approach.

The first is an interest in power relations as manifestations of a specific mode or configuration of class domination rather than as purely interpersonal phenomena with no deeper roots in the social structure. The significance thus assigned to class dominance does not imply that all forms of power are always exercised by social actors with distinct class identities and class interests.

It simply means that Marxists are primarily concerned with the causal links between the exercise of social power and the reproduction or transformation of class dominance.

Second, Marxists are concerned with the links – both discontinuities and continuities between economic and ideological class dominance. Despite the obvious importance of this issue, there are numerous theoretical and empirical disagreements. Various Marxist approaches locate the foundations of class power primarily in social relations of production, control over the state, or intellectual hegemony over hearts and minds. The Marxism movement it has become widespread in the world because it's interested in the first instance in powers as capacities rather than the exercise of power as the actualization of such capacities.

The foundation of Marxist approach came with this approach because they were strong in reality and they believe in subjectivity in the literary work.

“With the advent of manufacture the relationship between worker and employer changed. In the guilds the patriarchal relationship between journeyman and master continued to exist; in

manufacture its place was taken by the monetary relation between worker and capitalist – a relationship which in the countryside and in small towns retained a patriarchal tinge, but in the larger, thereal manufacturing towns, quite early lost almost all patriarchal complexion” (German Ideology, 74).

Raymond Williams who wrote a book about Marxism and literature, he define the origins and the spread of the Marxist theory and how its spread in all over the world and define it as a theory of culture and language and literature.

Marx thought that the capitalist system inherently contained the seeds of its own destruction. The alienation and exploitation of the proletariat that are fundamental to capitalist relations would inevitably drive the working class to rebel against the bourgeoisie and seize control of the means of production. This revolution would be led by enlightened leaders, known as “the vanguard of the proletariat,” who understood the class structure of society and who would unite the working class by raising awareness and class consciousness. As a result of the revolution, Marx predicted that private ownership of the means of production would be replaced by collective ownership, first under socialism and then under communism. In the final stage of human development, social classes and class struggle would no longer exist. (investopedia.com)

2-3 Principles of Marxist theory:

Marxist theory which consider a theory of freedom and a theory of state and there are some basic principles to this theory which was:

- All history is the history of class struggle. That is to say that everyday life is shaped, changed, and maintained by classes who attempt to exert control over the whole of society.
- Socio-economic classes are more basic than any other grouping.

- Capitalism can be undermined by demonstrating its contradictions, which would indicate that the class had done all it was capable of in terms of progressing society.
- The proletariat must develop class consciousness so that they can unite in their fight against the bourgeoisie.
- The proletariat must create a communist society by seizing control of the government and the means of production. A communist society involves the elimination of class distinctions and collective ownership of the means of production (no private property).

3- Historical background of American literary work after the civil war (19th century):

The civil war made a great impact on the American literary work we can say that shaped the way of writing and some writers were talking about the trauma of it in their works also the benefits of it on the side of the society and also the style were changed in their literary works and a new era of literature begin in America.

3-1 The changing style of American literary works:

A new era of literature begin in America after the civil war: realism. This is was due to the radical changes in Americansociety. The U.S. developed from an agricultural to an industrial society and money started to make the world go round. But along with industrialization and urbanization therecame alienation the loss of the community for the individual, especially in big cities and this development was of course to be seen in literature, the style of the writers had change and the writers was basically focus on some main themes in their written works.

The style of the written works (novels, short stories..) was simple to understand for the reader and the content of the written text were focused on the plot and setting and character besides that, some writers try to mix between the fiction and the real life, the writer of that era flow a simple style to deliver their message to the reader to understand their idea.

The human cost of the Civil War in the United States was immense: more than 2.3 million soldiers fought in the war, and perhaps as many as 851,000 people died in 1861–65. Walt Whitman claimed that “a great literature will...arise out of the era of those four years,” and what emerged in the

following decades was a literature that presented a detailed and unembellished vision of the world as it truly was. This was the essence of realism. Naturalism was an intensified form of realism. After the grim realities of a devastating war, they became writers' primary mode of expression (britannica.com).

American realism was style that emerged in the mid 19th century and became an important tendency in early 20th century; many American writers used realism to express the impact of the civil war.

American Realism was a style in art, music and literature that depicted contemporary social realities and the lives and everyday activities of ordinary people. The movement began in literature in the mid-19th century, and became an important tendency in visual art in the early 20th century. Whether a cultural portrayal or a scenic view of downtown New York City, American realist works attempted to define what was real. (Wikipedia)

A lot of American writers like Mark Twain, Stephen Crane and William Dean Howells whom used that style in their literary works to express reality. They use that specific style to figure the class struggles and place (state/region) after the trauma of the civil war.

The first American realist author was William Dean Howells, who was known for writing novels about middle-class life. Another early American realist was Samuel Clemens (pen name Mark Twain), who was the first well-known author to come from Middle America. When he published *The Adventures of Huckleberry Finn* in 1884, it was the first time a novel captured the distinctive life and voice of that part of the country.

Similarly, Stephen Crane's 1895 Civil War novel *The Red Badge of Courage* told the real but previously untold stories of life on the battlefield. These stories encouraged more American writers to use their voices to speak truth to the real conditions of what life was really like, whether at war or in poverty.

Other well-known realist American authors include John Steinbeck, Upton Sinclair, Jack London, Edith Wharton, and Henry James. (masterclass.com)

Indeed, the American writers where describe the reality of the society in a many types and focuses clearly on the class struggles of that era in their literary works and includes the theme of regionalism to express the society also the region where they live because the regionalism was part from the realism.

The types of realism where magical realism, social realism, socialist realism, psychological realism, naturalism and kitchen sink realism those types focuses on the class struggles and the social manner on the period of that era.

The style of the American writers knows a typical change in the 19th century which was a different in the form and content in literary works and the writers focus on the realism to express their thoughts in their works and to define the radical change that happen in the united states of America after the civil war and the rights that given to the society and the state at that era, many writers gets their freedom to rights to express their ideas.

The literary works after the civil war were basically consider on the region and the way of the society shaped (culture, tradition, norms..), also the classes that shape the society after the war and the conflict of the classes and the economic changes and many cases that the writers express them, define and treat them and becoming a literary product to them in the way of style were easy to read and to write.

"Realism sets itself at work to consider characters and events which are apparently the most ordinary and uninteresting, in order to extract from these their full value and true meaning. It would apprehend in all particulars the connection between the familiar and the extraordinary, and the seen and unseen of human nature. Beneath the deceptive cloak of outwardly uneventful days, it detects and endeavors to trace the outlines of the spirits that are hidden there; though measure the changes in their growth, to watch the symptoms of moral decay or regeneration, to fathom their histories of passionate or intellectual problems. In short, realism reveals. Where we thought nothing worth of notice, it shows

everything to be rife with significance."

(George Parsons Lathrop, "The Novel and its Future," *Atlantic Monthly* 34, September 1874, pp 313, 24)

3-2 The most American writers that wrote after civil war:

After civil war many writers emerged and written a literary works and the major writers were William Dean Howells.

William Dean Howells an American writer born on March 1, 1837, in Martinsville, Ohio, William consider as the first writer that write in a form of realism and the first who wrote after the American civil war. Howells was elected as a clerk in the State House of Representatives in 1856, he began working at the Ohio State Journal in 1858, where he wrote poetry and short stories as well as translated pieces from French, Spanish, and German. He was an avid student of German and other languages, and he was particularly fond of Heinrich Heine. He visited Boston in 1860, where he met writers James T. Fields, James Russell Lowell, Oliver Wendell Holmes, Sr., Nathaniel Hawthorne, Henry David Thoreau, and Ralph Waldo Emerson. Many of them, including Henry Adams, William James, Henry James, and Oliver Wendell Holmes, Jr., became personal friends of his.

William subsequently gained a consulship in Venice by writing an Abraham Lincoln's campaign biography *Life of Abraham Lincoln* in 1860, in 1865, the Howells returned to America and settled in Cambridge, Massachusetts. He contributed to a number of magazines, including *The Atlantic Monthly* and *Harper's Magazine*. James Fields offered him a position as assistant editor at *The Atlantic Monthly* in January 1866, which he accepted after successfully negotiating a higher salary, though he was frustrated by Fields' close supervision. After five years as assistant editor, Howells was promoted to editor in 1871, a position he held until 1881.

In 1869, he met Mark Twain, with whom he had a long friendship. However, his friendship with journalist Jonathan Baxter Harrison was more influential in the development of his literary style and advocacy of Realism. During the 1870s, Harrison wrote a series of articles for *The Atlantic Monthly* about ordinary Americans' lives. During the Lowell Institute's 1870-1871 seasons, Howells gave a series of twelve lectures on "Italian Poets of Our Century." He was particularly outraged by the Haymarket Riot trials, which inspired him to depict a similar riot in *A Hazard of New Fortunes* and to publicly protest the trials of the men allegedly involved in the Haymarket affair. In his public writing and novels, he drew attention to pressing social issues of the day.

In 1898, he joined the Anti-Imperialist League in protest of the United States' annexation of the Philippines. His poems were collected in 1873 and 1886, and a volume called *Stops of Various Quills* was published in 1895.

Howells founded the school of American realists and had little time for other types of fiction. In his latest year of his life in 1902, he published *The Flight of Pony Baker* and this was the last book he publishes it and after that he starts to use morphine to his sick, he died on May 11, 1920 at age 83 in Manhattan, New York.

The second writer (wrote after the American civil war) is Samuel Langhorne Clemens better known by her pen name Mark Twain, he born in November 30, 1835 was a writer, humorist, entrepreneur, publisher, and lecturer from the United States. He was dubbed the "greatest humorist the United States has produced"[2], and William Faulkner referred to him as "the father of American literature."

His works include *The Adventures of Tom Sawyer* (1876) and its sequel, *The Adventures of Huckleberry Finn* (1884),^[4] the latter of which is frequently referred to as the "Great American Novel."

Twain became famous after the civil war in America and he wrote a lot of novels and short stories, he rose in Hannibal, Missouri which later provided the setting for *Tom Sawyer* and *Huckleberry Finn*, *Adventures of Huckleberry Finn* (1884) which was the greatest American novel at that time. Twain gained a lot of attention because of his work and some of his major work translated into French and a lot of languages. He was greatest humorist in the United States besides that he was entrepreneur, publisher, and lecturer. Twain gained a lot of attention after the American civil war his works in several field that he was in were great and the society of America call him the greatest writer in United States.

Twain earned a great deal of money from his writings and lectures but invested in ventures that lost most of it—such as the Paige Compositor, a mechanical typesetter that failed because of its complexity and imprecision. He filed for bankruptcy in the wake of these financial setbacks, but in time overcame his financial troubles with the help of Henry Huttleston Rogers. He eventually paid all his creditors in full, even though his bankruptcy relieved him of having to do so. Twain was born shortly after an appearance of Halley's Comet, and he predicted that he would "go out with it" as well; he died the day after the comet made its closest approach to Earth. (Wikipedia)

Twain was the father of the American literature by his several works in the literature he deserve that title. He died on April 21, 1910 in Stormfield and President William Howard Taft said:

“Mark Twain gave pleasure – real intellectual enjoyment – to millions, and his works will continue to give such pleasure to millions yet to come ... His humor was American, but he was nearly as much appreciated by Englishmen and people of other countries as by his own countrymen. He has made an enduring part of American literature”

Kate Chopin was also one of the writers whom write after the civil war, her literary work was about the rights of the women and the class struggle in the United States. Katherine O'Flaherty born on February 8, 1851 in St Louis, Missouri. His place of birth take a role in here novel *the awakening* published in 1899, also she wrote a several short stories and consider as feminist. She also give a great work to the American literature, she died on August 22, 1904 at the age of 54 because of brain hemorrhage.

Stephan Crane, American writer and novelist who emerged and became famous after the American civil war. Crane born on November 1, 1871 in Newark, New Jersey, he was an American poet, novelist and short story writer. Crane wrote many literary work and becoming famous for ho civil war novel *the red badge of courage* which published on 1895 also he considered an important figure in American literature.

Crane died on June 5, 1900 of tuberculosis in a Black Forest sanatorium in Germany at the age of 28.

Those were the most American writers whom literary works gained a great influence all over the world and made the American literary style after the civil war.

3-3 The most famous American literary works after the American civil war:

There are many literary works that were written after the civil war and the most figurative novels that gained influence were:

- *Lives and Speeches of Abraham Lincoln and Hannibal Hamlin* (1860).
- *Venetian Life* (1866).
- *Italian Journeys* (1867).

- *Suburban Sketches* (1871).
- *Their Wedding Journey* (1872).
- *A Chance Acquaintance* (1873).
- *A Foregone Conclusion* (1875).
- *A Day's Pleasure* (1876).
- *The Parlor Car: A Farce* (1876)

Those were the works of William Dean Howells after the American civil war.

Mark Twain wrote many novels after civil war the most famous were the following:

- *The Adventures of Tom Sawyer* (1876)
- *Adventures of Huckleberry Finn* (1884)
- *The Gilded Age: A Tale of Today* (1873)
- *The Prince and the Pauper* (1881)
- *A Connecticut Yankee in King Arthur's Court* (1889)
- *The American Claimant* (1892)
- *Pudd'nhead Wilson* (1894)
- *Personal Recollections of Joan of Arc* (1896)
- *A Horse's Tale* (1907)
- *The Mysterious Stranger* (1916)

Kate Chopin were better known by her two famous novel *the awakening* (1899) and *At fault* (1890)

Stephan crane and their famous novels:

- *Maggie: A Girl of the Streets* (1893)
- *The Red Badge of Courage* (1895)
- *The Black Riders and Other Lines* (1895)
- *George's Mother* (1896)
- *The Open Boat and Other Tales of Adventure* (1898)

- *War Is Kind* (1899)

Those were the most famous novels after civil war and gained praised by many writers and critics of that era.

Some of this novels where consider as a regional literature works because of the writer use the regionalism theme and style in writing.

Conclusion:

To sum up, new historicism approach and Marxist theory were produced for better understanding literature and facilitate analyzing the novels and the literary works. This chapter had includes the theoretical background at the first part of it, to conclude, the historical background of American literary work and how the American civil war impact on the style of the literary work. The following chapter will discuss the definition of regionalism and its relation with the novel of Kate Chopin's *The Awakening* and the use of it on the novel.

Chapter Two: Regionalism and the use of it in *The Awakening*

Introduction

Regionalism as a theme emerged and gained fame after the American Civil War and many literary works used that theme to improve or express the impact of the Civil War on their region, place or state. *The Awakening* was one of the famous literary works by Kate Chopin which was a novel published in 1899. Indeed, Chopin is best known by her style in writing which was local color and regionalism. The style of regionalism and local color were similar but there are many differences between them.

This chapter will discuss the meaning of the theme regionalism also, the differences of regionalism and local color besides that, the characteristics of regionalism, on the other hand, the use of the theme regionalism in the novel *The Awakening* and how Chopin uses the theme in her novel.

2-1 Definition the theme of regionalism

In American literature, regionalism refers to works that describe a specific local geography and culture, and to movements that value smaller-scaled representation of place over representation of broad territorial range. Regionalism emerges from the perception of modern geographic plurality; writers and readers understand a larger unit of space (commonly the national territory) to be diversified at its periphery according to topographical features, economy, history, dialect, and manners. (Oxford Bibliographies)

Regionalism as a theme emerged in the 19th century and became a major use theme in American literary work especially after the American Civil War. Regionalism can be seen as a more sophisticated form of local color, regionalism is considered as one of the styles of realism it's dependent on the region and to particular specific region and focuses on the special manner of the territory or region (characters, dialects, customs and topography on the region). Regionalism defines the region and expresses the norms and the culture of the specific region in the literary product.

Regionalism often refers to literatures that focus on local color, customs, folklore, and dialect. In the 1920s, however, regionalism took on another meaning as the name of a literary and artistic movement. Regionalists argued that is culture rooted in the specific geographical areas of the country and growing out of the experience, folklore, and literature of those areas could provide the seedbed for change and growth. (William Paris, regionalism as literary idea)

Regionalism mostly used in short stories and fictions, it's also called regional fiction that focus on particular society or region and follows a special way of writing which improve and define the wealthy region, society or state.

Regional literature incorporates the broader concept of sectional differences, although in *Writing out of Place*, Judith Fetterley and Marjorie Pryse have argued convincingly that the distinguishing characteristic that separates "local color" writers from "regional" writers is instead the exploitation of and condescension toward their subjects that the local color writers demonstrate. (Regionalism and Local color bibliography)

Regionalism focus on dialects, customs and character were obviously clear in the novel or the literary work because at that era the region were influenced by the civil war and the previous colonialism.

Regionalism was mostly based on the setting and the character in order to allow the reader to known the culture and the norms of the specific region or state and define the region.

The setting in regionalism puts an emphasis on nature and is often located in a remote location. The characters tend to be stereotypes of their region, the narrator of regionalism acts as the educated observer who links the rural character and the audience.

2-1-1 Custom:

The custom in the Awakening represent the culture of the culture of region of Louisiana. A

custom is commonly accepted manner of behaving or doing something in a particular society, place or time. (pediaa.com)

In regionalism, custom is one of the basic point in the theme which define a particular act and behaving in the society or region most particular place and define also the clothes of the region as a part of the culture in the state and the region, custom represent the culture of the region on the way they behave, act and wear, it's also represent the norms for example the chaking hands, kissing on cheeks and wearing a special clothes in special days.

Customs in the novels represent the attitude of the region or the state, the writers uses the customs in the novel to express the power of the state or the society in their work and by making that they use the regionalism as a style of writing and the customs is part of it to define the wealthy of the region.

Kate Chopin in her novel the Awakening represents the customs of the Creole society in New Orleans state this last infected by the French colonialism and some of the norms and culture of the French still there. She uses the customs to prove the act of the society, the novel is based on the lifestyle of French Creoles, the descendents of French and Spanish colonists comprised the French Creole Society of 1700's.

Cements Eaton stated, "The creoles, to a greater degree than Anglo-Americans, lived a life of sensation and careless enjoyment. They loved to dance, gamble, fish, attend feasts, play on the fiddle, and to live without much thought of the morrow" (Eaton, 252)

Creoles were very lively outgoing people because of their comfortably tight society. Activities such as Mardi gras and holiday spirits from Sunday afternoon Mass contributed greatly to the liveliness of these people. (Walker, 252)

A large reason for their comfort and "live for the moment" attitude was that creoles did not move west like most other colonists to claim land. Instead, they stayed in relatively the

same area and grew in population without consumption of other lands. This caused a shortage of land, which had to be frequently divided among the families. This made it difficult for the plantation system to operate successfully. (Walker, 253)

2-1-2 Dialects:

Dialects is also one of figurative part in the regionalism it's about the accent of the region or a special group in the society, it represent the way of how the people of the society spelling and talking it used in the novels to give more realism to the novel and express the region in a real manner also gives a powerful representation to the character.

Dialects in the Awakening it obvious from the first because the writer Kate Chopin uses the French and Spanish words in the novel which define the impact of the colonialism in the region and the way of the talk uses a mixer words between the Spanish and French languages.

“Allez vous-en! allez vous-en! Sapristi!” (Chopin, 1)

Chopin use a lot of French words in her novel to represent the society and the region that was effected by French language due to French colonialism, she uses that to gets the reader a full picture about the region that represent it in the novel.

2-1-3 Character:

Character plays a major role in any novel or literary work, the writer use the character to allow the reader to understand the literary work. Character also can classify the literary work and make it an elaborate literary work or not.

A character is any person, animal, or figure represented in a literary work. Characters are essential to a good story, and it is the main characters that have the greatest effect on the plot or are the most affected by the events of the story or novel. (study.com)

Character is one of the features in the theme of regionalism, regionalists writers uses the character to presents the region in a great picture and also to express the struggle in the

society to allow the reader the society or the region that the writer wants to define it. And there is much type of the characters in the literary work and the major type is the protagonist and antagonist which consider them as the main character in any literary work, dynamic and static characters are also consider as a major characters in the fiction, stories and novels.

Those three major features in the theme regionalism made the theme consider as a style that gives the region its importance through literary work, describe it and introduce the region in many field.

Regionalism before 19th century is consider as local color in the style of it and local color have the same features of the regionalism but there is many differentiations between them.

2-2 Differences between regionalism and local color:

The terms "regionalism" and "local color fiction" refer to a literary movement that flourished from the close of the Civil War to the end of the nineteenth century. Although most fiction is regional in that it makes use of a specific setting, for regionalist writers the setting was not incidental but central, and the "local color" details that established that setting gave a name to the movement. In writing regional fiction, authors focused on representing the unique locales of what they saw as a vanishing American past whose customs, dialect, and characters they sought to preserve. Furthermore, as writers of a continuing national narrative implicitly focused on what it meant to be American, they often presented characters as types, sometimes as representatives of the collective traits of a community or region and sometimes as outsiders or eccentrics whose attempts to fit into a community exposed both the community's values and their own. In addition to this emphasis on setting and its effect upon character, local color stories feature dialect that lends authenticity to the tale. Another element common to local color fiction is a degree of narrative distance rendered through the character of a narrator differing in class or place of

origin from the region's residents; a variation on this is a narrative voice distanced through educated diction or an ironic tone. (Encyclopedia.com)

Regionalism and local color are two style of writing appeared in two different eras.

Whereas local color is often applied to a specific literary mode that flourished in the late 19th century, regionalism implies recognition from the colonial period to the present of differences among specific areas of the country. (Encyclopedia of southern culture)

Local color is mostly used to describe or define a specific area and the writer should be into that area (lives there), it's also describe and explain the culture, norms and all about that area.

Indeed, regionalism describes the region broadly and explains the society of the region (culture, dialect, custom and topography). In the era of after colonialism, regionalism become most dominant theme and style to the writers whom use this theme to describe the impact of colonizer in the region and how this effect on the culture and the dialects of the region also, describe the custom in matter of norms and tradition.

Besides, in America the local color movement took a large part in the literary works after the civil war specifically in the south. Local color writer took a form of short stories rather than the other types of the literary products and by that the style of regionalism begin to appear in the novels, poetry and other features in literature.

Broadly speaking, local color begins in 1893 in America which was mostly used in the art. In the Ethnology and Archaeology Department, the new genre of the life-group exhibit in the United States Government Building proudly employed the most current local-color techniques in calling attention to the effects that every day practices have on the hearts and minds of native groups (Brown 92–98)

Local color was a style that used mostly in realism genre in the literary works; also it used many fictional works and took a type of the style that focuses on the specific area. Even

before the Civil War, popular types of local color fiction included regional humor and frontier tales.

The stories of the southwestern humorists, such as Augustus Baldwin Longstreet's *Ransy Sniffle* (*Georgia Scenes*, 1835), George Washington Harris' *Sut Lovingood* (collected as *Sut Lovingood: Yarns Spun by a "Nat'ral Born Durn'd Fool,"* 1867), and Johnson Jones Hooper's *Simon Suggs*, were among the most prominent examples of regional humor (*Some Adventures of Captain Simon Suggs, Late of the Tallapoosa Volunteers*, 1845).

The great wave of local color stories that began to appear in literary magazines in the late 1860s was influenced by historical and cultural forces as well as literary tastes.

The Civil War had made the regions all too aware of one another, as residents traveled to or experienced vicariously through letters and newspapers, areas of the country that now had names and significance, even for remote villages.

Uneasy about rapidly changing technologies like the railroad and telegraph, as well as the increasing racial and ethnic diversity brought about by successive waves of immigration and internal migration, as well as crumbling class structures and uncertain social mobility, the middle-class reading public turned to an imagined past located in the very regions that many of them had abandoned for an urban existence.

So, the American writers after the civil war effected by the changing that happen after the civil war especially when the regions became aware by one another and became united, the writers become used the regionalism in their literary works but it's still the local color genre was also used in some fictional works.

Due to critical developments in the early twentieth century and particularly due to regionalism, which redefined local-color fiction as its failed precursor we have lost touch with this aesthetic understanding of local color. Yet local color once represented realism's most sophisticated technique of engaging readers and observers in the production of the

human. (Schroeder 553)

Local color and regionalism are two style from realism and the two of them have the same definition but in the different characteristics and different way of describing the region and area.

Regionalism focuses on many local region and describes it in a specific manner and also define it in a detailed form while, local color explain the area in broadly form and express the manner of the area and the struggle of the society in that area.

Local color or regional literature is fiction and poetry that focuses on the characters, dialect, customs, topography, and other features particular to a specific region. Influenced by Southwestern and Down East humor, between the Civil War and the end of the nineteenth century this mode of writing became dominant in American literature. According to the *Oxford Companion to American Literature*, "In local-color literature one finds the dual influence of romanticism and realism, since the author frequently looks away from ordinary life to distant lands, strange customs, or exotic scenes, but retains through minute detail a sense of fidelity and accuracy of description" (439). Its weaknesses may include nostalgia or sentimentality. Its customary form is the sketch or short story, although Hamlin Garland argued for the novel of local color. (Washington state university)

Following the Civil War, the South played a significant role in the local color movement.

Although the movement is usually dated from the first publication of Bret Harte's stories of California mining camps in the *Overland Monthly* in 1868, a disproportionate number of contributors of local color stories to national magazines were southerners. The origins of the local color movement were unsurprising.

The Civil War's outcome represented the triumph of nationalism over regional interests, with the increasing movement toward urbanization and industrialization following the war, as well as the concurrent diminishing of regional differences, it is not surprising that a

growing nostalgia for remaining regional differences developed.

Local color writing, which was often regional and rural in nature took the form of short stories intended for mass consumption, met a need for stories about simpler times and faraway places. (regionalism and local color 13)

Although local color writing covered a wide range of regions, including New England and the Midwest, southern local color had a distinct flavor—the mystique of the Lost Cause. Many stories about life in the antebellum South idealized the way things were before the war; the South was frequently portrayed in these stories not as it actually was, but as it "might have been." The fiction of Thomas Nelson Page, whose tales of Virginia plantation life in stories like "Marse Chan," pictured beautiful southern maidens, noble and brave slave-owners, and happy, contented slaves, is representative of this writing. Although not all southern local color writing romanticized the South, the exotic and quaint characteristics of this region were dominant motifs.(Campbell regionalism and local color)

Southern writers after the Civil War wrote about a wide range of places and people, providing a sense of the South's diversity.

Sidney Lanier's poems ("The Marshes of Glynn," 1878, "Sunrise," 1887) offered images from the south Georgia marshes; Richard Malcolm Johnston's *Georgia Sketches* (1864) and *Dukesboro Tales* (1871) told stories of the "cracker"; Mississippian Irwin Russell's sketches and *Collected Poems* (1888) popularized the use of black dialect in literature; and Sherwood Bonner's *Dialect Tales* (1884).

Other writers who depicted aspects of southern life achieved greater national fame and literary success.

George Washington Cable immortalized the Creoles of south Louisiana in *Scribner's Monthly* and then in books like *Old Creole Days* (1879) and *The Grandissimes* (1884); Mary Noailles Murfree spent her summers in Tennessee's Cumberland Mountains and then

wrote about the mountaineers in the *Atlantic Monthly* and in a book of stories called *In the Tennessee Mountains* (1884), using pen names like Charles Egbert Craddock and E. Emmett Dembry; Joel Chandler Harris used folklore in his *Uncle Remus: His Songs and Sayings* (1880), which created enduring portraits of black southerners.

Kate Chopin, Ruth McEnery Stuart, Charles E. A. Gayarre, and Grace E. King (Louisiana); Margaret Junkin Preston and Mary Johnston (Virginia); John Fox, Jr. (Appalachia); and Lafcadio Hearn (Virginia) were among the other local colorists (New Orleans).

Southern local color writing flourished as a genre through the 1890s, after which it fell out of favor. At the turn of the century, regional writing in the South was still evident, as in Ellen Glasgow's Virginia-based novels, which attempted a more realistic depiction of the South's strengths and weaknesses.

By the 1930s, there was a renewed interest in regionalism as an intellectual movement. Writers attempted to treat each region of the country as a distinct geographical, cultural, and economic entity.

Indeed, the South was central to the regional movement. In fact, the manifesto *I'll Take My Stand: The South and the Agrarian Tradition* by Twelve Southerners, published in 1930, was a cornerstone of the movement.

The authors of this work, including John Crowe Ransom, Donald Davidson, Allen Tate, and Robert Penn Warren, argued that the South, having retained its agrarian culture for a longer period of time than the rest of the country, could serve as a model for a society dominated by man rather than machine.

Citing industrialization and the assembly line's dehumanization, the authors argued that, while the South would not remain entirely agriculturally based, the southern way of life was more conducive to a full relationship between man and his surroundings.

Although the regional, agrarian philosophy set forth in *I'll Take My Stand* was primarily

sociological in nature, as was much writing about regionalism at the time, there was a corresponding literary movement in the South known as the Southern Literary Renaissance, which, while not always philosophically parallel to the regional movement, emphasized the importance of regional setting and tradition in individuals' lives. (Belmonte regionalism and realism)

William Faulkner, Robert Penn Warren, and Thomas Wolfe were among the notable writers of this era who explored the significance of their southern heritage and environment.

Although it is true that their works have universal implications, each writer's work is firmly rooted in the southern region. Literature and other arts that grew out of southern culture have flourished in the decades since the 1930s.

Flannery O'Connor, Carson McCullers, and, more recently, Eudora Welty and Walker Percy have all set characters and action in the South. Although their work is regional, it is also universal; each writer seeks answers to life and death questions that all men and women face through the exploration of specific characters and locations.

Based on the work of these contemporary southern writers, one can conclude that all art must have its roots in a specific place or region. The best art is not regional, but transcends it.

The South appears to have retained many regional distinctions in the last quarter of the twentieth century. Also, the region has not lived up to the agrarian model so bravely proposed in *I'll Take My Stand*, it has not succumbed entirely to the homogeneous tendencies resulting from mass media and population shifts toward the Sunbelt, the South's distinct regional qualities are still reflected in its art.

The local color and regionalism have a several similarities but with a different style of written form and also the era of them is different and the movement of regionalism was

taken a widespread from Europe to the United States and by the time the local color style start to fade in front of the regionalism movement.

2-3 Characteristics of regionalism:

As in the definition of the theme regionalism stands and focuses on the region and all about the region.

- **Region:** the most major characteristic in the regionalism which mean that the focus on it in the literary form.
- **Setting:** The emphasis is often on nature and the constraints it imposes; settings are frequently remote and inaccessible. The setting is essential to the plot and can sometimes take on the role of a character in its own right.
- **Characters:** Rather than the individual, local color stories are concerned with the character of the district or region: characters may become character types, sometimes quaint or stereotypical. The characters are distinguished by their adherence to traditional values, dialect, and regionally specific personality traits. The heroines of women's local color fiction are frequently unmarried women or young girls.
- **Plots:** It has been said that "nothing happens" in local color stories by female authors, and this is often true. Stories may contain a lot of storytelling and center on the community and its rituals.
- **Narrator:** Typically, the narrator is an educated observer from the outside world who learns something from the characters while maintaining a sympathetic, sometimes ironic distance from them. The narrator acts as a liaison between the story's rural characters and the urban audience to whom the story is directed.

This is the major characteristics that used in the regionalism theme and style and basically there are many of the characteristics that can consider the literary work as a regional

literature.

2-4 The Awakening and the theme of regionalism:

In "The Awakening," Kate gives each character a unique social and economic status. To be clear, Leonce Pontellier stands in for the Creoles since he is a successful, established man who, in accordance with Victorian expectations, is allowed to marry and change the life of any woman he chooses. The opposite is true for his wife, Edna Pontellier, who was raised in a middle-class family and led a solitary existence. Robert Lebrun, the guy she falls in love with, is a young, single man of just 26 years old who has the desire to fit himself into a higher social class, whereas Edna was unable to fully adapt herself to becoming wealthy. For example, the husband of Edna, Leonce showed that power when he told Edna to come inside after she refused to leave the hammock several times. Society defined women as powerless by being submissive and attending their husbands and kids. The society tells the women to be wives and mothers before being independent. Most of the women have established with this view of women that they often submissively or happily play this role. For example, Adele seems to enjoy taking care and pleasuring his husband and children. She sees nothing wrong in this role and she in fact takes it in with pride. (Studydriver.com)

The unmarried women and unhappy wives alienate the powerless' characters.

In this case, Edna, a disgruntled wife, the widow, and Mademoiselle Reisz are all regarded as odd by both men and women in society.

The novel also depicts unequal wealth distribution based on race and ethnicity.

The novel's main characters, Pontelliers, Ratignolles, and Lebruns, are Creoles who appear wealthy based on their homes, possessions, activities, and vacations.

They are less fortunate than other races, such as mulattoes, blacks, and quadroons, who all work as domestic servants for the Creoles. It means that those races are being portrayed as

inferior to women.

Based on their race and ethnicity, each character has a different level of wealth and status. Leonce, Edna's husband, has time for himself, such as reading newspapers and going to the club. At home, he has personal maids, cooks, and quadroon nurses. His home also contains paintings and sculptures.

Also, in chapter, Mr. Pontellier reads the names of his clients' wives, implying that he is a businessman who works in finance or investment, he's also domineering because he bosses his wife around when she doesn't do what he wants (Hammock incident).

He demonstrates detachment from his family by going to the club instead of spending time with them; he doesn't even care that Edna hangs out with Robert, he is also demanding with Edna, chastising her for not leaving an excuse for not answering the Tuesday calls.

Robert Lebrun, a Creole who appears to be wealthy in the novel, is another powerful figure. "The Awakening" focuses on how Capitalism shapes the characters' intellectual issues.

Mr. Pontellier takes his wife for granted, viewing her as merely a valuable piece of his personal property, due to the construct of capitalist society, that is, the desire to excel and succeed socially as well as economically. When Edna couldn't take her husband's attitude any longer, she became a completely dissatisfied wife, mother, and woman. (Encyclopedia Britannica)

She rises above the impact of exploitation and alienation that capitalist society has bestowed upon her when she becomes aware that she is being repressed by Capitalist Ideology and forced into a relationship she cannot bear, she recognizes her potential, investigates her sexuality and identity, gains awareness and control, and transforms herself into a woman being.

However, when the individual takes control of the situation in which he or she has been

repressed for so long and attempts to act on the oppression, it tends to further isolate the individual from society.

The same thing happened to Edna, she describes herself as falling down the social scale and rising up the spiritual one, and each step she took forward gave her a sense of relief from her obligations and possibly added to her strength and augmentation as an individual. Kate Chopin's underlying intentions serve a dual purpose here. On the one hand, she allows her character Edna to isolate herself and break stereotypes from the structure of such a classist society; on the other hand, she wants Edna to grow as a person, a woman, an individual, and create her own identity without relying on any materialistic relationships or society. (Study.com)

As a result, Chopin emphasizes that individual discharge is more important than societal outcomes, despite Edna's depression and the novella's conclusion. Edna's ability to risk her social comfort in order to grow as an individual and explore her is admirable.

The Awakening takes place in the late 1800s in Grand Isle, a summer vacation destination popular with the wealthy residents of nearby New Orleans.

Edna Pontellier is on vacation with her husband, Léonce, and their two sons at Madame Lebrun's cottages, which house wealthy Creoles from the French Quarter.

Léonce is loving and kind, but he is preoccupied with his work. His frequent business trips disrupt his relationship with Edna. As a result, Edna spends the majority of her time with her friend Adèle Ratignolle, a married Creole who embodies feminine elegance and charm. Edna learns a lot about freedom of expression through her relationship with Adèle. Creole women could be forthright and unreserved because they were expected and assumed to be chaste. Exposure to such openness liberates Edna from her previously prudish behavior and repressed. Edna's relationship with Adèle kickstarts her process of "awakening" and self-discovery, which serves as the book's central theme. As Edna gets to know Robert Lebrun,

Madame Lebrun's older, single son, the process speeds up.

Among Grand Isle visitors, Robert is known as a man who chooses one woman each year—often a married woman—to whom he then plays "attendant" all summer.

He devotes himself to Edna this summer, and the two spend their days lounging and talking by the beach. Adèle Ratignolle is frequently with them. At first, Robert and Edna's relationship appears to be innocent; they mostly swim in the sea or engage in idle conversation. (master class.com)

However, as the summer progresses, Edna and Robert become closer, and Robert's affections and attention inspire several internal revelations in Edna, she feels more alive than she has in a long time, and she begins to paint again, as she did in her youth, she also learns to swim and becomes aware of her sexuality and independence.

Edna and Robert never openly discuss their feelings for one another, but the time they spend alone together reminds Edna of her childhood dreams and desires.

She becomes inexplicably depressed with her husband at night and profoundly joyful in her moments of freedom, whether alone or with Robert. Recognizing how intense his relationship with Edna has become, Robert honorably departs Grand Isle to avoid consummating his forbidden love. Edna returns to New Orleans a different person.

Back in New Orleans, Edna pursues her painting while ignoring all of her social obligations. Concerned about his wife's changing attitude and increasing disobedience, Léonce seeks the advice of the family physician, Doctor Mandelet.

Doctor Mandelet, a wise and enlightened man, suspects Edna's transformation is the result of an affair, but he conceals his suspicions from Léonce. Instead, Doctor Mandelet advises Léonce to let Edna's defiance run its course, as attempting to control her would only fuel her rebellion. Léonce follows the doctor's advice and leaves Edna at home alone while he is away on business. With her husband gone and her children gone, Edna completely rejects

her previous way of life, she establishes her own residence and declares herself independent—the possession of no one. Edna pursues an affair with the town seducer, Alcée Arobin, who can satisfy her sexual needs while her love for Robert remains intense. Edna, who is never emotionally attached to Arobin, maintains control throughout their affair, satisfying her animalistic desires while remaining free of male dominance. At this point, Edna is adopted as a sort of protégé by the self-sufficient and unconventional old pianist Mademoiselle Reisz, who warns Edna of the sacrifices required of an artist.

Edna is moved by Mademoiselle Reisz's piano playing and pays her frequent visits. (Cliffs Notes)

She is also eager to read the letters Robert sends the woman from abroad. Mademoiselle, a woman who devotes her entire life to her art, serves as an inspiration and role model for Edna, who continues her journey of awakening and independence.

Mademoiselle Reisz is the only person who is aware of Robert and Edna's secret love, and she encourages Edna to acknowledge and act on her feelings. Unable to stay away any longer, Robert returns to New Orleans, finally expressing his feelings for Edna openly.

He confesses his feelings for her but reminds her that they cannot be together because she is the wife of another man, Edna explains to him her newly gained independence, denying her husband's rights over her and explaining how she and Robert can live happily together while ignoring everything unrelated to their relationship. (Study.com)

Despite his feelings for Edna, Robert is unable to participate in the adulterous affair.

Edna leaves Robert's arms to attend to Adèle during her difficult and dangerous childbirth, she begs him to wait for her return and Adèle notices that Edna is becoming increasingly distant from her, and she realizes that Edna's relationship with Robert has grown stronger, she reminds Edna to consider her children and advocates for the socially acceptable lifestyle that Edna abandoned so long ago, while walking Edna home from Adèle's, Doctor

Mandelet encourages her to come see him because he is concerned about the outcome of her passionate but confused actions.

Already reeling from Adèle's admonition, Edna begins to see herself as having acted selfishly, Edna returns home to find Robert gone, with only a note of farewell left in his place. Edna's most devastating awakening is prompted by Robert's inability to escape society's ties.

Edna feels an overwhelming sense of loneliness, haunted by thoughts of her children and realizing that even Robert would have been unable to fulfill her desires and dreams, alone in a world where she has no sense of belonging, she can only find one solution to society's inescapable and heartbreaking limitations, she returns to Grand Isle, the site of her first emotional and intellectual awakenings, and commits suicide by drowning, she thinks about her freedom from her husband and children as she swims through the soft, embracing water, as well as Robert's failure to understand her, Doctor Mandelet's wise words, and Mademoiselle Reisz's bravery.

The use of regionalism was clearly appear in the novel by describe the state, as well as, the wealthy character in order to improve the region of New Orleans and also to define the class struggle in that era by use the character of Edna as a worker class character and her husband as a wealthy character.

In *The Awakening*, Kate Chopin represents the French Creole Léonce Pontellier like Honoré Grandissime, occupies a space of privilege but as a late nineteenth-century businessman, through property ownership and active engagement in the local tourist and transnational trade economies. Edna Pontellier, who marries into the French Creole society, by contrast, occupies an outsider position, failing to fully understand either the language or the social codes (Yaeger 216)

Kate Chopin best knew by the style of regionalism and also in this novel used this style to

define and describe the region of New Orleans and the society in that region and the changing of it after the civil war.

“Place” in this novel is not fixed. It changes and traps people inside. During her awakening that is a staple theme Edna stays in many houses. She stays on Grand Isle, Madame Antoine’s home, the big house in New Orleans, and her “pigeon house.” Each one of these houses demonstrates her progress while awakening. On Grand Isle, for instance, Edna discovers that she is capable of doing a couple of jobs at least. (qtd, Nazmi al-shalabi)

Chopin in his novel used the characteristics of the theme regionalism and by that the novel consider as a regional work in literature and becoming widespread at the time after the American civil war.

The awakening describe the Louisiana region and the culture of it, also the manifestation of class in the society and the capitalism that shaped the society in that era, all of this made the novel consider as one of the regional literature in the 19th century.

Chopin used the character to describe herself in the society and how the struggle of women in the lower class effect on her life in the capitalism society that still rule by the term of class and wealth.

Chopin in the novel describe the culture of the Creole society and identifying the culture of that society, tradition and dialects of them, this features symbolize the use of regionalism in the novel and to express the specific region in the awakening.

The awakening is a novel that gained a lot of expression and also consider as one of the best Chopin write in her time especially after the American civil war not just by it define the region but also its express the culture of Louisiana society and the tradition of them, Creole society was more open and Louisiana was the most European City in America at time.

The style of the writing of this novel was the regionalism because the novel considers into

a specific region and specific society in the United States and because of that it gained a lot of attention in literature in the 19th century.

2-5 The use of the theme in the awakening:

The French and the Spanish dialects were clearly shown in the novel in the beginning of it.

“Allez vous-en! allez vous-en! Sapristi!” (Chopin 1)

“Voilà que Madame! Ratignolleest jalousie!” (Chopin 19)

Louisiana was originally colonized by the French and remnants of that occupation still linger in the vernacular and names of places and the French dialect was commonly used in the region and it's the effect of colonialism in that region.

“A light-colored mulatto boy...” (Chopin 50)

Mulatto meaning a person with mixed race parents, originated in the south and was rarely used outside of that region

“Madame Laforcè” (Chopin 27)

In wealthy society, adults were all referred to with respectful titles, to use their first name was improper and could be considered disrespectful.

“She rummaged in the larder and brought forth a slice of Gruyère...” (Chopin 75)

French delicacies were common in wealthy New Orleans households.

“...at home in the society of Creoles...” (Chopin 9)

Creoles, children produced by a black parent and a parent of European descent, are highly concentrated in Southern Louisiana.

Chopin in the Awakening tackles a lot of issue in the Creole society in New Orleans, one of this issue is class conflict which was clearly used in the novel when she describe the character (Edna consider as working class, Leonce Pontellier and the other characters considers as wealthy and royal class), she rejected the capitalism society and how they role into her region. These descriptions of class struggle into the novel contribute to the

establishment of the regionalism as a main style on it.

Besides that, Chopin in her real life in New Orleans (Louisiana) was an example of a working woman who was classified as a working class in her society and here we see the impact of her life on the status of the main character Edna in the novel, and for this reason readers classified Edna as a character that reflects the writer's living situation.

In my opinion, Chopin wanted to clarify and describe the reality of the society in which she was living and the Creole society who gives the power of rolling into the wealthy persons, she used the regionalism in the novel to express the society and mainly the region where she lived also to define the struggle of the worker class in the capitalism society especially the women who were working to gain a good life.

Regionalism was the best style to describe the state into many features and manner and to explore the culture of any region or society and in my thought, the writer should use it for better and best style in the way of describing and identifying the society.

Conclusion:

Regionalism and local color are two different styles in writing form with many similarities, the use of regionalism to express the powerful of the region in the literature and also to define the region. Chopin uses the style of regionalism in the awakening to express and define the society of Louisiana and the culture, norms and the life style of this region.

General conclusion:

This research aims to describing and identifying the changing that happens in American literary works after the American civil war and also, the use of the regionalism theme in the novel the awakening and investigating the succeed of the writer in using this style and its characteristics in her literary work. Based on qualitative analysis of Kate Chopin's the awakening, it can be conclude that Chopin uses the regionalism to describe the region and the society that where living it, but the style of local color also seems to poorly used in the novel.

The novel classified as a novel that describing the region in many figures and showing the culture, dialects and customs in a perfectly way of describing and using it in the novel, the Creole society was distinguished by its tradition and norms in the Louisiana state.

On the other hand, the theories that used to analyze the novel the awakening "New Historicism theory and Marxist theory" helped to clarify and interpret the use of the regional style (regionalism theme).

Chopin also considered a distinguished writer in the 19th century, especially after the American civil war which followed the way of the using of regionalism in the major American literary work. The awakening gives a special view about the region and its culture and tradition and the regionalism was good style in writing the novel and the features that uses in the novel.

To conclude, the awakening contains a special features and characteristics of regionalism theme and Chopin succeeded in employing and using the regionalism style and theme in her novel and she also used another feature and style in it. The novel contains a lot of themes and features that need a research and further study.

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الملخص

كان تأثير الحرب الأهلية الأمريكية على الأدب الأمريكي واضحا في القرن 19 و هذا من خلال الكتب و الروايات. و نرى الفرق في الأسلوب الذي تغير بعد الحرب الأهلية الأمريكية حيث توجه الكتاب لاستخدام نمط المنطقة و ذلك لوصف أثار الحرب عليها و للتعريف بثقافة المنطقة و عاداتها. و من أشهر الكتاب في تلك الحقبة الكاتبة كايت شوبين و روايتها الشهيرة الصحوة التي عرفت فيها مجتمعا و وصفت طريقة العيش و ثقافتهم و كانت شوبين معروفة بكتابتها للقصص القصيرة و استعمالها الكثير لنمط و أسلوب المنطقة. يهدف هذا البحث إلى استخراج خصائص هذا الأسلوب و النمط كذلك استخراج صور استعمال هذا النمط في رواية الصحوة.

