



## The Diligent Way of implementing the Regional Atmosphere and the Anthropological Evaluation in Bret Harte's "The Luck of Roaring Camp »

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### Abstract:

*The realization of individuals' political and social aspirations has gone through a long haul and painful experiences that ranged from strikes and stoppage to mass manifestations and street marches. Chartism, as a political wave of change that pinned new hopes on political campaigns, is no exception. The concern of this paper is to revisit the value of Chartism in realizing the workers' legal and social liberties after being blamed of inefficiency and sabotage. In most of the literature as well as movies on Labour Movement in Britain, Chartism is written off. The Chartists were blamed of political agitation, economic stagnation and other seditious events. Accordingly, this attempt is indented to survey the accounts of those activists, mainly between 1838 and 1848, to reveal the changes or rather the reforms they could bring in and thus contribute to the making of welfare in Britain via political means. It is significant in the sense that it has shown that labour movement readers should be reluctant to view waves of change as ineffective political protests to harm more than to remedy the defects of the day.*

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## **1. Introduction**

That everything has a start is a fact that cannot be overlooked. Notwithstanding, the Local color tendency in the American literature is not akin to any other beginning. The short fiction “The Luck of Roaring Camp » that was published in the Overland Monthly is deemed as a turning point in Harte’s writing journey and the American literary history alike. Adding to that, it is conventionally known as one of the pieces that contributed enormously in the erection of the local color or regional literary body. Notwithstanding, there are miscellaneous outlooks that rebuffed what is presumed and; thus, they maintained that there were other beginnings for this literary trend.

## **2. The Paper’s Gist**

In fact, this paper’s theme centers primarily on the idea that Bret Hartes’s short story constitutes the short fiction that its hub is local color. Moreover, this paper focuses on how regionalism is reflected in the story and what are the elements that prove that this was the start of literary local c Since it is one of the weighty local color works, within this short story Bret Harte presents a large and sundry group of elements that permit the local color flavor to be present. These elements are going to be explored in this paper after getting in touch with the main points in the story. In addition to the obvious reference to the particular locality, California, the writer offers other points that intensify the regional touch in the work.

### **2.1 Society Reflection**

The hub of the story centers on the baby boy, Tommy Luck, who was born in a mining camp, Roaring Camp. Because of the fact that his mother, Cherokee Sal, died in the childbirth, the men of Roaring camp decided to take care of the baby. Additionally, They associated the arrival of the baby to the mining area with blossom and fortune. Nonetheless, the calamity was to come at the end. After a terrifying flood, the baby boy was found dead between the hands his protector. “In Bret Harte’s “The Luck of Roaring Camp” the baby seems to commune with nature, and a flood, not human choices, determines final events....” (Scharnhorst, Quirk, 2010, p. 57)

Bret Harte provided several situations that helped and enhanced the local color in the short story. At the outset, the vivid images and picturesque incorporates and the real American mining camps of the California gold rush. Furthermore, the environment and the mining atmosphere reflect the Californian lifestyle. Not to mention the very detailed and elaborated way of describing the landscape. The following is a part from the short story that established the validity of what is said. It shows how Harte depicted the particularities of that specific locality to enhance the regional part of the work:

The camp lay in a triangular valley, between two hills and a river. The only outlet was a steep trail over the summit of a hill that faced the cabin, now illuminated by the rising moon. The suffering woman might have seen it from the rude bunk whereon she lay,— seen it winding like a silver thread until it was lost in the stars above... Above the swaying and moaning of the pines, the swift rush of the river, and the crackling of the fire, rose a sharp, querulous cry, a cry unlike anything heard before in the camp. (Harte, 1873, p. 3,4)

Secondly, the characters are archetypal and they represent the people of the region they belong to. For instance, the two miners in the camp, Stumpy and Kentuck, reveal the union spirit that is blatant when they endeavoured to raise the newborn baby. In the coming extract, Harte tries to unveil the traits and manners of the miners in the mining camp of that region, he depicted their physical appearances as well:

The greatest scamp had a Raphael face, with a profusion of blond hair; Oakhurst, a gambler, had the melancholy air and intellectual abstraction of a Hamlet; the coolest and most courageous man was scarcely over five feet in height, with a soft voice and an embarrassed, timid manner. The term “roughs applied to them was a distinction rather than a definition. Perhaps in the minor details of fingers, toes, ears, etc., the camp may have been deficient, but these slight omissions did not detract from their aggregate force. The strongest man had but three fingers on his right hand ; the best shot had but one eye. (Harte, 1873, p. 3,4)

The third element that enhances the local color within the work is the regional unique atmosphere of the mining camps in California. Differently said, the writer mirrors the particularity of the environment of that locality, (Roaring Camp, California). Therefore, he attempted to reflect the gambling, the turmoil and the fighting that were present in the mining camps. In the next lines, the writer enables the reader to have an idea about the tone of the Californian mining camps: “There was commotion in Roaring Camp.

It could not have been a fight, for in 1850 that was not novel enough to have called together the entire settlement. The ditches and claims were not only deserted, but Tuttle's grocery " had contributed its gamblers, who, it will be remembered, calmly continued their game the day that French Pete and Kanaka Joe shot each other to death over the bar in the front room." (Harte, 1873, p. 1)

As far as the gifted American writer Barte Harte is concerned, the local color as well as the exploration of the of mining life of the west were attributed to him. Adding to that, His most famous shot fiction the "The Luck of Roaring Camp" is considered as the regional literary piece that shed light on what is local and particular through uncovering the Californian mining life and life of gold-diggers. Therefore, Katharine Lee Bates was not reluctant to confirm this in her great work American Literature : "...that wild mining life whose prose epic was begun by Bret Harte in The Luck of Roaring Camp..." (Lee Bates, 1898,p.135), and then, she added, "...BRET HARTE, to whom it fell to witness and portray the wild life of the California gold-diggers." (Lee Bates, 1898, p. 206)

In the American regional literature, there were sundry writers who chronicled the life of particular parishes. Each one was known for his depiction of different specific locality (north, east, west, and south). Katharine Lee Bates is not the only one who confirms that Francis Bret Harte is the first to put an emphasis on the life of the West. In his Realism and regionalism, Roger Lathbury validates this point using the following expressive words: "Some of the crudeness and homespun justice of the West, and of California in particular, comes through in Mark Twain's Roughing It, but the first to specialize in telling the story of those who journeyed westward was the short story writer and sometime poet Francis Bret Harte (1836–1902). » (Lathbury,2006,p.62)

Another literary critic who enhances this fact is Stephanie Foote "His The Luck of Roaring Camp and Other Stories (1870) chronicled the massive influx of miners and speculators into the West." (Foote, 2001,p.78)

### ***The settings***

The purely aesthetic presence of places that become one of the main characters seems to prevail in the American regional literary productions. “As is to be expected, setting figures prominently in Regionalist writings, at times functioning as a character...Regionalism often renders characters as types representative of the locale rather than highly individualized people This feature has been associated with regionalist writings. In fact, the feature that constitutes making a place as a character was repeated within their writings. Since it is considered as typical element to this kind, it is then another element that provides distinction.

Making settings as characters is a common point in these writings. Usually, regionalist writers select the momentous setting in their works and employ them as central characters. Often, settings, which are most of the time rural, determine more or less how all the events close their doors. They probably rule the story more than any human character. For instance, it facilitates many things and impedes some others within the story. Many are those who confirm the forthcoming idea, Gary Scharnhorst and Tom Quirk are no exception: “Regionalist settings are often pastoral, though not always idyllic.” (Scharnhorst, Quirk, 2010, p. 58). There are several examples that establish the validity of what is stated

Besides, a country’s history or historical background can contribute, to a great extent, to the act of distinguishing. For example if the country has gone through an eventful historical side full of incidents and exciting episodes. It is fundamental to stop here and employ the example of the South in the United States of America since the region’s historical side is generously flavoured by the Civil War and Slavery. The two previously mentioned episodes had largely paved the way for the region’s uniqueness.

### ***2.2 The Recurrent Themes***

Needless to say that all stories share the fact that they need dominating themes around which the stories themselves can build a basis. Indeed, it has become very plausible and normal to find that almost every literary movement has a group of writers whose literary works do have element in common.

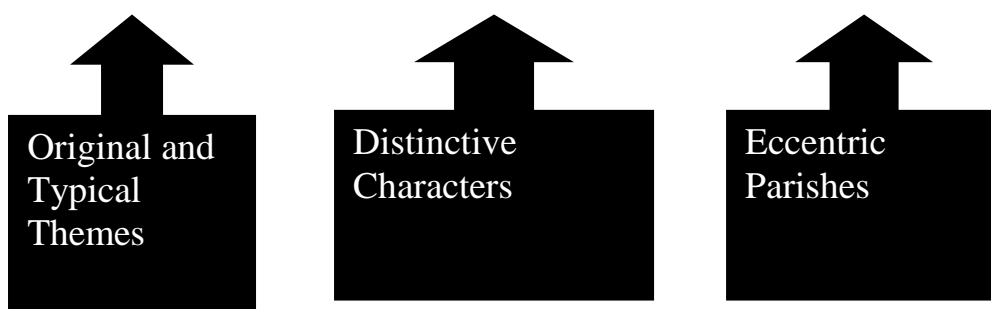
As an example, the realists share some themes that are typical for the literary trend. Among these elements, one can openly say, the themes. All this depends entirely on the trend and its focal points.

For instance, some share the theme of slavery; others share the theme of rural versus urbanism and so forth. The group of regionalist writers is no exception. Likewise, they had themes that were shared between them.

This sharing and commonness of the themes contribute to the distinctiveness; thus it is deemed as an element of uniqueness. If we take Regionalism as an example, we can state the fact that they did have a miscellaneous array of themes that distinguished it, as a literary movement, from trends in the terrain. Within Lathbury's work, it is stated: "Nostalgia was more powerful than in other regions of the United States, The persistence of the past is a constant theme in southern literature." (Lathbury, 2006, p.59)

In fact, they become famous for a specific type of central themes that set them apart. The theme that dominated the writings of this talented category of artists, regional writers, is this get-rich fever, civilization and "natural life".

### **Regional Atmosphere and Anthropological Evaluation**



### **3. CONCLUSION**

To fold this paper, one should put a great deal of attention to the primary and key points of it. The short story “The Luck of Roaring Camp” does display key elements that shape and embody the regional side in the work. He succeeded in exploring the Anthropological side through studying the regional demeanor. Hence, they grant the work the privilege of being deemed as starting point of the genre. Harte’s efforts did not go in vain; every detail has a certain different influence within his literary production.

Bret Harte and “The Luck of Roaring Camp”, this potent pairing had a heavy influence on the American literary sphere. What’s more, he stretched outside the comfort zone. He allowed getting extra jetpack fuel to energize the body of American literature. Moreover, it can be safely presumed that he selected every element carefully before bringing them into the scope of the story. Thus, the short story incorporates the real regional literary production. Stephanie Foote validates what is stated “Even in this manifestation, though, the “origins” of regional fiction are still occasionally debated, with its beginning as a genteel periodical genre often attributed to, for instance, the runaway national popularity of Bret Harte’s 1867 *The Luck of Roaring Camp*.” (Foote, 2001, p.4)

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