

About This Volume



Robert C. Evans

This volume, the third in a series of Critical Approaches to Literature, both examines and illustrates multicultural approaches to the topic.¹ It defines *multiculturalism* in very broad terms, using it to refer not only to different ethnic and racial cultures but also to different historical periods. The volume also explores cultural differences involving such matters as physical disability, sexual orientation, particular social roles, distinct stages of life, and specific kinds of language usage. The book also ranges widely over various kinds of art, including poetry, short stories, novels, drama, nonfiction, and film. Every effort has been made to include as many different kinds of cultures and subcultures as possible.

The volume begins with an essay by Robert C. Evans on Wilfred Owen's moving poem, "Disabled." In this work Owen, a soldier who was killed in the final days of World War I and whose most famous poems deal with that conflict, describes a young veteran who has been massively disabled during the war. Evans uses Owen's poem as an opportunity to explore various broad issues in multicultural criticism as well as different kinds of multiculturalism reflected in that text. Evans's essay is followed by four contextual articles that explore different approaches to multiculturalism. Jonathan D. Wright's essay, for instance, examines attitudes towards drinking in Renaissance England—attitudes often shaped by religious values. The essay shows how and why drinking was often defended but also how and why *excessive* drinking was often condemned. The essay shows that views of alcoholism during this period greatly affected the ways manhood was described and defined. The essay also illustrates that multiculturalism can often be understood in historical terms. Cultures and even subcultures are by no means static; they change over time, so that the values of one period may differ greatly from the values of another.

In an especially helpful chapter, Melissa D. Carden surveys various prominent textbooks dealing with critical theory and explains not only what these texts have to say about multiculturalism but especially the practical suggestions they offer for interpreting texts by using multicultural perspectives. Carden's essay provides readers with numerous specific checkpoints to keep in mind, both as they read the essays in the present volume and as they explore various literary texts on their own. Following Carden's essay is one by Christina M. Garner that compares and contrasts multicultural criticism with other kinds of literary theories. Focusing on a recently rediscovered story by Zora Neale Hurston, Garner shows how a wide variety of different kinds of critics might examine the opening section of Hurston's tale. Garner's essay greatly widens our sense of what multicultural criticism can be, showing that each particular kind of literary theory is rooted in its own kinds of cultural assumptions. As Garner's essay suggests, the trend in recent theory has been to move more and more towards the assumption that there are no stable truths, identities, or values. In other words, literary theory has itself become increasingly multicultural. Finally, the last of the contextual essays—by Kelley Jeans—looks at a particular story by Jack London from a variety of multicultural perspectives. Jeans first discusses London's exceptionally complicated biographical and cultural background, arguing that in those terms he may be one of the most multicultural of all major American authors. She then explores numerous multicultural dimensions of his story "In a Far Country." This tale features characters reflecting a broad array of cultural identities. They all come together at the edge of the Alaskan frontier, a place that demands multicultural cooperation if the people trying to live there hope to survive.

The second major section of the present volume—which offers more than a dozen critical readings of particular examples of literature—opens with an essay by Robert C. Evans discussing Shakespeare's *Othello* in terms of such issues as trauma, epilepsy, and PNES (psychogenic nonepileptic seizures). *Othello* has often been assumed to suffer from epilepsy, a fact relevant to the kinds of multicultural critics interested in disability studies. Evans shows

how variously epilepsy has been understood throughout many centuries and discusses the difficulties of distinguishing it from PNES. He suggests that Othello may be suffering from the latter condition rather than from epilepsy per se, and he discusses the ways Othello's psychological trauma enhances our sense of the tragedies he experiences and causes. Evans next explores a recently rediscovered story by the pathbreaking turn-of-the-twentieth-century Asian-American author Sui Sin Far, whose cultural background was in some ways at least as complicated as Jack London's. Evans shows how this "new" story reflects at least thirteen different kinds of multicultural identities (or *subject positions*, a favored theoretical term). These include cultural roles related to (1) status as daughters, (2) having Chinese heritage, (3) being a Chinese *man*, (4) residence in California, (5) being a young man, (6) being a woman, (7) being a mother, (8) being a young *American* woman, (9) having Irish heritage, (10) having English heritage, (11) being *Anglo-Chinese*, (12) having distinct appearances, and (13) having distinct personalities.

The next essay, by Nicolas Tredell, examines Zora Neale Hurston's important novel *Their Eyes Were Watching God*. This book, Tredell argues, "creates a world that acknowledges and celebrates the distinctiveness of African-American culture while recognizing that, like any culture, it will always involve mingling on ethnic, social, and cultural levels; and this mingling is inherent in the novel's own form and style as well as being a central theme." *Their Eyes*, he continues, "is a mingled text that portrays mingled people and offers a model of a multiculturalism that registers both the difference and the interfusion of cultures, which are neither hermetically sealed from nor diluted by one another." Tredell's essay "traces the cultural minglings in the form, style, and themes of Hurston's multifaceted novel."

An essay by Rafeeq O. McGiveron argues that the science fiction writer Robert A. Heinlein, in many of his juvenile novels of the 1940s and '50s, "often makes a point of racially integrating his future societies, and on some occasions he gives non-Whites important roles in his books. With these efforts he goes far beyond

not only his predecessors but also many of his contemporaries, suggesting that to succeed—intellectually, morally, evolutionarily—people of all backgrounds must live with and learn from one another. It is true,” McGiveron concedes, “that critical readers now may note the awkward instances wherein Heinlein can be seen bumping, unnoticed at the time, against the very limits of his purposefully forward-looking ideas.” But McGiveron contends that after measuring Heinlein’s “occasional relative failures against our own stringent standards, . . . we must view his work in the context of the 1940s and ’50s, both its sociopolitical environment and the strictures of its children’s publishing market, and judge Heinlein’s horizon-broadening multicultural agenda well-intentioned, fairly successful, and very forward-looking.”

Shirley Toland-Dix, in the next essay, argues that “five novels written within the critical period from 1962 to 1998 by Caribbean novelists Sylvia Wynter and Michelle Cliff and African-American novelists Paule Marshall and Toni Morrison are representative of Black feminist interrogations of the narrative of the nation.” Challenging the perception of women’s novels as primarily concerned with the domestic and the personal, these novelists, Toland-Dix contends, “insert themselves into a discourse dominated by men, challenge masculinist narratives of the new nation, and reveal the ways in which these narratives often recycle colonial ways of thinking based on exclusion. While acknowledging the power and brilliance of anticolonial nationalist discourse of the era, they use their novels,” according to Toland-Dix, “to interrogate what space for self-realization the new nation would offer women. These authors establish that it is crucial that we acknowledge the centrality of women’s role in creating liberatory community.”

Swan Kim’s essay focuses “on Wayne Wang’s 1982 debut feature, *Chan Is Missing*, to examine how paranoid knowledge becomes a necessary way of thinking to fathom what is otherwise considered unintelligible or incomprehensible.” Kim’s essay begins “by outlining how critical discussions of the film subscribed to a standard theory of minority identity politics by taking the visual narrative for granted. While the film has a particular analytic

structure that makes critics apt to overlook the specific racial and ethnic contexts and dismiss the national and diasporic discourses at play,” Kim contends, in contrast, that “the analytically foreclosed structure invites us to become more suspicious viewers and provides a nuanced understanding of the film by allowing us to adopt paranoid knowledge as an alternative framework of interpretation.”

An essay by Sarah Crockarell asserts that although Tony Kushner’s play *Angels in America* “includes a vast array of characters, subplots, and ideological complexity, the essential story is about differently marginalized characters fighting against the oppressive work of powerful systems to ultimately arrive at an enhanced existence. This delightful complexity of intersecting and overlapping subjectivities and experiences,” Crockarell argues, “makes *Angels in America* the first truly queer work of American drama to receive mainstream success; because of its unprecedented influence, *Angels* also begins a trend in queer drama that connects intersectional difference with fantasia, apocalypse, and utopia, creating space for audiences to imagine the unimaginable through queer possibility.”

The next essay, by Susan Kenney, argues that “literature generated from groups that came to the United States from elsewhere is shaped by various processes, which include a complex interplay of history, society, culture, and spatiality along with myriad influences over decades of time. The confluence of these forces,” Kenney maintains, “helps to form both individual and collective identities, and to construct the paradigm of us and them, belonging and rejection. This is especially true of the literature produced by the Latino diaspora in the United States. Three examples of such literature surveyed” in Kenney’s essay “are *The Long Night of White Chickens*, by Francisco Goldman; *The Book of Unknown Americans*, by Cristina Henríquez; and *In Cuba I Was a German Shepherd*, by Ana Menéndez. The respective homelands of these writers are Guatemala, Panama, and Cuba.”

Michael Kaufmann’s essay argues that “helping students connect with the experience of characters who come from backgrounds other than their own, such as those in Sherman Alexie’s

The Lone Ranger and Tonto Fistfight in Heaven, can be difficult. Tim O'Brien's *The Things They Carried* presents similar challenges for students since it treats historical events in an innovative formal structure, but at least some students may have parents or relatives who experienced those historical events. O'Brien's work discusses a war that occurred before traditional students were born; Alexie's concerns native culture, which few students come into any contact with except through popular representations. Further," Kaufmann contends, "O'Brien's insistent focus on factual and fictional boundaries in his work offers a challenge to students who prefer to take their fiction straight." Kaufmann's essay "maintains that Alexie's autobiographical stories similarly dance along the fictional/factual divide. The shared formal elements and unexpected connections among their characters," Kaufmann thinks, "make O'Brien's book a useful work to teach in conjunction with Alexie's."

An essay by Robert Kyriakos Smith and King-Kok Cheung notes that "much has been written about the father mentioned in the title of Barack Obama's *Dreams from My Father* (1995), the Kenyan namesake who sired and soon abandoned the 44th president of the United States. Also well noted," they observe, "is Stanley Ann Dunham, Obama's White American mother who has her own biography, entitled *A Singular Woman* (2011). The collated material concerning this fleeting family of three," the authors suggest, "lends itself to a simple math: Black father + White mother = Barack Obama; or, Africa + America = Barack Obama. Into these equations," however, their essay "introduces third terms: *Asian stepfather* and *Indonesia*. For if Barack Obama's biography is to be in any way 'summed up,'" they argue, "we must take into account both Lolo Soetoro (Obama's Indonesian stepfather) and the nation of Lolo's birth, a country where Obama spent a significant portion of his youth. Commentators' neglect of Lolo, especially, is a missed literary-critical opportunity."

Phyllisa Deroze's essay examines gospel musicals in order to "identify elements within the form, provide a new lens for analysis, and show how Tyler Perry became a multibillion-dollar mogul by continuing a tradition established by Langston Hughes." Deroze's

essay begins “by differentiating between the urban circuit and the ‘chitlin’ circuit,’ then extricates gospel musicals from urban life plays.” Her discussion surveys the “history of gospel musicals and then provides an innovative analysis of both the urban circuit theatre and the work of Tyler Perry.” Deroze examines Perry’s efforts to continue a waning genre of African-American theater that, within its own rights, has important historical significance. Ultimately,” Deroze asserts, her “argument aims to inspire new dialogue about Tyler Perry’s playwriting endeavors and stimulate conversation about gospel musicals by deconstructing ideas about the urban circuit.”

An essay by Bridget Kevane illustrates “the different voices from the Latino Jewish experience in the United States” by emphasizing “four texts: two Jewish Latino autobiographies written in the last ten years (Ilan Stavans’s *On Borrowed Words* [2001] and Gigi Anders’s *Jubana! The Awkwardly True and Dazzling Adventures of a Jewish Cubana Goddess* [2006]) and two novels (Achy Obejas’s *Days of Awe* [2001] and Oscar Hijuelos’s *A Simple Habana Melody (From When the World Was Good)* [2002]). Kevane takes “a broad look at these four texts as representative of the growing voice of the Jewish Cuban and Mexican experience in the United States. The two memoirs,” Kevane notes, “focus on the identity of Jewish Latinos in the United States. The first novel portrays the recovery of a hidden Jewish past, whereas the second portrays the Holocaust as fictionalized by a Cuban Latino with ‘possible’ hidden Jewish roots.” The central section of the present volume concludes with an essay by Maryse Jayasuriya. This essay “examines an important work by the South Asian diasporic writer Mohsin Hamid, the most prominent of the writers who have addressed the meaning of 9/11 for South Asian countries and people. In Hamid’s *The Reluctant Fundamentalist* (2007), the terrorist attacks become a catalyst for the protagonist Changez, a Pakistani immigrant in the United States.” Changez is prompted “to reconsider his position in and loyalties to his hostland and eventually make the drastic decision to leave a lucrative job on Wall Street and return to his homeland.” Jayasuriya explains that “Hamid focuses on a vociferous first-

person narrator addressing an American interlocutor in a public space, specifically an open-air café in the Old Anarkali district of Lahore.” She suggests that through “Hamid’s use of dramatic monologue, the novel forces readers to focus on the uncertainties of an indefinite war and invites readers to question where their sympathies, and indeed their senses of empathy, lie.”

The volume closes with a variety of resources, including a chronology, two bibliographies, and a glossary. Most helpful, however, may be the essay on multicultural pluralism, which illustrates how a single brief poem (Ben Jonson’s “On My First Son”) can be analyzed from numerous multicultural perspectives. Previous volumes in the current series have also analyzed the same poem from psychological and moral perspectives, so that the three volumes taken together offer an unusually thorough illustration of some of the many different ways in which any work of literature can be read and understood.

Note

1. Two preceding volumes deal with psychological and moral approaches; a forthcoming volume will deal with feminist approaches.

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By Lawson Wood (artist, 1878–1957) Dobson, Mollie and Co. Ltd. (printing firm) Parliamentary Recruiting Committee (publisher) Restored by Adam Cuerden - Te Papa Tongarewa (Museum of New Zealand) [1], PD-US, <https://en.wikipedia.org/w/index.php?curid=48995699>

The Jewish Dimension in Contemporary Latino Literature



Bridget Kevane

This essay deals with the Jewish dimension in Latino/a culture, a perspective that has heretofore been little examined yet is now increasingly relevant as fresh literary texts have come along to establish its voice. Set squarely between Latino and Jewish American writing, Latino Jewish fiction draws on both literary canons but has established its own unique presence, offering a new kind of cultural hybridity in America that will complement more familiar forms. While working on my book on religious rhetoric and contemporary Latino/a literature, *Profane and Sacred: Latino/a American Writers Reveal the Interplay of the Secular and the Religious*, I came across numerous novels, autobiographies, and testimonies that describe the Jewish Latino experience in the United States. As a scholar of Latino Literature, I consider these texts instances of an emerging voice that deserves to be brought to wider attention because they are strong voices in their own right and they complicate the traditional framework of Latino studies and American Jewish studies. Ruth Behar, the Cuban-Jewish anthropologist, has noted that the portrayal of “Latin Jews” does not conform to the typical image of either Jew or Latino but instead scrambles, confuses, and challenges the stereotypical representations (in Bettinger-López xiii). In considering the Jewish dimension in Latino studies, and by reading this literature in a new context, scholars and students of Jewish and Latino studies need to juxtapose two classically distinct subject areas and reconsider prevailing studies of identity, culture, and community.

Who are Latino Jews? Where are their communities? Do they consider themselves Jews or Latinos? What do we gain by seeing them as both? How do they represent themselves? To enter into the US Jewish Latino world is to enter into a world both known and unknown to us; we think we know the Latino, we think we know the Jew, but do we know Latino Jews? In fact, to consider

this body of literature as a whole raises tantalizing questions that span multiple disciplines and offer new perspectives on American Jewish history and culture. I offer up here only ten questions (for there surely are more) about the place and importance of studying Latino Jewish literature:

1. How does Jewish Latino fiction resemble or differ from the North American Jewish literary canon?
2. How does it resemble or differ from Latin American Jewish literary canon?
3. What themes dominate Latino Jewish literature that are not found in either Latin American or North American Jewish literature?
4. Can Latino Jewish texts be accused of exhibiting a “thin culture,” to use Irving Howe’s critique of Roth, or are their texts steeped in Sephardic or Ashkenazi traditions?¹
5. How do the Sephardic Latino texts compare with Ashkenazi Latino texts?
6. Are Latino Jewish writers in a double diaspora or double exile, yearning for two homelands, their Latin American/Caribbean home and Israel, or is the United States their Promised Land?
7. Do Latino Jews feel double discrimination in American society being both Hispanic and Jewish or do they constitute their own self-contained communities, immune from discrimination?
8. Or is there discrimination between one culture and another, that is, Jewish anti-Hispanic or Hispanic anti-Semitic?
9. How do Latino Jewish identity and cultural expression shape perceptions, meanings, and constructions of race in a highly race-conscious United States, where Latinos and Jews have been racialized in historically different ways?
10. Where does the crypto-Jewish past and experience fit within the Jewish Latino experience and their communities?

Hispanic-Speaking Jews in the New World

For centuries, it has been known that Jews fleeing the Spanish Inquisition found their way to the Caribbean—the Dominican Republic and Cuba, for example—as well as Mexico. It is commonly believed that a number of sailors who sailed with Columbus were Jews, and during the period of Spanish colonization, Jews numbered among those who came to the New World. The first Jews to reach the United States came via the Dutch colonies in the Caribbean and South America. The Sephardic Jews who settled in Holland established a vast trading empire grounded in their connections with other Sephardic Jews around the world but especially in the Caribbean and South America. Waves of Ashkenazic immigration followed the failed revolution of 1848 in Europe, and the assassination of the Russian Czar Alexander in 1880 also sent Jews to many parts of the New World, not just the United States. During World War II, the Caribbean received a second significant migration of European Jews as well, though from a vastly different experience than that of Spanish/Portuguese Jews of the sixteenth century. Given the steadfast durability of the Jewish Diaspora, it is safe to say that there exist Jewish communities throughout the Spanish-speaking Caribbean in Cuba, the Dominican Republic, and Puerto Rico, and the Mexican Southwest, which have, in turn, formed the consciousness of contemporary US Latino Jewish writers and communities. In this essay I hope to offer an overview of the unique construction of the Jewish Latino communities and identities across the United States through several lines of inquiry.

Jewish Latinos

The Jewish Latino population is decidedly small. In 2001, the Foundation for Ethnic Understanding conducted a survey that interviewed 1,006 people on Jewish/Latino relations. Of those surveyed, 1.8 percent claimed that they were both Jewish and Latino. Caroline Bettinger-López, in her study of Cuban Jews, claims that there are roughly 10,000 Cuban Jews in Miami and 2-3,000 in New York and Puerto Rico. There is a small yet vibrant crypto-Jewish Latino community in the Southwest (New Mexico,

Arizona) that has received much attention. Yet despite their small numbers, there seems to be a growing voice within Latino letters addressing the hidden or marginal Jewish experience. Efforts to define this experience range from the work of professors like Ilan Stavans and Ruth Behar to the studies of historians and sociologists like Henry Tobias, Stanley Hordes, and David Gitlitz on crypto-Jews and Caroline Bettinger-López and Robert M. Levine on Cuban Jews. These scholars have worked to underscore such topics as the mysterious crypto-Jewish history of the Southwest, the exiled Jubanidad of Miami, or the presence of Ashkenazi Latino Jewry within the United States. At the same time, there seems to be an initiative by interfaith and ethnic organizations in the United States to understand and mediate Jewish Latino relations. Some examples include the American Jewish Committee's report *Latino and Jews: Old Luggage, New Itineraries*; the survey by the Foundation of Ethnic Understanding; and the establishment in 2003 of a group called the National Latino-Jewish Leadership Council.

The space of Jewish Latino identity, culture, and community fits along the continuum of both Latino American and American Jewish sectors. Yet where exactly along that continuum it fits probably depends on the Jewishness expressed by these writers. Some of the writers demonstrate an allegiance to their Hispanic place of origin, thus moving them closer to the concerns of a Latin American Jewish community. Others have cut ties to their Hispanic homelands and consider the United States their new homeland. Many writers—including Aurora Levins Morales, Kathleen Alcalá, José Kozer, Achy Obejas, Ilan Stavans, David Unger, Victor Perera, Trudi Alexy, Ruth Behar, Gigi Anders, and Marjorie Agosín, for example—come from different places of origin and express different concerns. They also work in different genres (including poetry, Nuyorican slam poetry, memoir, documentary film, and fiction) to tell their stories. Yet all share a heightened awareness of their Jewish heritage and their Latino roots in the United States and of the ironies implicit in their “original” identities as Ashkenazi European or Sephardic Jews who had provisional Caribbean, Latin American, or Mexican homes and have now settled in the United States. The translocality of these

authors—from Russia to Cuba to Miami to New York or from Spain to the outposts of the Mexican empire turned New Mexico—offers fresh insight into the geographic and internal unsettledness that persists within the Jewish and Latino Diasporas.

In order to illustrate the different voices from the Latino Jewish experience in the United States, I will narrow my focus here to four texts: two Jewish Latino autobiographies written in the last ten years (Ilan Stavans's *On Borrowed Words* [2001] and Gigi Anders' *Jubana! The Awkwardly True and Dazzling Adventures of a Jewish Cubana Goddess* [2006]) and two novels (Achy Obejas's *Days of Awe* [2001] and Oscar Hijuelos's *A Simple Habana Melody (From When the World Was Good)* [2002]). Because of limited space, I have left out such testimonial and historical narratives as the biographical history of Luis De Caravajal, the testimonies of Trudi Alexy, the collected oral stories of crypto-Jews from the Southwest, and the Judeo-Spanish ballads from New York. I will focus instead on taking a broad look at these four texts as representative of the growing voice of the Jewish Cuban and Mexican experience in the United States. The two memoirs focus on the identity of Jewish Latinos in the United States. The first novel portrays the recovery of a hidden Jewish past, whereas the second portrays the Holocaust as fictionalized by a Cuban Latino with "possible" hidden Jewish roots.

Anders and Stavans

Gigi Anders, whose name of origin is Andrusky, a correspondent for the *Washington Post*, and Ilan Stavans (or Stavchansky Slomianski), a professor at Amherst, recently published their memoirs about their struggles with their Jewish Latino identities in the United States. Anders's *Jubana!* (2006) and Stavans' *On Borrowed Words: A Memoir of Language* (2001) share the historical record of the Jewish exodus from Eastern Europe during the nineteenth and twentieth centuries to the Caribbean and Latin America. Anders's and Stavans's grandparents are Ashkenazi Jews displaced to Cuba and Mexico because of pogroms in Poland, Lithuania, or Eastern Europe or the Holocaust during World War II. Although both

Multicultural Pluralism: A Variety of Possible Multicultural Approaches to Literature



Robert C. Evans

Multicultural approaches to literature have become increasingly prominent in the past fifty years or so. Such approaches are now among the *most* prominent of all kinds. Readers and critics today are often very interested in the varied cultural backgrounds of writers, audiences, and characters. Racial, ethnic, gender, national, and regional identities seem to matter more in literary criticism than ever before, as do issues of racism, gender bias, xenophobia, and prejudice against the disabled. Often people (whether authors, readers, or personalities in literary works) belong to more than one minority group. Often their identities either comfortably overlap or intensely conflict. The issues raised by multiculturalism are enormously complex. The purpose of this essay, then, is to outline, very briefly, a wide variety of ways to think about multicultural interpretations of literature.

To try to suggest how variously a single work can be studied from numerous perspectives, I have chosen to focus on the famous poem “On My First Son” by the English Renaissance poet Ben Jonson (1572-1637):

Farewell, thou child of my right hand, and joy;

My sin was too much hope of thee, lov'd boy.

Seven years thou wert lent to me, and I thee pay,

Exacted by thy fate, on the just day.

O, could I lose all father now! For why

Will man lament the state he should envy?

To have so soon 'scap'd world's and flesh's rage,

And, if no other misery, yet age?

Rest in soft peace, and, ask'd, say, "Here doth lie

Ben Jonson his best piece of poetry."

For whose sake henceforth all his vows be such,

As what he loves may never like too much.

In this poem, Jonson laments the death of his young son (also named Benjamin) who, died unexpectedly at the age of seven. Jonson first bids farewell to his son (line 1), then censures himself for having assumed that the boy would always be his (line 2), then acknowledges that God created the boy and therefore could justly take him back at any time God thought fit (lines 3-4). Up to this point, Jonson seems to be dealing very rationally with his grief, as reasonable Christians of his time were expected to do. He puts his trust in God's wisdom. In line 5, however, his paternal emotions burst out: he wishes that he could "lose" the painful sensation of even being a father. But then, in lines 5-8, he reminds himself that his son is now in a much better state (in heaven, with God) and that by dying at an early age the boy has escaped all the pain of growing older. In lines 9-10, Jonson expresses pride in his son, calling him the best thing Jonson ever made (the word "poetry" comes from a Greek word for "to make"). Finally, in the last two lines, Jonson vows that in the future he will never again take too much personal, egocentric pleasure in anything he loves.

In suggesting briefly how this poem might be examined from various multicultural perspectives, I have focused on some of the most common interests of multicultural theorists, including differences in age, education, gender, language, nation, physical ability, race, region, religion, and so on.¹

Chronology



- 1519 Hernán Cortés, *First Letter from Mexico to the Spanish Crown*.
- 1588 Thomas Harriot. *A Brief and True Report of the New Found Land of Virginia*.
- 1589 Arthur Barlow. *The First Voyage Made to the Coasts of America*.
- 1653 John Eliot. *Catechism in the Indian Language*.
- 1671 Samuel Danforth. *A Brief Recognition of New Englands [sic] Errand into the Wilderness*.
- 1676 Increase Mather. *A Brief History of the War with the Indians in New England*.
- 1682 Mary Rowlandson. *The Sovereignty & Goodness of God, Together with the Faithfulness of His Promises Displayed; Being a Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson*.
- 1700 Judge Samuel Sewall publishes *The Selling of Joseph*, which opposes slavery.
- 1706 Cotton Mather. *The Good Old Way* [laments the declining Puritan influence in America].
- 1727 Dr. Cadwallader Colden. *History of the Five Indian Nations*.
- 1765 James Otis. *A Vindication of the British Colonies*.
- 1773 Phillis Wheatley [African American]. *Poems on Various Subjects*.
- 1789 Olaudah Equiano [African American]. *The Interesting Narrative of the Life of Olaudah Equiano* [a freed slave].
- 1809 Sequoyah [Native American] (1730?-1843) develops a written alphabet for the Cherokee language.
- 1826 James Fenimore Cooper. *The Last of the Mohicans*.
- 1831 First issue of *The Liberator*, an antislavery newspaper.
- 1833 William Apess. "An Indian's Looking-Glass for the White Man."
- 1845 Frederick Douglass [African American]. *Narrative of the Life of Frederick Douglass, an American Slave*.