

Islam in American Literature: First Report

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1. Introduction

An “American dream” definitely exists, and one source of this dream was the Puritans’ desire in 1630 to create a model Christian society—“the city upon a hill”—in the New World. The Puritans hoped to establish a new Christian society of the Congregational Church in the New World, and when this succeeded, they planned to reform Christianity in their home country of England.

Following the Puritans’ original settlement in 1630, over twenty thousand immigrants arrived in North America over the next ten years; the religious intensity in England was weakening, and conditions were prime in the New World to demand religious freedom. The Puritans traveled to New England with the goal of religious reformation in their home country; however, if the Puritan Revolution succeeded, they lost their goal. Moreover, interest in England waned, and immigration came to a halt. The Puritans became isolated as a single faith group on a wild continent.

John Winthrop (1588-1649) was the main figure supporting the construction of the Massachusetts colony around Boston. His most famous concept, shortened into the phrase “city upon a hill,” comes from Winthrop’s sermon on the *Arbella* as the Puritans sailed the Atlantic Ocean toward Boston. The sermon’s title was “A Model of Christian Charity,” and in it, Winthrop advocated his philosophy of building a new Christian society in an undeveloped, new land. A “contract with God” underlies this philosophy, and one of its features was forming a “community.”

A dream of a common society lies within this philosophy, often seen as the foundation of the American dream. Notably, Winthrop’s phrase “a City upon a Hill, the eyes of all people are upon us” has been used in speeches by American presidents as a testament to the American founding spirit and Winthrop’s legacy. For example, in his inauguration speech on January 9, 1961, John F. Kennedy mentioned that the “city upon a hill” is rooted in America’s origins and is the source of a dream of community based upon Christianity.

Over three hundred years after the Puritans landed, a major turning point for the United States—the community based on Christianity—was triggered by Iran’s 1979 Islamic Revolution, bringing the Islamic perspective to the forefront.¹ In the 1990s, Samuel P. Huntington published *The Clash of Civilizations* (1996), in which he discussed the clash between the West and Islam, claiming that it would become the main conflict in the post-Cold War world. During the Islamic Revolution, Iranian king Mohammad Pahlavi had received American support and he took a

pro-Western Europe line. However, while the royal family lived a luxurious Western lifestyle, the Iranian people lived a frugal lifestyle, and the gap between the rich and poor widened. From this gap emerged the Islamic Republic of Iran, based on Islam. At this point, the United States recognized Islam as an opposing force. Significantly, this happened during the Cold War era, and whether countries, besides communist nations like the Soviet Union, would oppose the United States was unpredictable.

In 1990, with the Soviet Union's collapse and the Cold War's end, Islam was declared Western Europe's new enemy. In 1996, *The Clash of Civilizations* appeared, and Huntington had claimed Islam as the greatest threat to Western Europe.

On September 11, 2001, multiple simultaneous terrorist attacks were conducted against the United States. Shortly afterward, the United States determined Al Qaeda to be responsible and then invaded Afghanistan to fight the ruling Taliban and locate Al Qaeda's masterminds led by Osama bin Laden. Actually, in 1993, the World Trade Center had been bombed, in 1998, U.S. embassies in Kenya and Tanzania had been bombed, and in 2000, the U.S. Navy's USS Cole had been bombed in Yemen. The United States attributed all these attacks to Al Qaeda and, immediately after 9/11, declared Al Qaeda a criminal group.

Then, in 2003, Saddam Hussein's regime in Iraq was suspected of concealing weapons of mass destruction, and because of further suspicion that his regime was connected to Al Qaeda, the United States went to war. Such conflict continued for the twenty-first century's first decade, with simultaneous multiple terrorist attacks in Madrid and London. This conflict and opposition between the United States and Islam undoubtedly foretell the future of the twenty-first century.

Against this background lies "Islamophobia"—anti-Islam sentiment—in the United States, where several layers of ignorance of Islam overlap, prejudices as well as biases. Islamic entities in the United States are treated as terrorist organizations and are condemned as enemies of democracy and human rights. Undeniably, many in the United States believe that secularization and movements to reject Islam that does not accept American values are conditions of progress.

From this perspective, the relationship between the United States and Islam can at least be highlighted in the series of confrontations above. Huntington's claim of conflict between Western European civilization and the Islamic world in *The Clash of Civilizations* can be reread to imply religious conflict between Christianity and Islam.

To return to the New World's beginnings, certain thoughts in Alexis de Tocqueville's *Democracy in America and Two Essays on America* are noteworthy, for example:

Mohammed drew down from heaven into the writings of the Koran not only religious teachings but political thoughts, civil and criminal laws and scientific theories. The Gospel, in contrast, refers only to general links of man to God and man to man. Beyond that, it teaches nothing and imposes no belief in anything. That fact alone, leaving aside a thousand other reasons, suffers to show that the first of these two religions could not possibly prevail for long in times of enlightenment and democracy, while the second is destined to have dominance in these times as much as in any other. (513)

Now, in American history and in the history of American literature, this argument on Islam has been largely overlooked. Although the perspective is admittedly, rather narrow, in Japan, no research texts focusing on Islam in American literary works have been published in relation to American literary history.

Therefore, this paper explores two historically wide-ranging representations of Islam: the first analyzes Nathaniel Hawthorne's (1804–1864) "The Gentle Boy" published in *The Token* (1832) and republished in *Twice-Told Tales* (1837), representative of nineteenth-century American romance; the second addresses Ernest Hemingway's (1899–1961) *Green Hills of Africa* (1935) representative of modern American realism. To open the exploration of American literary history from an Islamic viewpoint, these two works will be of great significance in research on "Islam in American literature: First Report."

2. An Interpretation of Nathaniel Hawthorne's "The Gentle Boy"

Because in the nineteenth-century, the United States had a very young history and a shortage of romantic material, writers sought topics from New England's history during the American colonial period (Bell vii–viii). Thus, Hawthorne is definitely a writer of romance, and to read Hawthorne's novels is to explore romance. Hawthorne himself was known as a reader, particularly of history. In *Hawthorne's Reading 1828–1850* (1949), Marion L. Kesselring writes that among the books Hawthorne borrowed from the Salem library, an overwhelming number treated American history. Hawthorne was greatly interested in America's past, reading, for example, Cotton Mather's *Great Works of Christ in America* (1620-1698), and John Winthrop's *History of New England* (1630-1649). Additionally, Hawthorne's interest contained a personal element: his ancestor, William Hawthorne, the Hawthorne family's first generation in America, came to the continent with William Winthrop and the first Puritan group in 1630. John Winthrop of the next generation served as a judge in the abhorrent Salem witch trials of 1692.

Without considering New England's colonial era history, obtaining an overall picture of Hawthorne's works would be difficult. In addition, an overwhelming number of prior studies interpret Hawthorne's romance within this history's context.

Thus, "The Gentle Boy" begins around 1656 when the Quakers² arrived from England at the Massachusetts Bay Colony in New England on America's East Coast. Since the majority of New Englanders were Puritan, the Quakers were considered mysterious, fanatical, and even evil—persecuted despite their Christianity. The Quakers, on the other hand, believed that the more they were persecuted, the more God was testing them; when they traveled to the New World, their persecution grew stronger and stronger. In Hawthorne's short story, we learn that in 1656, the Puritans were persecuting the Quakers. Finally, in 1659—about 200 years before Hawthorne's life during the nineteenth century—the governor of the Massachusetts Bay Colony announced the death penalty for two of them, and Quakers William Robinson and Marmaduke Stephenson who came to New England in 1656 were hanged.

However, the British Parliament, founded after the Puritan Revolution, had granted religious freedom to the colonies in October 1645. Following this, the colonies were confronted with accepting qualifications for citizenship based on wealth. Even so, in 1659, anti-Quaker policies were strengthened, beginning with persecution and then execution of the Quakers by the colonial government. In 1660, a resolution was passed stating that Quakers who did not obey this expulsion would be sentenced to death.

In romantic form, "The Gentle Boy" addresses this and other conflicts within Christianity at least partially in comparison to Islam. The main character is Tobias Pearson, a middle-aged Puritan arrived relatively recently from England. Although Puritan, he is not religiously strict. One autumn evening around sunset, he enters a forest about four miles from his home. As he approaches the place where the Quakers were hanged, he hears a sad cry. At the execution site, he finds a boy about six years old sobbing at, presumably, his Quaker father's grave. He asks the boy's name and address; the boy replies, "They call me Ilbrahim, and my home is here" (Hawthorn 102).

Tobias resolves to save this boy, even though he is of a different religion. Tobias and his wife Dorothy have had children, but they all died. Waiting when Tobias arrives home with Ilbrahim, Dorothy agrees with her husband's decision to raise the boy. Although Ilbrahim is quiet and gentle, he does not abandon his parents' Quaker faith to adopt that of his new parents.

Tobias serves as a local councilman, not of low rank. However, less than a week after taking Ilbrahim in, he is met with cold gazes. On Sunday of the second week, the Pearsons attend their church service with Ilbrahim, becoming targets of severe condemnation. At the church, people sit in pews on the left and right, separated by gender. Since Ilbrahim is still a young boy, he sits with Dorothy. Although he is attending the church of a sect not his own, he feels that he should respect sacred places, including churches of other religions.

Then, a woman wearing a hood arrives and sits in the front pew. The elderly pastor begins his sermon, the gist of which is that they should treat all Quakers, even young children, as heretics. He insists that the colony's governor was right in executing the Quakers. After the sermon, the woman in the front row stands, advances to the pulpit, and removes her hood and cloak. Black hair falls to her shoulders, her face is pale, and she wears a crazed look of extreme exhaustion. She curses the Puritans who executed the Quakers. The pastor is shocked, yet tells her not to speak blasphemy in a sacred place and demands that she leave. Then Ilbrahim speaks. "I am here, mother, it is I, I will go with there to prison" (Hawthorn 117). Ilbrahim's mother Catherine embraces her child again and again. Looking at Tobias, she declares, "Take ye my boy, my precious jewel. I go hence, trusting that all shall be well, and that even for his infant hands there is a labor in the vineyard" (Hawthorn 122). The mother bows to the Pearsons and leaves the church. Thus, the Pearsons are confirmed as Ilbrahim's foster parents.

Ilbrahim wishes to play with the neighborhood children; however, things do not go as he wishes. Then something unexpected happens. A child who had come from afar to play in the neighborhood falls from a tree and is injured. Dorothy takes the child into her home to care for him. The injured boy is about two years older than Ilbrahim, who is drawn to him. He wishes to be

by the boy's side and to look after him, and he thinks about playing with the boy when he starts to heal. One day, after the boy has healed, he goes to play with children in the open space behind the church. Ilbrahim arrives, and the boy strikes his face with a staff. From then on, wounds to Ilbrahim's spirit cannot heal, and he begins to call out, "Mother" during his sleep.

Next, Tobias gradually converts to Quakerism. Several months later, in the Pearson home, Tobias is listening to an elder Quaker reading the Bible. From the harsh winds outside the house, they hear a voice speaking "Peace be with this household (Hawthorn 139)." It is Catherine, Ilbrahim's mother. She cries, "Give me back the boy, well, sound, alive, alive; or earth and heaven shall average me!" (Hawthorn 141), but Ilbrahim was approaching the end of his short life. At last, Ilbrahim says, "Mourn not, dearest mother. I am happy now" (Hawthorn 144). And with these words, the gentle boy dies.

"The Gentle Boy" can certainly be read as a depiction of seventeenth-century Puritan society and theocracy on the New Continent. Similar to Hawthorne's other representative work, *The Scarlet Letter* (1850), it speaks to the Puritans' human shortcomings and mistakes. Puritanism was the mainstream religion; however, when the Quakers arrived, the Puritans persecuted them. Although Puritanism built a great American tradition, "The Gentle Boy" depicts a Puritan shadow, an aspect of evil from which it can never retreat.

3. "The Gentle Boy" and Islam

Why Puritan Tobias took Ilbrahim as his son is unclear:

Tobias Pearson was not among the earliest emigrants from the old country. He had remained in England during the first years of the civil war, in which he had borne some share as a cornet of dragons, under Cromwell. But when the ambitious designs of his leader began to develop themselves, he quitted the army of the parliament, and sought a refuge from the strife, which was no longer holy, among the people of his persuasion in the colony of Massachusetts. A more worldly consideration had perhaps an influence in drawing him thither; for New England offered advantages to men of unprosperous fortunes, as well as to dissatisfied religionists, and Pearson had hitherto found it difficult to provide for a wife and increasing family. To this supposed impurity of motive, the more bigoted Puritans were inclined to impute the removal by death of all the children, for whose earthly good the father had been over-thoughtful. (Hawthorne 108)

In other words, New England offers new opportunities for the economically troubled and religious malcontents, that is, Tobias struggles with religious troubles as a Puritan and the economic troubles of raising a family. Because he wishes to provide well for his children in this world, his Puritan peers blame him for their deaths.

Thus, we can understand Tobias's perspective against religious severity, for his children's deaths resulted from economic problems. The childless Tobias understandably took in a Quaker

child in great need. The following quotation shows Ilbrahim's effect on Tobias—growing empathy for Quakers and their beliefs.

The first effect of his kindness to Ilbrahim was to produce a softened feeling, and incipient love for the child's whole sect; but joined to this, and resulting perhaps from self-suspicion, was a proud and ostentatious contempt of all their tenets and practical extravagances. In the course of much thought, however, for the subject struggled irresistibly into his mind, the foolishness of the doctrine began to be less evident, and it vanished entirely away. The work within him appeared to go on even while he slept, and that which had been a doubt, when he laid down to rest, would often hold the place of a truth, confirmed by some forgotten demonstration, when he recalled his thoughts in the morning. But while he was thus becoming assimilated to the enthusiasts, his contempt, in nowise decreasing towards them, grew very fierce against himself. (Hawthorn 131)

Amid seventeenth-century colonial circumstances and despite his mixed reasoning and feelings, Tobias eventually converts to Quakerism. As a consequence of his conversion, he is persecuted by his society and he loses his government position, status, and wealth.

Historically, Quaker persecution continued, and Charles II, aware of Quaker executions, declared an edict to the council in 1661 demanding that Quakers sentenced to death, but not yet executed, be returned to England. With this intervention by the king, policies of religious tolerance were promoted in the Massachusetts colony.

Clearly, "The Gentle Boy" involves religious persecution, and Hawthorne seeks religious tolerance. However, does Islam exist as a subject here?

In the scene after the sermon to which Catherine objects, the narrator relates the family's background:

For her voice had been already heard in many lands of Christendom; and she had pined in the cells of a Catholic Inquisition, before she felt the lash, and lay in the dungeons of the Puritans. Her mission had extended also to the followers of the Prophet, and from them she had received the courtesy and kindness, which all the contending sects of our purer religion united to deny her. Her husband and herself had resided many months in Turkey, where even the Sultan's countenance was gracious to them; in that pagan land, too, was Ilbrahim's birthplace, and his oriental name was a mark of gratitude for the good deeds of an unbeliever. (Hawthorn 472–3)

With this quotation, we see that Catherine's near-martyrdom and unflagging evangelism extends to Muslims. Her gentle boy is a wanderer from a distant land, born when his parents had sojourned in Turkey. The boy's exotic name, Ilbrahim, was bestowed as a token of gratitude for a Turkish sultan's kindness.

In relation to the family's background, one reason romanticism dominated the

mid-nineteenth-century was travel books' growing popularity. Evidently, Hawthorne borrowed 487 books from the Salem Athenaeum; however, he is thought to have carefully read Picart's *Religious Ceremonies and Customs* between April 18 and June 12, 1829, and thus studied the Puritan, Quaker, and Islamic faiths.

When the children of princes and great lords are born, the moment of their birth is kept very secret, in order to avoid all charms and witchcrafts, and to prevent astrologers from casting their nativity, and foretelling sinister events. The Mahometans, like other nations, admit of adopted children; and it is very common amongst the Turks. (149)

From this quotation, we find a motif of Islam accepting and even encouraging the children's adoption. During the Ottoman Empire, raising abandoned children or orphans was considered a religious virtue and was recommended. Furthermore, the part that corresponds to the "great lords" is when in "The Gentle Boy," Ilbrahim is given preferential treatment by the Turkish emperor, or sultan. Therefore, we can understand the sultan's preferential treatment toward the gentle boy.

In this romance, Hawthorne places magic and adopted children from Islamic Turkey into the context of seventeenth-century New England. Unfortunately, Ilbrahim has not been protected from his attacker's curse or spell; his inner light has been extinguished, and he passes away from this world into the next. However, he has left behind an enlightened Tobias.

In "The Gentle Boy," *home* may be a keyword for exposing Christian religious intolerance in America. In the story, families fall apart economically and physically. Born in Ottoman Turkey, Ilbrahim's home is unclear, due to his parents' travels, persecution, and adoption by the Pearsons. People own houses, they live on the land in the house built there, and they are raised as people, yet they cannot feel love, charity, and tolerance; it seems as if even genetic elements are removed. Rather than mere birth, Hawthorne seems to admire character and acts worthy of praise.

During this time, Hawthorne became interested in the Quaker Mary Fisher (Luedtke 96–7), who, when she arrived in colonial New England, was immediately accused of being a witch and was imprisoned for about five weeks. She was clearly persecuted as a fanatic. Although she was forcibly repatriated, Fisher traveled to Adrianople (Edirne) in western Turkey and received an honor from the Turkish sultan. This life story certainly suggests Catherine's story.

Hawthorne also fervently read Paul Rycaut's *The History of the Turkish Empire from the Year 1623 to the Year 1677* (Luedtke 97–8). During the seventeenth-century Ottoman Empire, Mehmet IV was appointed to the throne, but only after his father, Ibrahim, was murdered. When Ibrahim was murdered in 1648, Mehmet IV, born in 1642, was only six years old, but already had the reputation of being a "gentle boy" with a generous character. Moreover, Mehmet IV shares traits with the Hawthorne's gentle boy in that his father was persecuted and murdered.

Hawthorne, who named his character Ilbrahim, must have been fond of the name Ilbrahim while also considering that the name Abraham from the Old Testament brings to mind Arab ancestors. That is, Abraham is Ibrahim in the *Koran*, and in the Islamic world, Ibrahim and Ilbrahim have extremely strong similarities.

Islam, as Hawthorne depicts it in “The Gentle Boy,” represents a perspective of coexistence and prosperity, rather than of an enemy religion.

4. Hemingway and *Green Hills of Africa*

I can feel his longing for Africa’s power of rebirth and its attempts to prevent spiritual corruption.

Hemingway acquired wealth and fame with the success of two novels, *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929). His memoir of his African safari from November 1933 to February 1934 became *Green Hills of Africa*, published in 1935. As the narrator Hemingway writes, “I like this country, and I was able to relax as if I were at home. People should go to places where they can relax just as they can at their own home, even if it is not their country of birth.” He states that he writes only facts in this utopia. For Hemingway, in ideal Africa, there is simultaneously certain death for animals and danger for humans. In some cases, death and tragedy come as sacred ceremony awaits.

In the first section of *Green Hills of Africa* “Pursuit and Conversation,” the men in Hemingway’s group are holding their breath, waiting to shoot their prey. The spot where wild animals replenish their salt is a superb hunting ground, and the men have seen footprints of kudu and other animals. Then the silence is broken by Kadinsky, who stands against hunting, coming along the track, leading natives. Although only three days of the planned hunt are left, the hunters have yet to find the kudu (serow) they have been pursuing for ten days. The narrator, considered to be the author, is in pursuit of the kudu. In the meantime, he continues a literary discussion with Kadinsky. The day grows gradually hotter.

In section two, “Pursuit Remembered” after his illness, the narrator returns to a conversation from section one. It seems that hunting with M’Cola bearing his gun was terrific. Recalling his younger days, the narrator feels again the beauty of Africa and nostalgia for it. Reading this text, one experiences the depicted scene, the feeling of an opportunity to shoot a kudu, but not being able to get one. In section three, “Pursuit and Failure,” the narrator returns to the actual hunt. He finds kudu tracks, but does not encounter a kudu. However, based on information from a native elder who knows where kudu are, he heads toward a kudu habitat. In section four, “Pursuit as Happiness,” he finally meets his long-pursued kudu and kills it. His bliss arrives.

One interpretation of this work is that in conflict with nature or beasts, the narrator finds an element of freedom and, from cynicism toward youthful death, he finds a meditative and abstract recognition of life and death (Mandel 18–9). From his experiences, as described in *Green Hills of Africa*, Hemingway eventually produces symbolic depictions of death in *The Snows of Kilimanjaro* (1936) and *The Short Happy Life of Francis Macomber* (1936).

The narrator Hemingway is as close as possible to the writer Hemingway. In search of his ideal land in Africa, Hemingway explored his own identity. Away from the capitalist, mechanized civilization of twentieth-century American society, he sought a primal, remote place. Africa,

remaining natural and “uncivilized,” was Hemingway’s ideal place between the end of World War I and the beginning of World War II. Africa harbored the romance and the big game that Hemingway sought. He could live and hunt there, surrounded by nature that had not been westernized or urbanized.

In 1935, when *Green Hills of Africa* was published, Africa, like the rest of the world, was in the midst of a great depression. The economy was weak, and the unemployed were overflowing into towns. As symbolized by prosperity in proletarian literature, this was an era when fascism was being explored, and Hemingway had a side that acted as a desired voice for the era. In response, Hemingway developed literary theory as this voice in *Green Hills of Africa*; the perspective he assumes in this work does not pursue political or social problems. In the 1930s era, the weakness of its politics can be considered an inadequacy of this novel. However, in July 1934 Hemingway wrote a long letter to the editor of *Esquire*, stating, “I have no romantic feeling about the American scene” (Baker 409). This perspective perhaps overlooks the realistic descriptions of Africa’s natural landscape and hunting. In fact, “what interests Hemingway on the African scene is not only the grandeur of nature but the people who inhabit the place” (Cirino 104). One of these realistic descriptions is a key to read the depiction of Islam in *Green Hills of Africa*.

5. *Green Hills of Africa* and Islam

In *Green Hills of Africa*, Islam at first seems to restrict native Africans’ lives. In his narrative, Hemingway tracks the kudu with his gun-bearer M’Cola, but instead, shoots two guinea fowl. Immediately afterward, M’Cola laughs heartily, as if the moment of shooting birds were a joke.

M’Cola’s attitude toward Charo, Karl’s gun-bearer, is particularly remarkable. Charo is Muslim and, during Ramadan, goes without water until sunset. However, M’Cola thinks this is ridiculous and makes it an object of teasing. In fact, M’Cola teases Charo consistently, and his anti-Muslim view presents one perspective on Islam, which is mockingly elaborated in the statement “The Mohammedans and all religions were a joke. A joke on all the people who had them” (Hemingway 38).

In contrast, however, his fellow natives laugh at M’Cola because he wears an American military uniform. Originally, the name *M’Cola* comes from a Swahili word, meaning *robber*. Additionally, the native M’Cola lives by serving white hunters. Thus, M’Cola can be understood as plundered Africa under Western Europe’s military and colonial rule.

In his childhood, Hemingway was famously enamored of Theodore Roosevelt and greatly admired him. One can interpret Hemingway’s African exploration and hunting as internalization of President Roosevelt’s safari. Roosevelt also appears in Hemingway’s biographies and connects Hemingway to Africa (Reynolds 27–30). Linked to politics, hunting itself reveals African and Islamic representations through the discriminatory structure of controllers/controlled. This is reinforced by the gun-bearing M’Cola and can be interpreted as scarring imperialism through the descriptions of missionary bases and military garrisons and bases.

However, the Hemingway narrator does not criticize Charo's Islam. Instead, he refers to Charo as "very serious and highly religious" (Hemingway 38), faithful in his belief in Islam. The narrator Hemingway here sees Islam as "something to believe in ... something that gave you more complicated habits of eating, something that I understand and M'cola did not understand" (Hemingway 39). The following quotation verifies this: "We [Charo and I] understood each other on the question of religion and Charo admired my shooting and always shook hands and smiled when we had killed anything particularly good" (Hemingway 39). Although Hemingway depicts wildlife and hunting in Africa, by empathizing with Charo, he also shows that he understands the faithful and personal aspects of native-African Charo's religion.

With British colonization, the Kilimanjaro area was invaded, and the indigenous Akamba tribe of Kenya, where this work seems to be set, lost their culture. With this in mind, I consider Hemingway's stance while writing *Green Hills of Africa* as a key to understanding these representations of Africa and Islam. "Your first seeing of a country is a very valuable one. Probably more valuable to yourself than to any one else, is the hell of it. But you ought to always write it to try to get it stated. No matter what you do with it" (193). This quotation indicates that Hemingway's stance as a writer is to convey the value of seeing a land for the first time. Immediately following this, Pop says, "Most of the damned Safari books are most awful bloody bores" (193). He follows with, "I've never read anything, though, that could make you feel about the country the way we feel about it. They all have this damned Nairobi fast life or else bloody rot about shooting beasts with horns half an inch longer than some one else shot" (194).

Pop has experienced many years in Africa, and the narrator Hemingway agrees with his contempt for safari books. Thus, Hemingway's representations of Africa are, no doubt, his alone. Rather than depicting Africa accurately, Hemingway seemed more concerned with conveying his feelings about the land and its value. Furthermore, if we explore his writing from this perspective, we understand the hardships of the characters living in Africa: "All of the stories back in the mail that came in through a slit in the saw-mill door, with notes of rejection that would never call them stories, but always anecdotes, sketches, etc. They did not want them, and we lived on poireaux and drank cahors and water" (Hemingway 69). From this, we understand that Hemingway cannot sell his stories and is living off green onions, drinking water, and Carl wine.

One element Hemingway wanted to write about, besides nature, was the people in Africa. Here we return to the scene in which Hemingway and M'Cola track male kudu, but are unable to find any, and they shoot two guinea fowl. Islam becomes a point of humor for M'Cola, and the following passage ensues:

A little beyond there a flock of guineas quick-legged across the road running steady-headed with the motion of trotters. As I jumped from the car and sprinted after them they rocketed up, their legs tucked close beneath them, heavy-bodied, short wings drumming, cackling, to go over the trees ahead. I dropped two that thumped hard when they fell and as they lay, wings beating, Abdullah cut their heads off so they would be legal eating.

(35-6)

“Lawful” here means aligned with Sharia (or Islamic) law, and “lawful meat” refers to “Halal food,” which is food permitted under Islamic law; however, the term refers especially to meat and meat products. Pork, already dead meat, or meat or blood sacrificed for an idol or a god is forbidden. Cattle, sheep, goats, and chickens are recognized by Sharia law as appropriate for slaughter and consumption in the name of Allah.

Understanding and empathizing with Islam, a religion intricately related to food, Hemingway attempted to strengthen his solidarity with Islam by sharing food with Muslims in various African countries. In reality, Masai men of Tanzania, where this novel seems to be set, roast and eat cow; however, Masai women eat boiled meat. Cooking methods according to gender and locations can be strict, even taboo. The agricultural Swahili tribe, which lives in the same area as the Masai, do not eat pork, but do eat fish, and their consumption is limited to animals slaughtered by severing the neck, as Abdullah hurried to do.

In addition, note that *Abdullah*, meaning “Allah’s servant” in Arabic, is a common name. In Islam, the relationship between Allah the creator and those created is represented by master and servant (Abdu). Incidentally, Abdullah was also the name of the prophet Mohammed’s father.

Finally, Hemingway respectfully details the “very serious and highly religious” Charo’s attitude toward Ramadan:

He never swallowed his saliva until sunset and when the sun was almost down I’d see him watching nervously. He had a bottle with him ... and he would finger it and watch the sun. ... Charo was deadly thirsty and truly devout and the sun set very slowly. I looked at it, red over the trees, nudged him and he grinned. M’Cola offered me the water bottle solemnly. I shook my head and Charo grinned again. ... Then the sun was down and Charo had the bottle tilted up, his Adam’s apple rising and falling greedily and M’Cola looking at him and then looking away. (38–9)

The narrator from a Christian culture here empathizes with Charo and follows his religious tenet by not drinking water until the sun has set; he becomes “good friends” with him and develops “a friendship of spiritual yearnings and understanding” (Hemingway 39). Thus, we see a narrator who seeks in Africa both the material and the spiritual. The fulfillment of spiritual understanding, while yearning for the material, can be confirmed.

6. Conclusion

Important sources for reading Islam in American literary history are Secovan Bercovitch’s *The Cambridge History of American Literature* (1984–2004) and Paul Lauter’s *Heath Anthology of American Literature: Contemporary Period: 1945 to the Present* (2009).

First, I address Secovan Bercovitch’s *The Cambridge History of American Literature* (1984–2004). Reading “Emergent Literatures” in this history’s Volume Seven: Prose Writing,

1940–1990, we can understand the direction of literary history, within which Robert Spiller’s *Literary History of the United States* (1948) contributes to formation of American nationalism. This American Literature emphasizes the relationship between nationalistic sentiments and progressivism and between patriotism and self-consciousness, that is, in 1948, American literature studies were actively used to build patriotism. Between 1946 and 1947, in thirty of the 711 universities in the United States, American Literature was established as a subject. The editors of the previously cited *Literary History of the United States* lamented the internationalism of American literature as a subject.

The Cambridge History of American Literature takes pride in American literary history’s complete difference from other literary histories. Literary opportunities that arise from this “dissensus” (Patell 671) aim toward the creation of a new American literature in the twenty-first century. To do so, having a “multivocal, multifaceted scholarly, critical, and pedagogic enterprise” driven by “the energies of heterogeneity” is necessary (Patell 671). Through the revision of the academic field and the movement toward a redefined canon, American literature is attempting to incorporate non-Caucasian and non-heterosexual elements. This new literary history is creating an arena of negotiated, segmented new genres and meanings. This is understood not as a choice between “either/or” (Patell 672), but rather “the hybrid model of ‘both/and’ to a model that captures the interplay of multiple hybrid states” (Patell 672).

What is created here is Homi K. Bhabha’s (1949–) “third space of enunciation” (Patell 672). This concept could perhaps be paraphrased as “non-assimilated others.” As Leslie Marmon Silko (1948–) emphasizes, “All writing from those considered Other by the powers of life and death has some similarities. But that includes gay people, immigrants, people who have maybe insane. Maybe when you come back from having been insane, you are Other” (Patell 672).

Some works of nineteenth-century American literature reveal the power base and explore being better Christians, incited by descriptions of the powerless, such as women and blacks in Harriet Beecher Stowe’s (1811–1896) *Uncle Tom’s Cabin* (1852). Additionally, the interpretations of “transformation” of power can be provided through description of non-Western tribes in Silko’s *Ceremony* (1977). However, in “Emergent Literatures” in Bercovitch’s *The Cambridge History of American Literature*, Islam is not considered at all.

Next, an important work following the trend of Bercovitch’s *The Cambridge History of American Literature* is Paul Lauter’s *Heath Anthology of American Literature: Contemporary Period: 1945 to the Present* (2009). According to this anthology, an overview of post-9/11 American literature can be presented as follows. After 9/11, undoubtedly, an aspect of twenty-first century America fell into confusion. However, when attempting to explain this confusion, one faces certain difficulties. Reflected in their work are writers’ responses to a particularly sensitive state of confusion. However, is there yet a logical piece of writing that clearly expresses the causes and effects of 9/11?

If asked about a defining moment in twenty-first century American life, many would likely mention New York City’s World Trade Center attacks. Despite having economic and cultural power, the United States has become a target for violent religious fanatics. One important theme

in post-9/11 twenty-first century American literature is history that includes the 9/11 attacks. An anticipated, growing number of writers is focusing on the “Other,” people on the fringes of American society. However, focusing on the marginalized does not imply that writers are accomplices in victim consciousness. There may be, however, potential growth toward a new national literature.

The *Heath Anthology*'s overview perspective begins with an editorial map, beginning in 1978 and touted as a restructuring of American literature. In the late 1970s, American literature's definition remained rather narrow and controlled. Over time, however, in agreement with cultural changes, the anthology shifted to reflect many voices with diverse perspectives and to incorporate cultural forms that include Americans' daily lives.

In this sense, the depictions of Islam in Hawthorne's “The Gentle Boy” and Hemingway's *Green Hills of Africa* have significance in constructing a new history of American literature from the perspective of Islam.

Notes

¹ I mainly used Samuel P. Huntington's *The Clash of Civilizations and the Remaking of World Order* (London: The Free Press, 2002) as reference when considering the United States and Islam.

² Quakers are known as the members of the Religious Society of Friends. “Friends, Society of, a religious society founded in 1648-50 by George Fox (1624–91) distinguished by pacifist principles, plainness of dress and manners, refusal to take oaths, faith in the Inner Light, and the absence of clergy or ministers; the Society is also now noted for its involvement with social and educational reform” (Drabble 222).

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