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The First English Settlements in North America:
The Representation of the Roanoke and Jamestown
Colonies in Popular Culture

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Introduction

The subject of history is one that everyone is aware of due to its importance and presence in people's lives. Children are taught history at school and later at higher academic levels, but what they are not usually told is that history is constructed and reconstructed constantly and not everything can be believed at face value. History is depicted in manifestations such as films and TV series of historical events. This topic caught my interest when I was in a Postcolonial Studies class in university which was about colonization and I remember thinking about the Westerns and their depiction of Native Americans: there was a clash between the perspective of the teacher and the representation I grew up watching in those films.

Through the analysis of two historical moments and two locations, Roanoke Colony and Jamestown Colony, this dissertation will show how history has been constantly constructed and reconstructed. I chose these two specific moments in American history due to their inherent complexity due, in the case of Roanoke Colony, to the mystery surrounding the fate of the colony and the supposed disappearance of the colonists, which has exacerbated the imagination of people who tell versions of the story that do not match the discoveries made by scientists. In the case of Jamestown Colony, the history of Pocahontas and John Smith, because of its (Eurocentric) misrepresentation of the relationship to the colonists as well as the character of the Native Americans involved, which continues and is perpetuated in modern manifestations.

In the first chapter of the dissertation, I analyse the construction of history, first with the definition of history and then with how myths and postmodernism are related in the process of construction of history as well as the role of the historians. Chapter 2 deals with the colony of Roanoke, its history, the discoveries and theories about it and how the colony has been deployed in modern culture, in films such as *Wraiths of Roanoke* and TV shows like *American Horror Story*. The main ideas are to explain the history of the colony as well as the reconstructions that have been made about the colony in modern manifestations. Chapter 3 is about the Jamestown Colony, the history of the colony, the story of Pocahontas and John Smith as well as the relationships between the English and the Natives, and some cultural representations of colonization, with the analysis of the films *Pocahontas*, directed by Mike Gabriel and Erik Goldberg in 1995, and *Avatar*, directed by James Cameron in 2009, as the focal point. The main

ideas are the history of the Jamestown Colony and how some cultural representations of colonization have been reconstructed and how they influence the American population. The thesis will attempt to answer the question of how history is constructed and reconstructed and how that is reflected in modern culture with the investigation of the history and the manifestations related to the colonies of Roanoke and Jamestown. The thesis will investigate the construction of history using academic sources, the history of the colonies using primary sources and then there will be an analysis of the manifestations using academic sources as well as the manifestations as a source.

Chapter 1. The Construction of History

History is a fundamental concept in the process of human thought. It elevates the understanding of present circumstances based on the interpretation of past events, and we can extend further to prognosticate events ahead (Little 2016). It is said that we can learn from the past not to make the same mistakes. This understanding makes history a wide concept and subject to subjective or objective interpretations relative to the intentions of the historians, they can alter it depending on their understanding of the events or their ideas. Understanding the concept of history requires a profound awareness of the definition of the term. History scholars provide various definitions with different degrees of conciseness. Nonetheless, all historians agree that history has something to do with past events: History is therefore defined as a collection of facts from past events to derive an informed narrative or argument that represents the factual material investigated (American History Association 2019). In context, historians need to collect all data from primary sources and arrange and interpret the information to form a general idea of what happened based on the material. However, there is still no consensus on assessing the truthfulness of primary sources, which makes history an enigmatic concept (American History Association 2019). A historical event is subject to different interpretations, as historians discover more facts about a circumstance or an event. In most cases, new discoveries or interpretations often deconstruct the ambiguity or inconsistency of previous historical information, leading to the adoption of a new narrative. Therefore, as Little (2016) argues, history is a continuous dialogue improved by historians' quest for new facts.

The constructions of history involve a series of tasks that historians need to perform to develop a narrative. The process begins by asking questions related to the historical circumstance of the past event, such as "what happened? What are the characteristics associated with the period in question?" (Little 2016). Providing adequate arguments to these questions will prove that an event occurred based on sufficient facts related to a particular period (Smith 1977, 1). However, evidence provided by primary sources is, in most cases, incomplete or inconsistent, which leads to the construction of narratives with weak supporting arguments. Smith (1977) argues that including a constructionist perspective is important to create a convincing argument that addresses the shortcomings of primary sources. The constructionist perspective allows historians to expand the scope of their investigation by formulating their own

theory based on the evidence presented (American History Association 2019). In essence, the work of historians is to collect, interpret, contextualize and describe past events. This process involves mapping a complex set of primary data and assimilating the information in the context of present circumstances. The argument also needs support from strong evidence which follows the doctrines of scientific constructs. Historians can use social and behavioral science theories to create hypotheses that reflect cultural and social meanings about the subject of interest (Little 2016). Therefore, for a historical event to be valid, it must be supported by theoretical reasoning and facts that support the events or circumstances of inquiry. Consequently, facts are important in constructing a historical narrative, and those facts come from primary sources. There are various perspectives on what constitutes factual evidence that can be used to construct history. The main area of discussion is whether myths and legends can be used to construct history. While legends often appear to be more abstract narratives, myths contain hidden meanings that often puzzle historians. Therefore, myths have attracted a lot of attention in their use as a source of historical information. In 1975, a Dutch dictionary defined myth as “a groundless story” that represents a person or a thing and is taken as accurate (Cruz and Frijhoff 2009, 1). The definition of myth has since evolved to reflect society’s social and cultural meanings. Currently, a myth is understood as a narrative that represents people’s tradition, way of life, religion, or gods. Historians like Heehs (1994) have made the definition of myth much simpler as “a set of unexamined assumptions”. There is no universally agreed argument to define the concept of myth despite all the definitions that exist. The scope of exploration is wide, as myth encapsulates various cultural values that define different societies (Lugli 2013, 39). Authors have found myths more valuable in uncovering historical truths than deconstructing the complexity of the concept. Through case studies, historians use myths to uncover cultures of various civilizations. For instance, myths have been used to understand Low Countries’ ancient traditions as they lacked a strong central government to institute verifiable factual information (Cruz and Frijhoff 2009, 1).

While myths can be useful in constructing lost historical events, Cruz and Frijhoff note that these narratives should be exploited with caution. They are similar to government propaganda during wartime, but it can be instructive and useful when used for specific purposes. In this context, the historian has the responsibility to investigate the truthfulness of a myth and distinguish fabrication from useful insights because being exposed to fabricated materials might lead to myth-making. Due to historians’

propensity to myth-making, a new era has emerged in history writing. Historians need to be mediators in the process of history construction instead of being judges or observers. As a result of that, history has become open to other social sciences, including anthropology, psychology, arts, and sociology. Those perspectives enable historians to formulate better interpretations of facts, including myths (Cruz and Frijhoff 2009, 3).

The views about myths and history can be traced to the Greek definitions of the two concepts. *Mythos* (associated with myths) is considered a final argument or pronouncement of a particular event or circumstance. In contrast, *logos* (associated with history) is considered an argument whose validity can be substantiated by providing evidence relative to the context. Myths become a force that has to be unchallenged in their construction or delivery due to strong ties to tradition. On the other hand, history is a force that is open to interpretation (Heehs 1994, 3). Tradition has an important role in the construction of history. In this sense, it remains an important source of knowledge for historians, particularly when other primary sources are deemed insufficient to support the topic of study.

McNeill (1986) explores the concept of myths and historiography in more depth. A truth discovered by one historian may be found false by another historian, which to McNeill, is the same as myth. Historians have believed for a long time that they could separate the 'Truth' from myths, but this is impossible in postmodernist society. McNeill (1986) suggests that there should be a historiographical balance between what is considered to be true and myths. The combination of truths and myths, therefore, becomes mythistory and mythistories are credible and congruent to the public doctrines in short and medium terms. After all, as Inwood (2004) notes, myths represent society's social values and belief systems that shape their perceptions of the world, and these perceptions continue to evolve.

A legend is a folk narrative stated over a long period. Legends contain ironic twists and have symbolic meanings to a particular society or community. In some legends, the protagonist is tamed for their behaviors and needs to suffer an unfortunate fate for the narrative to be engaging (Donovan, Mowen, and Chakraborty 1999, 24). The role of legends extends further than a narrative of a hero or protagonist. Legends are also crucial in the construction of culture and can be used to make sense of an event or object that has historical significance to the community, and such stories become part of communal identity. For example, in Stillwater, Minnesota, residents have told

stories of High Bridge for a long time. Anyone that lives in Stillwater can tell a story about the bridge and its significance to the community and these stories make the community alive (Bird 2002, 520-521). If legends can construct cultures and myths describe these cultures, it is imperative for historians to investigate these types of narratives in their construction of history.

Postmodernists have different views with the use of myths and legends in the construction of history despite the seemingly strong validity of their use. Postmodernist theorists are not only against the narratives, but they are also antagonistic toward historians' views on history only from the context of the past. They argue that by taking a traditional approach, historians are subjecting their interpretations of the past to traditions (myths and legends) that have already been displaced by modern thoughts. Historians need to abandon the notion of giving ultimate authority to past events in the study of history for a better understanding of the past. History needs to welcome recent theoretical approaches which have become conventions of our society (Tholfsen 1999, 202-203).

The postmodern theory requires history to be based on sufficient and verifiable evidence that deepens the understanding of the past. Moreover, the deepened historical inquiry needs to result in more questions that historians seek to find about the past (Tholfsen 1999, 203). This formalism makes postmodernist thinking assume that historiographical practice is explicitly based on the empirical examination of data used for narrative construction. Basically, postmodernist thinkers need a re-evaluation of the traditional forms of history construction by historians and the abandonment of methodologies that do not reflect current societal needs. This revision is critical in areas where technologies dominate, and more insights can be obtained using modern tools (Zagorin 1990, 263).

Due to diverse views between postmodernists and historians, these scholars have not agreed yet on the arguments of postmodernism against history construction. Tholfsen (1999) argues that postmodernism mainly views history as the mythology grounded on weak scientific empiricism, which narrows the scope of this argument; history is more than that. Moreover, postmodernists dismiss historical truths, yet they create their subjective truths about history, which narrowly capture the wider context of historiography (Tholfsen 1999, 206). Zagorin (1999) also shares Tholfsen's view when defending history. The author notes that the rigidity and assumptions of postmodern arguments about history have made the American Historical profession,

American professional historians, assume the theory, significantly reducing its influence on the history construction of the country, the United States. As a result, the influence of postmodernism on American historians' thinking "is not only fading but increasingly destined to fade" (Zagorin 1999, 1). In contrast, Parkes (2014) presents a case for postmodernism, which considers the concerns of historians. The author argues that historians should view postmodernism as a thought that accentuates their objective argument to ensure that nothing escapes their gaze, including subjective thoughts (Parkes 2014, 5).

While postmodernism rejects the current methods of history construction because they may contain some myths as sources, American heritage was born out of myths, some of which the nation still holds up to date. An example of this is a belief bestowed upon the term "Manifest Destiny". The term first appeared in 1845, and it was used to attribute the destiny of Americans to God. American people in the past used manifest destiny to justify the forced expulsion of natives from their lands as the country expanded towards the North. This expansion led to the spread of slavery and oppression, plunging the country into the Civil War ("Manifest Destiny" 2010). Moreover, American colonization was primarily based on Deity. European colonizers argued that they had a moral obligation to occupy North American lands, and their main intent was to spread Christianity (Magister 2019). Therefore, while postmodernism attempts to dismiss myths in history construction, myths will remain part of history and modern society.

From this understanding of myth and postmodernism, one can ponder how American History is constructed. However, finding a definitive response may be futile as America is a multicultural state, which significantly shapes how scholars construct and reconstruct history (Banks 1995, 15). History construction involves investigating the past cultures and individual identities of a group of people to help a historian understand the social conventions at the time. Moreover, historians need to demonstrate "how cultures establish traditions and myths from the past to guide the tradition of their members in the present" (Thelen 1989, 1117). Ultimately, the actuality of the narrative will depend on the historian's subjective understanding. Historians must recognize, however, that the freedom to draw subjective conclusions does not mean abandoning the provision of a narrative that is as objective as possible (Banks 1995, 15). From this perspective, American history is shaped by social organization in which historians study and use culture, personal experiences, and objective assessment of evidence. All

the aforementioned factors are important in representing a historical context congruent with the nation's diversity.

This dissertation explores the Colony of Roanoke and the Colony of Jamestown and the various legends surrounding them. Those two colonies are especially interesting because of their history and the way it has been transmitted. Historians have developed many different explanations about the colonists' fate, and there have been significant modifications of the story of Jamestown, specifically John Smith and Pocahontas' story. The reason for divergent views is attributed to myths surrounding the narrative and the interpretation to those myths. Myth-making and the views and theories of postmodernism on traditional historiography explain how history can be manipulated and molded by people for their own benefit, they can invent in order to fill the gaps of information that are unknown to them or even change history completely without an apparent reason. However, myths are important in the construction of American history and they are still prevalent nowadays.

Chapter 2. Roanoke Colony

2.1. The Colony

The Roanoke Colony is the first English colony in America, the first landing of English feet on American soil, more specifically on the Northern part of Roanoke Island, North Carolina, and the first contact between the English and the Natives. Roanoke is a tiny barrier island that stretches eight miles along North Carolina's northern coast. For the colonists, life expectancy on the island was arduous. In 1587, the colonists dispatched Governor White to England for supplies, fearing reprisal from the Native Americans they had evicted. White was unable to travel back to Roanoke Island until 1590 due to the looming conflict with Spain. He discovered no indication of the Colony when he arrived except for the word CROATOAN. While some stories claim that the colonists died on the spot, their fate is still a topic of discussion among historians.

Although the Colony is remembered as the English's initial major endeavor to establish a lasting presence in the New World, it was the finale of over a decade of failed attempts. In 1578, Queen Elizabeth I awarded Sir Humphrey Gilbert a patent to explore far, pagan, and barbaric territories not controlled by any Christian authority or people (Dawson 2020). However, Gilbert's second trip to the New World ended in a shipwreck. Later after his death, his brother-in-law, Sir Walter Raleigh, inherited the patent, which encompassed prospective lands stretching from Spanish Florida to the Arctic. Preceding John White's tragic choice to settle in Roanoke,¹ the barricade islands were immensely appealing to Raleigh-sponsored parties, despite Raleigh having never visited North America.

The main reason why the English were longing for a colony in the New World was because of Spain, England's enemy. They wanted to raid Spanish shipping; a good settlement would be used both to gain profit from natural resources and trade and also to go against Spanish shipping. They believed America was the weak spot of the Spanish empire and the best way to make them lose wealth, men, and resources. However, the English did not want the model for settlement that other countries such as Spain and France were following as they considered it to be savage.

¹ The island, wet but productive, was not the governor of the colony's first choice when he and the colonists arrived in July 1587 due to conflicts with the Natives and one of them with the Secotan Natives.

At least during the Elizabethan period, they believed in a more humane approach, which included trade and friendship with the native population (Dawson 2020, 23-24).

The 1584 voyage was the first Elizabethan voyage to the New World, launched by Sir Walter Raleigh. It was a recon mission to find a naval base from which they could raid Spanish ships and thus increment the English wealth while attacking their enemy. Their other mission was to begin trade with the native population and note natural resources which could be profitable. They discovered the island of Roanoke, where they met the native population, who was kind to them. Barlowe made contact with two native tribes, the Secotan and the Croatan (Dawson 2020, 34). The second voyage to the New World set sail on April 9, 1585, from Plymouth, made up of seven ships. There were around 600 colonists, all men, in those ships, although Sir Walter Raleigh was not one of them. He had been knighted and had assumed the title of Lord and Governor of Virginia, another colony. About a week after they set sail, there was a bad storm off the coast of Portugal and the ships were scattered. The *Tiger*, the ship commanded by Sir Richard Grenville, Raleigh's cousin, was the last to arrive at the Outer Banks by some weeks. The *Red Lyon*, the ship commanded by Captain Raymond, was the first to arrive. He left soldiers on Croatoan, where a base camp had been located by the colonists of the previous voyage. The men built forts and strengthened their relationship with the Croatoans. The goals of the 1585 voyage were to loot the Spanish, and for that Croatoan was the perfect place, and make a profit through trade with the natives (Dawson 2020, 39-41).

The *Tiger* and Grenville arrived in June 1585, three weeks after the arrival of the first ship. However, the ship suffered a wreck. Before the wreck the ship had supplies for one year, but after the huge loss of cargo they only had food for twenty days. Grenville decided to leave the Outer Banks with 495 of the 600 men to raid Spanish ships. He left behind Ralph Lane in charge and 105 men (Dawson 2020, 41-42). This was a mistake, and the English and the Natives began to have problems. (Dawson 2020, 43-44). A week after Grenville's departure, a fleet of ships led by Sir Francis Drake arrived with supplies, it was the resupply mission in 1586. Nonetheless, after a three-day hurricane struck and the ship with goods and supplies that Drake was going to leave the colonists was ruined, Ralph Lane decided to return to England and leave Roanoke with Drake. Only a week after Ralph Lane left a resupply mission sent by Sir Walter Raleigh arrived on the colony but they did not see anyone so they returned to England. Two weeks after the supply ships left, Grenville returned with supplies to

Roanoke. When he arrived, he found Roanoke abandoned and he decided to leave men on the island as he did not want to lose the land. The Secotan Natives wanted revenge for all the wrongdoings, so they attacked the English that were left on the island; at least two of them were killed and the rest fled (Dawson 2020, 49-50).

Raleigh approved one last mission in 1587, which was the one meant to create a colony and the first one in which they brought children and women. The mission was led by John White, an artist who had been in previous voyages to the New World and the governor of the new colony. They set sail on May 8, 1587, with more than one hundred colonists, including John White's daughter, Eleanor Dare, and her husband, Ananias Dare. Before sailing to the Chesapeake Bay, they wanted to check on Grenville's men, who were left behind at Roanoke. However, when they arrived at Roanoke, they did not find anyone there, they only found the bones of one of the men (Dawson 2020, 51-52). Simon Fernandes, the captain of the ship in which the settlers travelled, compelled White to abandon his first intention to go north and establish a colony in the Chesapeake Bay, so instead they arrived at Roanoke on July 22.

On August 18, 1587, White's daughter gave birth to a girl, Virginia Dare, the first English child born in the New World. On August 27 White and some men left because they were claiming that the colonists had arrived too late to plant crops and were desperate for food (Oberg 2020) and 115 people were left behind (Dawson 2020, 60). White was only able to send another mission to Roanoke in 1590 because of the war with Spain, three years after his departure from the island. They found the colony abandoned and two words carved on a post and on a tree "CROATOAN" and "CRO". Famine, slaughter by hostile Native Americans, killing by Spanish soldiers, numerous exodus traditions, or a combination of all of the above are the theories as to why they departed. The CRO stood for CROATOAN, the peninsula where the colonists were most likely forced to live following Native American customs (Martínez 2021). The settlers had agreed on a signal: if for some reason they needed to move, they would carve a word that indicated the destination. The colonists were never found, and the colony became known as The Lost Colony (Dawson 2020, 62-67).

2.2. Discoveries

There are many theories as to what might have happened to the settlers of the Roanoke or Lost Colony because of this incident. None of the theories are proven scientifically, but there have been some important discoveries made on the island that can begin to

explain the mystery. Some people think that the colonists were left to die. According to Lee Miller's study (Durschlag 2003, 134), the disappearance was a crime, as the efforts made by the colonists to survive were sabotaged and their death on Roanoke Island was meant to serve political ends in Europe. She even believes that some of the colonists resisted and settlers of Jamestown, Virginia, a new English settlement, were aware of their survival but decided to suppress the information and let them die. There is also the theory of integration: the colonies left the word "CROATOAN" engraved on a post and also "CRO". As mentioned earlier, this was a message for White which probably indicated where the colony may have moved, which was probably somewhere inland. Due to bad weather and several problems, White could not check if his theory was correct and the settlers were with the Croatan Indians, who had been friends with the English since the beginning. It is a likely theory, as there was a drought, poor harvest, and environmental degradation within the time frame of the colonists' evacuation, which would have made them seek refuge with a nearby tribe such as the Croatan (Frazier 2020). Some of the people in the tribe are certain that their ancestors were white people able to read and there is some evidence that can backup that claim. The evidence is that people with grey eyes frequent among this tribe have been found, but not other ones; it is not conclusive but at least evidence can be found behind the theory. This is a fairly romantic happy theory. John Lawson (Arner 1978, 13-14) also hypothesized that maybe the colonists did not want to go with the Croatans but were forced to live and cohabit with them until they assimilated to the Native culture. They would be dehumanized as their human nature would have been degenerated. According to this, the settlers would no longer be Englishmen, since they were cut off from their culture and their religion, Christianity: "The missing settlers now become an object lesson on the dehumanizing power of the American frontier, expressing the deep fears of cultural transformation that also underlie most early captivity narratives" (Arner 1978, 14). It is a dark twist on the mostly happy theory that shows the fear the English had of assimilation to other cultures as they believed theirs was the superior one. The quote also mentions captivity narratives, that is another theory of what may have happened to the settlers. They could have been taken as slaves instead of them going on their own free will.

Another theory is that of the massacre: the colonists were murdered by the Indigenous tribes. The theory relies on the altercations between the settlers and the Native population and the increase of their violence. It pushes the notion that the

Natives are violent and dangerous because of their race, nevertheless they fail to consider the violence the English inflicted on the Natives as well, being them the ones that initiated the conflict (Frazier 2020). According to English historian David Beers Quinn, the colonists probably moved to live on the south shore of Chesapeake Bay, the original destination of the colony, to live among the Chesapeake Indians. After that, Chief Powhatan massacred the Roanoke colonists and the Chesapeakes in 1607. John Smith sent search parties in 1608 to look for the colonists, but as they did not find anyone, he assumed they were all dead (Parramore 2001, 67). William Strachey, Jamestown colony's secretary from 1609 to 1612, in his book *The Historie of Travaile into Virginia Britannia* (1849), claims that the colonists were killed at Roanoke; however, the term Roanoke signified different places: the region bordering the Sea of Roanoke, and the area which later became North Carolina, not Roanoke Island specifically. He also separates the colonists' massacre and Powhatan's destruction of the Chesapeakes. There are facts that make the theory less probable than others, such as the word "CROATOAN" that was left by the colonists, and the state in which John White found the camp: no human remains were found and the structures had been taken down, so that means that the colonists did not leave unexpectedly. Moreover, according to modern findings, Roanoke Island was in the early stages of a withering drought which would have made life much more complicated, and Roanoke was not considered a permanent place for the colony (Parramore 2001, 67-70).

These are the most well-known and plausible theories but there are others which are paranormal and based on speculation rather than evidence. An example of that is the theory of a zombie outbreak: there was a zombie outbreak and it led to cannibalism; once the zombies ran out of people to feed on, they decomposed so there were no bodies found and no evidence left behind (Frazier 2020). There are also conspiracy theories like a plot by Queen Elizabeth to destroy the colony and damage Raleigh's standing, and that Raleigh hid the colonists so they could harvest for him without attracting competitors (Lawler 2018, 135).

Alongside the legend of The Lost Colony, there is the legend of Virginia Dare, the first English child to be born in the New World and granddaughter of John White. She is also called the White Doe, a ghost that haunts the shores of North Carolina. There are many versions of the legend, even one in which Virginia is Pocahontas' mother. However, the most famous legend of Virginia comes from North Carolina's folklore. In this version, Manteo, member of the Croatan tribe who was friendly with the English

and had been sent to England as a delegate, knows that Wanchese, a member of the Roanoke tribe who despised the English and had also been a delegate, plans to kill the colonists of the Roanoke Colony after White leaves to go back to England. He rescues them and they assimilate into the Croatoan tribe. When Virginia, who is known as Winona-Ska, grows up, the Croatan chief's son, Okisko, and she have plans to marry, but there is a problem as Chico, who is an evil witch doctor, wants her for himself. When she rejects him, he decides to transform her into a white doe. Okisko will pierce her heart with magical pearl arrows so she can regain her human form. However, Wanchese's son also wants to pierce the deer's heart but with an arrow of silver. Both end up piercing Virginia Doe's heart and she transforms into a human, but she also dies. Okisko prays so his lover can resurrect and be with him; his wish is granted on one condition, that she can only come back as a doe (Boyd 2000).

In the 1930s and 1940s, the first archaeological work on Hatteras Island was done. They did surveys and designated some areas of interest to explore (Dawson 2020). Furthermore, a resident found a coin from the 1560s and gave it to the archaeologists (Dawson 2020, 162). A stone, later named the Dare Stone, was discovered in 1937 by the Chowan River, about 65 miles west of Roanoke. It was proposed that maybe the failure to find the site of the Roanoke Colony was linked to the shoreline erosion. There had been huge changes in the northern part of Roanoke Island between 1851 and 1970 from shoreline erosion that could lead to the destruction of the site where the settlement was (Dolan & Bosserman 1972, 424). When Hurricane Emily hit Hatteras in 1993, Native artifacts were discovered, and when a tree blew over a Cumberland type of spearhead was found near the roots (Dawson 2020, 98). In 2009, eight test pits were excavated on the island, including Buxton and Frisco, by Louisa Pittman and Professor Mark Horton of the University of Bristol. In Buxton, one of the pits revealed artifacts from 1650 to 1750 which were colonial but mixed with Native artifacts. Probably items from the sixteenth century could be below (Dawson 2020, 106). A year later, a homestead that was discovered in 2009 was excavated by Professor Horton and items from 1730s or 1740s turned up. However, below those items, English artifacts and Croatan material such as tobacco pipes, delft pottery, a shoe buckle and a horse bridle were found and dated from the 1600s. It was interesting as those English artifacts were found in what was a Native village; it is difficult to explain how they got there as there were many European shipwrecks on the island (Dawson 2020, 109-118). There were also more recent excavations there, like the one in 2012, when they found

English gunflints and iron objects as well as Croatoan pottery and pipes. Below those items, a gun barrel, old glass from the sixteenth century, and a copper key to a pocket watch were found. According to the items, it seems that the archaeologists had reached the seventeenth century and they had evidence of assimilation, as the Croatoans appear to be wearing pocket watches and using English guns and iron tools. Another trench was dug nearby as the pit was excavated. There they found postholes of what could have been a smokehouse; it was extremely interesting as the Croatoan considered a smokehouse to be a holy place (Dawson 2020, 127-133). Furthermore, that year researchers discovered a patch on a map painted by John White. The map was of North Carolina; beneath the patch, the image of a fort located fifty miles to the west of Roanoke Island was found. There are speculations about White and his intention to hide the fort from the Spanish, who were interested in destroying it as they saw it as a threat to their domination of the land (Lawler 2020).

A year later, in 2013, the archaeologists reached the sixteenth century in their excavation. Iron objects and some square nails were discovered. Among the iron objects there was the hilt of a rapier from the Elizabethan era which could have been owned by an English colonist on Croatoan. Near the sword hilt a pencil and two pieces of a writing slate were found, and an arrowhead out of glass, although the Natives had no glass, so it could be from the English (Dawson 2020, 153-157.) All the artifacts and goods discovered in the excavations can be used as evidence to state that the colonists may have assimilated with the Native tribes instead of being murdered by them or other theories that have been made about The Lost Colony. This archaeological evidence, English artifacts in Croatoan villages, can finally explain the mystery of the colony and that the settlers were never lost: the English preferred to create a big mystery about what happened instead of admitting that assimilation was possible as they considered the Natives to be savages.

In 2015, a team excavated the area marked on White's map which was close to Mettaquem, a Native American village. The team began excavating outside the wall of the village, and they called the place site X. They did not find the fort, but they discovered pieces of English pottery that probably belonged to the survivors of the Roanoke colony. Two miles north of the site X, more variety and a larger number of European ceramics were found, they called the site Y. Some archaeologists are skeptical of the ceramics being related to The Lost Colony as they could have belonged to people from Jamestown or from a closer time period. Between the discoveries of the

Native village and sites X and Y, the theory that the colonists separated and assimilated into different Native tribes is being given credence (Lawler 2020).

2.3. Manifestations in Modern Culture

There have been many manifestations of the legend of The Lost Colony and Roanoke Island as it can be considered one of the biggest American mysteries. Those adaptations can be adaptations of the legend or have references to it.

One of the earliest and most important manifestations was a play called “The Lost Colony”, which had been performed since 1937 in North California at Wayside Theatre. The play relives the mystery of the colony every year. The playwright is Paul Green who is known for creating this symphonic drama. The play, which is a symphonic drama, utilizes all elements of theatre together - lighting, music, dialogue, poetry, sound effects, dance and pantomime, and others - to stage the area in the dramatization of historical events. (John & Green 1990, 1243). The complete name of the play is “The Lost Colony: A Symphonic Drama of American History”, and it was conceived during the Depression. The play was scheduled to run only for the summer of 1937, but due to its popularity, it returned in 1938 and has played every summer except for four years of World War II and its 83rd season in 2020 due to the COVID-19 pandemic. The play was a part of the celebration of the 350th anniversary of the arrival of English settlers in North America (McKown 2006). Although theories have been put forward to explain the Roanoke myth of English colonists’ disappearance, none of the theories has provided a definite answer to the Roanoke myth. Paul Green relied on three fundamental approaches to explain the lost colony (Hogeback). The approaches are the following: adhering consistently to the subject matter of the lost colony as presented by documents and accounts of the sixteenth and seventeenth centuries; relying on imaginations rather than facts to produce a fancy tale of the lost colony; and familiarizing themselves with the documents and source materials relating to the lost colony (Fullam 2017). The analysis that follows will take Green’s Lost Colony play to explain issues of racism, assimilation, and American pop culture.

As way of summary: in the prologue of the play a minister recalls the Roanoke colonists, and then the action begins, the Natives are doing a harvest ceremony, but they are interrupted by the English who claim that the land belongs to their queen, then they exchange gifts. In London, the queen and Sir Walter Raleigh talk in a pub, and John Borden and Eleanor White meet, but she is promised to Captain Ananias Dare. In scene

5 of Act 1, the first attempt at settling in 1585 is portrayed. The English kill the Natives' chief during a dance ritual, and the leaders of the settlement decide to come back to England after a period of hostilities; however, they leave fifteen soldiers behind to maintain the land. Raleigh plans to start a permanent colony so he gathers men, women, and children, mainly from the lower classes, and appoints John White as the governor. The end of Act 1 is the day of their departure. Act 2 starts with the arrival of the colonists in July, 1587. They do not find the fifteen men that were left there and the Roanokes are firmly against the English, but the Croatoans, a native tribe to the south, help the settlers. In Scene 2, Virginia Dare is born in August, 1587, and she is the first English child born in the New World. Governor White returns to England for provisions while they are celebrating the baby's baptism and he promises to come back before Christmas: however, he cannot come back in time because the Spanish Armada tries to invade England and the queen rescinds her support to the colony. In Scene 5, Captain Dare dies; the settlement is on their second Christmas, they are starving but they manage to gather and celebrate it until hysteria over their situation takes over and John Borden fires his rifle. Borden, who is now married to Eleanor, tells them that the Croatoans have invited them to stay with them, and the settlers decide to abandon the fort as a messenger announces that a Spanish soldier has arrived with the intention of attacking them. They head into the woods singing, "O God That Madest Earth and Sky", the hymn that began the play (Avery 2001). The play ends with an uplifting feeling.

The Lost Colony play is castigated for its racism against the Native Americans in the play roles. Since The Lost Colony play started its performance in 1937, they have occasionally depicted the Native Americans through casting non-Native Americans. The play paints the actors with bronzing for them to appear Native Americans. The painting has been nicknamed the redface racism. In addition, the money and resources generated by the play have not benefited the Native American populations. The play production and usage of the Native American visuals have only benefited the show's agenda without considering the plight of the Native Americans. Moreover, The Lost Colony play has perpetuated a false belief about the Native American population by creating an offensive, inaccurate, and false history about their history. The Native Americans have gone against The Lost Colony production for spreading racism against Native Americans through the use of redface. The Lost Colony play by John Green attracted much attention as it played into the ideas of race. The Native Americans of Roanoke viewed the idea of English colonialists assimilating with the Native American

population as a taboo (Dawson 2020) and illegal. Such prohibitions witnessed in *The Lost Colony* play presented the idea that racism was an issue for the colonists. The Roanoke colony mystery is based on the fears of interracial and foreign mingling. The history of American racism and the Roanoke myth in *The Lost Colony* play are intertwined.

The Lost Colony play recognizes the assimilation of the English colonists into the Native American population and attempts to explain the Roanoke myth by doing so. The play uses songs, dances, drama, and special effects to breathe life into Roanoke's legend. Through the play, Englishmen are presented as having positive relationships with Native Americans of Roanoke and Croatoan. However, the friendliness did not last, as the Englishmen engaged in bloody wars with the Natives. *The Lost Colony* play uses the assimilation myth that states that the Europeans claimed to have met Indians believed to be descendants of the settlers in the Lost colony.

The play had a significant effect on American pop culture. As the myth of the Lost Colony has continued for over 400 years, its mystery is likely to pop up in the American television shows and series. "*The Lost Colony*" is designed to be experienced as a multimedia event that elicits an emotional, rather than intellectual, response. However, the thematic idea of the play is community. Initially, it was addressed to a nation dealing with the trauma of the 1930's Great Depression. The play affirms the resolve and heroic suffering of the United States' earliest settlers. The hero is the community of Roanoke itself, a collective realized onstage by a cast of more than one hundred players, rather than one single character. The play follows this idea: the courage to pursue dreams in a land of opportunity because at that time impoverished settlers had been driven away from an England torn due to class divisions (as evidenced by the opulence of the queen's court in contrast to the settlers' few belongings and by the forbidden romance between the play's Everyman figure, John Borden and Eleanor Dare). They must act as a collective due to the tough conditions in the settlement. They pray together, they farm, they fight, they celebrate, they build, and they leave together when the time comes. The theme is underscored dramatically when, after the death of Captain Dare, Eleanor and Borden consecrate their love.

Green's treatment of the American Indians characters in the play has changed over time, adapting to the changes in the American culture: in the original production the Roanoke and Croatoan characters were two-dimensional stereotypes, but they have been given dignity and they have more diverse personalities. The initial encounter

between the English and the Indians is cordial but, after the Natives in Roanoke are antagonized, there are several staged raids against the English and violence is introduced in the play. As an outdoor drama, “The Lost Colony” is aimed towards tourists, primarily families, who come to witness the unfolding of the history marked by the sites all around them. Such a populist drama fosters an emotional connection not only to the Roanoke community’s tragic men, women, and children, but also to the America that their settlement would eventually build. As a result, the audience feels a part of the very collective that the drama honors: regular people who dream of a better future.

Even though “The Lost Colony” is an important manifestation of the myth, there are others which are just as interesting. *Marvel 1602*, a series of comics by Gaiman and Adam Kubert published in 2003, adapts both the legend of Roanoke and of Virginia Dare. It is set in Elizabethan England, and Roanoke is thriving thanks to Rojhaz, a Native American with blue eyes and blonde hair who came to the island during the first winter, when the colonists were starving. He convinced the Natives who were hostile towards the English to share food and that is how they were saved. Rojhaz is Captain America; he got lost during a time travel and ended up in 1587. Since the incident, he has helped the colonists in Roanoke and guarded Virginia Dare, who represents hope for America. There are also Elizabethan versions of the Avengers, the X-Men, and the Fantastic Four, who go to Roanoke to help the colony thrive. Virginia Dare does not die in this version and hopes for a better future for America while enjoying her happy ending.

In Seth Grahame-Smith novel, *Abraham Lincoln: Vampire Hunter*, there is a unique character, Henry, who is America’s oldest vampire and one of the settlers of the Roanoke colony. It is revealed that one of the words that were found after the disappearance of the colony, “CRO”, was not the beginning of the word Croatoan, but of Crowley, who was the doctor of the colony. Crowley killed everyone in the colony, including Henry, but did not finish him off: he turned him into a vampire so Crowley will not feel lonely. Crowley had doubts about killing Virginia Dare, nonetheless he ended up killing her. There is a sequel of this novel, *The Last American Vampire*, published in 2015. Here Henry is the main character, and his timeline is followed from being a human living in the 1500s to his life as a vampire. It is revealed that he was the one who carved the word “CRO” in the tree until Crowley stopped him, and that Virginia Dare is not dead: the doctor lied about her death and raised her as his daughter.

Wraiths of Roanoke is a 2007 Sci-Fi Channel original movie, also known as *The Lost Colony*. In the movie, Ananias Dare, Eleanor Dare's husband and Virginia Dare's father, oversees the colony after John White's departure. They realize their neighbors are dying under strange circumstances in the woods, and they later discover that the cause of the deaths are the wraiths, spirits that feed off living human beings and are stuck between this world and the next. They look like glowing green skeletal Vikings which are non-corporeal and can drain the life out of people. The colonists try to fight against the wraiths, and, in the end, Ananias defeats them by tricking them to go to a Viking funeral. However, he is the last adult alive in the colony, so he decides to set his daughter, Virginia, adrift in the coastal waters. Later she is discovered by Mateo and raised by him, making her the only survivor of the colony. The purpose of the movie is to tell the story of the Roanoke colony with a supernatural twist that involves tortured spirits. It is a way to explain the disappearance of the colonists.

Probably one of the best-known adaptations is the one from *American Horror Story*. Season 6 is focused on The Lost Colony. Nevertheless, there have been hints throughout the seasons; for example, in the first season of the TV series, the story of Roanoke, "the Ghost Colony", is explained. According to the story, the 117 colonists died in strange circumstances and the colony was known as the Ghost Colony because their spirits remained on the land. They haunted and killed the Native tribes, and the elder Native American knew that he had to do something to stop them. He cast a banishment curse by collecting and burning the colonists' personal belongings. The curse was completed by uttering the word "Croatoan", the same word that was found carved on a post in the colony (Crow 2016). Season 6 of the show is focused on the Roanoke Colony. Compared to previous seasons there is a change of format: the season is presented as a documentary called "My Roanoke Nightmare", which follows a couple that moves to a house on Roanoke Island; it switches between them and what happened at the colony in the past. The season is divided between the documentary and a follow-up series. After a traumatic event, Selby and Matt decide to move to North Carolina, where Matt's family lives. Soon after they move to the house, strange things start happening: for example, inhuman howls, human teeth falling from the sky as if they were rain and someone trying to drown Shelby in the hot tub when she was alone. Those events are signs of a connection between the present and the past. However, other signs can be found throughout the series. The sisters Miranda and Bridget, the two nurses that tortured and killed elderly patients and created a facility in the house, leave the house

when the police go there to make sure that everything is going well at the facility. When the police arrive, they find an unfinished word on the wall, “Murde”, which can be connected with the Lost Colony (John White discovered the word “Croatoan” engraved on a tree). They find two boys on a farm who cannot speak even one word except from “Croatoan”. When the daughter of Matt’s sister disappears, a psychic comes to the house and they contact the spirit of a woman called “The Butcher”, she must protect the colony and the land from trespassers. She is Thomasin White, John White’s wife, left in charge of the colony; however, because she did not want the colony to move inland, some men decided to leave her in the wild. She came back to the colony and killed them. After that, they moved inland, that is why Thomasin claims the land where the house is, even if it is not the place where the colony was first settled. There are six days in October when the red moon rises and the spirits can slip the veil between the shadow and the real world, and they can kill people, that is how they killed the previous owners of the house. The colonists were bound to the land through a blood sacrifice to the ancient gods. Thomasin was the one who made the deal with the witch and killed the rest of the colonists. Now Thomasin and the colonists intend to kill Shelby and Matt as well as anyone else who is in the house or their land. Thomasin’s son stops her by grabbing her and throwing her into the fire with him so the humans can escape. From episode 6 onwards, there is a change in the series because the documentary has finished. In the follow-up series, called “Return to Roanoke: Three Days in Hell”, the crew wants to bring the people who lived the experiences in the house and the actors who played them; they will live there for three days during the six-days ritual in which spirits can attack humans. The producer is focused on Lee because he wants her to admit that she is guilty of her ex-husband’s murder; he does not believe in spirits, but strange things happen on set before the filming and people die. During those three days, all the participants die under mysterious circumstances except for Lee, who was possessed, and the show as it was planned never aired. The found footage proved that everything was real. The last episode is focused on Lee, the only survivor, and the house, as well as the reactions to the shows. The series ends with the destruction of the house and Lee becoming a spirit.

The format of the season is unique because it is divided in two parts, one of them is a documentary and the second one is a mixture of a documentary and a reality show. The format used was innovative to tell the story. There were actors who reenacted what the characters who lived those experiences were telling and showed what it was

told. The people who lived the experiences also explain what they thought and felt in those situations, they add context. The distinction with a regular series is that in a regular series what would be shown would be the reenactment of a documentary, and there would possibly be less context and points of view. In the first documentary, Shelby, Matt, and Lee were the main narrators and the story was put together with their testimonies. Doing the documentary also reopened Shelby and Matt's wounds and took a toll on their marriage so they decided to divorce. In the second part, the documentary is showing how the follow-up series is coming together, there are interviews and a remodeling of the house. The producer of the previous show is asked to do a second season and at the beginning the camera follows him. It is different from the first part because this time the format is more like a reality show, the characters even have confessionals when they tell what they thought or felt during a certain event. There is also an interesting point, because the actors and the people they portrayed are living together; there are discussions about how their portrayal was not how it was supposed to be, they interpreted the person in a different way, and they are not happy about it. There are cameras throughout the house and every person has a phone with a camera to document what they see. The footage is from a first point of view, unlike the documentary, everything that is happening to the characters is in real time. The difference in format between the two shows is significant since the first one reenacts what is told but there are no guarantee that the story is real, even though it is a type of discourse that claims to tell the truth, because the people who tell the story can be lying or modifying it, and there is no way to prove its authenticity, and we must take into consideration the influence of the producer or filmmaker in the final product as well (Godmilow & Shapiro 1997, 80). The second part, which is a mixture of documentary and reality show, shows what is happening at the moment due to the cameras that record live feed, broadcast from a live source, not recorded, so it is easier to believe that the events are real because they are happening in real time.

The show *American Horror Story* uses a fictive voice, which William T. Andrews refers to as a "story-telling device that blurs together what the reader knows to be fiction with elements of reality, what Barbara Smith calls 'natural discourse'" (1990, 26). The show uses the device to make supernatural or mysterious elements more natural, and it gives authenticity to the work. That makes it difficult to differentiate what is invented and what is true and makes scholarly history less accessible. The show can perpetuate myths that are not supported by scholarly history or have less credibility

than others. In the first part of the season 6 of the series, “My Roanoke Nightmare”, the fictive voice grounds the show within the legacy of the Roanoke colony, but the showrunners choose to incorporate a myth of the colony’s disappearance instead of the scholarly history of Roanoke. According to the show, Thomasin White, John White’s wife, is the one that kills the colonists and binds their spirits to the land. The disappearance of the Roanoke colony is the source of a racist story, and the myth persists from a racist origin and has been identified as authentic history. The story is presented as an unsolved mystery, but according to the discoveries that have been made and what authors like Scott Dawson believe, the ‘mystery’ has a plausible solution (Sautman 2016): that the colonists merged with the Natives, but that is not the dominant social narrative because, as previously said, the English considered the Natives savages and less than human.

“FreakyLinks” is a TV show that aired from 2000 to 2001 and canceled after one season before its conclusion, so the central mystery remains unsolved. In the show, the main character, Derek, and his friends investigate urban legends and paranormal activities, and post their discoveries on the website “FreakyLinks.com”, which was previously owned by his brother Adam, who apparently committed suicide. In episode 1, “Subject: Fearsom”, two years after Adam’s death, Derek receives a video of his brother alive and then the screen of the computer turns black and the word “Croatoan” can be seen. Derek discovers that Adam was studying the Roanoke Colony and its disappearance to post his findings on the website. The unofficial story of the colony was that Virginia Dare was a demon and Adam found proof in an entrance of John White’s diary which explained that what was waiting for him in the form of his granddaughter was something born not of man, something fearsome. While they are investigating the death, they discover that Adam’s house was covered with symbols and the word “Croatoan”, and they see a girl outside of the house. They fight a demon inside the house that they manage to incapacitate by using a necklace. It is later revealed that Adam is indeed dead and that the cause of the colonist’s deaths was Virginia Dare, who is a kind of demon.

Mind Hunters is a 2004 film in which FBI trainees from the psychological profiling division, called Mindhunters, are focused on tracking down serial killers. Jake Harris, their instructor, sends them to a remote island used as a training facility. Their task is to create the profile of a serial killer who has committed a murder on the island. Something goes wrong with the training because the trainees start to die while they are

investigating and creating the profile of the killer. The first one who dies is J.D, their leader, in a trap, and the group tries to leave but their boat is destroyed by another trap, so they are sure that someone is trying to kill them. More trainees die until there are three left. They also find their instructor, Jake Harris, dead, even though he told them he was going to leave the island. At the end of the movie, it is revealed that one of the trainees, Lucas, was the killer and the other two manage to survive and kill him. The movie is connected with the Roanoke Colony because there are letters on the trainees' jackets which spell out "Croatoan" if they are put together, that is a clue that the remote island in which the training is taking place is in fact Roanoke.

All of the aforementioned manifestations in modern culture have focused entirely on the story of the Lost Colony or at least it has had an important influence on them. The ones that will be mentioned in the following lines reference the story of the colony but are not based on it. In the show "Supernatural", the Winchester brothers find a town in Oregon where people are infected with a contagious virus. The word "Croatoan" is carved into a telephone pole in the town and one of the brothers remembers that their dad told them about the word and its probable reference, a demon which spread pestilence and plague. That was not the only time they encountered the virus, later named the Croatoan virus, on a later episode of the show: most of humanity is eradicated in an alternative future due to the virus being released. In the first season of the show, "Sleepy Hollow", the link between the legend of Roanoke and the legend of Sleepy Hollow is revealed. According to the legend, the third Horseman of the Apocalypse, Pestilence, infected the colonists of Roanoke with plague and the first one that died was Virginia Dare, who later came back as a ghost and led the colonists into the woods to modern New York.

In the TV mini-series "Storm of the Century", there was a dream sequence in which people who were in a line jumped into the sea, and every one had one word carved into their forehead, "Croatoan". In the show "Haven", based on *The Colorado Kid*, a Stephen King's novel, one of the characters has a dream in which he sees the word "Croatoan" carved on a tree. Carvings of the word continue to appear, and it is revealed that it is a monster, probably related to the disappearance of the colonists. There is a small reference in the DC comics, a group of detectives named The Croatoans was featured once and they solved unexplained mysteries such as Stonehenge.

The manifestations in modern culture mentioned before, from the play to movies and TV shows are clear examples of how the legend of Roanoke has influenced history.

Every adaptation portrays the story and explains the mystery in a different way and some even use the legend to enhance the story they are portraying. These manifestations, especially the cinematic ones, have a mythmaking function that the traditional religious culture had in the past. Imaginative receptivity can be elicited in the viewers towards mythic scenarios or narrative scenarios that include mythic elements, as movies and TV shows resemble as well as differ from ordinary experience and that creates a distance from what the viewers see. There are a variety of mythic themes, including the myth of love, but in this case the focus is on the myth of the Colony of Roanoke or the Lost Colony.

Up until now, there has not been a scientific explanation of the Lost Colony and it seems like the legend has evolved to become one of the most known mysteries of the United States; that is the reason why, even if there have been discoveries and potential theories about what happened, people still prefer to keep believing that the colonists' disappearance was mythological or that something out of their control happened to them rather than believe in more plausible explanations that science has started to uncover.

Chapter 3. Jamestown Colony

3.1. The Colony

In 1607, the English colonists established Jamestown, the first European settlement in Virginia (Jamestown Colony. HISTORY 2020). After the death of Queen Elizabeth I in 1603, King James I took over. The king wanted the sea war against Spain to end, so a peace treaty was negotiated. However, he did not have any intention of renouncing their claims to their American possessions. The colony was funded by the Plymouth Company and a second company representing London merchants. Each company could create a settlement, and to ensure the national interests a royal council called the “Counsell of Virginia”, made up of thirteen members appointed by the king, was created. The Virginia Council in London would give instructions to the government of the colonies (Horn 2005). In the last days of 1606, 144 men, also known as “first Planters”, set out to found a colony on the Chesapeake Bay. Most of those men did not have long-term plans to settle on Virginia; they went to find gold or silver mines and return home within a year or two rich. One of them was John Smith. The colonists were instructed to sow wheat and other crops to become self-sufficient, but they did not follow that advice. At first, they did not bring women or children, as the aim of the expedition was to take control of the land.

They arrived on April 26, 1607, after a little more than four months sailing. The colonists chose Jamestown Island as the site of the first permanent English settlement in the Virginia colony due to the island’s natural advantages. The site could be defended easily against the Native population if they were hostile because it was surrounded by water, except for a narrow land bridge. The land was far enough from the coast to avoid surprises by Spanish ships; there was plenty of food and a channel ran close to the land so transporting provisions would be easier. On May 14, the men disembarked and started to build the settlement (Horn 2005). They soon realized, however, that they would face several struggles. The local environment of the colony was complicated because there were swamp-bred insects which transmitted diseases; the newly arrived had a difficult time acclimating and there was poor water quality. In addition, the area was inhabited by Native Americans and there was intercultural hostility (Blanton 2000). There was also a shortage of supplies, a search for a passage to the Pacific, a reckless search for gold, and the neglect of growing food to become self-sufficient. John Smith had trades with the Indians and provided food but after his departure in October 1609

the colonists starved. The colonists continued to behave in a similar way even though the consequences were really bad (Morgan 1971). All those factors contributed to a high mortality among the settlers. The mortality rates for Jamestown were catastrophic in its early years and in the winter of 1609, Jamestown suffered a period of extreme starvation. The high mortality rate continued, and the colonists felt helpless. The causes of the mortality rate were a combination of physical and psychological factors. Malnutrition was the leading cause of death and that explains why the colonists thought they were dying of apathy. They felt indifference, anorexia (loss of appetite) and also aches in their limbs, which might have made them “lazier” (Kupperman 1979).

It was difficult to establish a successful industry in the area due to these problems, but they managed to introduce tobacco to the colony. In 1612, John Rolfe raised the first tobacco at Jamestown: by 1618, the export of tobacco was important for the colony. They used it to obtain exchange goods from England, such as clothing, metal, and leather goods and textiles. It has been mentioned that the settlement would have been a failure without tobacco; however, that it is not logical because other colonies succeeded without tobacco, and because too much tobacco was raised, they did not have time or place to grow food; that is why the colonists were near starvation in more than one occasion. A more logical statement is that the corn of the Indians was what made the colony permanent and saved the colonists from starvation. At that time, tobacco was used as a trade tool between England and Virginia, it served as money in a limited way at a time that money was scarce, and people were paid in tobacco (Holmes 1923, 393-94).

Most of the men in the early years of the English excursion to Virginia were well-heeled adventurers, modest numbers of agricultural laborers, and craftsmen. Even though they had begun practicing agriculture in 1620, the settler was taught that sharecropping had no favorable effect (David 2014). At the beginning, the colonists were focused on finding gold and did not bother to plant food, so why would they do the work required to plant and export big quantities of tobacco. That is the reason of indentured servitude: white people were bound to service for a limited amount of time, and slavery, blacks and their progeny, were held in service for life. However, during the first half of the colonial era, indentured servitude had more importance, until the eighteen century when servants were substituted for slaves.

Indentured servitude was a system in which human labor was leased. There were two markets linked by a recruiting agent. The first market was in England, where a

person that wanted to be a servant signed an indenture, or contract, with a merchant in which they promise to serve in the stated colony under certain conditions for a determined period. In the second market, the merchant would sell the contract to a farmer or a colonial planter after the servant was transported to the colony. The servant received various things in return for their labor, passage to the colony, maintenance during the contract and freedom dues at the conclusion of the contract. After the contract was signed, the servant became negotiable property and could be sold to a new master, but the servant became free at the end of it. All servants incurred debts when they migrated to America due to passage charges, maintenance costs, and freedom values. The servants had to repay the debt to be free. The possibility of a servant running away before the end of the contract was real, so the colonies enacted legislation to discourage them through preventive and punitive measures. The most common punishment was the extension of the contract, but some colonies provided corporal and even capital punishment for runaways. Another thing that discouraged servants from running away was the freedom dues, a nonvested pension of a substantial value that would be taken away from them. Servants were not allowed to marry, since the expense of raising a child fell on the county and the father should reimburse the county for the expense of raising it until it was old enough to work. The master would have to pay the amount and the servant's term would be extended, as well as the mother's, to reimburse the master for her lost working time. Four years was the standard term for adults as well as the minimum term assigned. However, women received shorter terms than men (Galenson 1981).

The relationship between the colonists and the Native people was complicated. The colonists viewed the Indians as savage, primitive, and divided into tribal groups but they had a leader, the chief Powhatan. The early Indian relationships of the colony pitted Smith and Powhatan against the other. Powhatan was suspicious of the colonists and maintained a careful watch on them even as they exchanged tokens of friendship. In 1608, an order compelled Smith to celebrate a ceremonial coronation of Powhatan and give him a crown. By accepting it, Powhatan would have an English title that would allow a mutually profitable relationship between the two peoples, but it would take time. The Indians would be converted to the Christian religion and a European economy, and they would make them understand the English laws of landholding and encourage the development of their economic pursuits. However, none of the aforementioned happened the way the English wanted due to Powhatan refusing to kneel at the

coronation ceremony and his resistance to the English invasion. The colonists agreed that they had to destroy Powhatan's influence and wanted to do that by making the Indians tributary to the English crown. In addition, children were to be placed in English households to learn the Christian way of life, the English language and the economy of the white man. They wanted to break the superstitious influence of native priests and they thought that, for the Indian to be saved, he must be saved from himself. Nonetheless, after the summer of 1609, the colonists were in no position to enforce these plans due to hunger, sickness and death. There was a notable animosity in the relationship between the two peoples until the English kidnapped Pocahontas, Powhatan's daughter, in 1613. John Rolfe had an interest in her and they married; with the marriage came the peace with the Indians. In 1616, Pocahontas and her entourage visited England and the next year an appeal for Indian missions with an educational effort was launched. Captain George Thorpe was an important figure who courted the relationship with the Natives and wanted a fair dealing and urged an effort in the training of Native children.

The Indian massacre of 1622 was a turning point in the history of the relationship between the colonists and the Indians and of the Virginia's Indian policy. There was a policy of relentless warfare upon the Natives that was implemented year after year by the destruction of crops and towns and the harassment of Indians to keep them on the defensive. The date of the massacre was celebrated to remind the colonists of the necessity to be vigilant. In 1629, a peace agreement was negotiated but later it was abandoned because they believed they could not trust the Indians and adopted a policy of perpetual enmity which affected the Indian trade as well as their trades with the Indians. After that, the situation remained stable for several years.

The second great massacre of 1644 was mainly due to the rapid expansion of the English population and was the perfect opportunity for the Indians to get their revenge. The colonists had to reexamine the Indian policy. They decided to keep watch of the frontiers of the settlement by the construction of forts or blockhouses at key points; they were effective in restoring the colony's peace and a formal peace in 1646. In that policy, the Indians decided to pay tribute to the crown, and they would have a territory exclusively theirs. However, over the years, the English population continued to expand, and they began to expand to the Indian territories; they also began to take children as hostages and slaves. The Revisal of 1662 recognized that no Indian was to be sold as slave and that if the colonists needed a special license if they wanted them as

servants, they also recognized more Indian rights, including the Indian title, which was the ownership of the land by the Indians (Craven 1944).

The colonists and the Native population had a turbulent relation, and the settlement suffered many problems. The history of the colony was difficult and turbulent but there is another side of it which is more focused on John Smith and Pocahontas.

3.2. Pocahontas and John Smith

Various notable figures contributed to the construction of American history and specifically the history of the Jamestown settlement. Notable figures such as Pocahontas and John Smith. In addition, John Smith, who was an English explorer and an early leader of the Jamestown colony, played a significant role in the town's development (Sullivan 2020). However, John Smith and Pocahontas had a conflicting relationship at some point as the two could not agree on major issues. However, despite the conflicting relationship between them, the two individuals profoundly contributed to the construction of American history.

The relationship that existed between John Smith and Pocahontas reveals a lot about the history of the colony and the relationship with the Natives. John Smith described his relationship with Pocahontas in the book, *Pocahontas: My Own Story* (Smith & Reese 2008). The book reveals how John Smith believed Pocahontas was in love with him. The argument seems to be backed up by the descriptions found on *The Journal of John Smith*, where Smith states that Pocahontas saved his life due to the existence of such an affectionate feeling. Smith then describes the relationship which existed between him and Pocahontas to have been one full of admiration. Even though the two never had any romantic relationship, specially because of their large age gap,, they valued each other. It is important to know that those books were written by John Smith so there were his account of the events.

The kidnapping of Pocahontas is another significant element that is part of the historical narrative. It is believed that the event took place after 1610 when she got married to an Indian named Kocoum. While engaging in the first Anglo-Powhatan war, which took place around 1613, she got lured into a ship that belonged to Captain Samuel Argal. Her father sent a message to release the English prisoners in exchange for her daughter. Her father, the chief, was equally required to send different kinds of food as a form of ransom. However, to her surprise, her father did not meet all the requisites of

the exchange. Instead, he only sent about half of the required items in exchange for her daughter. The kidnappers subjected Pocahontas through a lot of suffering due to her father's inability to send the required items. It is stated by Becker (2019) that she was subjected to sexual assault, among other forms of physical abuse.

Despite the harsh treatments that Pocahontas faced while in captivity, she managed to learn Christianity. With the help of an English Minister called Alexander White Walker, she learned the Christian beliefs that extensively enhanced her spiritual dimension. Also, during some of her free time, she decided to learn the English language and various aspects of the people's ways of life (Becker 2019). She likewise received baptism, which then progressively improved her beliefs in the Christian ways of life. Generally, even though Pocahontas received a lot of harsh treatment while being abducted, she managed to learn new skills, such as the ability to speak the English language and the conversion to Christianity, which equally improved her belief systems as well as her moral ideologies.

After that, Pocahontas got married and subsequently moved to England. While in captivity, Pocahontas came across a widower by the name of John Rolfe, who happened to be a tobacco farmer. The marriage faced a lot of opposition. However, since the union was primarily based on political reasons, the two parties decided to get married despite their differences. The marriage was celebrated in 1614 and marked a significant shift in the relationship between the colonialists and the Indians (Smith 2019). Even though not much is known about Pocahontas's first husband, her second union revealed that the colonists could get married with the Natives. Before the incident, it was believed that the colonists and the Indians were not to get into marriage due to the conflicting relationships between the two parties. However, such an occurrence changed the narrative, thus paving the way for more people to engage in such unions.

John Smith played a crucial role in the founding of Jamestown. Through the help of the Virginia Company, he managed to organize a military army that enabled him to develop an English Colony in North America. The development of the colony occurred in 1606 and was facilitated by 104 settlers from England who travelled by three ships. Smith faced a lot of opposition during the voyage, which led to his arrest and that earned him a place below the deck. He was, however, released in 1607 and allowed to continue with his leadership roles. Smith played one unique role which was the formulation of appropriate rules and regulations meant to guide people's ways of life (Smith 2019). These rules dictated the settlements' rules and how the colonists

needed to interact with the indigenous people. Another essential role attributed to John Smith was about his capacity to document the events that occurred within the colony. Such historical documentation has enabled future generations to have accurate knowledge of those events. Some of the works of writing that were presented by John Smith have been appreciated by various scholars across the world.

John Smith had a good relationship with the indigenous people, as shown by his ability to help them in the search for food and give it to them. In 1607, the colony faced a major challenge as there was a limited supply of food and the occurrence of a wide range of infectious conditions. The food shortage and these conditions created a situation where many people died within the colony. Despite their requests for food to be sent from England, the quantities that were sent could not effectively meet all the needs of the people. As a result, John Smith sought help from the indigenous people by moving around the localities requesting different kinds of foods that could meet their needs (Smith 2019). Due to these remarkable contributions, John Smith gained favor in the eyes of the people within the colony, making them want him to become their president. Since John Smith had effectively proven that he could help the colony during such times of hardship, he was elected to represent the people as the president.

The election of John Smith as the president in 1608 led to various improvements in Jamestown. John Smith formulated a wide range of rules and regulations that were designed to guide people into living the right way (Ward 2021). One of John Smith's most well-known roles is providing encouragement to motivate individuals to work hard. People were urged to work hard in various tasks entrusted to them by the slogan "those who do not work should not eat". The implementation of such a high degree of collaborative effort resulted in the achievement of some goals aimed at improving people's lives. Smith also had an important part in establishing rules to help people to maintain high levels of discipline (Smith 2019). Those who violated the rules and regulations were subjected to different kinds of punishment. A popular punishment was the starving time when the violators of these regulations were forced to spend a certain period without any access to food. As a result of these remarkable ideologies, there was a significant improvement in the levels of accountability within the entire colony. Therefore, based on the stated sets of descriptions, it is apparent that John Smith profoundly contributed towards the development of the right standards to guide the colony.

Pocahontas and John Smith profoundly contributed to the development of the history of Jamestown. While the history of Pocahontas primarily describes the challenges that were faced by the Natives because of the invasion by the colonists, the story of John Smith presents these issues from the perspectives of the colonist. John Smith assisted in the development of various guidelines that dictated people's ways of life within the colony. Also, appropriate punishments were issued in the events where the individuals engaged in actions that were against the accepted guidelines. Therefore, based on these sets of descriptions, it is apparent that John Smith and Pocahontas profoundly influenced the development of history.

3.3. Cultural Representations of Colonization

Historically, the encounter between the indigenous population and colonial powers in North America has been a part of popular American culture for a long time. Particularly, representations of the frontier excel in Hollywood tradition, as evidenced in the collection of neoclassical films like the Disney animated *Pocahontas* (1995) and James Cameron's 3D *Avatar* (2009). Indeed, the post-colonial Hollywood era still bears the persistence of the remnants of the visions of the west from the lens of eighteenth- and nineteenth-century Eurocentric ideologies. While prior work has focused on race and gender in American popular culture, the importance of mediated constructions and consumer dynamics has been largely disregarded.

The prominence of the myth of Pocahontas in American popular culture predates the Disney 1995 animation. Hart Crane, in his 1930 classical poetic discourse *The Bridge*, elevated Pocahontas' position as the mythical matriarch of the American nation by symbolizing her as the integration of two diverse cultures paving the way for an American future that is heterogeneous yet robust through cultural assimilation. Subsequently, the Pocahontas myth has transcended historical reality and become a staple of American popular culture and lore. However, the popular version of the story has barely any historical facts or a semblance of truth. The tale depicts Pocahontas as an Algonquin "princess" whose interaction with the colonial English resulted in her conversion and adoption of the name Rebecca before being unified in marriage with John Rolfe, an Englishman. However, the story further assumes a fictional trajectory depicting Pocahontas's romance with John Smith just as the Jamestown colony was birthed in the New World.

Hollywood films are omnipresent on national and global cinema screens. The American population is seldom exposed to film production outside the influence of Hollywood (Benshoff & Griffin 2004, 24). As a means of mass media, cinema screens and blockbuster movies produced by Hollywood are an essential aspect of American culture and is undeniably one of the biggest forms of influence on the thinking of the American population. Hughey (2014, 13) says that films are essentially pedagogical instruments for ideologies. He asserts that films have an educative element on the audience that consumes them and are therefore adopted as an efficient tactic for the promotion of economic stability and stabilization of national identity as well as being employed to endorse racial messages implicitly and explicitly.

The Disney's animation of *Pocahontas* and Cameron's *Avatar* perpetuate the Hollywood narrative or trope of white savior and noble savage that serves to perpetuate white supremacy, considering that a part of the American population recognizes and comprehends the racial order in America through mediated landscapes (Denzin 2001, 247). The films of *Avatar* and *Pocahontas* implicitly profess the race relations in America through the white savior trope and the noble savage trope.

The twenty-first-century film industry has learned to customize its releases to emulate previous box office success. Disney, the sponsor of *Pocahontas*, and 20th-century Fox that produced *Avatar*, recognized the box office dynamics, and therefore invested in the projects because they were presumed to resonate with the audience, thereby securing the position of the film companies on the film market (Dixon & Foster 2011, 45). The white savior trope is present in both *Pocahontas* and *Avatar*, and the two films were regarded as safe by Hollywood, as they were guaranteed to be appreciated by the white audience anticipating the white protagonists to save and rescue an inferior savage population from impending doom as portrayed in the two films.

The influence of Hollywood is undeniable on the national and international industry. Film companies like Disney are part of an American conglomerate that predominates the national industry through ownership of television networks and film studios. Hollywood controls a considerable market share resulting in the stifling of the distribution and exhibition of independent films produced by nonwhite, non-patriarchal, or non-capitalist individuals and in the marginalization of a cinematic narrative outside of Hollywood (Benshoff & Griffin 2004, 32). The Hollywood structure exemplifies a form of industrial capitalism and cultural imperialism characterized by the United States promoting and imposing its cultural ideals on an international audience.

Consequently, Hollywood's national and global omnipresence hold a great ideological influence on American culture. Therefore, the persistence of the white savior narrative in the films produced by Hollywood is an illustration of the intent of Hollywood to influence race perception nationally and internationally with the ultimate goal of perpetuating white supremacy (Wichmann 2018, 31). Hollywood, through films like *Pocahontas* and *Avatar*, aims to maintain racial hegemony and white supremacy beyond the films into the societies that consume Hollywood films.

The white savior reality constructed by Hollywood has transfigured the real racial situation in the United States to perpetuate a color-blind and white supremacist ideology. Consequently, these mediated perceptions are dangerous to ethnic and racial minorities who are perpetually depicted as inferior, violent and hypersexualized (Wichmann 2018). The trope of the noble savage is persistent in the contemporary cinema of the United States. The notion of the noble savage emerged parallel with the ideology of the white savior and the white man's burden to characterize the relation between the white protagonists and the dysfunctional other or dark savage in need of saving by the white savior. As a trope, the noble savage is a recurrent cinematic motif in Hollywood films and is undeniably laden with a meaning that is indeed poignant and symbolic to the racial relations in society (Hughey 2014).

Racial segregation in the United States prevents white people from physically interacting with other races, and therefore the audience of white savior films have a rare opportunity to experience an interaction with other races in a cinematic experience that is both constructed and safe. Films like *Avatar* and *Pocahontas* are inclined to meet the desires of their intended white audiences; the narrative structure promoted by Hollywood is problematic as it engenders a racial binary that serves to entrench and perpetuate unequal power dynamics (Hughey 2014). In the 1995 Disney animated film of *Pocahontas*, the 18th-century Eurocentric imagination of indigenous people of the New World having noble characteristics persists. Pocahontas is depicted as being in harmony with nature, generous and non-materialistic. She has moral courage and child-like simplicity (Hughey 2009, 564). This concept of nobleness is racialized to conjure up the romanticized image that the expanding industrial society was losing its tradition and, as a result, its genuine moral inclinations toward mankind. Pocahontas's animalistic features are emphasized when she runs through the forest. Therefore, a white figure would save the natural and pure noble savages, as is the case for the Native Americans and their unspoiled culture, from imminent decimation (Schuller 2013).

The white savior film genre in which a messianic protagonist, usually white, offers salvation to a lower and isolated nonwhite population or character from imminent doom is a popular motif in Hollywood's cinematic narratives. Undeniably, the appeal of saviors resonates with the desires of global and national cinema consumerism. The white savior trope racializes people into a binary construct of white redeemers and persons requiring redemption as the nonwhites (Hughey 2014, 15). This patronage is imposing and facilitates nonwhite cultures' interpretation as being damaged, marginalized and pathological, while white characters are messianic and with the ability to apply their superior mental and moral capabilities to provide a solution to the nonwhite pariah.

Furthermore, whiteness is habitually linked with qualities like order, rationality and rigidity that are usually contrasted with the traits of nonwhites as disorderly and irrational. Films like *Avatar* and *Pocahontas* act as a prism that enables the audience to cross the color and cultural boundaries. The intrusion of the white into the nonwhite spaces is a critical aspect of the white savior narrative, as it illustrates the colonialist dimension as the source of the existence and actions of the white savior. In both *Pocahontas* and *Avatar*, the construction of the white savior narrative involves John Smith and Jake Sully inevitably crossing their respective color and cultural boundaries (Hughey 2014, 28). The two white savior figures are presented in an unfamiliar environment in which they are unacquainted with everything. However, they are both able to eventually identify with the environment more than their own white group through the stranger in a stranger motif allowing the white savior to offer salvation to the other group.

The white savior trope ideology implies that the virtuous white is entitled to intervene and offer salvation to the Native Americans from a gloomy demise of their own making. The salvation of Pocahontas' Algonquin society by John Smith through Christianity and civilization as construed by the white savior trope is justified whether indigenous people allowed it or not, as it was done with the right intentions. Similarly, James Cameron's 2009 *Avatar* depicts the colonist and capitalist intervention of the white savior as a necessity. Jake Sully, therefore, intervenes by equipping the Na'Vi with guns and warfare tactics against their enemies.

In *Avatar* (2009), the noble savage motif is ubiquitous. The film perpetuates the ideology of whiteness juxtaposed against non-whiteness as the alien creatures are depicted as sharing stereotypes that are widely used in popular media to define non-

white populations. The Na'Vi tribe in *Avatar* is portrayed as savage and employing archaic fighting or war methods using rudimentary instruments like arrows and bows. Undeniably, this depiction bears semblance to the fighting tools of the Native Indians in the Disney 1995 animation of *Pocahontas*. The alien is portrayed as animalistic and connected instinctively to the exotic nature of their surroundings. The Na'Vi's athleticism and cat-like semblance further entrench their physical aspect, which is presented almost naked in the film. The tribe's dedication to the environment and instinctive powers that allow their communication with animals and nature, as well as their lifestyle that is old-fashioned, adds to their identity as noble savages unmarked by the corruption of modernity and thus worthy of salvation from impending doom (Schuller 2013, 184).

A cinematic portrayal of non-whites has usually entrenched negative stereotypes, such as being violent, hypersexual and sensual, rudimentary or rapacious, while the character of the whites is portrayed as being advanced and civil, or even messianic (Wichmann 2018). In the 1995 film, *Pocahontas* is depicted with the traits of athleticism, adventurousness and being a young lady, when, in reality, she was a young girl between the ages of ten and twelve in her initial meeting with John Smith. The age distortion by Disney is necessary for the introduction of the romance narrative for the colonial tale to appeal to an audience of children. Her older depiction in the animation and presentation with minimal clothing, long legs, slim waist and a full bust is employed by Disney to elicit the male gaze through the film. This is not the first time that Disney modifies stories to follow their narrative. A slightly different case is the one with the 1959 film *Sleeping Beauty*. In the original version of *Sleeping Beauty*, Giambattista Basile's story, called "Sun, Moon, and Talia" (1634), the hero is a married king who finds a sleeping princess and rapes and impregnates her while she is not conscious of the act and cannot consent. In addition, the character Maleficent, well known in the film for being a wicked queen, is actually the king's wife who has a rapist and cheating husband. However, Disney is not the first to modify the story, Charles Perrault's *Sleeping Beauty* story does not include the sexual assault or the cheating, the hero is a prince. Nevertheless, Disney has the tendency to twist history, like in the case of *Pocahontas* and John Smith making them a lovely couple, and stories, in such a way that they barely resemble the original. They like their happy endings even though reality is much crueler.

Other films that portray the noble savage and distort history are Westerns. The Native American is never an equal to the white man. At first, there was a sympathy for the Indian's cause because they were always defeated by white conquerors, the Indian characters were doomed savage but noble because they would fight against their own people and embrace the belief system of the white people. Later on, Westerns will portray Indians as barbarians and ruthless, an enemy to the white people. They wanted to make the whites heroes and the Indians their enemies; for that purpose, they were willing to play with history. This can relate to how Americans felt during and after the Second World War: these types of films could be considered an outlet for their negative emotions because the films made a connection between patriotism and killing Indians, and there were many racial hating heroes. Revisionist Westerns offered Indian characters more sympathy but never empathy. They were not important as individuals but rather as their significance as a collective, they were symbols of white exploitation. The portrayal of Native Americans has changed significantly from the first Western to more recent ones, but it is important to remember that Indians and whites were never seen as equal and there have been many stereotypes perpetuated through those films (Spice 2012, 17-19).

Apart from entrenching racial stereotypes, *Pocahontas* and *Avatar* perpetuate gendered stereotypes (Kiyomi 2000). The lead roles in the two films are male and are charismatic, a trait that offers legitimacy for their assumption of the leadership of the native population. The white saviors in these films underline patriarchal societal structures.

Colonial fantasy is firmly embedded in popular culture. White savior tropes, present in Hollywood movie stories, claim that white people have the right to invade and occupy non-white physical and psychological spaces to provide them with great white hope. The entrenchment of the white savior or protagonists to bring salvation to the noble savages is evidenced in James Cameron's *Avatar* and Disney's *Pocahontas* that were employed to recreate and underpin the notion of white supremacy.

Conclusion

This study analyses how history is constructed and reconstructed through investigating two historical moments. The first chapter shows history as a wide concept subject to subjective or objective interpretations relative to the intentions of the historians, they can alter it depending on their understanding of the events or their ideas. Historians need to collect all data from primary sources and arrange and interpret the information to form a general idea of what happened based on the material. The main area of discussion is whether myths and legends can be used to construct history. Historians need to abandon the notion of giving ultimate authority to past events in the study of history for a better understanding of the past. The postmodern theory requires history to be based on sufficient and verifiable evidence that deepens the understanding of the past. All of these show that the construction of history is complex, historians have an important role in it and postmodernism and myths are important, especially myths in American History. The second chapter shows the history of the colony of Roanoke in primary sources, the myths and mysteries surrounding the colony, as well as the scientific discoveries that have been made. All that shows the construction of the history of the colony. The analysis of the manifestations of the colony, especially the analysis of *The Lost Colony* by Paul Green and season six of *American Horror Story*, show the ways in which history has been modified. Those manifestations show how the history of the Roanoke Colony has been reconstructed, they used the primary sources of the history of Roanoke and then they reconstructed them. In the play, they were more faithful to the history, however, there were modifications, and the TV series was laxer in its use, they reconstructed it more. Chapter 3 about Jamestown Colony shows the history of the colony using primary sources and the history of Pocahontas and John Smith and the interactions between Native Americans and the English. The last part of the chapter shows the use of the media to manipulate the American population. They used the white savior and the noble savage tropes which perpetuate white supremacy. The analysis of the manifestations of both colonies show the reconstruction of history and answer the question presented at the beginning, which is how history is constructed and reconstructed and how that is reflected in modern culture.

Future research may study the reconstruction of contemporary history in a technological setting, for example, fake news and the use of social media.

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