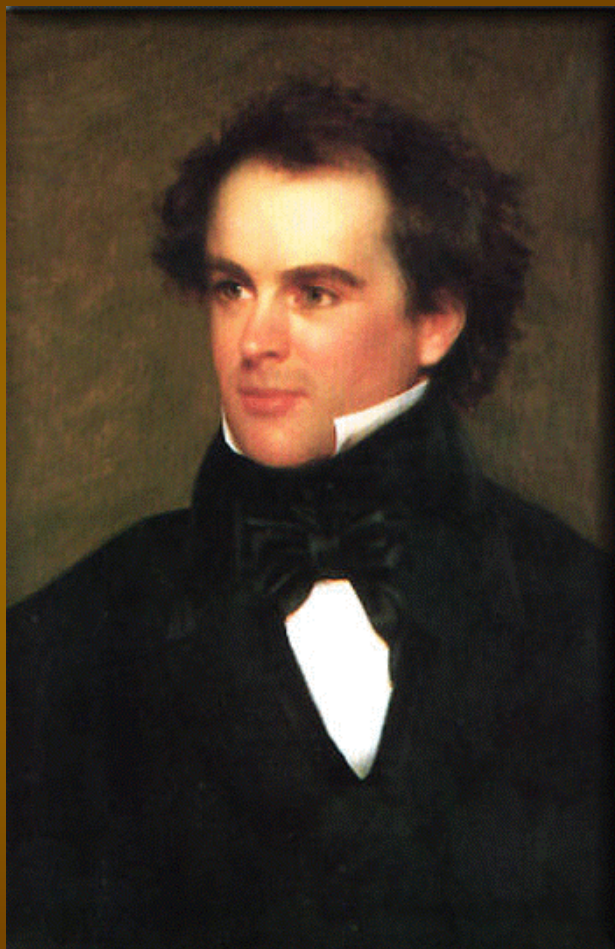


Nathaniel Hawthorne

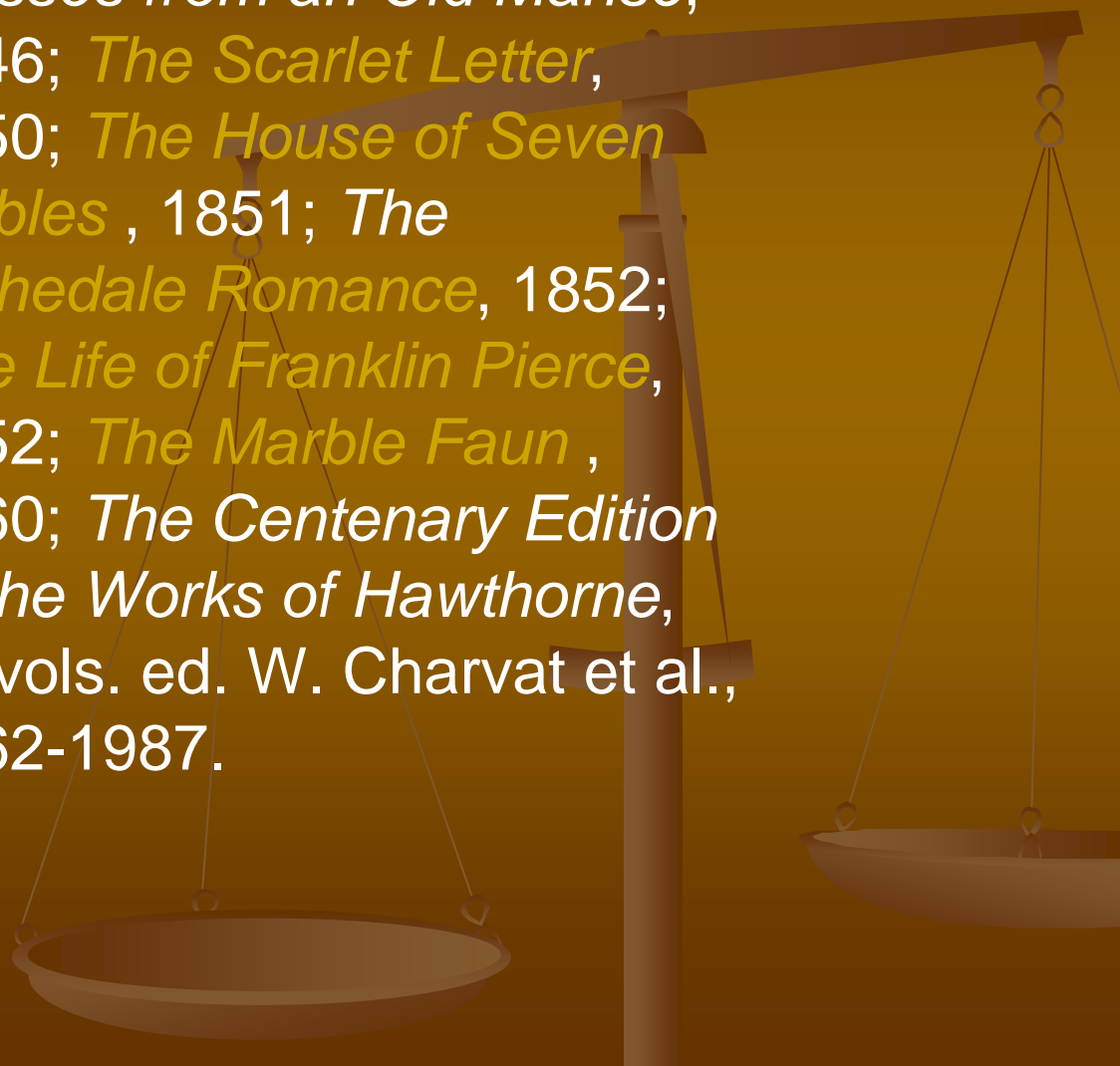


1804-1864

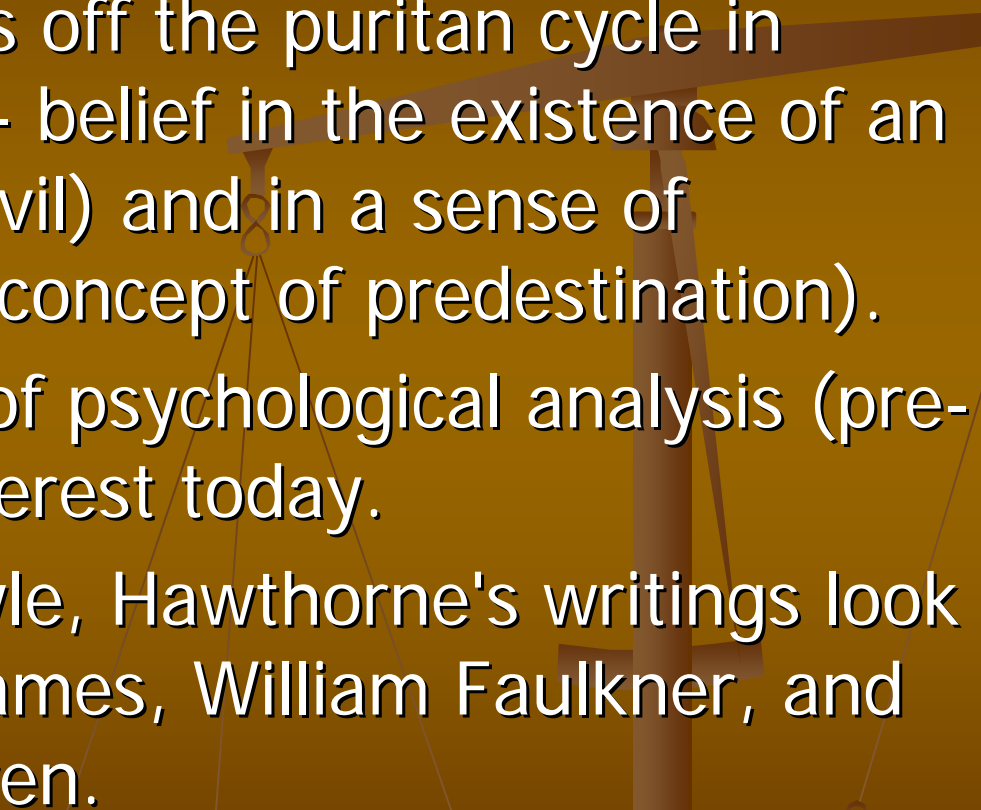
Primary Works



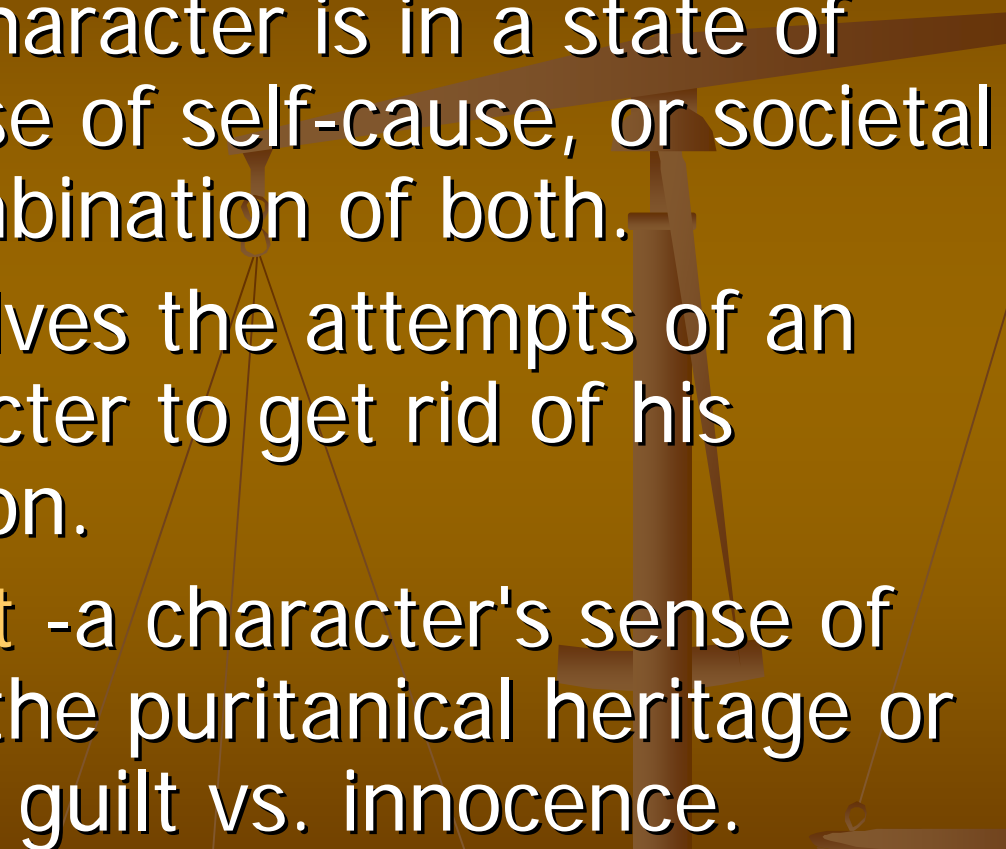
Twice-Told Tales, 1837;
Mosses from an Old Manse,
1846; *The Scarlet Letter*,
1850; *The House of Seven
Gables* , 1851; *The
Blithedale Romance*, 1852;
The Life of Franklin Pierce,
1852; *The Marble Faun* ,
1860; *The Centenary Edition
of the Works of Hawthorne*,
18 vols. ed. W. Charvat et al.,
1962-1987.



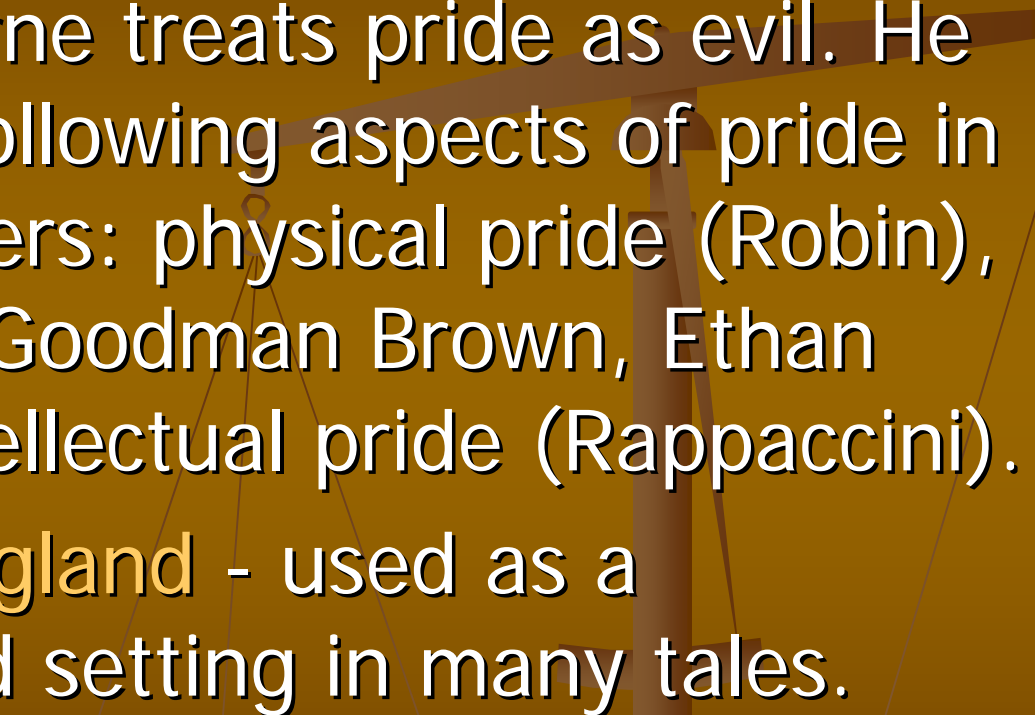
Hawthorne's contributions

- Hawthorne rounds off the puritan cycle in American writing - belief in the existence of an active evil (the devil) and in a sense of determinism (the concept of predestination).
 - Hawthorne's use of psychological analysis (pre-Freudian) is of interest today.
 - In themes and style, Hawthorne's writings look ahead to Henry James, William Faulkner, and Robert Penn Warren.
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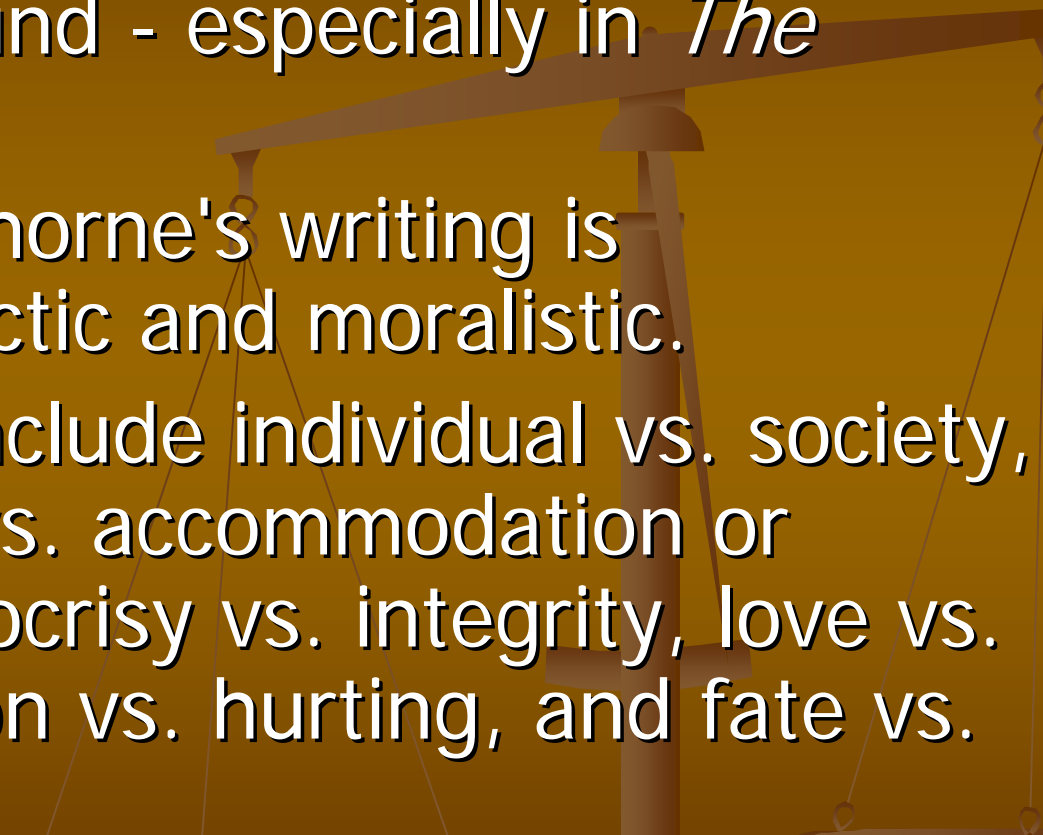
Major Themes

- **Alienation** - a character is in a state of isolation because of self-cause, or societal cause, or a combination of both.
 - **Initiation** - involves the attempts of an alienated character to get rid of his isolated condition.
 - **Problem of Guilt** - a character's sense of guilt forced by the puritanical heritage or by society; also guilt vs. innocence.
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Major Themes (2)

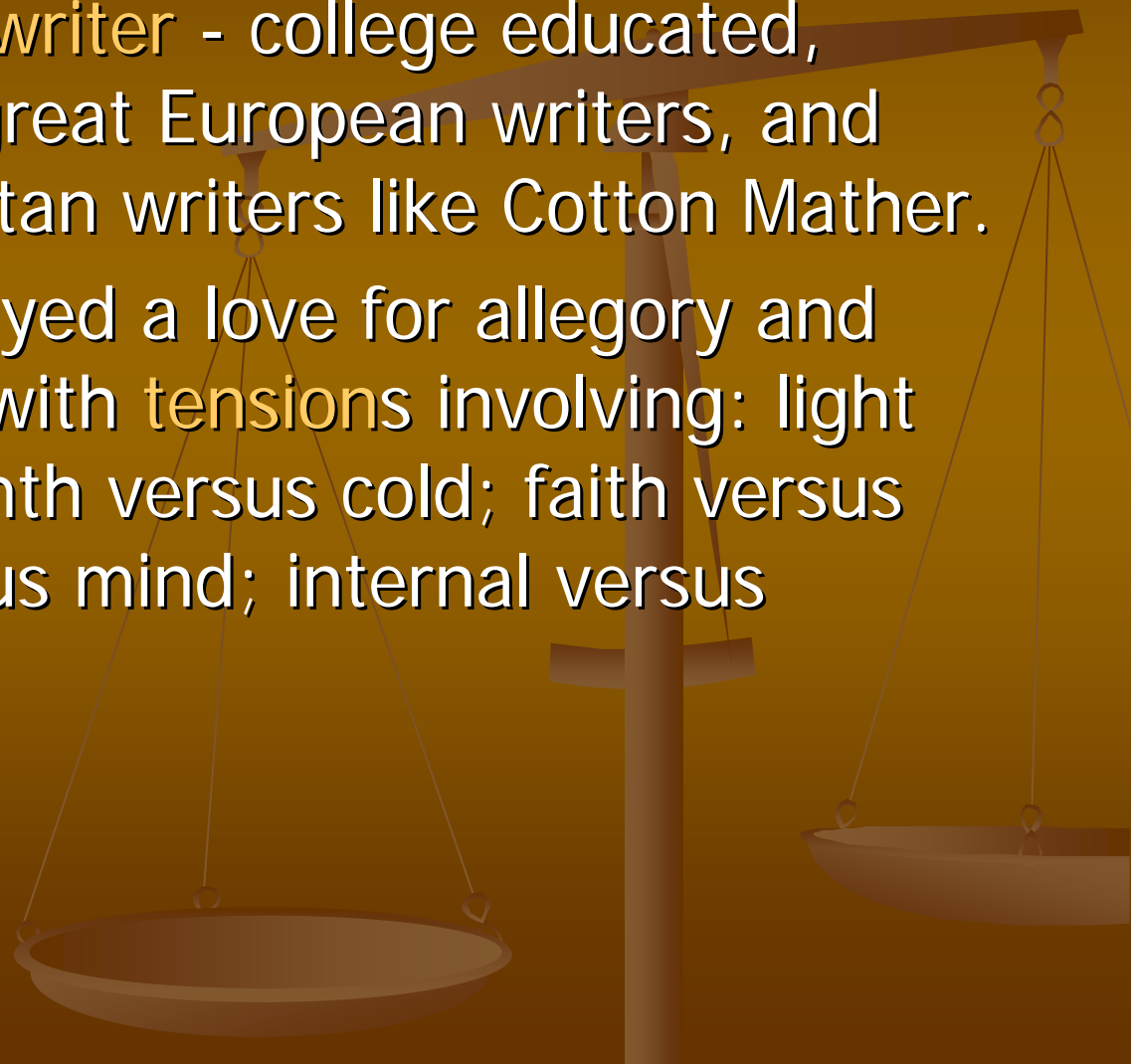
- **Pride** - Hawthorne treats pride as evil. He illustrates the following aspects of pride in various characters: physical pride (Robin), spiritual pride (Goodman Brown, Ethan Brand), and intellectual pride (Rappaccini).
 - **Puritan New England** - used as a background and setting in many tales.
- 

Major Themes (3)

- Italian background - especially in *The Marble Faun*.
 - **Allegory** - Hawthorne's writing is allegorical, didactic and moralistic.
 - Other themes include individual vs. society, self-fulfillment vs. accommodation or frustration, hypocrisy vs. integrity, love vs. hate, exploitation vs. hurting, and fate vs. free will.
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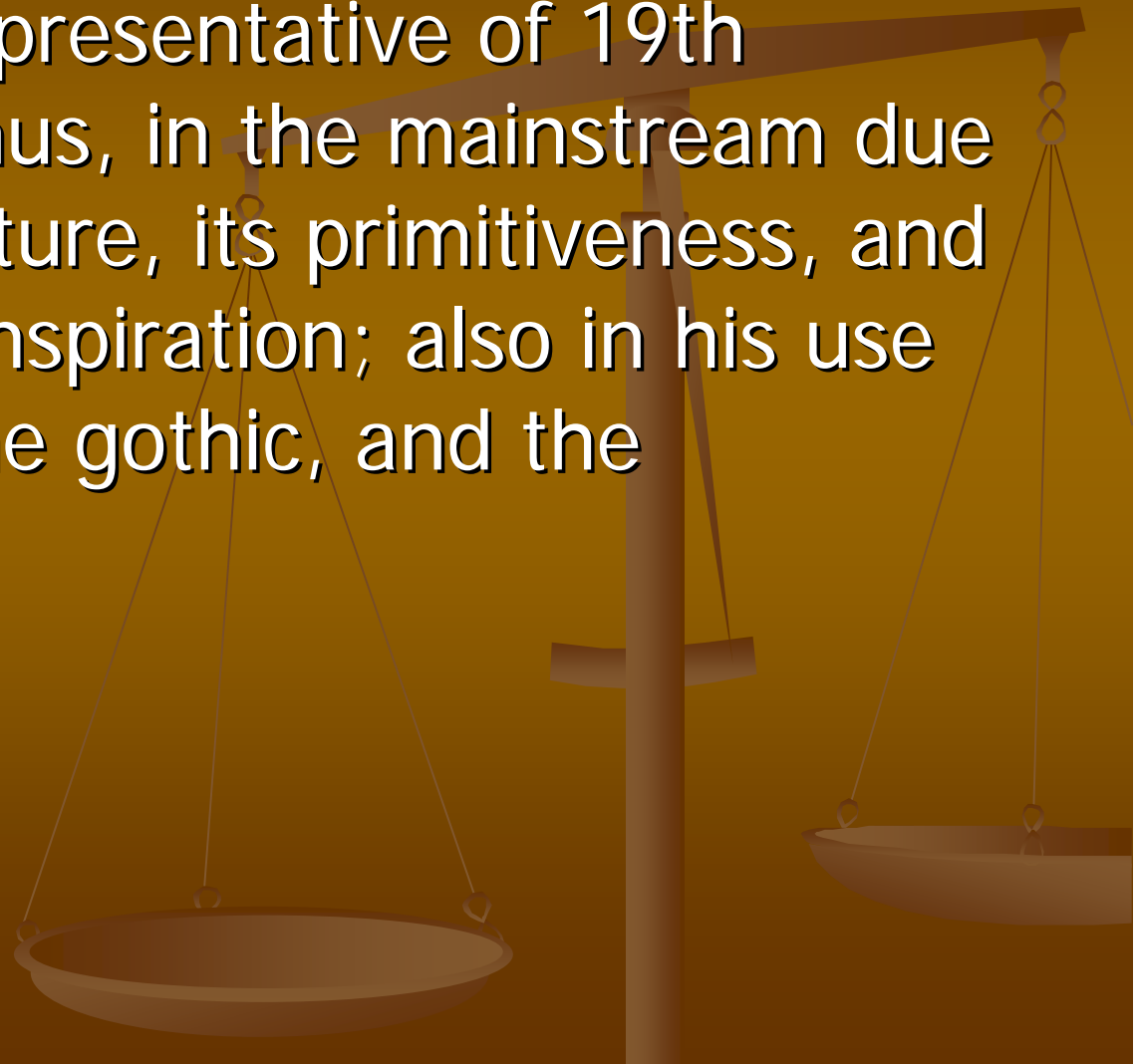
Hawthorne's Art

- First professional writer - college educated, familiar with the great European writers, and influenced by puritan writers like Cotton Mather.
- Hawthorne displayed a love for allegory and symbol. He dealt with tensions involving: light versus dark; warmth versus cold; faith versus doubt; heart versus mind; internal versus external worlds.

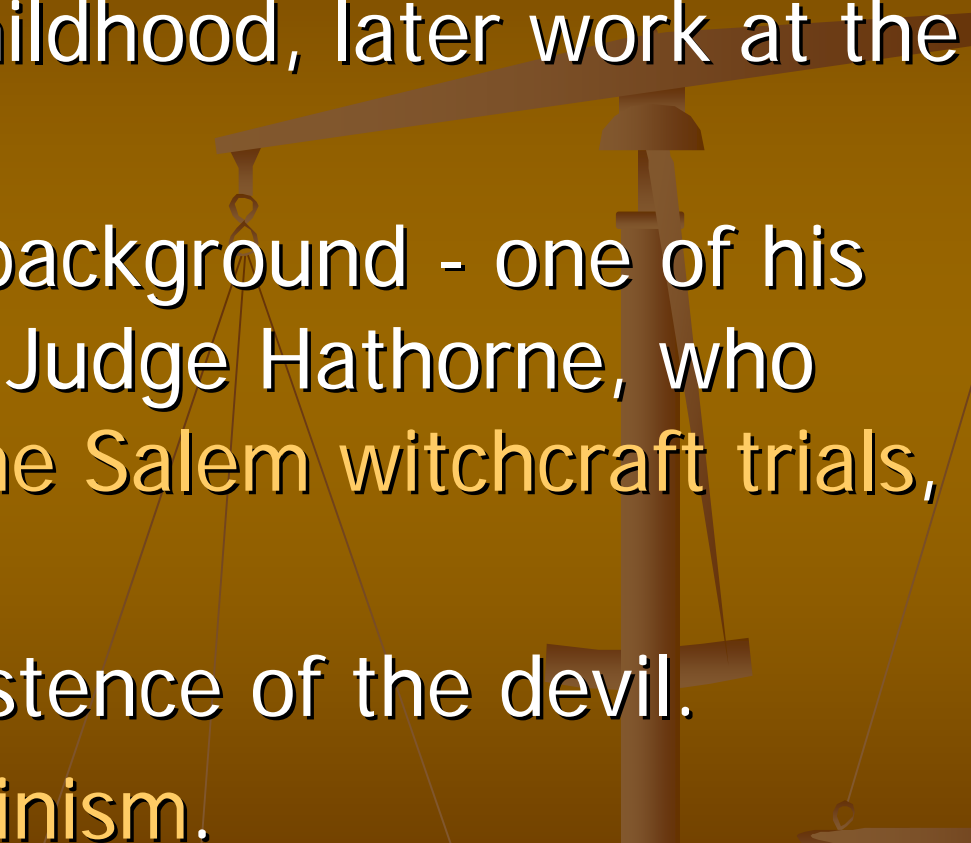


Hawthorne's Art

- His writing is representative of 19th century, and, thus, in the mainstream due to his use of nature, its primitiveness, and as a source of inspiration; also in his use of the exotic, the gothic, and the antiquarian.



Influences on Hawthorne

- Salem - early childhood, later work at the Custom House.
 - Puritan family background - one of his forefathers was Judge Hathorne, who presided over the Salem witchcraft trials, 1692.
 - Belief in the existence of the devil.
 - Belief in determinism.
- 



Young Goodman Brown

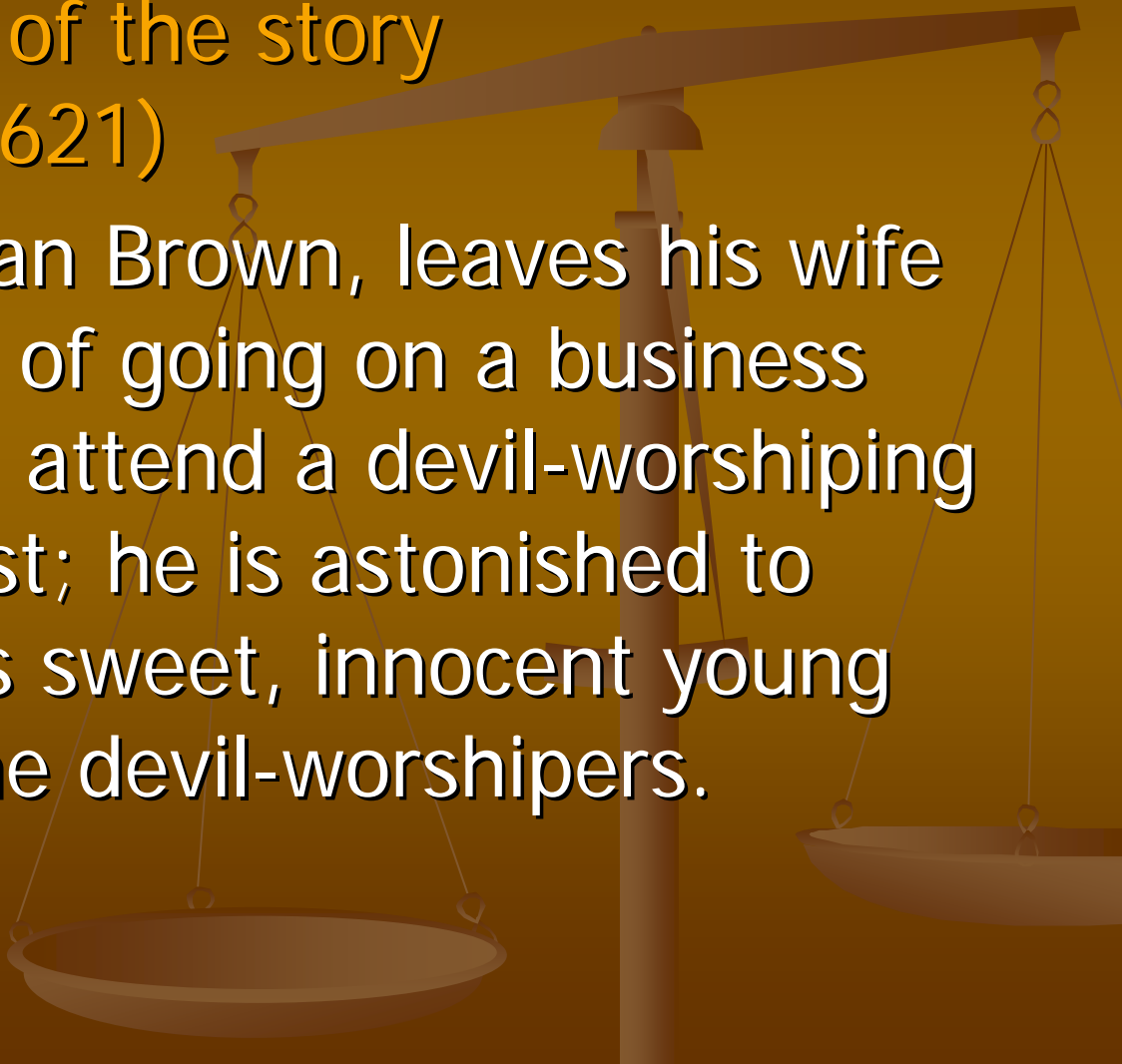
Theme: Humankind's hidden wickedness

Technique: a striking climax vs. an overall mood

Irony: the repressed and concealed wickedness of humankind

A surprise ending of the story
(See *Naal* Page 621)

The hero, Goodman Brown, leaves his wife on the pretense of going on a business trip but plans to attend a devil-worshipping orgy in the forest; he is astonished to discover that his sweet, innocent young wife is one of the devil-worshippers.



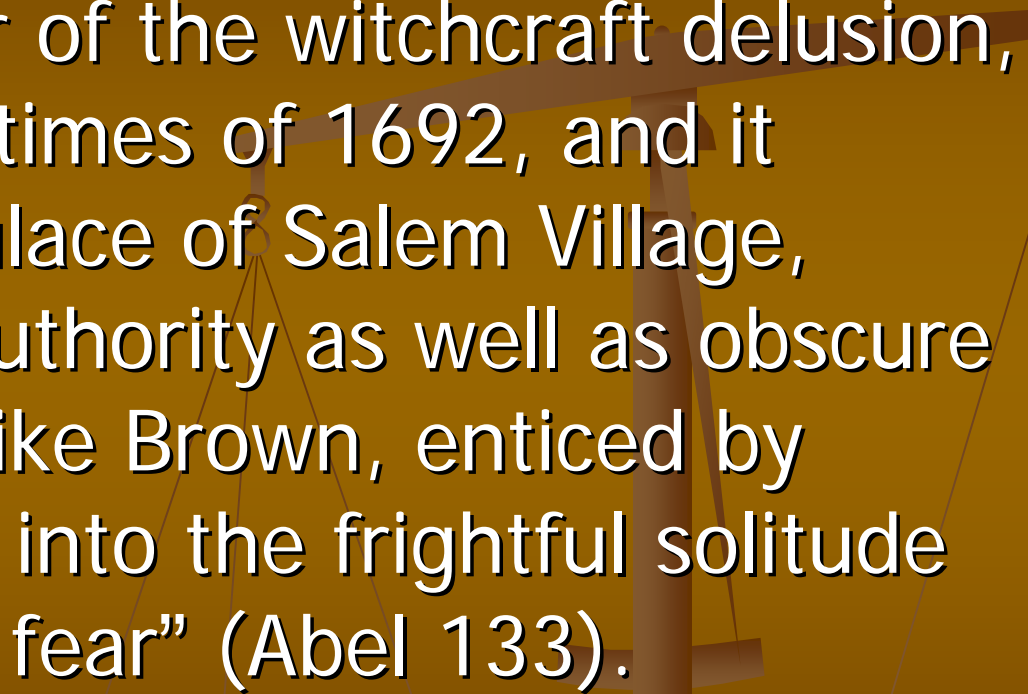


Major Images

Young Goodman Brown

Salem village

It was “the center of the witchcraft delusion, in the witching times of 1692, and it shows the populace of Salem Village, those chief in authority as well as obscure young citizens like Brown, enticed by fiendish shapes into the frightful solitude of superstitious fear” (Abel 133).



Goodman Brown

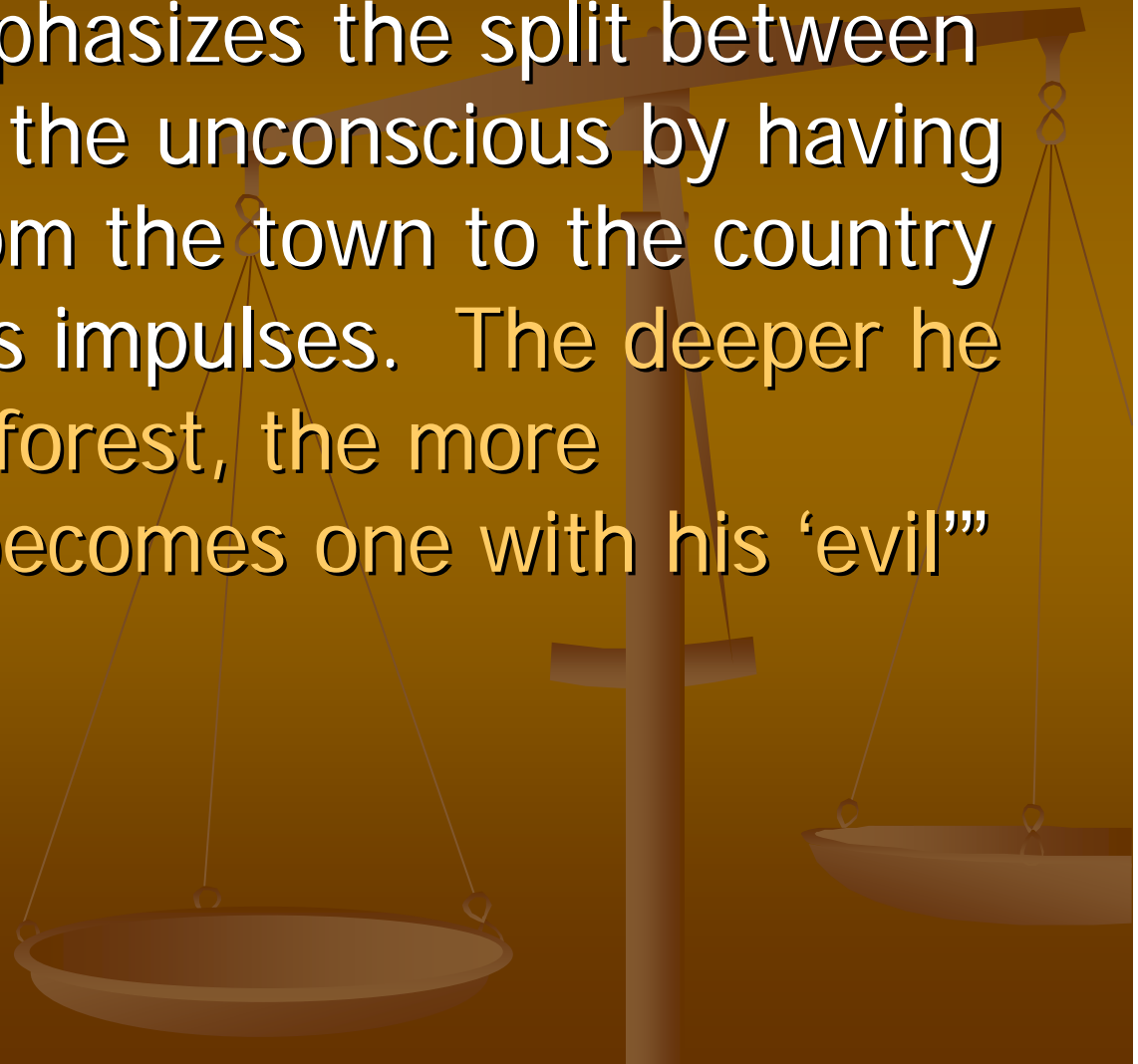
1. According to Levy, he “is Everyman. The bargain he has struck with Satan is the universal one Initially, he is a naive and immature young man who fails to understand the gravity of the step he has taken . . . [which is] succeeded by a presumably adult determination to resist his own evil impulses” (117).
2. Fogle writes that he is “a naive young man who accepts both society in general and his fellow men as individuals at their own valuation, [who] is in one terrible night confronted with the vision of human evil” (15).

Faith

1. “She is at once an allegorical idea and the means by which the idea is inverted” (Levy 116). “Not the least terrifying aspect of the story is the insinuation that Faith has made her own independent covenant with the Devil. There is a faint suggestion that her complicity may be prior to and deeper than Brown’s” (Levy 120).
2. “If he [Brown] believed in the certainty of depravity and only the possibility of salvation, as the [Puritan] catechism teaches, he would know that even so righteous a person as Faith is corrupt and not necessarily of the elect, appearances notwithstanding” (Franklin 73).

The Forest

- “Hawthorne emphasizes the split between convention and the unconscious by having Brown move from the town to the country as he follows his impulses. The deeper he moves into the forest, the more completely he becomes one with his ‘evil’” (Bunge 13).



Reference

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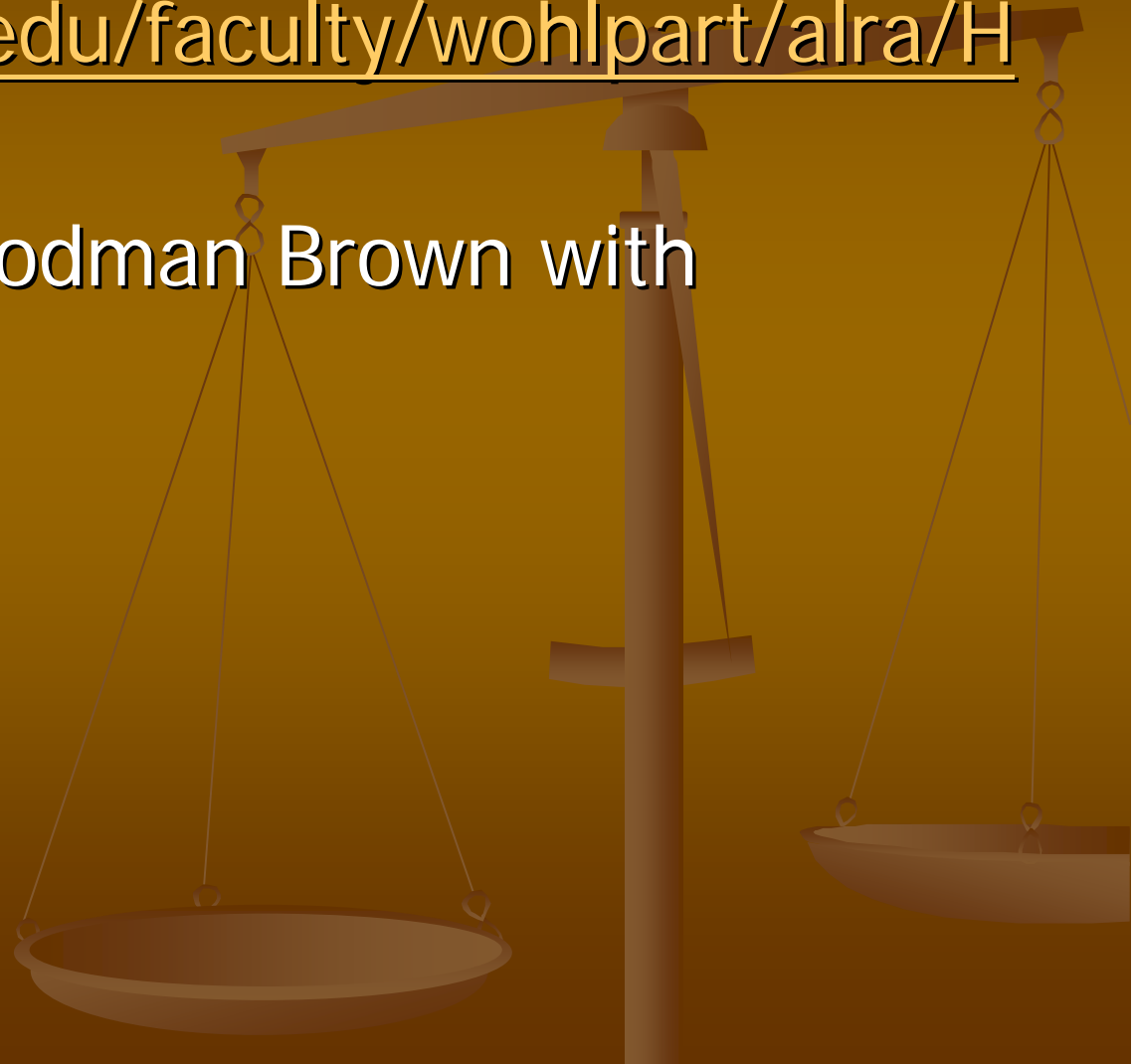
The Scarlet Letter

<http://www.bartleby.com/310/1/>

Website for the selection

<http://itech.fgcu.edu/faculty/wohlpart/alra/Hawthorne.htm>

Text of Young Goodman Brown with annotations



Other references

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