

THE 20th AND 21st CENTURY LITERARY AFTERLIVES OF NATHANIEL
HAWTHORNE

by

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ABSTRACT

This project examines ways in which the work of Nathaniel Hawthorne has been appropriated, inscribed, and variously intertextualized in the writings of a collection of twentieth and twenty-first century authors. From William Faulkner's work in the 1920's to Jhumpa Lahiri in the new millennium, the project demonstrates Hawthorne's lasting impact on culture.

Another thing this project demonstrates is that attempts to place Hawthorne at the center of a traditional "school" whose direction is unilateral are inherently limiting. This work examines Nathaniel Hawthorne's intertextual influence in the work of John Updike, William Faulkner, John Fowles, Maryse Condé, Suzan Lori-Parks, Jhumpa Lahiri and Bharati Mukherjee. By emphasizing an intertextual approach, this project demonstrates that once texts are placed in conversation, individually, those texts can never be read the same way again. Intertextualities move not just forward, but backward. They are not just Anglo-American but global.

Finally, this project serves to remind us of the place of reading and writing about literature in our cultural lives. As a way to teach critical thinking, as a mode of understanding how we lived historically, how we live today, and how we may choose to live tomorrow, narrative matters.

DEDICATION

This dissertation is dedicated to the shining lights in my own little corner of the universe, Dr. Kelly Pivik, and Spenser Rayford Kelley. I love you both. Yes Spenser, Daddy can come watch “Gibby” with you.

This is also dedicated to the memory of Dr. Robert M. Young. He lit the flame and encouraged me to let it burn.

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Chapter 1: Introduction

If it can be said that a nation's classic literature is part of the fabric of culture then surely Nathaniel Hawthorne's work is part of the American culture. Indeed, as thinkers as diverse as F.O. Matthiessen, David Reynolds, and Sacvan Bercovitch have suggested Hawthorne was one of the very few writers to make the transition from the nineteenth century version of canonical literature to that of the twentieth. Others who had been considered major figures such as Longfellow were not so lucky. Nevertheless, despite his place in the modern canon, criticism examining Hawthorne's influence has primarily tended to focus on other nineteenth century writers. While some work in later periods has been done, examinations of traces of Hawthorne's ongoing influence on and appropriation by twentieth and twenty-first century literature remain underdeveloped and therefore potentially quite enriching for scholars interested in the writer's legacy.

Hawthorne's current place of import in the modern version of the canon dates to F.O. Matthiessen's influential 1941 work American Renaissance. While there had been other books examining Hawthorne's work as individual artist such as Henry James's Hawthorne (and other critical works examining the contributions of writers such as Emerson, Poe, Whitman and Dickinson), Matthiessen's was the first whose central tenet was to examine these authors in concert. Placing Emersonian thought and idealism at the center, Matthiessen's scholarship examines Thoreau, Hawthorne, Melville, and Whitman. Matthiessen's work was the dominant text on this period in American literature for many years. The impact of the project was felt in colleges and universities throughout America.

Indeed, such was its influence that it is probably fair to suggest that the American literature anthologies used in high school and college today continue to reflect the book.

More recently, a great deal of scholarship has arisen from reforming our conceptions of the American Renaissance and its canon. For example, David Reynolds' Beneath the American Renaissance (1988) seeks to evaluate the work of the major figures of the period by demonstrating how their work absorbs and reflects the popular culture of the period in which they lived and worked. Reynolds' project demonstrates that the major authors of the American Renaissance were receptive to the sensationalistic popular culture around them; absorbing and often transmuting it. Far from being set apart from the culture, Reynolds argues that they were consumers of it and demonstrates how the culture around them influenced their own writing. For example, he discusses how preaching styles were changing through the use of, among other things, a more secularized allegorical style. One need only think of Melville's *Father Maple* or Hawthorne's *Dimmesdale* here to see an attempt to capture this style on the page.

Reynolds also discusses the growth of sensationalism in popular literature during the mid nineteenth century. The portrait he paints is a striking one. Far from merely religious and reformist literature, his examination of what might be termed the "dark underbelly" of the American Renaissance reveals a popular press designed to cater to all manner of tastes. To pick one example, one can clearly see the influence of George Lippard and John Neal in the work of Poe who raised themes of murder and darkness to a higher form in works such as "The Fall of the House of Usher" or "The Pit and the Pendulum". To consider another example, adventure stories and pamphlets featured tales of sharks and killer white whales. In the logic of Reynolds' account, Melville would have

seen these. Indeed, such pamphlets find their way into Hawthorne's "Earth's Holocaust" as they go on the bonfire.

Reynolds also discusses the important role of women's issues in nineteenth century American literature. He discusses several different types or subgenres of stories for, by, and about women and demonstrates that canonical authors, in particular Hawthorne and Dickinson, reflected and adapted these. In a thorough analysis, Reynolds argues that Hawthorne struggles to create in his female characters a blend of characteristics and stereotypes. Thus, Beatrice Rappacinni blends characteristics of the stereotypic angel, the dark beauty and the avenger for all women. In The Scarlet Letter, Hester blends elements seen in Susan Warner's The Wide Wide World (which went through 14 editions upon publication) together with elements of the dark heroine which we can also see in Zenobia, Beatrice, and Hester herself.

Reynolds is by no means the only critic to seek to reevaluate this period in literary history along new trajectories. Jay Grossman's 2003 Reconstituting the American Renaissance examines the period along political lines by positing Emerson aligned more with the politics of John Adams and Whitman more with Andrew Jackson. This approach is valuable for at least two reasons. First, such an analysis reinvigorates the Emerson/Whitman relationship by causing us to think about it differently. Secondly, the study reminds us of the important relationship between literature and the social climate of the period that produced it by placing the debates between the Federalists and the Anti Federalists at the heart of the discussion.

In addition, such classic texts as Leon Chai's 1987 The Romantic Foundations of the American Renaissance examines the influence of the British Romantics on American

figures such as Poe, Emerson and Hawthorne. Gillian Brown's 1990 study Domestic Individualism seeks to examine issues of power and domestic space within nineteenth century American literature. She suggests that the marketplace and the domestic sphere are products of one another. Attempts by other critics to treat them as separable creates a false binary. The insights she provides in the book include thought provoking readings of Stowe's Uncle Tom's Cabin, Hawthorne's The Blithedale Romance, and Melville's "Bartleby the Scrivener".

Lauren Berlant's examination of Hawthorne's place in American culture in The Anatomy of National Fantasy reminds us that our experience as "Americans" is an inherently symbolic one. As she discusses his role in the formation of "American" literature, we come to see the cultural fabric for what it is, one that is made up of a collection of stories, myths, and symbols which as citizens we accept even if our experience of these things is largely unconscious. As she says at the outset of her study, "Nations provoke fantasy" (1). One of the questions this study seeks to investigate is what we mean we say "American" literature by examining the ways in which the work of Nathaniel Hawthorne, himself an architect of that tradition, has been inscribed in the projects of others.

Another scholar to examine Hawthorne's position in the history of American literature is Richard Broadhead. In his work, The School of Hawthorne Broadhead examines how the cannon of American literature was formed and changed over time. He points out that the modern version of the cannon only dates to the 1920's. Broadhead's point, similar to Berlant's is that as a culture we make our own past. He reminds us that no collective past exists in a vacuum. In considering our traditions, our pasts, we must

consider where they came from and why they were put forward in the first place. As Broadhead says, "...no past lives without cultural mediation" (Broadhead 6). Tracing Hawthorne's survival through different versions of America's literary past, Broadhead argues that Hawthorne serves a kind of gatekeeper for the acceptance of later writers into our literary tradition. As Broadhead points out, "Hawthorne is the only American fiction writer never to have lived in the limbo of the non-elect, but he is also the only such writer whose work has incited and guided others' practice" (Broadhead, 11). This then, is what Broadhead means by the "school" of Hawthorne, the tradition of the way Hawthorne has been used and reacted to in an "American" way.

While I agree with Broadhead's general assertion that other American writers have responded to Hawthorne, I reject the notion of a single "school" or tradition. Instead, I propose a variety of textual interrelations. Beginning with John Updike's creative reworking of Hawthorne in A Month of Sundays, Roger's Version and S., I proceed to a discussion of intertextualities between Hawthorne and William Faulkner in Absalom! Absalom! and The Sound and the Fury. Next I discuss John Fowles reworking of Hawthorne in his novel The French Lieutenant's Woman. Following this I examine how Hawthorne has been creatively inscribed and reimagined by Maryse Condé, Suzan Lori-Parks, Jhumpa Lahiri and Bharati Mukherjee.

We have all had the experience of reading a text and "hearing" another text within the work. This phenomenon, I would argue, is one of the things which makes literary studies rewarding. Theorists have long sought to describe this phenomenon. Today, we generally use the term intertextuality to refer to the idea that a text or work does not exist in a vacuum. Instead, all texts are informed by other texts they are influenced by, and

include references to other works. Though Julia Kristeva first coined the term itself in her essay, “Word, dialogue, and novel”, the idea of intertextuality is entirely intertwined with the history and philosophy of thought. While a complete history of this tradition seems overly ambitious, a brief tour would seem in order before moving on to more modern theorists since this project takes the idea of intertextuality as one of its foundations.

As far back in the history of western philosophy as Plato, art was never an autonomous entity. It always references cultural knowledge. It is always informed by various different arenas of knowledge. While Aristotle sees the creative process as more of a way for the poet to boil down a group of texts, he does posit that we learn from others through imitation. This becomes a critical idea Quintilian builds on by suggesting that imitation moves beyond repetition towards an interpretive act. In the interpretation, the speaker/writer both demonstrates his mastery of the material and develops his own new text. Quintilian therefore moves imitation away from strict Aristotelian principles into the realm of what we do as academics, thinkers and critics. In short, Quintilian’s model is inherently intertextual. Imitation becomes a way not only to repeat but also to augment original texts. When we react to things we read, Quintilian imitation allows us to bring our life experiences and cultural background to make something of our own. It is a highly creative act. It becomes an improvisation on what has come before us. I see the idea of an improvisation as a central part of what authors and critics do when we create something we know is inherently intertextual. In any case, Quintilian’s conceptualization of imitation is echoed many years later in Harold Bloom’s idea of the anxiety of influence. According to Bloom, one must grapple with what has come before ultimately resisting it in order to make room for his own vision.

Intertextual ideas can also be traced in the thinking of the Renaissance. Montaigne draws on a wealth of reading to engage different ideas in conversation. As he critiques the ideas of those who come before him he also distances himself from the original texts. He turns to the work of others because he is interested in the way they write more so than any investment in a qualitative judgment about their thinking. As Michael Worton and Judith Still have suggested, for Montaigne, what matters is that we create our own original thought. This idea is echoed in the history of literature of the American Renaissance in the work of Emerson. In the introduction to Nature Emerson says, “Our age is retrospective. It builds the sepulchers of the fathers. It writes, biographies, literature, criticism. The foregoing generations beheld God and nature face to face, we through their eyes. Why should not we enjoy an original relation to the universe? Why should not we have a poetry and philosophy of insight and not of tradition, and a religion by revelation to us, and not the history of theirs” (1). Thus, reading becomes an active participatory activity. It requires that readers work with the text they are thinking about. It presupposes a certain level of engagement with the text, what Kristeva eventually calls *aggressive participation*. When we quote the work of others, we engage with their ideas. By entering into conversation with these ideas we make something of our own. This thinking parallels that of Heidegger when he suggests, “every work of art says something other than the mere thing itself is” (Heidegger 19).

Intertextuality has continued to engage the interest of modern thinkers. Mikhail Bakhtin argues that people speak using a mixture of different discourses which they use in order to communicate with others. He argues that their attempts to do this are frustrated by two kinds of interference. The first is that words have preexisting meanings.

The second is that we must communicate with others and that they bring their own understandings to the conversation. Thus every concrete utterance is simultaneously acted on by forces which serve to unify and disunify. For this reason, according to Bakhtin, unity of language is not really possible (Bakhtin, 217). He discusses attempts to strip language of others' intentionality calling it monologism. He aligns this practice with poetry. Attempts to acknowledge the interconnectedness of language, which he terms heteroglossia, are found in the novel. In contrast to the monologic approach, novels then make use of dialogism. Bakhtin's structure allows him to acknowledge the sense of tension within language. In addressing these complexities he distinguishes between speech which serves two purposes (double voiced discourse) and the domain of the rhetorical genres which he says, "provide rich material for studying a variety of forms of transmitting another's speech, the most varied means for formulating and framing such speech" (Bakhtin 354). The problem with these rhetorical genres, as Bakhtin points out, is that they fail to adequately deal with the dynamic nature of language. In acknowledging the way that language evolves, Bakhtin joins the line of theorists who have touched on intertextuality but specifically for Bakhtin, within class/social relations.

Responding to and expanding on Bakhtin's work in her essay "Word, dialogue, and novel", Julia Kristeva calls attention to the fact that Bakhtin's uses the literary word to connote "an intersection of textual surfaces rather than a point (a fixed meaning), as dialogues among several writings: that of the writer, the addressee (or the character) and the contemporary or early cultural context" (Kristeva 36). Unlike Bakhtin, Kristeva says that monologism and dialogism may be found in any work. Because she challenges the series of false binaries upon which western philosophy has built itself, her thinking aligns

her with other post –structuralists such as Jacques Derrida and, at least in his later scholarship, Roland Barthes.

Barthes counts Kristeva as one of his influences, though he prefers the term intertext. He explains the difference this way, “The intertext is not necessarily a field of influences: rather it is a music of figures, metaphors, thought-words; it is a signifier as siren” (Barthes, 145) Acknowledging that he finds certain texts more stimulating he refers to himself as an “echo chamber” (Barthes, 74) Though he may be accused of eroticizing the reading/ critical practice, I argue that Barthes’ approach to texts, one which allows him to be moved by them and appropriate them as he sees fit recalls Montaigne’s own approach.

The Latin American author Jorge Luis Borges is an important modernist practitioner of intertextuality worth considering. In his own work Borges quotes from the work of others so that he can play off of these quotes. He argues in his essay “Kafka and his precursors” that as writers and critics we create our own precursors by borrowing from the work of others to create something new. As he says, “All men who repeat a line form Shakespeare *are* William Shakespeare” (Borges 224).

In this regard, Harold Bloom’s 1973 *The Anxiety of Influence*, mentioned earlier proposes six mechanisms by which he suggests that great artists grapple with the texts that came before them and then remake them as they make them their own in the process of creating their own work. Bloom’s project, arising partly out of the work of Nietzsche and Freud, suggests one key component is temporality. As discussed earlier, one works his way through the great works of the past in order to remake them, to make them his

own on the path to creating his own work. Bloom's account recalls the Nietzschean process of "becoming" and the Freudian concept of sublimation.

As intriguing as Bloom's project may be, it presupposes that temporality is crucial to a model of intertextualism. This is not universally accepted as a necessary condition. While it is true that temporarily some texts are written or published before others, rather than suggest a kind of Bloomian consumption of what has come before, I maintain that texts are more generally read reflexively. Intertextualities flow in multiple directions. We read forwards and backwards in concentric circles or spirals as texts bleed into other texts. This account seems consistent with some other theoreticians including Wai Chi Dimock, Michel Foucault and Gerard Genette

Wai Chi Dimock's work on her concept *planetary time* argues that texts may be read side by side and compared regardless of the temporal order of their creation. She says in part, "the bidirectional flow of time is such as to fill any given text with recesses of antecedence and stretches of afterlife. The recursive and projective horizons will never gel with the chronology and territory of a single jurisdiction" (493).

Michel Foucault also challenges traditional thinking on textual authority in his essay, "What is an Author?" The essay reminds us that texts have an existence of their own outside of their relation to the person who wrote them. Indeed, Foucault prefers the use of the term "author- function". He argues that only when we recognize that authors have an existence outside of who they are as proper names or real beings can we treat them as property and appropriate them as we see fit. He also points out that the "author-function" (Focault 314) is not consistent for all levels of discourse over time. To make this point he differentiates between *literary tales*, by which he means myths, folk tales,

epics etc. which historically were circulated without concern for authorship, and *scientific texts* which, as far back as the middle ages, derive their authority, in part from the fact that the author has signed his or her name to them. His point is well taken. I would argue that the modern peer review process in academia is connected to this model from science. That is one gains authority, one makes a reputation or name for yourself only after your work has been reviewed and critiqued by those who have already established their names in your field of study. Only by asking the kinds of questions prompted by the essay can we engage in intertextual studies without the need to address biographical relations between the author and the text.

Gerard Genette is another thinker who has written extensively on intertextuality. In his “Introduction to the Paratext”, he discusses the ways in which a text, “makes a book of itself and proposes itself as such to its readers, and more generally to the public” (Genette, 261). He divides this concept into two subcategories. The *peritext*, refers to where this extra text situates itself spatially around the main text for example a title . The *epitext* refers to text that is also around the text but originated outside of the text. In other words, epitext refers to material which has been placed with the text which existed before and possibly after this placement. Since this prior existence is generally in another text, the epitext becomes an important tool to use in discussing certain kinds of intertextualities I shall discuss in this document.

Genette has thus also suggested that Kristeva’s intertextuality is an inadequate term. He has proposed *transtextuality* be used instead. In using this term, Genette discusses everything that links one text to another. Importantly, this accounts for both

explicit and latent or implicit linkages. Like others¹, Genette's definition strikes me as the way intertextualities should be defined in general. Therefore, when I use the term intertextuality in this study, I deploy it with this, more global definition in mind. In his book Palimpsestes, Genette develops his idea of hypertextuality by describing the more recent text as the *hypertext* and its precursor as the *hypotext*. One doesn't have to agree with all of Genette's terminology in order to see that intertextual relations make it possible to find new meanings and new ways to appreciate what he calls the hypotext when they are appropriated in new ways.

Reimagining Hawthorne

Within the foregoing context of theoretical discussion, this project seeks to examine ways in which other writers have "reimagined" and reinscribed Hawthorne in their own work. Rather than a "school" or "tradition" of Hawthorne, I argue that different writers have textually appropriated Hawthorne's texts to inform their own in various ways. The resultant intertextualities create a richer experience by forcing readers to reconsider all texts involved, including Hawthorne's.

One of the potential values of this approach is that it sends Hawthorne's work in various trajectories one might not anticipate. Since Hawthorne is not generally thought of in the genre terms of science fiction or fantasy, I might begin by briefly considering possible intertextualities between Hawthorne and work of Ray Bradbury as a test case. To the best of my knowledge, no one has yet done such a project.

¹ See for example Michael Worton and Judith Still

² Though, Samuel Chase Coale does argue that Updike follows in Hawthorne's footsteps as a writer of the Romance in his volume In Hawthorne's Shadow.

³ Producer/Director Roland Joffe' found the ending so unsatisfactory that he

The author of hundreds of short stories and essays and a recipient of the National Library Award for Distinguished Contribution to American Letters, Ray Bradbury is known for writing that captures the imagination and the mind. In books like Fahrenheit 451 and The Martian Chronicles, he uses the context of science fiction to explore the things which make us human. In short, in my judgment, his fiction resonates for some of the same reasons Hawthorne's does. Both men project visions (Hawthorne of the past, Bradbury most often to the future) in order to comment on who and what we are as a people.

Despite Bradbury's long and distinguished career as an author of short stories, poems, and novels, there is an overall dearth of scholarship on Bradbury's fiction. (Though I expect that to change since he died in 2012.) Moreover, critics have not been interested in Bradbury's use of Nathaniel Hawthorne. A study of four biographies of Bradbury including two published in the last seven years yields a total of 4 mentions of Hawthorne's name at all. This despite the fact that Bradbury himself said of Hawthorne, "When I read his stuff later in my thirties I said, 'Jesus, it's my father. It's gotta be my father'" (Mogen 31). Moreover, Bradbury literally inscribes Hawthorne as a character in his short story from 1949, "The Mad Wizzards of Mars". In the story, Hawthorne, Poe, Shakespeare and other writers live on Mars with their literary creations. They have fled the Earth after efforts to burn copies of their books began in earnest. (Bradbury, of course, returns to book burning as a motif in Fahrenheit 451). The writers and their creations continue to exist so long as at least one copy of their work remains.

In just this vein, Bradbury most powerfully inscribes Hawthorne in Fahrenheit 451 and The Martian Chronicles. A novel set in a dystopian future Fahrenheit 451

features Guy Montag as a fireman who is charged with burning books. In this vision of the future firemen start fires rather than working to put them out. The people that populate this world do not think for themselves. They do not read. They do not experience the life of the natural world. Instead, they watch state broadcast interactive television. At night, Montag's wife Mildred wears seashell shaped ear buds and does not speak to him a great deal. When a young free spirited girl named Clarisse whom Montag has befriended disappears, he begins to question his role as a fireman and why books were banned in the first place. Over the course of the book, Montag begins hiding books. When he is discovered, he runs knowing he must remain an outcast from a society he no longer recognizes. The novel, first published in 1951 is a portrait of groupthink. It has some startling parallels to a contemporary society in which many of our young people seem p seem disengaged and uninterested in reading and thinking. It also inscribes the short story "Earth's Holocaust" by Hawthorne and published in the collection Moses From an Old Manse in 1846.

Like Bradbury's novel Hawthorne's story emerges as a portrait of groupthink as the world decides to hold a big bonfire to burn what people feel they no longer need. Like Bradbury's novel it also features at least an aspect of a mindless spectator society. "The site fixed upon at the representation of the insurance companies, and as being as central a spot as any other on the globe, was one of the broadest prairies of the west, where no human habitation would be endangered by the flames, and where a vast assemblage of spectators might commodiously admire the show" (Hawthorne 302). The narrator of the tale even admits to "having a taste for sights of this kind" (Hawthorne 302). The joy he

seems to take in being an onlooker to the event is echoed by the beginning of Bradbury's book.

It was a pleasure to burn.

It was a special pleasure to see things eaten, to see things blackened and *changed*. With the brass nozzle in his fists, with the great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history (Bradbury 1).

In Bradbury's novel, Montag is a third generation fireman. The firemen in the world of the novel have been starting the fires for so long at first Montag doesn't believe it when he learns that there was a time when firemen put out fires. Indeed this society has wandered so far from that time that they engage in revisionist history when firemen are trained.

Established, 1790, to burn English-influenced books in the Colonies. First Fireman: Benjamin Franklin.

- RULE 1. Answer the alarm quickly.
2. Start the fire swiftly.
 3. Burn everything.
 4. Report back to firehouse immediately.
 5. Stand alert for other Alarms! (Bradbury 32).

Thus, firemen live a strict code and are not encouraged to think or ask questions.

I would argue that there are three catalysts for the change in Montag's thinking. The first is his relationship with the young girl, Clarisse McClellan. His encounters with her help him to face the reality of the life he has been leading. Further, her effect on him is almost immediate. As they walk down the road together in the cool of the evening talking, he watches her.

He saw himself in her eyes, suspended in two shining drops of bright water, himself dark and tiny, in fine detail, the lines about his mouth, everything there, as if her eyes were two miraculous bits of violet amber that might capture and hold him intact. Her face, turned to him now, was fragile milk crystal with a soft

and constant light in it. It was not the hysterical light of electricity but-what?
But that strangely comfortable and rare and gently flattering light of the candle.
(Bradbury 5)

The conversations Montag has with Clarisse get him to see himself differently, as she sees him, as a man who could have choices and does not have to be a fireman. They do not talk often in the novel because she and her family disappear. Bradbury is rather vague about this in a manner very similar to Hawthorne. Just like Hawthorne, readers and critics receive just enough information to draw the inference that the government has “helped” the family to vanish. Despite the fact that she does not appear in the novel long, it is clear that Clarisse has a major impact on Montag’s journey.

The second catalyst for change in Montag is the status of his marriage to his wife, Mildred. She is too self absorbed to do more than half listen to Montag when he tries to engage her in conversation. She is more interested in watching interactive television or listening to music, both activities that she uses to shut the real world out. Mildred, and, for that matter, many of the citizens in the novel seems to exist in a bubble of self interest and need fulfillment. There are indications she is not as happy as she pretends to her girlfriends however. When Montag returns home from work on evening to realize that Mildred has take far too many sleeping pills, he knows his marriage is not what it should be. As Montag begins to change his thinking even hiding the banned books in his home, the gulf between the two of them grows. When Mildred finds one of the books and heads to the incinerator to destroy it, Montag pleads with her.

We’ve got to start something here, figuring out why we’re in such a mess, you and the medicine nights, and the car, and me and my work. We’re heading right for the cliff, Millie. God, I don’t want to go over. This isn’t going to be easy. We haven’t anything to go on, but maybe we can piece it out and figure it and help each other. I need you so much right now, I can’t tell you. If you love me

at all, you'll put up with this, twenty-four, forty-eight hours, and that's all I ask, then it'll be over, I promise, I swear! And if there is something here, just one little thing out of a whole mess of things, maybe we can pass it on to someone else. (Bradbury 64)

Though Mildred gives him a little time, she is not the thinker that Montag is. She will not be going with him when he ultimately flees from the government. One can imagine Mildred taking her place at the big bonfire of "Earth's Holocaust".

The third and final catalyst that pushes Montag to change occurs when he goes with his fellow fireman to burn some books at the house of a woman who has been keeping them. She would rather burn with her books than see them destroyed. She feels so strongly about her convictions that she does not give Montag and the others the opportunity to start the fire.

On the front porch where she had come to weigh them quietly with her eyes, her quietness a condemnation, the woman stood motionless.
Beatty flicked his fingers to light the kerosene.
He was too late. Montag gasped.
The woman on the porch reached out with contempt to them all,
and struck a kitchen match against the ceiling.
People ran out of houses all down the street. (Bradbury 37).

Montag is so shaken by what he has witnessed that he cannot go to work on his next couple of shifts. Impressed that words written on a page would inspire such courage, he determines to read for himself.

Bradbury's classic novel is generally read as a cautionary tale about present day America. The novel was written in 1951. For many readers, myself included, the parallels to present day society seem particularly meaningful. I would argue that here too Bradbury follows after Hawthorne. Hawthorne sets tales and novels in different time periods but the allegories are meant to inform his nineteenth century readers.

Both “Earth’s Holocaust” and Fahrenheit 451 emerge as cautious allegories of the perils of not thinking for ourselves. Since Bradbury’s book is frequently taught in high schools across the country, as is Hawthorne’s The Scarlet Letter, it is worth asking why Hawthorne’s short story isn’t taught alongside Bradbury’s book. Making such a connection for our young readers would enliven the texts of both men. In the process, students might begin to learn the value of reading books with fresh eyes.

In a second such relation Hawthorne’s “Young Goodman Brown” may be intertextualized with Bradbury’s The Martian Chronicles. “Young Goodman Brown” like so many of Hawthorne’s works deals with the possibility of secret sin, including secrets between husbands and wives. As the story begins Young Goodman Brown is getting ready to leave his young bride of three months whose name is Faith. She asks him not to go but he explains, “My journey, as thou callest it, forth and back again, must needs be done ‘twixt now and sunrise. What, my sweet, pretty wife, dost thou doubt me already, and we but three months married?” (Hawthorne 59). The comment that Brown makes here is rather telling because by the end of the tale the trust dynamic he alludes to will have been reversed. As he walks looking for Indians lurking in the shadows, Brown wonders, “What if the devil himself be at my elbow?” (Hawthorne 60). On his journey he meets a gentleman older than himself (about 50 according to the text) who favors Brown and has a staff that bears an uncanny resemblance to a snake. The staff is “so curiously wrought that it might almost be seen to twist and wriggle itself like a living serpent” (Hawthorne, 60). By this point in the story Hawthorne has layered on so much symbolism that the possible true identity of the older gentleman seems rather clear. As readers we are supposed to wonder if he is not the devil. The religious symbolism abounds. When the

gentleman complains to Brown that he is late, the response is “Faith kept me back for a while”. This is literally true of course because he did talk to his wife Faith. On another level however, the Christian symbology that Hawthorne makes use of in the story suggests that faith has delayed his meeting with this devilish figure.

Further, the symbolism is consistent throughout the story as Hawthorne is working from a very precise allegorical structure. At the end of the story it is Faith Brown returns home to, but the damage from the vision/dream he has is done. The implication is that after what he has experienced he cannot return to his faith. When he is led to a “witch meeting” that appears to involve friends and acquaintances from the Salem community that is home for Brown, he tries to remain firm in his beliefs. “With Heaven above and Faith below, I will yet stand firm against the devil” (Hawthorne 64). However, Young Goodman Brown’s steadfastness is temporary. When he sees his wife Faith being led into the meeting, he is crushed. “‘My Faith is gone!’ cried he, after one stupefied moment. ‘There is no good on earth; and sin is but a name. Come devil; for to thee is the world given!’” (Hawthorne 65).

Here too, Hawthorne continues the doubling between Brown’s wife and his Christian faith. If Faith has come to the meeting then, she is *lost* from the perspective of Brown’s belief system. Witnessing Faith in the forest really does appear to be Brown’s breaking point. Laughing into the wind he announces,

Let us hear which will laugh loudest. Think not to frighten me with your devilry. Come witch, come wizard, come Indian powwow, come devil himself, and here comes Goodman Brown. You may as well fear him as he you (Hawthorne 65).

When his vision/dream passes Brown returns home. He never tells Faith about what he experienced. Nor does Hawthorne make it clear whether what he sees is real. In any case, the effect on Brown is permanent. “And when he had lived long, and was borne to his grave, a hoary corpse...they carved no hopeful verse upon his tombstone; for his dying hour was gloom” (Hawthorne, 70).

The “Ylla” section of Bradbury’s The Martian Chronicles features a similar dynamic of a husband poisoned by what he thinks he knows when his wife confesses to him that she has been having a dream about a rocket ship landing and a tall handsome man talking and flirting with her. Though she assures him it was only a dream, the husband’s (we are given her name but never his) jealousy consumes him. He may, in fact, kill over it, though like Hawthorne, Bradbury forces you to draw your own conclusions. In any case, the consequences to his marriage to his young wife seem clear. He is unhappy and will remain so.

Examining markedly intertextual connections between these two authors proves to be an enriching exercise. This dissertation will examine a number of ways authors have inscribed Hawthorne’s work. These intertextualities differ in their approach and explicitness but they all serve to prompt interesting new approaches to the various texts involved. Along the way, I argue that this interconnectedness forces us to do more than merely reexamine the texts. They cause us to rethink how we categorize and organize these texts. For example, in the case of my introductory exercise examining two so ostensibly diverse authors as Bradbury and Hawthorne causes us to reconsider what we mean when we use labels to describe texts. Should either be considered a genre writer? While leaving that an open question I would certainly argue that Bradbury may be seen

as following Hawthorne as a purveyor of Romantic allegory and textuality itself. His texts, like the two I've chosen, are very often allegorical, his settings come with the heightened sense of atmosphere that typifies Romance and his characters, while memorable are very often more symbolic representations than fully realized realistic people.

Throughout the rest of the document, I shall examine Hawthorne's intertextual connections to a variety of writers, some thought to be part of the "American tradition" and others not. By doing so, I hope to show that these comparisons make us rethink supposed cultural and textual boundaries.

In Chapter 2, I examine three novels by John Updike in which he reimagines the trio at the heart of The Scarlet Letter, Hester Prynne, Arthur Dimmesdale, and Roger Chillingworth in various ways. By placing each character at the center of their own novel, Updike, in effect presents the three sides to the story in Hawthorne's original text. More than this, each novel is a twentieth century reimagining of the characters and themes in Hawthorne's work. The result is a parodic/satirical take on adultery and cultural norms at the time the books were published during the seventies and eighties.

In chapter 3, I consider Faulkner's connection to Hawthorne chiefly by examining the interconnections in three arenas. The chapter first concerns itself with the way both men made use of the Gothic. I also discuss the importance of family in texts by both. Finally, I give consideration to the intertextualities among some of their lead female characters.

In Chapter 4, I consider intertextualities between Hawthorne and English novelist John Fowles' The French Lieutenant's Woman. Of particular interest to me is the way in which Fowles, like Hawthorne before him, makes use of the form of romance.

Finally in chapter 5, I examine intertextualities between Hawthorne and four female writers of different racial and ethnic backgrounds. In doing so, I suggest that their own work fills in Hawthorne's texts on the grounds of gender, race, feminism and post-colonialism. As they seek to inscribe Hawthorne into their own texts in very different ways, I consider how this work informs our understanding of what we mean when we deploy terms like "American" literature.

Chapter 2: Restoring the Voices of the Scarlet Letter

When novelist, essayist and critic, John Updike died in 2009, his contemporary Philip Roth said of him,

John Updike is our time's greatest man of letters, as brilliant a literary critic and essayist as he was a novelist and short story writer. He is and always will be no less a national treasure than his nineteenth century precursor, Nathaniel Hawthorne. (3)

Roth isn't the only individual to mention Hawthorne in connection with Updike. In his essay 'Updike's Way', critic William H. Pritchard responding to criticism leveled at Updike by other critics and the younger novelist David Foster Wallace, places Updike in a trajectory that includes Hawthorne, William Dean Howells, and Edmund Wilson. In making the comparison, he suggests that all the writers in the line make it their business to speak "with conviction, wit, and authority about the intellectual and moral conviction" of America. He also argues that Updike, like his predecessors invites the reader to join him in his examination of American manners rather than distancing himself from his readership in the way that modernists like Joyce and Eliot might be accused of.

Another point about these writers and critics drawing this comparison is that Updike read and thought about Hawthorne's work so closely. Indeed, though he may ultimately be best remembered for his tetralogy of novels featuring his everyday businessman nicknamed Rabbit, beginning with A Month of Sundays in 1975, Updike also publishes a trilogy of novels over a thirteen year period that serve as twentieth century responses to The Scarlet Letter. It is a series of books that thus allows Updike to

thereby deal with a book he sees as woven into the fabric of American culture. As he says, “The Scarlet Letter is not merely a piece of fiction, it is a myth by now, and it was an updating of the myth...that interested me” (Schiff 132). Updike’s view of Hawthorne’s work seems consistent with the approach some critics have as well.

In her work The Anatomy of National Fantasy: Hawthorne Utopia and Everyday Life, Lauren Berlant places Hawthorne at the center of a collective consciousness. America itself becomes a collective agreed upon culture rather than a specific nation. As she says, “ ‘America’ is an assumed relation, an explication of ongoing collective practices, and also an occasion for exploring what it means that national subjects already share not just a history, or a political allegiance, but a set of forms and the affect that makes these forms meaningful.”(4). For Berlant, culture is driven both by this nationalistic impulse and by the history we record, that is, what we choose to remember and by extension, what we forget when we discuss the past. This becomes her formulation for fantasy. As she says, “how national culture becomes local-through the images, narratives, monuments, and sites that circulate through personal/collective consciousness.” (5). Thus, Hawthorne’s work is subsumed into the national culture, our collective fantasy. Berlant’s idea, which echoes those proposed by such critics as Richard Broadhead and Benedict Anderson, allows Updike’s transformations to work. Hawthorne’s characters exist as types and we recognize them when they are uprooted and transplanted in the twentieth or twenty-first century. I would suggest that the fact that they exist as part of our national culture allows writers like Updike to alter character relations and still have the connections between the novels work. Such alterations force

different considerations of both the modern texts and Hawthorne's original works as intertextualities flow in both directions back and forth between Hawthorne and Updike.

Critic John Schiff has referred to Updike's three novels A Month of Sundays, Roger's Version, and S. as Updike's "Scarlet Letter Trilogy" (Schiff 1). Moreover, Updike himself is cognizant of the intertextualities in his work. He has referred to A Month of Sundays as "Dimmesdale's version." However, to date, critics have largely ignored the three volumes or dismissed them. Indeed only critics Donald Greiner and James Schiff have examined the three books as they relate to The Scarlet Letter.² Critics have thus failed to properly assess the degree to which Updike's novels reflect Hawthorne's work. This chapter argues that a closer reading of the three novels illuminates many parallels to Hawthorne's larger body of work, not just The Scarlet Letter. Indeed, I shall show that these intertextualities are plentiful enough to position Updike's work in conversation within the greater oeuvre of Hawthorne texts. I argue that the three Updike novels being discussed in this chapter may be more profitably thought of as Updike's "Hawthorne" novels. An investigation into three books reveals Updike's deep interest in the author's work including but not limited to The Scarlet Letter.

Updike has said that he sees the central conflict in Hawthorne's work to be that between the spirit and the flesh. In an essay entitled "Hawthorne's Creed" in his collection Hugging the Shore he explains that something remains from the conflict inherent in these two realms, "The stain, this sinister spillage from another world, can take the form of poison, of a potion" or, "overinsistent symbols like the scarlet letter"

² Though, Samuel Chase Coale does argue that Updike follows in Hawthorne's footsteps as a writer of the Romance in his volume In Hawthorne's Shadow.

(“Hawthorne’s Creed” 77). Further, Updike sees Hawthorne’s own mixed feelings about Christianity coming through in his works. He refers to “a very vivid ghost of Christianity” being reflected. He calls it “alarming and odd I not being evenly dead, but alive in some limbs and amputate in others” (“Hawthorne’s Creed 76).

Indeed, at least one critic reads Updike’s work with Hawthorne as a kind of extended comment on the conflict between the spirit world and the world of mankind. Donald Greiner has argued that Updike rejects Hawthorne’s separation of the body and soul. In his view, the three novels in which Updike reimagines Hawthorne allows him to integrate religion and physicality into a more positive outlook on the human condition. “Updike’s characters resist the gloom. Their quest for sexual and religious grace is the primary point at which Updike swerves from Hawthorne” (Greiner 478).

On the whole, I do agree with Greiner’s basic proposition. The outlook on humanity reflected in Updike’s three “Hawthorne” novels is more upbeat than the work they intertextualize. That said, Greiner like Schiff, seems to focus almost exclusively on The Scarlet Letter as the point of intersection. I believe Updike uses the books to have a sometimes playful, sometimes parodic conversation with Hawthorne’s work.

A Month of Sundays is told from the perspective of the Reverend Tom Marshfield through a series of diary-like entries. Marshfield has been sent to a treatment facility in the Arizona desert by his church because he has had multiple sexual encounters with his parishioners. As I discussed in the introduction, in Beneath the American Renaissance, David S. Reynolds argues persuasively that Hawthorne incorporates character types that were plentiful in the popular culture of the nineteenth century. One of these is the figure of the reverend rake, the charming, handsome minister who has a penchant for sexual

peccadillos. In Updike's hands, Marshfield is an updated version of the same type of character. He fits perfectly in the mold of the charismatic sexually available minister. Marshfield's voice, reflected in his diary entries is that of a learned, charming, sexually adventurous man.

When Marshfield is sent to the treatment facility, the only staff person we ever see is Nurse Prynne, a character whose last name resounds with the echo of Hawthorne's dark heroine Hester. Moreover, insofar as Updike himself has argued that the novel retells The Scarlet Letter from Dimmesdale's voice, it is worth pointing out in advance that Marshfield and Prynne have a sexual encounter at the close of the novel. Thus, unlike Hawthorne's version in which the actual physical encounter occurs outside and prior to the beginning of the text of the novel, Updike's tale features the encounter at the conclusion of the novel shot through the same prism as the rest of the book, that of Marshfield's writings.

One of the things which makes Updike's "Hawthorne" novels especially challenging is that his characters do not always maintain the same correlations with the characters in Hawthorne's work that they seem to represent. Instead, Updike plays with these relationships in ways that make his novels playful and creative new responses to Hawthorne's work. As a consequence of this approach, Updike's work reflects back on Hawthorne's in ways that cause us to think about the originals in a fresh way. For example, though Marshfield can largely be seen as a Dimmesdale figure through much of the book, he resembles other Hawthorne characters as well. When his assistant pastor Ned Bork, who is several years younger, begins a relationship with Marshfield's former mistress church organist Alicia Crick, Marshfield spies on the two lovers. In doing so, he

resembles Chillingworth much more than Dimmesdale. In this context, Alicia becomes the Hester figure and Bork temporarily assumes the role of Dimmesdale. Indeed, Marshfield's character parallels are not limited to The Scarlet Letter. His spying on Alicia to catch a glimpse of her foot reminds one of Miles Coverdale's voyeurism as he watches Zenobia in The Blithedale Romance.

Another way Updike chooses to work off of Hawthorne's texts is by combining characteristics of Hawthorne's characters in his own. For example, in the course of Marshfield's journal entries we learn of his courtship years ago with his wife, Jane. When we are told her father's name, we recognize the echo in Hawthorne as well as the inversion Updike has perpetrated. "The Doctor Reverend Wesley Augustus Chillingworth, Jane's father performed as professor of ethics at the divinity school I attended" (A Month of Sundays 50). As a professor of ethics he is like Hawthorne's Chillingworth he is a learned man, a scholar. However, in making him a professor of ethics at a school of divinity, Updike combines traits that remind readers of both Dimmesdale and Chillingworth. This kind of clever play with the associations between Hawthorne's characters and his own renders Updike's work more parodic and also more interesting. Indeed, Updike even has fun with the name of his main character in the novel. Surely Marshfield is a play on Dimmesdale. Thus we have two novels featuring ministers whose names remind one of grass and pastures. These games go on and on. Marshfield is sent out to the desert to deal with his behavior, so that the marsh has, in a sense, been sent to dry out.

Once he arrives at the treatment facility, Marshfield is instructed to write. "Ms. Prynne tells me to write (I asked, daring halt her headlong progress down a maroon-

muffled and slowly curving hall) about what interests me most” (A Month of Sundays 10). As the novel progresses, we see that Marshfield’s writing is the only formal “treatment” he receives at the facility. These writings serve two purposes within the framework of the book. First, they allow us to see who and what Marshfield is, how he got to this place in his life, from the perspective of the pastor himself. This is an opportunity we are never afforded in The Scarlet Letter because, although perhaps hinted at, the book never really presents Dimmesdale’s perspective. The insights we do receive come chiefly through his dialogue with Hester. Thus, one way of reading A Month of Sundays is to suggest it represents Dimmesdale’s version of the tale.

A second purpose served through Marshfield’s writings is to allow the novel to reflect back onto therapeutic practices in psychology. Psychoanalysis has been called “the talking cure” because as a patient interacts with their therapist, he or she finds their way to a place of heightened psychological wellbeing through talking as themes emerge from their reflections. Marshfield’s writings serve a similar purpose. As he tells his story and works on sermons, he writes his way to insight. Further support for my perspective on the function of the writings can be gathered if we examine Ms. Prynne. With the exception of the close of the book, the primary way Prynne interacts with Marshfield is by reading his writing and providing feedback. In this way, she assumes the role of the therapist.

Moreover, her comments are rather minimalist. Here her behavior is consistent with the role of the therapist as she helps her patient find his own way to a more balanced perspective. When Marshfield discovers she is commenting on his sermons, he is thrilled.

Do I detect an extra whiteness, as of erasure, in the blank space beneath the conclusion of yesterday’s sermon? Holding the suspicious spot up to the light, do I espy the faint linear impressions of a penciled word? There seems to be a

capital “N” in a pedestrian school hand-can the word be “Nice”? Ideal Reader, can it be you? If the word was “Nice,” why the naughty erasure, the negative second thought, the niggardly Indian-giving? But bless you whoever you are, if you are, for this even so tentative intrusion into the pages’ solipsism, this pale smudge fainter than the other galaxy that flirts with the naked eye in the constellation of Andromeda. (A Month of Sundays 167).

The “Ideal Reader” referred to in the passage is Nurse Prynne. This passage makes it clear, if it were not before, that psychotherapy is being parodied here. In psychoanalytic terms, Marshfield as the patient is the analysand and Nurse Prynne is the analyst. Moreover, because it is now important to Marshfield to have Nurse Prynne’s favor, he is engaging in transference. To the best of my knowledge, no critic has previously considered the function of the writings in the novel in this manner.

If Marshfield’s writings play such a crucial one in Updike’s novel, the sermons are especially worthy of examination. Composed on a Sunday without benefit of a Bible—the patients at the facility are forbidden from reading one—the first sermon represents an exegesis on John 8:11, “Neither do I condemn thee” (A Month of Sundays 41).

However, ultimately, the sermon serves as a defense of adultery. At one point Marshfield claims, “Adultery, my friends, is our inherent condition.” (A Month of Sundays 44).

Later he says, “Verily, the sacrament of marriage, as instituted in its adamant impossibility by our Savior, exists but as a precondition for the sacrament of adultery.”

He refers to marriage as an “eternal hell” (A Month of Sundays 47). Marshfield’s linguistic gamesmanship here recalls the Dimmesdale’s words to Hester when Governor Bellingham asks him to address her.

thou hearest what this good man says, and seest the accountability under which I labor. If thou feelest it to be for thy soul’s peace, and that thy earthly punishment will thereby be made more effectual to salvation, I charge thee to speak out the name of they fellow sinner and fellow-sufferer! Be not silent from

any mistaken pity and tenderness for him; for, believe me, Hester, though he were to step down from a high place, and stand there beside thee, on thy pedestal of shame, yet better were it so, than to hide a guilty heart through life. What can thy silence do for him, except it tempt him –yea compel him, as it were- to add hypocrisy to sin? Heaven hath granted thee an open ignominy, that thereby thou mayest work out an open triumph over the evil within thee, and the sorrow without. Take heed how thou deniest to him-who, perchance, hath not the courage to grasp it for himself-the bitter, but wholesome, cup that is now presented to thy lips (The Scarlet Letter 175).

Dimmesdale's speech is both performance /sermon for the townspeople watching in the square and a private conversation with Hester herself. Dimmesdale "confesses" without actually admitting anything to anyone but Hester, who, of course, already knows. In order to achieve this duality, Hawthorne embeds into this speech a kind of word play that, based on his own texts, Updike certainly appreciates. When Dimmesdale references the "accountability he labors under" he refers to at least four different things. First, Governor Bellingham has charged him with speaking to Hester, so in that sense he is accountable to him. Second, Dimmesdale is accountable to Hester even if no one but the two of them knows it. Third, Dimmesdale as the town minister is accountable to speak to his parishioner because the townspeople of Salem would expect him to do so. In that sense then, he is accountable to them. Finally, a man of Dimmesdale's religious convictions would no doubt feel that he (and for that matter Hester as well) would be accountable to God.

When Dimmesdale tells Hester to speak out the name of her sinner, her front-loads the instruction in such a way that he can be fairly certain she will not announce him. The way the city officials are punishing her, her "earthly punishment" has no impact on her salvation. When he addresses her, Dimmesdale is looking down on her while Hester stands on the scaffold so that the "though he were to step down from a high place

and stand there beside thee on thy pedestal of shame” comment literally refers to their relative physical position. When he tells her that her silence “compels” him to add hypocrisy to his sin, Dimmesdale acknowledges his status as a hypocrite to Hester even as he puts the responsibility on her to announce his role as her child’s father. Ultimately he acknowledges to Hester that he lacks the courage to announce himself but, here too he places responsibility back on her by suggesting that she could take the opportunity being offered her and announce him.

Like Dimmesdale speech, Marshfield’s sermon interprets scripture in a way that reflects an agile mind open to word play even if his interpretations are a defense of his own behaviors. Both men are using their words (in Dimmesdale’s case oral speech, in Marshfield’s his written prepared sermon) to rationalize choices they have made and may continue to make.

Moreover, while it is also true that such statements result from interpretations of scriptures that would place Marshfield at odds with his congregation and, one assumes, most of his fellow ministers. However, the importance of these passages does not lie in any potential doctrinal differences. What is key is that they reveal a man in conflict with himself and his religious training. Like Arthur Dimmesdale, Marshfield is conflicted in his beliefs. While Dimmesdale does not excuse his relationship with Hester, he does qualify his sin.

May God forgive us both! We are not, Hester, the worst sinners in the world. There is one worse than even the polluted priest! That old man’s revenge has been blacker than my sin. He has violated, in cold blood, the sanctity of the human heart. Thou and I, Hester, never did so (The Scarlet Letter, 286).

Both men express beliefs which place them at odds with the traditional customs of Christian theology. Marshfield sees adultery as a natural part of the human condition. He goes so far as to suggest that American men and women have a basic need to commit adultery. For men, the act allows them to be the knight figure, the conquering hero. Women, in Marshfield's view, recover their complete sense of self in adultery. Freed from the need to define themselves only through societal constructs such as wife and mother, women are allowed to be truly themselves, on their own terms. It is within this context, Marshfield claims, that men and women come closer to God. "They meet in love, for love, with love; they tremble in a glory that is unpolluted by the wisdom of this world; they are, truly, children of light" (A Month of Sundays, 46). Thus, adultery is reassigned a kind of purity and as it out plays out in the sermon as a way to commune with God anew.

Marshfield's interest on adultery's place in the human experience is, perhaps, more than just a reflection of his own behavior. His more casual attitude reflects the fact that the 1975 novel is informed by the relaxation in attitudes toward sex during the 1960's. Coming out of a time once labeled "the era of free love", Marshfield attitudes in matters of sex reflect the times. Updike has said that The Scarlet Letter "is our Anna Karenina and Madame Bovary. It is our contribution to the novel of adultery" (Schiff 5). Thus, another way that Updike's "Hawthorne" novels may be read profitably is as modern day meditations on adultery.

Marshfield's sermon conception recalls Hester Prynne's description of her own relationship with Dimmesdale. "What we did had a consecration of its own. We felt it so! We said so to each other! Hast thou forgotten it?" (The Scarlet Letter, 286). For Hester

there is a kind of sacredness to her relationship with Dimmesdale. Both texts feature characters deconstructing society's conceptualization of adultery and reconstituting it into something special. In Hawthorne's hands, the persons involved are never far from different degrees of judgment. Updike's meditation on twentieth century America features a more robust Dimmesdale figure in Marshfield. Moreover, it remains unclear in Updike's text that the judgment on Marshfield is particularly severe. While I would contend that his temporary banishment to the treatment facility ultimately makes the self reflection possible that causes him to emerge a more fully integrated person, it is hard to see a month in a facility spent playing golf, reading P.G. Wodehouse and John Dickson Carr and writing about "what interests me most" (A Month of Sundays, 10) as a harsh penalty. Moreover, unlike Dimmesdale and Hester, the sexual encounter Marshfield has with Ms. Prynne at the close of the novel may be construed as the final piece of his treatment in emerging from the facility as an integrated whole. It might also be read as a confirmation of Marshfield's view of adultery in human relationships. Thus, as he leaves the Arizona desert ready to minister to his parishioners again, his encounter loops back around to the first sermon he writes while he is there. "Adultery, my friends, is our inherent condition" (A Month of Sundays 44). Whether or not this is true is, of course, up for discussion. However, it certainly seems to be the case for Tom Marshfield.

However, if Marshfield has a more relaxed attitude towards sexuality, these liberal views do not exist to another outgrowth of the culture from the 1960's, experimentation with drugs. In a far reaching discussion with his assistant pastor Ned Bork that begins on drug culture and ends with theology, Marshfield says, "All I know is when I read Tillich and Bultmann I'm drowning. Reading Barth gives me air I can

breathe.” Bork responds, “Well, that’s what the kids say about pot and smack. You and they have more in common than you know. You both believe there’s another world more of a high than this one. And you know where they turn, the ones that kick it, often? They turn to Jesus” (A Month of Sundays 90).

Marshfield’s first sermon in the novel also reveals a man conflicted between what he has held as belief and his behavior. Dimmesdale is in a similar struggle. Lacking the courage to stand with Hester on the scaffold for the bulk of the novel, he retreats into himself. He finds no comfort in religion. When Hester asks him if he can find peace through repentance and his vocation as a minister, Dimmesdale’s response is quite telling. It reveals a man in conflict with himself.

There is no substance in it! It is cold and dead, and can do nothing for me! Of penance, I have had enough! Of penitence there has been none! Else, I should long ago have thrown off these garments of mock holiness, and have shown myself to mankind as they will see me at the judgment seat (The Scarlet Letter 283).

Since their public and private identities are in conflict, ultimately, Marshfield and Dimmesdale may both be said to be suffering from *cognitive dissonance*. Initially coined by Social Psychologist Leon Festinger in 1957, the term refers to the condition in which one’s beliefs and behaviors are inconsistent and thus, in conflict with one another. This results in feelings of unpleasantness and psychological conflict. Over time, one moves to resolve these feelings of unpleasantness by either changing one’s behavior or changing one’s beliefs so that the two are, once again, consistent. Dimmesdale’s beliefs have changed to the point he no longer finds comfort in acts of religious contrition.

Marshfield’s initial sermon shows a man seeking to negotiate between his beliefs and his behavior. His unorthodox parsing of scripture to reconceive the function of marriage and

adultery seek to place men and women into a more perfect, almost Adam-like relationship with God.

Marshfield's vision of "children of light" (A Month of Sundays 46) recalls another Hawthorne text, "The New Adam and Eve". In this post- doomsday tale, the two main figures wander the Earth examining the traces that remain of a mankind now gone even as they seek to get remain in close relationship with God. When they find themselves in a church, Adam grows uncomfortable with the idea that the ceiling is a barrier between them and the creator. "Let us go forth, and perhaps we shall discern a Great Face looking down at us" (Moses From An Old Manse 199). At the story's close as they contemplate the potential end of their Earthly journey, Eve suggests what is most important. "And no matter where we exist, for we shall always be together" (Moses From An Old Manse 211). Ultimately, what matters is that they are together. Their experience seems to echo Marshfield's vision of a glory "unpolluted by the wisdom of this world" (A Month of Sundays 46). Indeed when they do wander into a library, Eve convinces Adam to leave and the narrator of the tale seems to approve.

Had he lingered there long enough to obtain a clue to its treasures, -as was not impossible, his intellect being of human structure, indeed, but with an untransmitted vigor and acuteness, had he then and there become a student, the annalist of our poor world would soon have recorded the downfall of a second Adam (Moses From An Old Manse 209).

Ultimately, it is Marshfield's relationship with Ms. Prynne that is central to his finding some sense of balance. Indeed, once it is clear that she is reading his writings, Marshfield begins to address her more directly. Updike's version of the "talking cure" sees Marshfield appealing to his therapist-like figure. "Ms. Prynne, forgive me, I seem to be preaching out of season. I do apologize. As you have seen I am not only a sinner but a

somewhat cheerful one, though my clown's costume has been reduced to tatters" (A Month of Sundays 192). Shortly, his appeals take on a different tone, "Ms. Prynne, am I trying to seduce you? Help me" (A Month of Sundays 193.) It remains for the reader to determine if Marshfield's request for help represents a confused cry for assistance because he realizes he is romanticizing the therapist figure or whether he merely wants to have sex with her. Given that he knows she is reading what he is writing the request might well be interpreted as "Help me seduce you." Indeed, since the two do ultimately have an encounter (in one of the least amorous sex scenes you may ever read) it seems possible to view Tom Marshfield at the close of the novel as the same reverend rake figure he is at the beginning. Updike himself rejects this view saying of Marshfield's time in the treatment facility, "I see it as a success, and a reconfirmation of him in his vocation" (Schiff, 132).

My own view is more consistent with D.H. Lawrence's formulation, "Never trust the author, trust the tale". That is, in matters of literary analysis, authorial intent should not be allowed to exert any undue influence on the critic's reading of the novel. Once an author has finished the book, what he or she intended is of very little importance. That said, there is textual evidence that the Marshfield who leaves the Arizona facility is one who seems more psychologically whole, at peace with himself and his own vocation. The final sermon reads less like a justification for one's own individual behavior and more like a minister wanting to share the gospel with his parishioners.

Who has set us here, in this vocation, at this late date, out of due time? To ask this question is to imply an answer: there is a *qui*, a Who, who has set; we have not accidentally fallen, we have been placed. As of course we already know in our marrow. God bless you. God keep you all. Amen (A Month of Sundays 212).

Ms. Prynne's own succinct comment seems to reflect the idea that this sermon is more consistent with traditional protestant Christianity than one defending adultery as basic to the human condition. "Yes-at last, a sermon that could be preached" (A Month of Sundays 212). Moreover, Marshfield seems more whole on a personal level even as his seduction attempts of Ms. Prynne continue. "Last night after poker I went out under the dome of desert stars and was afraid, not afraid, afraid to be born again" (A Month of Sundays 226). In a secular sense, Marshfield is being reborn through the therapeutic process. Updike's phrasing cannot be random, as we have a minister talking about being "born again" with all the theological weight that the phrase brings to bear. Apart from the potential duality of the line however, it serves to reinforce Marshfield's humanity. Updike's Dimmesdale figure seems to find the peace with his own humanity that eludes Hawthorne's creation. If Arthur Dimmesdale finds peace of his own, it is not in the earthly realm and not in the text of the novel.

Equally complex and creative is Updike's meditation on Hawthorne, Roger's Version. This 1986 novel features a combination of meditations on philosophy, theology, astronomy, computer science and life on college campuses blended together into a postmodern stew which nevertheless engages in conversation with the writings of Nathaniel Hawthorne. What results again serves to reinvigorate Hawthorne's work as Updike's vision of and commentary on Reagan's America provides a 20th century context.

The title character of Roger's Version is agnostic Roger Lambert a fifty- two year old professor who teaches the history of Early Christianity at a divinity school on the East Coast. His quiet academic world is disturbed by the appearance of Dale Kohler, a

computer programming graduate student who also happens to be a born again Christian. Kohler wants to use computing power to prove the existence of God. Kohler sees science and religion converging in recent findings from the world of Physics. As he explains to Lambert during their first meeting, “They hate it, but they can’t do anything about it. Facts are facts. And I don’t think people in the religion business, so to speak, are really aware of this-aware, that is, that their case, far-out as it’s always seemed, at last is being proven” (Roger’s Version 10). The two men proceed to engage in a far reaching discussion on cosmology and theology. Updike draws the basic contrast between the two in this first scene. When Kohler professes that Jesus Christ is his savior Lambert’s first person narrator laments, “I loathed the icy-eyed fervent way he said it (Roger’s Version 22). When Kohler seeks Lambert’s approval for his project, Lambert tells him he will have to apply for a grant from the school before admitting candidly that he is not enthusiastic about the idea. Thus, the differences between the two men are quite clear. When Kohler has an affair with Lambert’s wife Esther, who is fourteen years younger than her husband, the parallels with the main characters in The Scarlet Letter are set in place. Lambert, the older academic is the Chillingworth-like character. Esther becomes the double for Hester and Kohler serves as Updike’s stand-in for Dimmesdale.

Of course, just as with A Month of Sundays before it, the characters are not mere correlates and interesting differences do exist. For example, while Kohler possesses the zeal that presumably helps attract Hester to Dimmesdale, like Roger Chillingworth he is a scientist. It is Lambert who is the former minister. Thus, Updike moves some of the characteristics of Hawthorne’s triangulated characters around to create new combinations. In a novel which concerns itself with computer programming and number

combinations and permutations, such a narrative choice is an interesting one. As Kohler runs simulations so, Updike too seems to run Hawthorne's work through a new set of calculations.

What results of Updike's reimagining of Hawthorne's text? One thing that can be seen is that the relationship between Lambert and Kohler comments on the relationship between Chillingworth and Dimmesdale. Over the course of the novel, the two men have several encounters and discussions. Lambert may not agree with Kohler but he isn't bothered enough by him to stop talking to him. When Dale appears before the grant committee, it is Lambert who helps to get him the funds for his project by engaging in a bit of reverse psychology on his faculty colleagues. The two seem, at least at first to be engaged in a kind of symbiotic relationship as Kohler reinvigorates Lambert's thinking and imagination. (Lambert seems to particularly enjoy envisioning Dale's sexual encounters with Esther.) Lambert comes to enjoy his time with Kohler. "Again I was surprised by the young man's savoir-faire, his quickness to make human connections, and I felt an unaccountable pang of jealousy: as if I wanted him, after our worldly wrestles on the floor of Creation, to be mine alone" (Roger's Version 97). However, it is also clear that Lambert seeks to use his influence to drain Dale in much the same way that Chillingworth slowly breaks Dimmesdale's spirit. "He was promiscuous, in his untroubled conviction of his own righteousness, and this was another reason he should be destroyed." (Roger's Version 97.) In Hawthorne's novel Hester asks Chillingworth, "Art thou like the Black Man that haunts the forest round about us? Hast thou enticed me into a bond that will prove the ruination of my soul?" Chillingworth responds, "Not thy soul... No, not thine!" (The Scarlet Letter 184). Chillingworth refers to Dimmesdale here

and Lambert enjoys a similar dynamic with Kohler. He knows that Kohler's project cannot possibly work in the time he would have and yet he maneuvers the situation to get him the grant anyway. Ultimately, the agnostic Lambert helps to break down Kohler's more optimistic attitudes. Updike foreshadows the relationship the two men will have early on in the novel. Lambert tells readers, "Whenever theology touches science, it gets burned....Only by placing God totally on the other side of the humanly understandable can any final safety for him be secured" (Roger's Version 32).

In another feat of imaginative rewriting, Updike creates another major character in Roger's Version that should be addressed, Lambert's niece Verna. Dale has befriended her and over the course of the novel Lambert does as well. (He and his stepsister have been estranged for some years.) Verna has had a baby, the father is not involved in her life or the child's and Lambert attempts to use his influence to help her better herself. For example, he encourages her to get a G.E.D. Verna is not interested in pursuing academic knowledge. She suspects that Lambert is attracted to her, as he had been her mother, his stepsister. Ultimately, Lambert and Verna do have a sexual relationship placing her in a place where she resembles a kind of Hester and her baby Paula a Pearl-like figure. Ultimately, when she gets pregnant a second time, Lambert drives Verna to get an abortion. By novel's end it is unclear whether Lambert has helped his niece or just been drawn into a complicated and convoluted family dynamic. Nevertheless, Updike's use of Verna is significant because of the way she figures in the novel. Her presence allows Updike to once again play with the interrelations between the figures of Hester, Dimmesdale, and Chillingworth. Moreover, Lambert's relationship with Verna allows Updike to once again work with a complex and not entirely sympathetic lead character as

he examines the place of adultery in American life just as he does in A Month of Sundays.

As with A Month of Sundays, Roger's Version resonates with Hawthorne texts beyond The Scarlet Letter. Dale Kohler's quest for an intersection between science and creation recalls Dr. Rappaccini. Moreover, Roger Lambert's dealings with Kohler recall not only Chillingworth and Dimmesdale. In helping to procure a grant for Kohler for a project he must know cannot possibly work, in effect he experiments on Dale. Like old Dr. Heidegger, and his water that is the elixir of youth, Lambert experiments on the young computer scientist. Unlike Heidegger though, Lambert's machinations are not for scientific inquiry or even a kind of natural curiosity. He is both drawn to and repelled by Dale. As such, he determines to break him as Chillingworth seeks to break Dimmesdale. Ultimately however, both men are frustrated in their attempts. Dimmesdale's appearance on the scaffold at the climax of The Scarlet Letter deprives Chillingworth of his ultimate revenge. In Updike's novel, while it is true that Dale leaves the University, he does so before he has to suffer the embarrassment of a failed project. Beyond this, Esther is pregnant with Dale's child. The last image in the novel concerns Esther's decision to go back to church. Thus, Roger Lambert may have chased Dale Kohler off but he has been made the cuckold twice over. Not only is Esther carrying Dale's child but also her newfound religious conviction is a slap in the face to the agnostic Lambert and a victory of sorts for Kohler.

Roger Lambert also enjoys a colorful fantasy life as he imagines his wife Esther having sex with Dale Kohler. "Dale feels at times, intertwined with her, caught up in an abnormal geometry, his body distended on a web of warping appetite" (Roger's Version)

233). In this habit he reminds one of Miles Coverdale imagining Zenobia. “Assuredly, Zenobia could not have intended it-the fault must have been entirely in my imagination-but these last words, together with something in her manner, irresistibly brought up a picture of that fine, perfectly developed figure, in Eve’s earliest garment” (The Blithedale Romance 646).

The third novel in the trilogy, Updike’s S. has perhaps the most complicated relationship with Hawthorne’s work. On the one hand, it is self consciously reflexive. This is the only novel in the sequence to begin with passages taken directly from Hawthorne’s text.

She had dark and abundant hair, so glossy that it threw off the sunshine with a gleam, and a face which, besides being beautiful from regularity of feature and richness of complexion, had the impressiveness belonging to a marked brow and deep black eyes. She was lady-like, too, after the manner of the feminine gentility of these days; characterized by a certain state and dignity, rather than by the delicate, evanescent, and indescribable grace, which is now recognized as its indication. And never had Hester Prynne appeared more lady-like, in the antique interpretation of the term, than as she issued from the prison. Those who had before known her, and had expected to behold her dimmed and obscured by a disastrous cloud, were astonished, and even startled, to perceive how her beauty shone out, and to make a halo of the misfortune and ignominy in which she was enveloped (The Scarlet Letter 163).

Much of the marble coldness of Hester’s impression was to be attributed to the circumstance that that her life had turned, in a great measure, from passion and feeling, to thought. Standing alone in the world, -alone as to any dependence on society, and with little Pearl to be guided and protected, -alone, and hopeless of retrieving her position, even had she not scorned to consider it desirable, - she cast away the fragments of a broken chain. The world’s law was no law for her mind (The Scarlet Letter 259).

Given as epigraphs at the outset, the two paragraphs exist are epitexts in Genette’s terminology because they existed in Hawthorne’s novel before they were appropriated

and placed here in the front of Updike's work. The title of the book, which stands for Sarah Worth, the Hester-like figure, stands in for the A which figures so prominently in the older work. The S of the title may also refer to sin. Sin, of course, figures at the heart of The Scarlet Letter. When Updike's Sarah leaves her husband she engages in several behaviors that bring the issue of sin to the forefront of this book as well. She takes the car and a sizable amount of money, and she sleeps with different men at the commune she goes to. The S may also be read as a playful take on the dollar sign since money figures throughout the novel in Sarah's stay in the commune. Yet another possible interpretation is suggested by the cover of the first edition of the novel. In a design created by Updike himself, critic Donald Greiner has argued that the S resembles a snake (Greiner 492). Here we have S for serpent in the Garden of Eden and that brings us back around to the role of sin.

Nor is the title the only feature that recalls the letter itself. When Sarah forges her husband Charles' signature in order to sell some stock, she says in part, "I know it so well, that signature, it's been branded into me, I wouldn't be surprised to see it burned into my flank if I looked down," (S. 6). She feels she has been marked as Hester was. Moreover, the metaphoric image here brings to mind the burning brand of Satan. It also recalls the self-inflicted brand that Dimmesdale gives himself, his own personal version of the scarlet letter. Moreover, as the town leaders attempt to define Hester through the Scarlet A for adultery, so too does the metaphorical branding impose meaning on Sarah. Cattle are branded so that ownership can be established. The Char for Charles brand would imply that Sarah's identity, her sense of self is derived from her husband, who, like Chillingworth, is a doctor. Like Hester before her, Sarah frustrates those attempts to

be limited by the letter, metaphorical or not. Sarah's daughter in the novel is named Pearl just like Hester's child. A final way the book consciously refers to Hawthorne's work is that Sarah is said to literally be a descendent of Hester Prynne. By making the choice to appropriate Hester Prynne, a fictional character, as a historical ancestor of his main character, Updike's work seems consistent with scholar Lauren Berlant's project. Hester has become part of history, part of our collective national fantasy.

Sarah's name Worth is also significant. By naming her Worth, Updike gets to play another game with language. We have a novel about a woman who is seeking to redefine herself in new ways. She has questioned the *worth* of maintaining her marriage to her husband and has left him. When she arrives at commune run by Shri Arhat Mindadali she demonstrates her *worth* to the community in a variety of ways, monetarily, through hard physical labor and ultimately through a variety of sexual relationships. She seeks *worth* in a variety of ways as because she no longer feels valued in the life she has known.

As with the other works I've examined, in S., Updike creatively rewrites Hawthorne's characters. Sarah Worth's daughter Pearl is a young woman on the cusp of adulthood. The Arhat, the would be Hindu religious leader who parodies Dimmesdale seems to be more interested in having tantric sex with as many of his female followers as possible than in showing them a path to enlightenment. While I shall not presume to defend Arthur Dimmesdale, it seems clear that he and Hester shared something more real than what the Arhat desires of Sarah. Moreover, while Dimmesdale is a minister struggling with having lost his faith, the Arhat is ultimately revealed to be a complete sham. Instead of a Hindu leader, he is really Art Steinmetz, the son of an Armenian

mother and Jewish father. He is a “guru” who dupes people into giving him money while he promises a better way of life. In short, the Arhat is a con artist not unlike 20th century group leaders or crooked televangelists that promise a better way of life if you will just pay them money and follow their plan. The Arhat isn’t a zealot. He does understand (like all the best cult leaders) how to play to the fears and the hopes of lonely/bored people. In the Arhat’s case, in Sarah Worth, he finds a lonely wife who, suffering from empty nest syndrome, seeks a new way to define herself. Thus, Updike is allowed to parody and comment on current cultural phenomena even as the text alludes to Hawthorne’s. In achieving both, Updike’s book emerges as an accomplished bit of craftsmanship on both fronts.

Having stressed the highly parodic nature of the Arhat’s relationship to Dimmesdale, it should be pointed out that Like Dimmesdale he is much admired by his followers. Just as with Hawthorne’s creation he is known for his voice and manner of speaking. Though, in the Arhat’s case this too is an act. His relationship with Sarah also allows Updike to pivot along Hawthorne’s work in another way, namely, by showing the relationship that we do not see between Hester and Dimmesdale in the text.

Other connections between the novel and Hawthorne’s work abound. The failed dessert commune where Sarah goes to live and find herself is not unlike Brook Farm where Hawthorne himself lived and worked before growing disillusioned. Thus, Updike’s text recalls The Blithedale Romance. Indeed, within this context it is possible to view Sarah as a Zenobia like figure who holds the curiosity of the Arhat (for a time). Updike himself makes the comparison explicit when the Arhat writes a letter to a disgruntled

investor in the commune named Melissa Blithedale. Toward the end of the book when Sarah reports to the Arhat,

The joy is that Melissa Blithedale, after months of meditation and growing disenchantment with the Presbyterian Church and her mirthless financial advisors, has experienced a change of heart. In our letter of late May she was told she would be welcome back here. Now she wants to come. And to secure your benevolence she not only offers to cease demanding return of the loan she made three years ago, but wishes to kick in another five hundred K. What shall I tell her? (S. 217)

He is thrilled to welcome Blithedale back into the fold and the connection between the two novels is reinforced. Moreover, the parallels to The Blithedale Romance do not end there. Like the community in Hawthorne's novel, the people at the Ashram leave the world to make a new one for themselves only to discover that their new society suffers from some of the same problems as the old ones they left.

Other things in the novel resonate with Hawthorne and his work. Sarah's best friend, a woman named Midge Hibbens recalls Hester's friendship with Mistress Hibbens in Hawthorne's work. When Sarah writes one of her letters, she stays in a town called Hawthorne which she describes as "dreary" (S., 31). Again, such connection should not be taken as perfectly correlative in nature. For example, though Midge Hibbens is described as Sarah's friend through much of the book, she ultimately marries Sarah's estranged husband Charles. Moreover, some readers may question the comparisons between Sarah and Hester preferring to view Sarah as more self-serving. Regardless, it seems clear that both women possess strong wills and a desire to live life, to the extent they are each able, on their terms.

Updike's S., like Hawthorne's text, reflects the cultural morays on adultery at the time it is written. Where the women of Salem want a harsh justice for Hester, Sarah's

behavior in leaving her old life is viewed positively when she gets to the commune. Indeed, sexual experimentation is encouraged as part of the commune lifestyle. Sarah's desire for independence, a need to make her own way in the world, parallels twentieth century concerns for women seeking to define themselves on their own terms via, career, family, lifestyle, etc. It is to the question of Sarah's independence that I address my next remarks.

In a novel that seems so invested in questions of identity and remaking the self, it seems worthwhile to ponder whether Sarah Worth ever achieves the kind of independence she seems to want. She flees her marriage to Charles only to go three thousand miles to the Ashram community where she defines herself, at least in part, via the relationships she has there. When she realizes who and what the Arhat really is, her response suggests she realizes she is at a critical point in her journey of self-awareness. "Shams. That's what men are. Liars. Hollow frauds and liars. All of them. You're the nothing, not us cunts. You're the shunya" (S. 229).

In invoking the Hindu word for void, she suggests the emptiness she now finds in her experiences with men. The term 'Shunya' also refers to a courtesan or another member of a lower caste. Since it is generally used in this sense to describe a woman, here Sarah has reversed traditional power dynamics. I would argue that if she is going to grow, if she truly is going to remake herself, it is in this speech to a man who has been her spiritual leader and sexual partner that she begins to find her voice.

Still, it is debatable how far she has actually come in her journey of self discovery by the end of the novel. She reads an old college zoology textbook and quotes its discussion of the behavior of female gray squirrels suggesting they "feel torn between

two powerful instincts: they want to escape and at the same time they want to greet the male” (S.,248). As readers we don’t have to do the work of invoking the comparison because Sarah makes it for us. She wonders in a letter to an old boyfriend about her history of escapes and greetings.

Whatever one may conclude about how successful Sarah Worth on her journey to redefine herself, Updike does use her to comment on Hawthorne. From the power of her sexuality to the exoticness of her embrace of other religions, she represents what Hawthorne is never able to completely deal with in female empowerment. Sarah Worth is Updike’s answer to Hester, yes. But, she is also his answer to Zenobia and to Miriam and all the other female characters in Hawthorne’s fiction defined by an eroticism with which Hawthorne’s texts are not prepared to deal.

Updike’s trilogy represents a conscious attempt to rework The Scarlet Letter by giving each of the three main characters an opportunity to have his or her own voice in the narrative. However, it is much more than a simple transference or updating. Major differences between Hawthorne’s characters and Updike’s do exist. Moreover, I have shown that Updike’s project takes on Hawthorne’s work in a more global way than the one novel most often regarded as his masterpiece. By examining the work of both authors we can gain new insights as readers, teachers, and scholars into the work of both men. Updike’s twentieth century understanding of sex and religion illuminates Hawthorne’s own of the two. It also reminds us that American fiction has always been interested in questions of identity, sex, and religion. Such issues are woven into the fabric of American culture. In taking on The Scarlet Letter as American myth, Updike has done more. He has given new insights into a variety of Hawthorne texts by intertextualizing

them with his own work. If, as Gerard Genette has suggested, “all works are hypertextual” (Palimpsests 9) then the three Updike novels discussed here are more self consciously so.

As Hawthorne reflects back into the three Updike novels discussed here, so Updike must now be read into Hawthorne. As readers and critics, and as consumers of American culture, our understanding of our cultural history is made all the richer by the experience of reading the works of the two authors in tandem.

Chapter 3: William Faulkner and Nathaniel Hawthorne: Intertextualizations of the Gothic, Femininity, and Family

Just as the New Englander Nathaniel Hawthorne lies at the center of nineteenth century American literature, the Southerner William Faulkner's work has been placed at the heart of twentieth century writing. As critic Linda Wagner-Martin has suggested, "If agreeing on the greatness of Faulkner's art can unify readers, scholars, critics and other writers, then that agreement serves as a touchstone for both a summary of twentieth century literature and a prediction about what writing in the twenty-first century might become" (vii). Hawthorne's Faulkner's writing has lent itself to a variety of critical approaches. Readers and academicians have interrogated Faulkner's south in so many different ways that the very phrase "Faulkner's South" like "Hawthorne's New England" has become a cliché'.

Richard Broadhead has argued in The School of Hawthorne that Nathaniel Hawthorne operates as a "gatekeeper" through which authors enter the tradition of canonical American literature. In so claiming he reminds us Malcolm Cowley's introductory essay in the volume The Portable Faulkner invokes Hawthorne two separate times. In the essay Cowley suggests that like Hawthorne, Faulkner is both a literary experimentalist and a keeper of regional myths. These regional myths are where history and culture meet. They help make sense of our past as a country. Writing years after Cowley critics like Benedict Anderson and Lauren Berlant recognize the place of myth in a cultural history we construct ourselves. Considering Cowley's idea for The Portable Faulkner brought the author's work back to the attention of both the reading public and

the critical community, it is not unfair to suggest that Cowley's attempt to create an intersection of Faulkner's writing project with Hawthorne's resuscitated the former's reputation.

While critics like Broadhead and Samuel Coale have placed Faulkner on a trajectory extending from Hawthorne, and others such as John Irwin have examined Faulkner's debt to Edgar Allan Poe, I am unaware of a more careful examination of the specific and direct ways in which Faulkner's work textually appropriates Nathaniel Hawthorne. This chapter seeks to address that issue.

Suggestive overlaps between the work of Nathaniel Hawthorne and William Faulkner occurred from the first in the latter's career. Faulkner's first book, a collection of pastoral poems was published in December 1924 and called The Marble Faun. Faulkner claimed not to be aware of Hawthorne's novel, set in Italy, of the same name. He may have been telling the truth. His friend Phil Stone, who wrote the introduction for the book, later claimed not only to have come up with the title but also the four hundred dollars to have the book printed. While thematically, Hawthorne's collection has little to do with Hawthorne's tale of the dark artist heroine Miriam, the mysterious Donatello who models for both Miriam and her sculptor friend Kenyon, and who may who may be more than human. The text makes more than one mention of Animal traits in reference to Donatello but Hawthorne leaves open the question or exactly who or what he is.

'Only one question more,' said I, with intense earnestness. 'Did Donatello's ears resemble those of the Faun of Praxiteles?'

'I know but may not tell,' replied Kenyon, smiling mysteriously. 'On that point, at all events, there shall be not one word of explanation' (The Marble Faun 1242).

Of more direct and demonstrable intertextual interest to Hawthorne's work are Faulkner's Absalom! Absalom! (1936) and The Sound And The Fury (1929). Fred Hobson points out that while critics may disagree as to which of the two is Faulkner's greatest novel-Hobson himself prefers Absalom! Abasalom!- there is a general consensus that the two books represent some of Faulkner's best work. Not coincidentally, they also both highly intertextualize the work of Nathaniel Hawthorne. As they work together to tell the story of what Faulkner called the "House of Compson", the story of the Compsons and the Sutpens, the two books mythologize the American South.

The book most directly recalled by Absalom! Absalom! is Hawthorne's The House of the Seven Gables. When Quentin Compson is asked by his Canadian college roommate Shreve to, "Tell about the South. What's it like there. What do they do there. "Why do they live there." (Absalom! Absalom! 145) the story he tells is that of a friend of his grandfather's, Thomas Sutpen. When, as a poor boy Sutpen learns to place a value on material wealth, he decides he wants to make enough money to have his own family dynasty. Returning to Mississippi from the French West Indies where he has been a plantation overseer, Sutpen obtains 100 acres and, with the help of a group of slaves and a French architect in his employ builds a plantation home known as Sutpen's Hundred. He marries Ellen Coldfield, the daughter of a local merchant and the two have two children, Henry and Judith.

When Henry goes away to college at The University of Mississippi he befriends a fellow student named Charles Bon. Though Bon is ten years older than Henry, the two become friends. When Henry brings Bon back to the plantation to meet his family over Christmas break, Bon begins a courtship with Judith. When Thomas Sutpen realizes that

Bon is the son he had with a woman while in the West Indies he tries to prevent the two from becoming engaged to be married. When he attempts to enlist Henry's help in this by explaining that Bon is his half-brother, Henry refuses to listen. Instead he goes with Bon to his home in New Orleans. Eventually, the two enlist in the Confederate army fighting alongside one another during the Civil War. Henry is at peace with his sister's marriage to Bon until Thomas Sutpen tells him that Charles is part Black. While he was able to deal with incestuous nature of the relationship between Judith and Bon, he can't deal with Bon's mixed racial heritage and kills him at the gates of the mansion before exiling himself.

After the war he returns to rebuild the plantation which was damaged by northern soldiers and proposes to his now dead wife's sister Rosa Coldfield. Because it of paramount importance to Thomas Sutpen that he have a male child to be his heir to Sutpen's Hundred, he tells her she must bear him male child before he marries her. Rosa is appalled and leaves. Ultimately, consumed by his desire to form a dynasty, Sutpen's machinations isolate him from the family he does have as they leave the plantation. He is ultimately killed Wash Jones, a squatter living on Sutpen's property after Sutpen casts aside Jones's 15-year-old granddaughter Milly and the daughter she and Sutpen have together. Faulkner has referred to slavery as the curse of the South. He also has said that Thomas Sutpen is cursed because he does not feel he needs to be part of the human family.

Nathaniel Hawthorne's The House of The Seven Gables informs Faulkner's novel in a number of interesting ways. Like Sutpen's Hundred, the Pyncheon home features prominently in the novel. The two are also alike structurally. In Faulkner's novel,

Quentin relates the story for Shreve and is thus telling what one might call the “tale within the tale”. Similarly, Hawthorne’s novel works along two narrative streams as the past informs the present. The Pyncheon home sits near a natural spring on the same site as that of a hut owned formerly by Matthew Maule. Because of its location, the property becomes a valuable commodity and Colonel Pyncheon, an ancestor of the present Pyncheon family helps have Maule hanged for witchcraft. Before his death, Maule places a curse on Pyncheon. When the old Colonel dies under mysterious circumstances, Maule’s prophecy is repeated when people say, “God hath given him blood to drink” (The House of the Seven Gables 364). Ultimately, one of Pyncheon’s heirs, Judge Jaffrey Pyncheon, who thirty years before had framed his cousin Clifford Pyncheon for his uncle’s murder, dies under similarly mysterious circumstances as he sits in a chair looking at a portrait of the old Colonel himself. Thus, the curse on the Pyncheon family seems to have recurred or, perhaps, Jaffrey is paying for his sins just as Thomas Sutpen ultimately does.

Nor are these the only places that Hawthorne’s text informs Faulkner’s. When Jaffrey dies, Clifford and his sister Hepzibah take a wild, escapist train ride. During the train ride over, Hepzibah protests that he should be quiet. “They think you Mad!” (The House of the Seven Gables 577) Clifford says of the house itself, “and it were a relief to me, if that house could be torn down, or burnt up, and so the earth be rid of it, and grass be sown abundantly over its foundation. Nor that I should ever visit its sight again!” (The House of the Seven Gables 577). Clifford’s wish for the Pyncheon house to be consumed by fire is the real fate which befalls Sutpen’s mansion when Clytie, another child Sutpen has with a slave now grown into an old woman sets fire to the house killing herself and

Sutpen's son Henry who had returned to visit the old home with Rosa. The intertextualities between the two novels suggest that Faulkner's New South Gothic is informed by the past just as Hawthorne's New England was. In both novels characters work with the past to orient themselves in the present. When Quentin finishes telling Shreve the story, Shreve asks, "Why do you hate the South?" Quentin's reaction is rather telling. After telling Shreve that he doesn't hate it, Quentin is left with his own thoughts. "I don't. I don't! I don't hate it! I don't hate it!" (Absalom! Absalom! 311). Unlike Clifford's honesty about how he feels about the House of the Seven Gables, Quentin denies his true feelings to Shreve but, much more significantly, to himself. The optimism of the end of Hawthorne's novel is replaced by Faulkner's vision-one informed by psychoanalysis-of Quentin's brilliant but troubled mind.

Quentin, of course, also figures prominently in The Sound and the Fury, a novel whose central figure, Caddy Compson, reminds one of Hester Prynne in The Scarlet Letter. Each of these women dominates both their respective texts and their creators' imaginations despite attempts to marginalize them in various ways.

William Faulkner stated that he had a singular purpose in writing The Sound and the Fury, to tell Caddy's story. "To me she was the beautiful one, she was my heart's darling," (Norton Critical Edition 236). Indeed, in 1957 he claimed that as he worked his way through writing the novel, he didn't feel he was telling her story adequately. The idea was that the completed novel had somehow failed to match his vision (Norton Critical Edition, 234-237). In a novel which seems clearly interested in issues of voice, asking why Faulkner chooses not to have Caddy herself tell a portion of the tale is a question worth investigating. Though Faulkner gave an answer that will warrant

exploring, it can also be questioned since it is found in an introduction for the novel he provided several years after its initial publication. Indeed, one cannot hope to achieve a better understanding of how Caddy functions within the text without some examination of Faulkner's own psychological involvement with the novel as text and with Caddy specifically. It seems clear that Faulkner was rather emotionally invested in his creation.

Faulkner's involvement with Caddy is not unlike Hawthorne's own mixed feelings over female characters like Beatrice Rappaccini- he wondered aloud whether she was "demon or angel" to his wife Sophia-Zenobia whom he kills off in order to silence, and Hester Prynne who figures at the heart of a novel which he worried was too dark for its own good (Reynolds 375). This involvement, taken together with Faulkner's penchant for making remarks about his own work which might seem flippant have complicated readers' understandings of who Caddy is and how she functions. Critics have fared no better. Readings of Caddy are all over the interpretative map. While I have already shown that Faulkner's intertextual relations with Hawthorne are not limited to their female characters, I do argue that critics have read and indeed, misread Faulkner and Hawthorne in similar ways because of the complexity of the women at the heart of their work.

Leslie Fiedler works with both authors in his book Love and Death in the American Novel. Fiedler's central contention is that at the heart of American literature lies an inability to deal with sexuality and an obsession with death. As impressive a psychoanalytic synthesis as the volume is, however, Fiedler's contentions about the work of Hawthorne and Faulkner are both problematic. For instance, Fiedler sees Arthur Dimmesdale as some kind of tragic hero. He says in part, "In The Scarlet Letter, passion justifies nothing, while its denial redeems all. The fallen Eden of this world remains

fallen; but the sinful priest purges himself by public confession, becomes worthy of his sole remaining way to salvation, death” (233.) His account of Dimmesdale’s confession, one in which he finds him truly penitent, is, in my own judgment, a misreading.

Dimmesdale’s final appearance on the scaffold is not the action of a man purging himself of sin. Rather, his behavior becomes a power play in which the minister blasphemes.

“People of New England!...ye, that have loved me!-ye, that have deemed me holy! –

behold me here , the one sinner of the world!” (337). Far from repenting to God privately, Dimmesdale makes a public spectacle of himself. Is this repentance? Unlikely.

It is more the cry of a man who even at the end of his life must command the attention of his audience one more time. In the guise of facing his responsibility and admitting to having fathered Pearl, he once more asks the townspeople to focus on him. Moreover, his pronouncement reflects a judgment he does not get to make in the Christian tradition. Nor in this the only place in the novel he utters words which seem unlikely for a minister. In a speech which says much about both his prideful nature and the quality of his “faith”

Dimmesdale says,

Were I an atheist,-a man devoid of conscience,- a wretch with coarse and brutal instincts,-I might have found peace, long ere now. Nay, I should never have lost it! But, as matters stand with my soul, whatever of good capacity there originally was in me, all of God’s gifts that were the choicest have become the ministers of spiritual torment. Hester, I am most miserable (The Scarlet Letter 282).

Far from finding strength and comfort in his religion, Dimmesdale seems to question Christianity altogether. Once again his words reveal a man presuming to make judgments that are not left to Man in the Christian faith. Given the arc of Dimmesdale’s behavior over the course of the novel, I cannot believe his final act is one of true contrition.

Fiedler's judgment of Hester is no sounder. "There is, however, a turn of the screw even beyond this; for though Hester works, perhaps unwittingly, to destroy Dimmesdale, saps his courage and brings him to the verge of selling his soul, it is to her that he must turn for support. Morally, he is finally stronger than she" (236.) While it is certainly true Dimmesdale turns to Hester for strength both literally in ascending the steps of the scaffold and metaphorically, the rest of Fiedler's analysis here seems wrong. Indeed, it only seems to hold any credence at all if one genuinely believes Dimmesdale to have repented. Perhaps more troubling, Fiedler's final denouncement seems more than a little misogynistic.

To be fair, critics of psychoanalysis have detected a strain of misogyny all the way back to Freud's initial work in volumes such as Psychopathology of Everyday Life and Three Contributions to the Theory of Sex. For example, in the second volume Freud argues that puberty represses sexuality in girls, which causes a compensatory increase in the sexual urges of males.

The reinforcement of the sexual inhibitions in the woman by the repression of puberty causes a stimulus in the libido of the man and forces it to increase its capacity; with the height of the libido there is a rise in the overestimation of the sexual, which can be present in its full force only when the woman denies her sexuality. (78)

Psychoanalytic critics have been quick to suggest that since characters like Hester Prynne, Caddy Compson, Zenobia, Addie Bundren and Joana Burden do not deny their sexuality they are punished for it through marginalization or death.

While not comparing the work of Hawthorne and Faulkner directly, Fiedler also judges Faulkner's work to be largely anti-woman. "In the work of William Faulkner, the fear of the castrating woman and the dis-ease with sexuality present in the novels of his

contemporaries, Fitzgerald and Hemingway, attain their fullest and shrillest expression” (320). The trouble with this statement is that he fails to account for Caddy Compson entirely. Indeed, the only mention to The Sound and the Fury in Fiedler’s book at all is a reference to Quentin’s suicide in one sentence. Surely the way Caddy Compson and Addie Bundren dominate their respective texts problematizes his somewhat sweeping generalizations. One wonders if the Neo-Freudian Fiedler is perhaps guilty of sublimating this issue in his own critical evaluation.

Certainly Faulkner’s texts do seem to lend themselves to psychoanalytic readings. They also often seem to incorporate Freud’s conceptualizations of how important the unconscious is in everyday life. Light in August tells us that, “Memory believes before knowing remembers” (487). Later we are told, “And Memory knows this; twenty years later is still to believe *On this day I became a man*” (507). The Sound and the Fury is also rich with psychoanalytic potential with its reliance on the nature of childhood memories and its incestuous overtones. Critics such as Noel Polk have suggested that Benjy Compson allows Faulkner to explore Freudian concepts because of the way he relates direct experience. “Benjy is not a narrator at all, . . . he is merely a filter and not necessarily an ordering one” (105). Irwin Howe agrees with this general train of thought asserting, “To identify with Benjy is, therefore, to abandon him as a person and yield oneself to the Compson experience” (159.) Thus Benjy allows us to feel the family dynamics of the Compsons as he buoys us along on Jungian rivers of unconsciousness.

The problem with a reliance on psychoanalytic theory is that it denies the inherent ways in which the strength of the female characters of Faulkner and Hawthorne problematize the texts. They frustrate attempts to conform to psychoanalytic tenets

because they achieve different kinds of power over the men around them, their surroundings or even the very texts they inhabit.

To be fair to Fiedler, even critics who have looked more directly at Hawthorne's legacy have made claims that require interrogation. In his excellent In Hawthorne's Shadow, Samuel Chase Coale examines the author's legacy using the dualistic stance of Manichaeism that proposes belief in both the darkness and light in human behavior. The device he uses is an apt one as Hawthorne seeks to blend the two in his conception of the Romance. Coale goes even further than Fiedler, seeing Dimmesdale as a Christ figure. "On his final scaffold Dimmesdale transforms himself into parable, the world's ultimate sinner, a life-sized allegory for his bewildered flock: the individual sin submits to the greater glory of the dying minster as ultimate Christ like figure, taking all sin upon himself." (71). Coale's reading of Dimmesdale is subject to the same criticisms leveled earlier at Fiedler. That is, Dimmesdale's confession may not be a redemptive act at all. Coale goes on to use his reading of Dimmesdale to compare him to Joe Christmas in Faulkner's Light in August. While I believe comparisons between the two novels to be potentially fruitful and it is certainly true that many critics have suggested Joe Christmas as a Christ figure, the better correlate for Dimmesdale in the same Faulkner novel is Hightower. Both men are trapped in a kind of paralysis of inaction. They are both observers of the life around them. Dimmesdale punishes himself in his closet but lacks the courage to admit to being Hester's lover and Pearl's father. Hightower has allowed himself to become so disconnected he cannot come to the aid of Christmas. Both men are characterized by weakness. For all the potential of their intellectualism, they fail to act when it is needed. Quentin Compson seems a kindred spirit of Dimmesdale and

Hightower at least to the extent that he intellectualizes himself into a kind of passivity. As Irwin Howe has suggested, Quentin is Faulkner's Hamlet figure. As compelling as his logic may be, he is ultimately doomed by his own weakness.

While it might first sound somewhat like hyperbole, it is not inaccurate to say that Faulkner's involvement with his creation of the novel was his most personal to that point. Scholars Philip Cohen and Doreen Fowler have illustrated this with their 1990 study of drafts Faulkner prepared when he was asked to write an introduction for a proposed 1933 reissue of The Sound and The Fury. When one examines what the author attempted to say in his comments, the effect is startling. The connection between the author and his creation becomes a deeper one. He speaks of the novel as an expression of his unconscious. "I had no plan at all in mind when I began the book. I wasn't even writing a book. I wasn't consciously writing anything to be printed." This idea of the story of the Compson children as an extension of Faulkner himself seems to speak to Art as a whole. That is, the idea that art is the product of the unconscious because if it were not the ideas and concepts expressed within it would "take another voice" or "find another mode of transmission" so to speak. In Freudian terms, in a situation in which it is unable to be properly sublimated into another task, the unconscious expresses itself through art in a kind of bursting over the surface of the conscious mind.

If one wishes to invoke another metaphor, the phenomenon I have been alluding to can be conceived as the artist responding to his inspiration or muse. In fact, this is probably a better parallel for Faulkner's situation. For, if his comments are to be believed, Caddy was certainly his muse. He speaks of "pouring himself" into the novel's pages in an attempt to tell Caddy's story. In this way the first three sections of the novel,

Benjy's, Quentin's, and Jason's respectively, may each reflect some portion of the way Faulkner himself relates to Caddy. Each brother, and therefore ultimately Faulkner himself, shines Caddy through the prism of their own understanding. As he says of the novel, "I could be in it, the brother and father both. But one brother could not contain all that I could feel toward her" (Cohen and Fowler, 277).

For Faulkner Caddy becomes a kind of idealized tragic female figure. Listen to the way Faulkner describes the project:

Now I can make myself a vase like [the old Roman] that which the old Roman kept at his bedside and wore the rim away with kissing it. And so I, who has never had a sister and was fated to lose my daughter in infancy made myself a beautiful and tragic little girl (Cohen and Fowler, 277)

These are not the words of a writer merely turning out a story as product to be sold because writing is his profession. These are the words of a man who is intoxicated with what he has created. In the passage above Faulkner is conveying his excitement and joy with the figure he is working with in Caddy Compson. He says of her, "I loved her so much, I couldn't decide to give her life just for the duration of a short story. She deserved more than that. So my novel was created, almost in spite of myself" (Minter, 381).

This passage sounds rather explicitly like a man in love with his muse. Thus, the short story that began as "Twilight" (Faulkner's original name for the tale) became The Sound and the Fury.

Critics of the present analysis might suggest that it goes too far to suggest that Faulkner had deep feelings for Caddy. One can imagine that such an argument would proceed along this sort of line, "It was not any particular character Faulkner loved or even

the tale itself, he was really just in love with the creative process.” Faulkner’s own ruminations on the topic would seem to contradict this kind of explanation. He seems to single out the writing experience of this novel particularly from any of his others. His next novel was As I Lay Dying and he speaks of writing it as more of a calculated process:

I learned only from the writing of it that there was some thing missing; something which The Sound and the Fury gave me and Sanctuary did not. When I began As I Lay Dying, I knew what it was and knew that it would also be absent from this one but I expected it to be absent in this case, because this was a deliberate book. I set out deliberately to write a tour-de-force... So when I finished it, the cold satisfaction was there, as I had expected but as I had also expected that other quality which The Sound and the Fury had given me, was absent; that emotion definite and physical and yet nebulous to describe: that ecstasy, that eager and joyous faith and anticipation of surprise which the yet unmarred sheets under my hands held inviolate and unfailing (Cohen and Fowler, 276).

A close reading of this comment bears strongly on our consideration of Faulkner’s own relation to Caddy. Contrast the way he speaks of As I Lay Dying with his verbiage of The Sound and the Fury. While the one is “deliberate” and he describes completing it with “cold satisfaction” the other is discussed in much more emotionally evocative language. It is an “emotion” an “eager and joyous faith.” Faulkner isn’t done describing how he feels discussing it in language that has the sense of sexual overtones with his phrase, “ecstasy.” Anyone who feels this interpretation is lacking in textual support should consider the phrase, “the emotion definite and physical”. Surely the implication here must be that The Sound and the Fury brought Faulkner some sort of real release. Not satisfaction, as in the case of As I Lay Dying but pleasure.

In yet another passage describing his relation to his creation Faulkner describes all of his books sitting on a bookshelf with The Sound and the Fury. In this metaphoric

vision he suggests that the books which follow it on the shelf do not command his attention. In fact he describes his view of them as “almost distaste.” (Cohen and Fowler, 276). The intensity of Faulkner’s feelings for his creation remind one of Hawthorne’s own struggles with Hester Prynne. Davis Reynolds’ has pointed out that Hawthorne fretted about his depiction of Hester, striving to achieve a balance even as he sought to figure out exactly how “good” to make his fallen woman.

If one piece of our evidence for Caddy’s importance is the feelings of the writer himself, then such evidence should be open to criticism. That is, there is always the potential for fiction(s) to creep in when an author is discussing his or her own work. Faulkner himself said that “any introduction to any book, written by a fiction writer, is likely to be about 50% fiction itself.” (Cohen and Fowler, 268) Thus if we are to arrive at conclusions based on supplementary materials such as Faulkner’s comments about the book or his comments in the various introductions he attempted to write, or even the Appendix we should do so with caution. Stacy Burton is especially critical of reliance on materials outside the text of the novel itself in her 2001 analysis. She says in part, “Even deconstructionist, feminist, materialist, and other theoretically informed readings of The Sound and the Fury have continued to rely upon (rather than to question) the retrospective authority of William Faulkner” (609). She is critical of Cohen and Fowler’s work because while they acknowledge that examining the introductions and Appendix create, in a sense, two different novels, as we have seen they make much of these same materials. In a sense then, Burton’s issue with their research is that Cohen and Fowler are trying to “have their cake and eat it too.” In the sense that they point out the problems of examining these extra materials then continue to do so anyway.

However one chooses to view Faulkner's relation to the creation of Caddy in particular, and The Sound and the Fury as a whole as a passionate experience during which he inhabited his own private world or as a kind of fevered dream which plagued him until he finished it, what seems universally clear is that William Faulkner felt certain that he "had something" in this particular novel. As Noel Polk recounts the morning in October of 1928 when Faulkner presented his editor Ben Wasson's with a copy of the manuscript: "Faulkner abruptly into Wasson's room one morning, tossed the manuscript on his bed and said, 'Read this one Bud...It's a real son of a bitch.'" (Polk, 3).

In the broadest sense, Faulkner's House of Compson is also rich with parallels to The Scarlet Letter at the character level. I have already suggested Caddy as a Hester figure. Her daughter Quentin II suggests Hester's daughter Pearl. Her brother Quentin with his incestuous feelings for Caddy is the Dimmesdale figure in the novel, and Jason, the coldest of the brothers becomes the Chillingworth figure.

Faulkner's experiences producing the novel also seem to parallel those of Hawthorne with The Scarlet Letter. The basic materials for the story had been in place for years. Indeed, his short story "Endicott and the Red Cross" features a young woman who is forced to wear the "A" who embroiders it as Hester would come to do years later in the novel. Moreover, once Hawthorne began to try to work on the novel in earnest, Sophia worried about the how much he was writing. "He writes immensely, I am almost frightened by it" (Mellow, 303.) When the novel was completed Hawthorne's comment to his friend Bridge sounds a bit like what Faulkner would later say to Ben Wasson. Writing a letter to his friend Horatio Bridge the day after the novel was completed,

Hawthorne said that the book was, “positively a h----l f----d story into which I found it almost impossible to throw any cheering light” (Mellow, 303).

Unlike Hawthorne, who completed The Scarlet Letter and was done with Hester Prynne, William Faulkner continued his involvement with the Compsons. Apart from Absalom! Absalom! he also completed what he called “Appendix Compson 1699-1945”. The relation of the Appendix to the text is somewhat open to question. As David Minter tells us in the Norton critical edition of the novel, the appendix did not appear with the book when it was first published in 1929. Faulkner tells Malcolm Crowley when Crowley is preparing The Portable Faulkner for publication, “ I should have done this when I wrote the book. Then the whole thing would have fallen into pattern like a jigsaw puzzle when the magician’s wand touched it. Faulkner later described the Appendix as “the key to the whole book” (Norton Critical ed, 203). What emerges in the appendix is a sort of snapshot synopses of the Compson family together with some detail regarding the fate of major characters. Of course, the Appendix was composed with the benefit (or detriment depending on your perspective) of 16 years difference. That is, coming as it did in 1945 Faulkner had many years to reflect on his creation of 1928/29. Critics therefore may suggest that Faulkner’s thoughts in the Appendix are not necessarily representative of what they were when he wrote the novel itself.

Put another way; have Faulkner’s feelings about his character Caddy Compson changed from the way she is presented in the novel to the time he wrote The Appendix itself? To examine this question requires that we look specifically at the portion of the appendix where Caddy is described. Faulkner tells us that Caddy loved her brother Quentin. More powerfully still, that she loved him despite knowing his true nature, that is

she understood his notions of honor and his idea of death as the final solution. Faulkner also suggests that Caddy had an awareness that Quentin's conceptions of the family honor were wrapped up within Caddy's maidenhood and what he saw as his ability to protect her. In the novel Caddy's marriage is one of the things that pushes Quentin over the brink to suicide. In the 16 or so years between the novel and the Appendix, Faulkner has not forgotten the thematic importance of that marriage because he tells us:

Knew the brother loved death best of all and was not jealous, would (and perhaps in the calculation and deliberation of her marriage did) have handed him the hypothetical hemlock. (Norton Critical edition 208)

The way that Jason and Caddy relate has not changed either:

...and not only the Negro cook, Dilsey, but the librarian too divined by simple instinct that Jason was somehow using the child's life and its illegitimacy both to blackmail the mother not only into staying away from Jefferson for the rest of her life but into appointing him sole unchallengeable trustee of the money she would send for the child's maintenance, and had refused to speak to him at all since that day in 1928 when the daughter climbed down the rain pipe and ran away with the pitchman. (Norton Critical edition 208)

The Jason Faulkner draws for us in The Appendix rings true to the voice we hear in his section of the novel. "Don't make me laugh. This bitch ain't thirty yet. The real one's fifty now" (Norton Critical edition 210) He tells us. Compare that to the very beginning of Jason's section in the novel April Sixth, 1928, "Once a bitch always a bitch what I say. I says you're lucky if her playing out of school is all that worries you" (Faulkner 113). Thus it appears that the portraits Faulkner paints of the characters are consistent between the novel and the Appendix. On that basis and that alone the present author sees no harm in a consideration of the Appendix. That said, Faulkner's characterizations of the Appendix as "the key" to the whole novel and the idea that it makes everything fall into place like the pieces in a jigsaw puzzle are open to question. It

is probably fair to say that in making these claims Faulkner was taking a fair amount of authorial license for himself. For, on the surface, they would seem dubious assertions. While The Appendix adds something to the presentation of the family Compson, precisely what that “something” is seems hard to describe and would be even harder to apply a qualitative standard to.

Faulkner’s addition of the Compson family Appendix reminds us of the importance of family in Faulkner’s work. The Compsons are so dysfunctional that Caddy can be seen, David Williams suggests, as a mother figure. In his 1978 study Faulkner’s Women: The Myth and The Muse he categorizes many of Faulkner’s female characters as mother figures. Where Caddy is the “child-mother” and Dilsey the “Great Mother” Mrs. Compson is the “terrible mother” or “anti-Madonna”. There is certainly textual support for this reading. That Dilsey is attempting to hold some semblance of the Compson family together is seen all through the fourth section of the novel. Moreover there are certainly points in the novel that Caddy fulfills the mother role, “ If you hold him, he’ll stop. “ she addresses Benjy, “ “Hush” she said. “You can go right back. Here. Here’s your cushion. See.” (Faulkner 41). Ultimately the problem with Williams' reading of Caddy is that is far too reductionist. While it is true there are times she fulfills the mother role she is also curious, and adventuresome as a child. It is Caddy, not any of her brothers who is curious enough to try to sneak a look at Damuddy’s corpse. She also comes closest to treating Benjy as a real person. She makes real attempts to communicate with him. That can’t be said consistently for any other character in the book. She also loves her brother Quentin and tries to please him. Once she becomes an adolescent, her

promiscuity is also an issue. Thus, merely seeing her as a "child mother figure" does a disservice to Caddy's complexities.

Gary Storhoff agrees that family should be placed front and center in any critical consideration of William Faulkner's work. "In his fiction, Faulkner espouses the conservative myths that cluster about the family as ideological constructions concealing the pain and suffering of the most vulnerable human beings-children, women, and the elderly" (465.) Certainly family roles lie at the center of The Sound and the Fury. They also figure prominently in As I Lay Dying as another of Faulkner's dysfunctional clans is on display. In the text, even in death, Addie Bundren is the central figure just as Caddy is in The Sound and the Fury. Unlike Caddy, Addie is allowed to speak for herself in her own section of the text. Addie's adultery and her presence (even in death) in the text reminds us of Hawthorne's Hester Prynne who is the central figure in a novel in which the society in which she lives attempts to marginalize her.

The truth is that, as dysfunctional as they may sometimes be, families lie at the heart of the fiction of both Nathaniel Hawthorne and William Faulkner. In The House of the Seven Gables Hepzibah, Clifford, and their cousin Phoebe do function as a family unit. When he is first released from prison, Phoebe and Hepzibah split duties caring for and entertaining Clifford during the day. At the end of the novel, having inherited Judge Pyncheon's money, the three plan to live in the mansion together. In The Scarlet Letter Hawthorne gives us glimpses of the family structure that Dimmesdale, Pearl, and Hester *could* be when they stand together on the scaffold and, again, when they meet together in the forest.

As Hawthorne and Faulkner depict their families we see the classic light and dark of the gothic pairing. If, as critic Brenda Wineapple has asserted, Hawthorne fails to give us types rather than fully realized characters, then he also plays off of traditional gender roles with what David Reynolds has called his dark heroines. For every Giovanni, we have a Beatrice., for every Coverdale, or Dimmesdale, we have a Zenobia or Hester. These figures crop up again in Faulkner's fiction. We see Chillingworth's cuckoldry in Anse Bundren and his evil in Sutpen.

Deborah Clarke in a 1989 formulation has suggested that, "Faulkner's women are not silenced but are marginalized in a fictional world controlled by men and their language." There is some support for this in the novel. Certainly one could view Jason's blackmailing Caddy and essentially forcing her to leave Jefferson as an example of this marginalization. However, there are several other indications that, far from being marginalized, Caddy rises to be the central character of the novel. With apologies to feminist critics perhaps it would be accurate to say that Caddy achieves emotionally evocative power in spite of attempts to marginalize her. We have already discussed Caddy's relation to Benjy. The fact that she makes real attempts to communicate with him is seen early and often, "Did you come to meet me." "Did you come to meet Caddy." (Faulkner 5). "you're not a poor baby. Are you. Are you. You've got your Caddy. Haven't you got your Caddy" (Faulkner 6).

Caddy also sees Jason for who he is even as a child, "Caddy stopped. 'He cut up the dolls Mau-Benjy and I made.' Caddy said. 'He did it just for meanness.'" (Faulkner 42). This quote is particularly revealing if we read it closely and don't get in to big of rush to gloss over it. Not only has Caddy seized upon the cruelty that will define Jason

throughout the rest of the novel, there is a moment of real tenderness sandwiched in the middle of the line as she begins to call Benjy by his birth name Maury after his Uncle. Presumably she stops herself because she does not wish to get in trouble with her mother. The same mother who changed her child's name when she learned of his condition because of questionable notions of honor to her family maiden name. Indeed, the fact that Mrs. Compson wanted to change her son's name and her rationale is a moment of real psychological insight into her character.

Examples of Caddy's perceptive qualities are not limited to her brothers, Benjy, Quentin, and Jason. Consider the following comment she makes to her mother, "Hush Mother" Caddy said. 'You go upstairs and lay down so you can be sick. I'll go get Dilsey.'" (Faulkner 41) This is a remarkable comment for a child to make because it demonstrates that Caddy has picked up on her mother's tendency to engage a kind of psychosomatic disorder. By "being sick" Mrs. Compson is able to shut out the realities of life and she doesn't have to be a parent, in any meaningful sense to her children.

As with Caddy, Hester Prynne is largely "silenced" within The Scarlet Letter. Nevertheless, just as Caddy in the text of Faulkner's novel, Hester does assert herself. She is forced to wear the letter but she turns it from a mark of shame to one of power with her embroidery. Addie is not marginalized even in death. Likewise Zenobia achieves a kind of power by dominating Coverdale's imagination and causing him to picture her undressed.

Catherine Baum has suggested that of the many possible readings of the order of the sections of the novel, one of the most obvious has been overlooked. She places Caddy at the heart of the book and suggests quite accurately that the 4 sections follow the

chronologically with Caddy as she ages. She suggests that Benjy represents Caddy as a child would because the past and the present are the same to him. Faulkner himself argued this same line of thought and extended it claiming that Benjy had to be an “idiot” for this effect of temporality to work within the novel.

Extending her analysis, Baum suggests that Quentin is ideally suited to tell us of Caddy’s adolescence because of his concerns with chastity, virtue, family honor in general and his own notions of Caddy’s honor in particular. Jason is concerned with Caddy only insofar as she impacts him on a monetary level. Ultimately of course, he chases her off and then (for a while anyway) steals money Caddy intends for her child.

The last section then comments on life for the Compsons without Caddy and without the love, the life force, the energy she represented. What emerges in the fourth section is in some respects a portrait of decay with only Dilsey left to try to keep the family together in some sense. In doing so, she clings to her Christianity and tries to care for Benjy. In the fourth section, Benjy will not be quieted as easily as he was earlier in the novel. In this way, it is possible to read the fourth section as a kind of portrait of the fall of the Compsons. With Caddy’s departure, the heart has been ripped out of the family (and perhaps the book as a whole) and the final image that sticks with one is of Benjy bellowing just before the close.

Because of the events of the novel several critics have sought to examine a nihilistic reading of The Sound and the Fury. As Marco Abel has suggested, “Because Faulkner really ponders the issue of memory and how one can get paralyzed by it, he is close to Nietzsche’s exploration of the modernist obsession with memory and cultural tradition.” (44) While the novel may approach Nietzsche, Faulkner allows his characters

to take an interesting point of departure. Abel suggests that all of the major characters (including Dilsey) delve into their memories without using them to find meaning for the lives they lead in the present. Thus, their memories become pointless, and, in so far as they fail to use these memories, in Abel's view their lives have become meaningless.

Although Abel fails to address it directly the critical difference between Nietzschean thought and the actions of individuals within the universe of *The Sound and the Fury* is clear. The major characters in the novel seem to lack what Nietzsche called, the Will to Power-humanity's way of bettering itself and dealing with the nihilism of modernity. Though she appears late in the text, the inclusion of Dilsey in the novel, would, I argue, make this reading a potentially questionable one since she uses her beliefs in Christianity to order her world, to cope with the chaos of modern existence. None of the other major figures, so far as I can see can make the claim that they do so successfully.

If asked Jason could probably defend himself by saying he makes some attempt to order chaos. In reality his attempts are really about trying to control everything and everyone around him through materialism and money. Ultimately, he fails in this as Caddy's child Miss Quentin leaves with her money and some of his as well.

Other critics have struggled to describe Caddy's role within the text. Minrose C Gwin sees Faulkner as the inventor of female characters who, "in powerful and creative ways, disrupt and even destroy patriarchal structures" (4). In so far as Caddy seems to pull and stretch at the fabric of traditional gender roles even as a child, she would seem to fit this description. In this way Caddy could be seen almost tearing at the seams imposed by the text by refusing to be contained by any one section of the book.

In her critique of sex and gender in Faulkner's writing, Karen Johnson suggests that narrative is a union of writer, reader and text in a way that destabilizes the individual categories of each. That is, each of the three component parts brings something to bear on the ultimate play of the text itself. Like Coale's analysis, this too lends itself to a deconstructionist perspective.

In discussing Caddy's role in The Sound and the Fury, Margaret Bauer focuses on the question of whether Caddy and Quentin had an incestuous relationship. To begin with there is nothing in the text that says definitively that the two had sex. Moreover, it should be pointed out here that Faulkner states that they did not have an incestuous relationship in The Appendix. "Who loved not his sister's body but some concept of Compson honor..." (Norton Critical Edition 207). Bauer speculates that Quentin sees Caddy as his other half in a kind of narcissistic way. She has qualities he lacks and he has qualities she doesn't have. Thus, according to Bauer, the union of the two represents a kind of self-love for Quentin. In a sense, by being together, Quentin could protect both of them. He defends Caddy's honor and she give shim courage and strength,

What then are we left with? What is Caddy's relation to the text of The Sound and the Fury ? Caddy Compson is the central figure at play within the novel. Leaving aside questions of how invested Faulkner was personally, for while interesting to explore we may never know definitively, it seems clear that the novel really becomes Caddy's story. Moreover, the fact that she is not "given" a section of her own ultimately becomes a moot point because the entire book is hers. Far from being silenced her "voice is there on every page. None of the brother's can completely paint an accurate portrait of Caddy. The last section of the novel shows the after effects on the Compsons when she leaves. So, even

here she achieves a kind of power. When Miss Quentin steals from Jason it is, in some sense a victory for Caddy as well because Jason had tried to crush her. Gail Mortimer has suggested that Faulkner uses what she calls a “rhetoric of loss” whereby there are gaps in the text that the reader must fill in and reconstruct as they read the novel in order to properly understand it. Leaving aside the larger question of whether this is the project across the Faulknerian cannon, it does seem clear that one of the challenges offered to readers of The Sound and the Fury is that we each construct as accurate a picture of caddy as we can. It is Caddy we remember. It is Caddy’s voice we “hear” long after finishing the novel. The voice of the young woman whose story, Faulkner claims, he wanted to tell. The voice of a beautiful and tragically flawed young girl doomed because of an utter lack of parental involvement who nevertheless possesses some degree of grace.

Through all the attempts by critics to interrogate the texts of both Hawthorne and Faulkner, the writings of the men can be taken to inform one another. Moreover, it is their female characters that come to dominate their texts. If Hawthorne creates a vision of womanhood in Hester Prynne then surely Faulkner does as well in Caddy. I argue that an intertextual approach to the texts of both men reveals that more than merely following in a tradition of Hawthorne, or Richard Broadhead’s “school”, Faulkner’s fiction is intertwined with Hawthorne’s own in his use of the gothic, his depiction of lead female characters and his interrogation of the role of family.

Chapter 4: Revisionist Romance: John Fowles intertextualizes Nathaniel Hawthorne in

The French Lieutenant's Woman

In "The Custom-House" preface for his novel The Scarlet Letter Nathaniel

Hawthorne explains his role in presenting the world with the story they are about to read

It will be seen, likewise, that this Custom-House sketch has a certain property, of the kind always recognized in literature, as explaining how a large portion of the following pages came into my possession, and as offering proofs of the authenticity of the narrative therein contained. This, in fact-a desire to put myself in my true position as editor, or very little more, of the most prolix among the tales that makeup my volume,-this, and no other, is my true reason for assuming a personal relation with the public. (Hawthorne Collected Novels 122).

In doing so, Hawthorne conflates the roles of author, narrator, and character by inserting himself (or a reasonable facsimile thereof) into his own text. It has the effect of calling attention to the artifice of the novel as Hawthorne creates a fiction of a fiction. Later when he claims the narrative was left in the Custom House by old Surveyor Pue Hawthorne reminds us of Washington Irving's playfulness in "The Legend of Sleepy Hollow" and "Rip Van Winkle" where he claims the stories were found among the late Deidrich Knickerbocker's papers. Indeed, Hawthorne directly invokes the comparison to Irving by inserting him into the text of "The Custom-House" in comparing himself as a displaced politico to Irving's horseman.

Meanwhile, the press had taken up my affair, and kept me, for a week or two, careering through the public prints, in my decapitated state, like Irving's Headless Horseman; ghastly and grim, and looking to be buried, as a dead man ought. (Hawthorne Collected Novels 155).

Further, Hawthorne's remarks in "The Custom-House" afford him an opportunity to speak again of the nature of his writing project, the Romance. Like the prefaces in his other novels, Hawthorne uses this space in part to address his goal with his fictions.

Moonlight, in a familiar room, falling so white up on the carpet, and showing all its figures so distinctly, -making every object so minutely visible, yet so unlike a morning or noontide visibility, -is a medium the most suitable for the romance writer to get acquainted with his illusive guests. . . . Thus, therefore, the floor of our familiar room has become a neutral territory, somewhere between the real world and fairy-land, where the Actual and the Imaginary may meet, and each imbue itself with the nature of the other” (Hawthorne Collected Novels 149).

More than one hundred and fifteen years later, English novelist John Fowles would follow in Hawthorne’s footsteps in his 1969 novel The French Lieutenant’s Woman.

Known for other acclaimed titles such as The Magus, and The Collector John Fowles enjoyed his biggest success with The French Lieutenant’s Woman. It was also made into a well-received film starring Jeremy Irons and Meryl Streep. Set in the town of Lyme Regis, England, where Fowles made his home for several years, the novel traces the 1867 journey of Charles Smithson, who thanks to family money, is an upper class gentleman bachelor. The novel details Smithson’s relationship with Sarah Woodruff who is known by various names at different points in the novel including, “the French Lieutenant’s Woman” , “the French Lieutenant’s Whore” , and “Tragedy”. Throughout the course of the novel we learn the first two descriptions do not fit. There is no real French Lieutenant. Sarah has invented that story. Further, she is no one’s “whore” because she is a virgin when she and Smithson have their sexual encounter. Indeed, one of the questions most worth pondering about the novel concerns who and what Sarah is. As critics wonder about Sarah or the ways in which Fowles plays with narrative structure by inserting himself into the text or giving three possible endings for Charles and Sarah’s story, they often miss the fact that Fowles’s novel is reminiscent of Hawthorne’s work. Indeed because the book is overtly, self consciously intertextual with a collection of epigraphs

from English and European sources that includes Tennyson, Matthew Arnold, Darwin, Marx and Thomas Hardy, its relation to the American writer Hawthorne's work is usually overlooked. In this chapter, I argue that John Fowles's The French Lieutenant's Woman shares much with the work of Nathaniel Hawthorne. While some have suggested that Fowles's novel parodies Victorian literature, I argue that while the novel contains self-conscious Victorian elements, Fowles work may be profitably viewed in terms of the romantic conventions in which Nathaniel Hawthorne was so invested. Though he does not directly invoke Hawthorne's work, I suggest that Fowles's book shares as much with Hawthorne's The Scarlet Letter as the texts Fowles consciously places in his own work through the use of the epigraphs. A novel as blatantly intertextual as any I have discussed thus far in this project, some of these very interrelations have nevertheless been underexplored. This chapter hopes to address this. I shall begin my discussion by exploring Sarah's place and possible function in the novel.

Fowles begins the first chapter of the novel with an epigraph from Thomas Hardy's "The Riddle".

Stretching eyes west
Over the sea,
Wind foul or fair,
Always stood she
Prospect-impressed;
Solely out there
Did her gaze rest,
Never elsewhere
Seemed charmed to be (The French Lieutenant's Woman 3).

The description in the poem might just as easily be about Sarah Woodruff. The first description Fowles provides is entirely consistent with the image evoked by Hardy's work.

It stood right at the seawardmost end, apparently leaning against an old cannon barrel upended as a bollard. Its clothes were black. The wind moved them, but the figure stood motionless, staring, staring out to sea, more like a living memorial to the drowned, a figure from myth, than any proper fragment of the petty provincial day. (The French Lieutenant's Woman 5).

If the description is consistent with Hardy's poem however, it also recalls Hawthorne's work with romance. By invoking the comparison between Sarah as the woman in black and a figure from myth, Hardy has romanticized his description of her. She is more mysterious than she might otherwise be because he structures an imaginative description of her to make so.

Despite her prominence in the text, after all, she is the character to whom the title refers, Sarah Woodruff is a mysterious figure. Though Fowles chooses to take us inside the minds of several other characters including Smithson himself, we are not privy to Sarah's thinking or motivations except to the extent that they may be revealed through what she tells Charles. Thus, our insight into her is limited. This is not unlike the controlled access Hawthorne allows readers to Hester Prynne. Our glimpses into her own consciousness are limited. We are left to infer things about Hester's motivation based on what she says to Dimmesdale, Chillingworth and others. As a consequence, she defies neat placement in any one category. She serves many roles. She is fallen woman. She is caring mother. She still cares for her former lover Arthur Dimmesdale. Late in her life, she becomes a kind of counselor for people who have run into trouble.

Women, more especially, -in the continually recurring trials of wounded, wasted, wronged, misplaced, or erring and sinful passion, -or with the dreary burden of a heart unyielded, because unvalued and unsought, -came to Hester's cottage, demanding why they were so wretched, and what the remedy! (Hawthorne Collected Novels 344).

Indeed Fowles's characterization of Sarah Woodruff is similar enough to that of Hawthorne's Hester Prynne that Grace Jones has argued, "Sarah is Hester's true child" (Jones 71). While I would certainly agree that Fowles Sarah and Hester share some traits, I contend that Fowles true linkage to Hawthorne lies more in his having constructed a narrative that uses some of the same techniques as Hawthorne's. In this way, the two men are linked as purveyors of Romance.

It seems important to discuss romantic conventions briefly before I progress too far into a discussion linking Fowles and Hawthorne. Let me begin with a caution. Defining basic terms or principles of something as broad and as fundamental in the history of literature as the romance is, by its very nature, limiting. However, it seems to me that I must establish some basic parameters in order to frame the discussion of Fowles as a follower in romantic tradition.

One of the key components is the idea that the central character must undertake some sort of quest. As Simon Loveday reminds us in his 1985 discussion, most traditionally this takes the form of a young man going on a quest to secure a bride. We can see this in medieval chivalric romance. In more modern terms however, the quest need not be a necessarily sexual one. It may, in fact, involve a more personal one. While Charles's journey throughout The French Lieutenant's Woman might be thought of as primarily a sexual one, by the end of the novel, he has embarked on a far more personal quest, the search for self-definition. Likewise, I would argue that Hester Prynne too goes on a quest. As she changes the meaning of the letter she wears before coming to peace with it. As other critics have pointed out, the letter, much like Hester herself defies categorization. "A" may initially stand for adulteress but Hawthorne shifts its allegorical

symbolism so that it also stands for “able” as Hester makes her own way and also possibly “angel” as she helps Dimmesdale up the scaffold and later consuls other women.

Another facet often associated with the romance is the story’s tendency to loop back on itself so that the ending may be taken as a comment on the beginning. This implies a kind of doubling or repetition as well as change or growth. (Simon Loveday argues this is by nature redemptive). Such doublings or loops exist both in The French Lieutenant’s Woman and The Scarlet Letter. At the beginning of the novel we have our first glimpse of Sarah Woodruff. She stands motionless against the cannon staring out at the sea. Thus, this first image is defined by a lack of motion. At the book’s close no matter how one reads the three possible endings given, it is clear that Sarah is no longer defined by that lack of motion but instead by the fact that she has made a life for herself. Likewise in The Scarlet Letter we have loops back around to the beginning of the novel. At the outset, it is Hester we see on the scaffold. During the novel’s climax, she is there again but this time it is only to help Dimmesdale ascend to stand on the scaffold himself to deliver his confession. At the beginning of the story, Hester is being vilified by the townspeople as she takes her place in the center of the town square. By then end, other people are seeking her out in her cottage on the outskirts of town so that she can listen to them and offer them counsel.

Another trait of the romance is that characters do not exist as realistic portrayals of people. Rather, they are really more types of stock characters who have been developed in such a way to resonate as more than realistic creations. This enables these characters to better serve the allegorical purposes often associated with romance. In his classic 1957 formulation Northrop Frye explains.

The essential difference between the novel and the romance lies in the conception of characterization. The romancer does not attempt to create 'real people' so much as stylized figures which expand into psychological archetypes. It is in the romance that we find Jung's libido, anima, and shadow reflected in the hero, heroine, and villain respectively. That is why the romance so often radiates a glow of subjective intensity that the novel lacks, and why a suggestion of allegory is constantly creeping in around its fringes (304).

One need not necessarily apply Jungian psychoanalysis in order to see that Hawthorne and Fowles both make use of these kinds of figures instead of characters meant to look like real, complex people. Roger Prynne ne' Chillingworth is a variant on the learned man of science who seeks knowledge by whatever means. He is Faustian at the core. Arthur Dimmesdale is Hawthorne's answer to the reverend rake figure, the charismatic minister who gives into sexual desire in his relationship with his parishioner Hester Prynne. Hester is, as David Reynolds has shown, a collection of these types. She is both the heroine and the fallen woman. She is defined both by her nobility and her sexuality. John Fowles applies the same types in his own novel. In the most basic sense, Charles Smithson is the Dimmesdale figure in the novel. He is the charismatic young man who violates his relationship with his fiancée Ernestina Freeman by having a sexual encounter with Sarah Woodruff. Sarah, as the Hester figure is the fallen woman but she is like Hester in another ways as well. As a woman who makes her own way in the world she resembles Hester's fortitude. When she goes to live as a model for the artist Rosetti, we are reminded of Hester's work as a seamstress.

A final characteristic of the romance that I should mention is the way it presents a kind of idealized landscape of heightened possibilities. The romance is a place where magic, mystery, and a touch of the spiritual or supernatural inform the story much more

than a realistic worldview. In the land of the romance, Hawthorne tells us, “Ghosts might enter here, without affrighting us.” (Hawthorne Collected Novels 149).

This touch of the magical can also be found in Fowles The French Lieutenant’s Woman. When he meets Sarah for the first time, Smithson is transfixed. Her gaze seems to have some sort of power over him. The description he provides leaves no doubt that Fowles and Hawthorne are kindred spirits.

She turned to look at him-or as it seemed to Charles, through him. It was not so much what was positively in that face which remained with him after that first meeting, but all that was not as he had expected; for theirs was an age when the favored feminine look was the demure, the obedient, the shy. Charles felt immediately as if he had been trespassed; as if the Cobb belonged to that face, and not to the Ancient Borough of Lyme. It was not a pretty face, like Ernestina’s it was certainly not a beautiful face, by any period’s standard’s or taste. But it was an unforgettable face, and a tragic face.... Again and again, afterwards, Charles thought of that look as a lance; and to think so is of course not merely to describe an object but the effect it has. He felt himself in that brief instant an unjust enemy; both pierced and deservedly diminished. (The French Lieutenant’s Woman 10.)

Thus, the way Sarah’s look at Charles is described has been romanticized. He not only feels her penetrate his exterior, it is a feeling that is reinforced each time he thinks about their first encounter.

As we can see from the description above, Fowles’s version of 1867 is a highly stylized one. In creating a look at the past, a version of a past era if you will, Fowles is completely consistent with Hawthorne’s self professed project with the romance. In the preface to The House of the Seven Gables he discusses this.

The point of view in which this tale comes under the Romantic definition lies in the attempt to connect a bygone time with the very present that is flitting away from us. It is a legend prolonging itself, from an epoch now gray in the distance, down into its own broad daylight, and bringing along with it some of its legendary mist, which the reader according to his pleasure may either disregard,

or allow it to float almost imperceptibly about the characters and events for the sake of a picturesque effect (2).

Hawthorne elaborates on the relation between reality and romance in his preface to The Blithedale Romance.

In short, his present concern with the Socialist community is merely to establish a theater, a little removed from the highway of ordinary travel, where the creatures of his brain may play their phantasmagorical antics, without exposing them to too close a comparison with the actual events of real lives. In the old countries, with which fiction has long been conversant, a certain conventional privilege seems to be awarded to the romancer; his work is not exactly put side by side with nature; and he is allowed a license with regard to every-day probability, in view of the "improved effects" which he is bound to produce thereby. Among, ourselves, on the contrary, there is yet no such Faery Land, so like the real world, that, in a suitable remoteness, one cannot well tell the difference, but with an atmosphere of strange enchantment, beheld through which the inhabitants have a prosperity of their own. This atmosphere is what the American romance needs" (633).

Thus, Hawthorne is not interested in representing the past factually. He is not writing about a historical. Rather he consciously imbues the text with hints of legend and myth.

In linking Fowles to Hawthorne, an American purveyor of Romance, I seek to reposition ways in which The French Lieutenant's Woman is examined by critics. Fowles discussed the novel as a kind of experiment with the Victorian model of English literature. As he said of the book in his essay "Notes on an Unfinished Novel"

The Victorian Age, especially from 1850 on, was highly existentialist in its personal dilemmas. One can almost invent the reality and say that Camus and Sarte have been trying to lead us, in their fashion, to a Victorian seriousness of purpose and moral sensitivity (140).

In making comments like the ones above, and using epigraphs taken from noted Victorian writers and thinkers, Fowles conditions critics to view the novel as a twentieth century answer to the Victorian novel, a sort of "modern Victorian" book. For instance

James Acheson has suggested that the book is a “historical novel—a novel that seeks to recapture the speech, manners, and dress of the period in which it is set—only in part” (34). Acheson sees the novel a Victorian novel informed by twentieth century thinking. He points out that Fowles’s decision to set the book in Lyme Regis recalls Jane Austen’s Persuasion. In Acheson’s analysis the fact that the novel is set in 1867 is also highly relevant. In this same year John Stuart Mill had attempted to move Parliament to give women the right to vote. Moreover, this was also the year in which Karl Marx published the first volume of Das Kapital. Certainly the novel is invested in issues of social class and the strong willed Sarah may be read as a proto-feminist. However, her feminine strength may have found other models than Victorianism. As Grace Jones has suggested, Hester’s vision of a time when men and women would relate more as equals might have provided just such a model. I do not discount the Victorian elements in the novel, I do argue that there are more influences in play within the structure of the book. Nevertheless, the book’s connection to Victorianism is important, especially to one Victorian author in particular, Thomas Hardy.

John Fowles felt a deep connection with Thomas Hardy. Eileen Warburton, Fowles’s hand picked biographer finds in the author’s diaries that he expressed a kinship with Hardy saying the author was “a brother” (272). Warburton says that Fowles felt his connection to Hardy was so strong that he and his wife Elizabeth felt the dynamics of their marriage were sometimes like that of Hardy and his first wife, Emma. Since Fowles knew that Hardy had a habit of sending Emma up to her attic so that he could focus on his writing, the couple made a private joke that Elizabeth should go up into the attic (John Fowles 373). When the couple quarreled once, Fowles confessed to his diary, “What can

prevent us sinking into the kind of misery that affected Hardy and Emma Lavinia?" (John Fowles 372). Moreover, in his essay "Hardy and the Hag" Fowles professes a kinship with Hardy.

A seriously attempted novel is also deeply exhausting of the writer's psyche, since the new world created must be torn from the world in his head. In a highly territorial species like man, such repeated loss of secret self must in the end have a quasi-traumatic effect. This may be why-like many novelists-I cannot think very critically of Hardy; there is too strong a sense of a shared trap, a shared predicament ("Hardy and the Hag" 29).

If Hardy was the writer whose impact Fowles felt most strongly this does not prelude Hawthorne's intertextual presence in The French Lieutenant's Woman . Furthermore, critics have already established a linkage between Nathaniel Hawthorne and Thomas Hardy. Michael Millgate has demonstrated that Hardy had at least read The House of the Seven Gables and The Marble Faun. David W. Jarret concurs in his analysis singling out The House of the Seven Gables. Janis P. Stout has argued that Hester Prynne and Hardy's Tess may be viewed intertextually. Finally, Charles Swann's 1999 analysis argues for the influence of Hawthorne's Zenobia on Hardy's Eustacia. If Hawthorne intertextualizes Hardy then reading him into Fowles novel does not seem problematic.

The French Lieutenant's Woman is an extraordinarily artful and complex book that features multiple possible endings and an author who inserts himself into the text. At the end of Chapter 12 the text poses the question, "Who is Sarah? Out of what shadows does she come?" (The French Lieutenant's Woman 94). It is the Fowles himself who answers at the beginning of the next chapter.

I do not know. This story I am telling is all imagination. These characters I create never existed outside my own mind. If I have pretended until now to

know my characters' minds and innermost thoughts, it is because I am writing in (just as I have assumed some of the vocabulary and 'voice' of) a convention universally accepted at the time of my story: that the novelist stands next to God. He may not know all, yet he tries to pretend that he does. But I live in the age of Alain Robbe Grillet and Roland Barthes; if this is a novel, it cannot be a novel in the modern sense of the word. (The French Lieutenant's Woman 95).

By invoking the names of post structuralist theorists Fowles deconstructs his own text and invites us as readers to do the same. One is tempted to regard such maneuvering as evidence of the book's modernity. Certainly, Fowles has worked consciously to blend different elements in the book. However, if we pay too much attention to the way he inserts theorists into the text, we miss the fact that Fowles is actually using the same sort of textual device that Hawthorne does in 1850 for "The Custom-House" namely, inserting himself into his own text by setting himself up as little more than an editor of the manuscripts of old Surveyor Pue.

Prying farther into the manuscript, I found the record of other doings and sufferings of this singular woman, for most of which the reader is referred to the story entitled "THE SCARLET LETTER", and it should be borne carefully in mind that the main facts of that story are authorized and authenticated by the document of Mr. Surveyor Pue" (Hawthorne Collected Novels 147).

Hawthorne not only places himself in his own work, he appeals to the *fictional* record of a surveyor he himself *created* in order to establish the *veracity* of his account of the happens in a *novel*. My italics are by design. They are meant to call attention to the fact that within the book Hawthorne's fiction has several different layers. In view of this, Fowles insertion of himself as a character in his own novel, while noteworthy, is not the postmodern invention some critics have assumed it to be.

Another feature of the The French Lieutenant's Woman which has been hailed for its creativity with form is that there are multiple endings given in the book. In the first, in

Chapter 44, Charles marries Ernestina and the two have seven children together. In this version of events, Charles never sees Sarah again. However, Fowles complicates this ending immediately in the next chapter when the author intrudes to make another comment.

And now, having brought this fiction to a thoroughly traditional ending, I had better explain that although all I have described in the last two chapters happened, it did not happen quite the way you may have been led to believe (The French Lieutenant's Woman 339).

In this chapter we learn that the previous ending represents what Charles imagines might happen to him as he travels from London to Exeter. It is a daydream, a potential ending for Charles and Sarah. Fowles does not dwell on this possible conventional ending. He has jettisoned it in the very next chapter. This is only the first possibility however. Before Fowles is over he will present us with two other end scenarios. The first of these appears in Chapter 60.

Like its predecessor from chapter 44, then ending we are presented with in Chapter 60 is a conventional one. In this ending Charles and Sarah are reunited after two years and decide to begin their relationship again. During this meeting Charles learns that he has fathered a child named Lalage with Sarah. The implication is this chapter is that Charles and Sarah will be married and with their daughter Lalage, form a family.

This chapter begins with another epigraph from Thomas Hardy's poem, "Timing Her".

Lalage's come, aye
Come is she now, O! (The French Lieutenant's Woman 438.)

Indeed, Lalage has come. In this chapter she has come into Charles's life as his daughter. Sarah informs Charles that Lalage comes from the Greek term meaning to

“babble like a brook”. The child’s appearance in this chapter recalls Hester Prynne’s daughter Pearl who has been so named because she is so precious to her mother. As readers of the epigraph, we know also that Fowles has once again interwoven Hardy into the text.

Thus, the ending in Chapter 60 represents the conventional happy ending with the two lovers reunited and a family structure intact for their young daughter. Fowles is so conscious of the tradition he draws on here that he directs the reader’s attention to the hand of providence. “And he comprehended: it had been in God’s hands, in His forgiveness of their sins.”(The French Lieutenant’s Woman 459). As with the previous ending in chapter 44, Fowles presents us with a possibility only to appear as a character again at a later point to present us with another end to the book.

In the final end scenario in Chapter 61 Charles once again meets with Sarah. This time however, there is no reconciliation. Charles leaves to face whatever his future holds alone. Dwight Eddins has suggested that this ending is the most logical one in existentialist terms. He proposes that the freedom Sarah has achieved in living with Rosetti forces Charles to go his own way. As he says, “Charles’s liberation [is] a byproduct of her own more self-conscious liberation” (222). Charles must go on and redefine himself as a different man, one informed more by his abilities to live life on his own terms, rather than the conventions of the society in which he has lived most of his life. In this ending, Charles is forced to confront whatever life has in store for him as something more than a nineteenth century gentleman of leisure.

In The Scarlet Letter, Hawthorne too seems to briefly offer the possibility of a different ending for the lovers Hester and Dimmesdale, suggesting the possibility of a

reconciled family unit in the scene depicted across the three chapters, “The Pastor and his Parishoner”, “A Flood of Sunshine”, and “The Child at the Brook-Side”. Dimmesdale worries how Pearl will react to him, Hester reassures him, “Fear nothing! She may be strange and shy at first, but will soon learn to love thee!” (297). It is during this same time that Hester removes the letter she has worn and offers Dimmesdale a different possible life with she and Pearl, “The past is gone! Wherefore should we linger upon it now.” (292). In removing the letter and also letting her hair down, Hester seems relieved of her burden temporarily. However, the peace and the possibility of a different life together are both short lived as Hawthorne is not done with the novel yet. Like Sarah and Charles in the third ending of Fowles’s novel, Hester and Arthur Dimmesdale do not get a “happy” ending for their relationship.

To the best of my knowledge, only one other critic has examined linkages between The Scarlet Letter and The French Lieutenant’s Woman. While critic Grace Jones has examined specific parallels between the two works, she concentrates her analysis at the level of the characters. My own argument suggests that this view is too limited. Certainly parallels exist. As Jones has said, Sarah is a Hester figure. The parallels do not end there however. Charles Smithson can be read as a Dimmesdale figure. Dr. Grogan, whom Charles regards as a trusted confidant tries to convince him that Sarah is mentally ill. In doing so, Grogan, in the broadest sense may be read as a Chillingworth figure. Like Chillingworth, he is a man of science. Like Chillingworth with Arthur Dimmesdale, Dr. Grogan knows that Charles will listen and take his counsel. Mrs. Poulteney, the wealthy widow convinced by the vicar to take Sarah Woodruff into her home as an employee only to turn her back out into the streets is somewhat analogous to

Mistress Hibbens who befriends Hester but also tries to tempt her to join her group of witches.

Such character relations should be read with caution however. Rather than mere correlates Fowles characters hold complex relationships with Hawthorne's own characters. For example, when Charles is extremely interested in science. He collects fossils and is fascinated by evolutionary theory. Here he reminds us more of Chillingworth than Arthur Dimmesdale. When text refers to Smithson as, "the last honorable man on the way to the scaffold" it is Hester the reader is reminded of and not Dimmesdale because, while Dimmesdale ultimately does spend time on the scaffold, in my view, his conduct can hardly be termed honorable.

To be fair, not everyone agrees with my assertion. Leslie Fiedler and Grace Jones have both suggested that Dimmesdale is a Christ figure. As I've suggested in earlier chapters of this document, I find the reading of Dimmesdale as any sort of Christ figure a deeply flawed one because it is completely inconsistent with his behavior throughout the rest of the book. Ultimately, in order for this reading to work, you must view Dimmesdale's final scaffold scene as a confession and expression of repentance. It is neither. Rather, it is another attempt by Dimmesdale to command the attention of the people and, as I've argued earlier in the document, represents a sacrilegious act rather than a penitent one. Moreover, while I do not question that Dimmesdale suffers. He suffers primarily because he is conflicted and he lacks the conviction, the moral courage to announce himself for who he is. Furthermore, Christ's physical wounds were not self-inflicted, when he retreats into his closet to brand himself, Dimmesdale's are.

To be sure, Jones is not the only critic to focus on Fowles's characterization of Sarah Woodruff as a way of interrogating the text. Pamela Cooper examines power in Fowles's fiction and suggests, "Here Fowles ambivalence about power is expressed in its authorial and narratorial refusal fully to grant Sarah the independent identity she seems to crave" (1). Later in the same analysis she says, "In Fowles later work too, characters often struggle for supremacy-not only over others, but over self and circumstances as well" (3). Cooper's analysis seems particularly relevant to the present discussion for a couple of reasons. First, the claim that the Sarah and Charles are both struggling to achieve a degree of supremacy over their circumstances strikes me as fundamentally correct. Each is working to achieve more control in their lives. Charles struggles over whether to marry his fiancé Ernestina even as he knows he has fallen in love with Sarah. He is torn between what he feels and what is expected of him. Sarah, spends most of the book being defined as something other than a complete whole unto herself. She is "Tragedy" because of a supposed relationship. She is "The French Lieutenant's Woman" because of this same supposed relationship. Some would claim that even at the end of the book she is defined in terms of something or someone else because she is a model for the artist Rosetti. Such a reading seems consistent with Pamela Cooper's thesis regarding power.

The problem with this analysis however, is that it fails to account for the control Sarah assumes when she ultimately rejects Charles. Further, she chooses to remain in Rosetti's home. Indeed, by the end of the book Sarah seems to have derived a clearer sense of self than Charles. It is only through Sarah's rejection that Charles is forced to go on living his life on his own terms. He cannot go back to Ernestina after telling her why he cannot marry her. Further, he will not be getting the inheritance he thinks is coming to

him for much of the novel. If he is to go on at all, it must be on his own new terms and not as the gentlemen of leisure he has been throughout the story. Since the book ends at this point, we do not get to see Charles take this journey we only know that he has little choice but to take it. Thus, Sarah seems have arrived at this place of self knowledge before Charles. She can therefore be read ultimately as a strong female figure. Before achieving this place of Nietzschean “becoming” however, Sarah has been criticized, ostracized, misunderstood and generally treated rather badly by those around her. It may well be that Fowles struggled with what should become of Sarah in the third ending to the book.

Eileen Warburton has argued that Fowles had initially intended to end the novel with the more traditional reconciliation between Sarah and Charles. On her account, it was the influence of Fowles’s wife Elizabeth that changed this. When Fowles presented Elizabeth with this ending she was apparently quite displeased. “This is where you really throw it away, NOT WORTHY of you” (295). On Warburton’s account it is Elizabeth who suggested that the final ending of the novel be inconclusive. “In fact to my way of thinking this novel should end with no answer but only an implied one of tragedy” Sarah should be, “the *one* person who should come through strong as part of the 20th century condition of complicated male/female intellect...Your inconclusive *modern* human being...Therefore I do not think you can end with the ending you have. It is too pat” (295).

If Fowles did struggle with what Sarah’s ultimate fate should be then he surely walked down literary roads Nathaniel Hawthorne had traversed before him. The problem of how to deal with his strong characters is characteristic of much of Hawthorne’s

writing. He seems to have attempted to resolve the issue in a variety of ways that have not been entirely satisfactory to the multitude of readers of his texts. While Hester Prynne and Arthur Dimmesdale are denied the future together Hester suggests while they are in the forest³, Zenobia kills herself, and Beatrice is doomed to a lonely existence, Hawthorne gives readers a happy ending for one couple by marrying Phoebe and Holgrave off to one another. While the ending of The House of the Seven Gables strikes some as forced-I count myself among this group- it does represent another way to try to deal with these characters. The radical Holgrave merges with society in a way that Hester and Zenobia never really get to do by marrying Phoebe, even if the two seem ill suited for one another. Indeed, one might well make the case that ultimately the pair of lovers at the heart of The French Lieutenant's Woman, are also a poor match.

Nevertheless, it is precisely this relationship between Charles and Sara that lies at the heart of the book. Their story is one that may be characterized as a series of encounters where they miss the opportunity to really understand one another and form a lasting connection. Even if one accepts the more conventional “family” based second ending in the novel, Sarah still seems as mysterious to us as she is to Charles. Fowles does not even allow insight into Sarah’s mind through her dialogue. She tells Charles, “Do not ask me to explain what I have done. I cannot explain it. It is not to be explained” (314). Sarah’s statement serves as a way for Fowles to address readers of the novel as well. We, like Charles, see Sarah as a cipher, a woman we cannot completely understand. As a consequence, Fowles seems to dare us to treat Sarah as a puzzle, as someone to try

³ Producer/Director Roland Joffe’ found the ending so unsatisfactory that he changed it so that the pair could literally “ride off into the sunset together” in his 1995 adaptation of The Scarlet Letter.

to be understood, only to frustrate those attempts. Charles is so eager to know her that Sarah exists for him between two worlds, “between the real Sarah and the Sarah he had created in so many dreams; the one Eve personified, all mystery and love and profundity, and the other a half scheming half-crazed governess from an obscure seaside town” (367). Thus, Sarah exists for Charles as both Angel and Devil, as one defined by the beauty of Eve or a conniving, unstable Jezebel figure. She exists as both a savior figure that Charles believes will “uncrucify” him (363) and as someone who has damned Charles to live too long in a place of instability regarding their relationship and his life. Since he defines her in terms of these binaries that cannot contain her, the novel tempts critics to view it as a work soaked in postmodern sensibilities. The text certainly invites a deconstructionist reader to suggest that Sarah serves to illustrate the artificiality of these binaries. Unlike Charles, Sarah is entirely willing to admit that she cannot be defined in these terms and that her human complexities will not allow her to be placed exclusively at one end or the other of one of these binaries. Of their encounter in Lyme Regis she subsequently tells him, “I ...abused your trust, your generosity, I, yes, I [threw] myself at you, forced myself upon you, knowing full well that you had other obligations...I believe I was right to destroy what had begun between us. There was a falsehood in it” (448).

Since the Charles/Sarah dynamic is so integral to the novel, it seems reasonable that critics would work to understand who Sarah is and how she functions in the world of the book. While Deborah Byrd has asserted that Sarah is a “positive role model” (306), Magali Michael argues that the novel uses three masculine perspectives, that of Charles, that of the narrator, and that of Fowles himself in order to characterize Sarah. She rejects the notion that the novel can be read as a presentation of the male perspective on the

female mind because she says, “[Fowles] seems to assume that the reader will be able to see that the novel is depicting the imposition of male perspectives onto Sarah” (226). On her account most readers, male and female, are incapable of seeing that presentation for what it is because, she says, everyone has been socialized in a patriarchal world. Michael suggests that Fowles cannot keep his attitudes out of his own text. In applying the Bakhtinian idea of double voiced discourse, she argues that Charles’s support for the emancipation of women is partly Fowles voice and partly the voice of his character. Here too, I would argue, Fowles follows in Nathaniel Hawthorne’s footsteps. In his Custom-House sketch, Hawthorne’s narrator speaks about the nature of political appointments to government jobs. Certainly the voice there is informed by Hawthorne’s own experiences. Ultimately, Michael argues that Fowles’s novel is not, as some critics have claimed, a feminist novel because it cannot be. Since we are never allowed access to Sarah’s true perspective she remains an objectified construct. She argues, “I would in fact assert that within the novel there is no representation of Sarah as an independent being” (229).

If Sarah’s point of view had been allowed into the novel and yet not subsumed within male ideology, she might have become a full character with the potential to reveal the bias against women inherent in the dominant and male ideology. With no voice with which to express her thoughts, however, Sarah remains an image and never becomes a woman or female character in her own right (235).

While I find Michael’s invocation of Bakhtin interesting, I would argue that her complaint about limitations in the way Sarah is depicted, while fair, miss a larger issue. None of the characters in the novel including Charles Smithson are fully developed. In the realm of the romance, Fowles does not need to draw fully realized characters and he does not do so. That is, in the French Lieutenant’s Woman we are not dealing with a novel grounded in a realistic approach. In fact, I would argue that contrary to Michael’s

suggestion, for all our limited views of her, Sarah Woodruff is the character in the novel who comes closest to being a fully realized individual. It is Sarah who goes out on her own. It is Sarah who finds her way to Gabriel Rosetti's and, in the third ending, it is Sarah who is most responsible for pushing Charles to get on with the business of living his life on his own terms, something he has been unwilling to do for himself.

Using a combination of Barthlike "rereading" and feminist criticism Gwen Raaberg suggests critics have long read Sarah Woodruff as "the other". On this account she exists in the novel in order to stimulate male character development. While I believe that is one of her functions, it is not the only one. To view Sarah exclusively from this position is to suggest that the novel really "belongs" to Charles Smithson. However, this is not the only possibility. While she may not appear in the novel as often, the book may also be read as a journey for Sarah. She need not be the other. If, as Fowles claimed, she is truly the protagonist of the novel then it is Charles who represents the "other" figure. Such a reading is intriguing because it would reverse traditional sexual literary dynamics in which the female figure is thought to have been "othered".

By constructing a novel that may be read alternatively as Charles story or Sarah's story, Fowles follows in Hawthorne's footsteps yet again as the same sort of dynamics are in play in The Scarlet Letter. Traditionally Hester Prynne is assumed to be the central character in the novel. It is Hester's story and in this configuration the two men in her life, Roger Prynne and Arthur Dimmesdale may be placed on either side of her. (see Figure 1). However this need not be the way the story is read because it can also be conceived of as a story of Dimmesdale's journey. (Particularly for those readers who feel he is ultimately redeemed by his confession during the final scaffold scene in the book.)

This second configuration would feature Dimmesdale placed in the center with Hester and Chillingworth on either side. (See Figure 2). Finally, it is possible to read the novel as an allegory on the perils of the pursuit of revenge. In this configuration, Chillingworth is placed at the center of our diagram with Hester and Dimmesdale on either side. (See Figure 3). I do not argue that these possible readings of Hawthorne's text are all equally likely rather that they are each in play in the book. It is possible to read it with these different configurations in mind. Likewise, The French Lieutenant's Woman is as much Sarah's book as it is Charles's. She is, after all, the *woman* to whom the title refers.

One of the reasons Sarah's characterization is so intriguing is that the novel resists attempts to classify her using the system of binaries upon which, as Derrida has argued, Western society has been built. Thus, in a sense, the work deconstructs itself by placing Sarah at the heart of the narrative. As a result, some critics choose to focus on this see the book as some sort of postmodernist innovation. Indeed, a 1999 analysis of the book finds critic C Jason Smith so taken with the "postmodernist" innovations in the novel that he argues that Fowles novel is best interpreted via the language of Quantum physics.

The fact that Sarah resists categorization along the lines of a binary does not make the book, for all its artful complexity, more modern. If anything, it reminds us of the book's connection to the literary past. Indeed, the novel directly invokes the literary past. Like Sarah Woodruff, Hawthorne's Hester Prynne defies attempts to categorize her. When Charles compares Sarah to Eve, we are reminded of Miles Coverdale's vision of Zenobia. The novel's greatness lies not in its modernity but in the way it makes use of a rich literary cultural heritage making use of both the English sources Fowles admitted to and American ones he did not. Thus, the novel only becomes appreciated as such when

other texts are brought to bear on it because the book exists as both text and as what Gerard Genette calls the paratext. Indeed it becomes a paratext on other texts itself.

Fowles depiction of Sarah does more than merely recall Hawthorne's own texts. To some extent, it interrogates them. Like Hester Prynne, Sarah Woodruff is "silenced" at points in the book. However, in the third ending of the novel in which Sarah asserts herself as an individual most clearly, she is to some extent allowed the voice denied to Hester. Whether one believes Fowles successfully allows Sarah her voice, of course, depends on how you read this ending.

Gwen Raaberg's analysis of the novel in which she argues that attempts to answer the question "Who is Sarah?" involve reading Sarah as the "other" and an attempt to decipher her as if she were a text herself goes back to the work of Simone de Beauvoir. Beauvoir uses the term "other" for woman because argues that it reflects an ingrained perspective in Western culture in which women are always defined in terms of men. (vii, x). Raaberg is correct to call our attention to the way the text participates in this traditional dynamic. At the end of Chapter 12 when the text reads, "Who is Sarah? Out of whose shadows does she come?" (94) we see that Sarah has indeed been "othered". She is not defined in terms of herself. Instead, her meaning is said to come from another person whose shadow she has stepped away from. Of this textual passage, it only remains to be said that the shadow she steps away from is an implied masculine one. While Raaberg does admit that Sarah asserts more of her own voice in the third and final ending of the book, she argues that since readerly practices are themselves bound up in reading female characters as "other", Fowles attempt to display that voice is not entirely successful. It is on this that I find myself most in agreement with Raaberg. It strikes me

is that what the novel does very well is force readers to confront their own processes of reading. Because of the treatment of gender in the novel, because of the narrative techniques employed by Fowles with the three endings, the author who inserts himself into the text and the collection of epigraphs the attentive reader is constantly aware of *how* they are reading Fowles's text. If we are not conscious of the way the text works to "other" Sarah at the beginning, we must certainly see it by the end of the book. In confronting our own reading practices, we must also acknowledge the extent to which we as readers participate in the practice of "othering".

Another thing the narrative structure leads to is an increased awareness that we are reading a text that constantly reminds us of itself as text. I would argue that the strategies Fowles employs work to deconstruct the typical experience of narrative. In this way, we are never really a part of the world of Charles and Sarah because the text will not allow us to be. In the typical reading experience of the novel we are transported into the world of the book. That simply is not possible here unless one chooses to ignore Fowles textual apparatus. In reading Fowles's novel we are consistently pulled away from the world of 1867 England and made aware of the text with its collection of epitextual epigraphs and references. These items existed before Fowles deploys them in his own text and they will exist beyond it, outside of it, for they have a life of their own. I would suggest that rather than raising Sarah Woodruff to the level of some sort of powerful feminine figure, Fowles's greatest achievement is to remind us of our own reading practices not just from the perspective of gender as critics like Raaberg assert but in general. If ever a text deserved Gerard Genette's term *hypertextual*, then surely it is John Fowles's The French Lieutenant's Woman.

The French Lieutenant's Woman does not exist merely as a modern take on a Victorian novel. Further, contrary to the opinion of many critics, it is not such a postmodern innovation as to deny its own intertextualities. Rather, I suggest it makes use of a dense array of Victorian trappings together with an equally large collection of unacknowledged elements from Hawthorne's work. In the best tradition of Hawthorne, Fowles constructs a book that is more of a romance than novel. It exists as a highly intertextualized mixture. In blending all of these elements, he creates a rich and inviting literary synthesis. The book is made all the more enjoyable because of this blend. As readers, we are made all the richer for it.

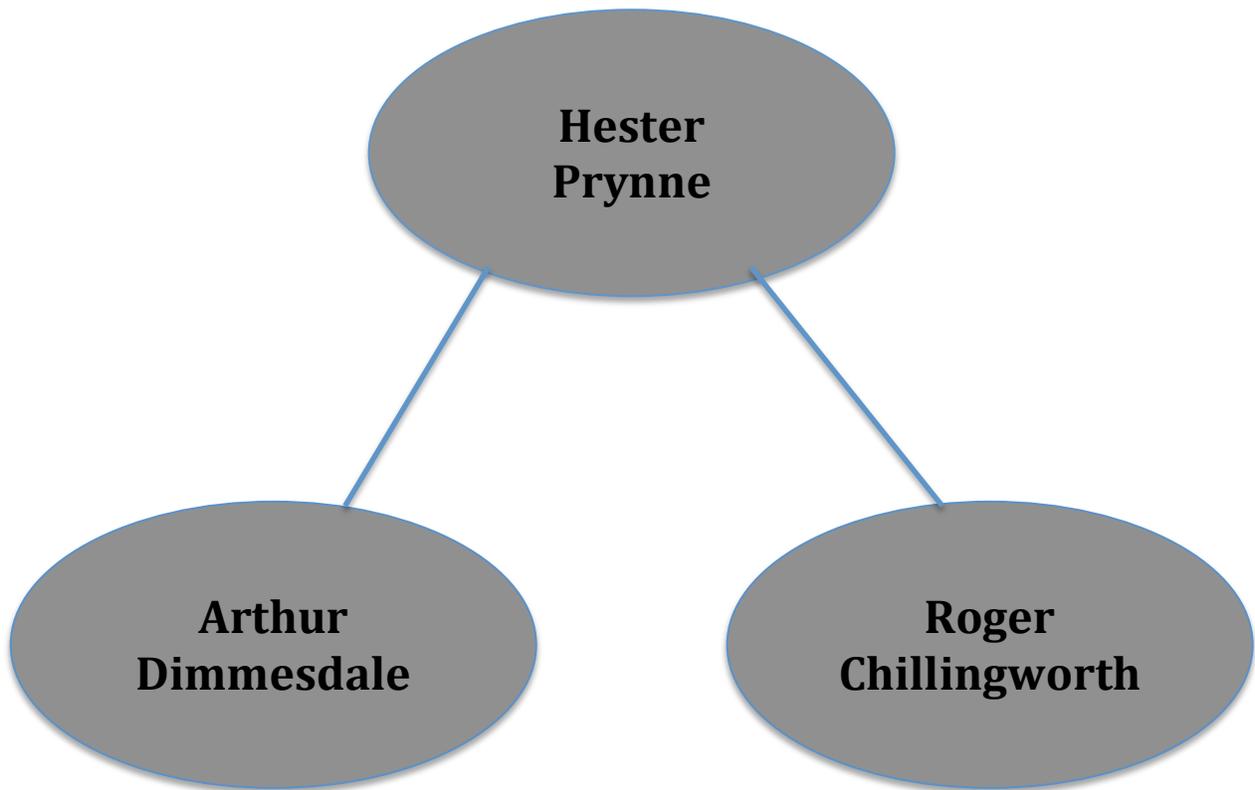


Figure 1: The Scarlet Letter as Hester's story.

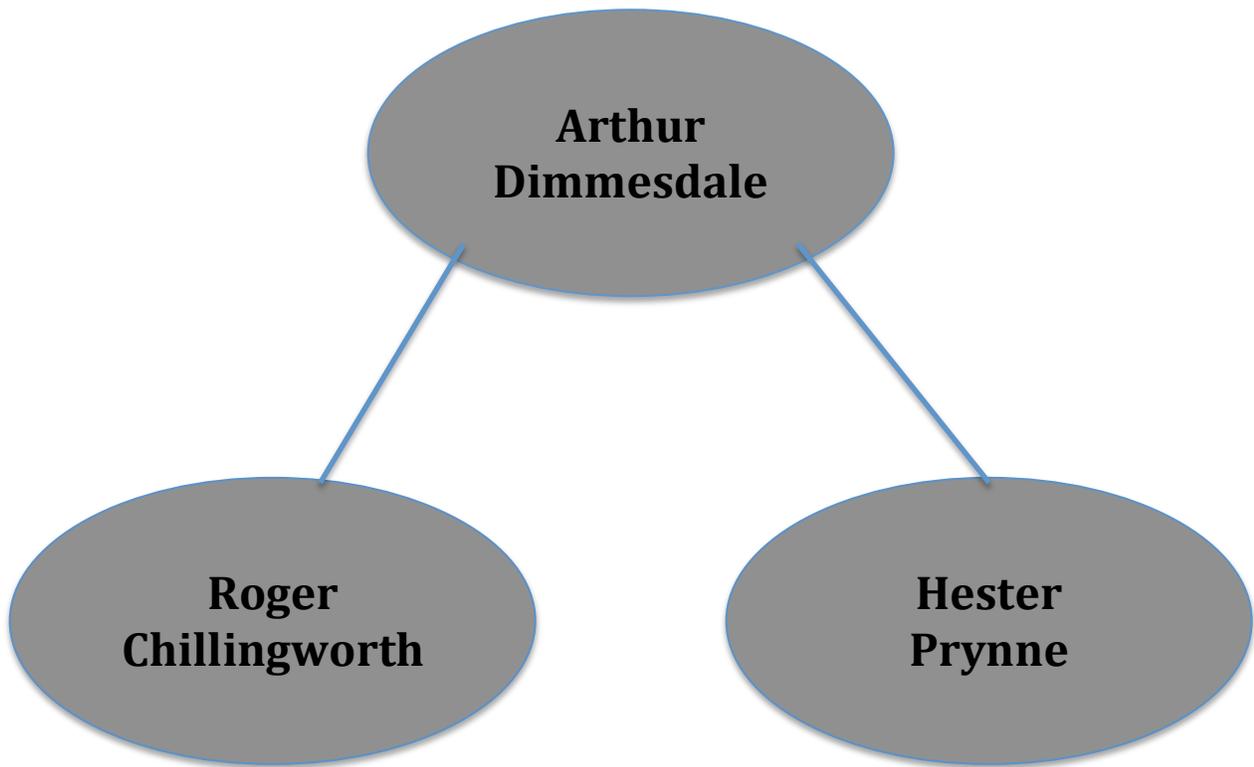


Figure 2: The Scarlet Letter as Dimmesdale's journey to redemption.

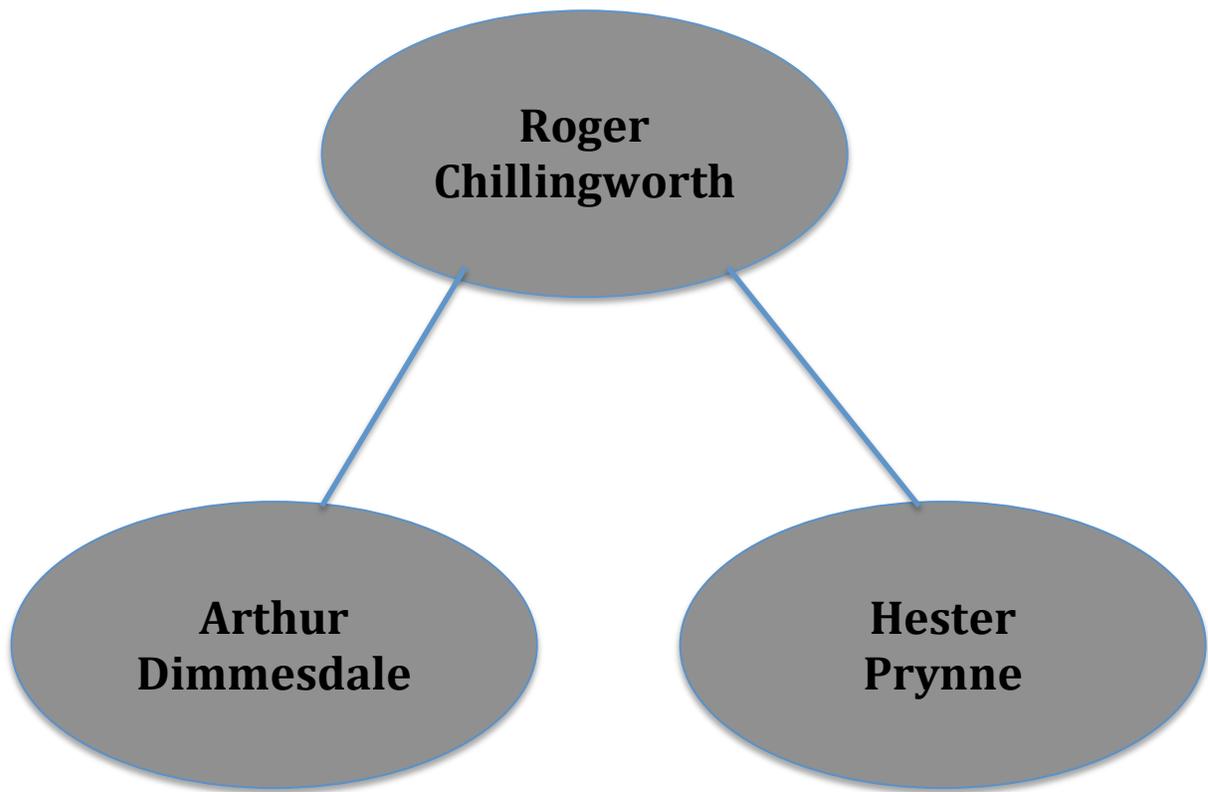


Figure 3: The Scarlet Letter as Chillingworth's frustrated quest for revenge.

Chapter 5: Improvising on a Theme: Women of Color Rewriting Hawthorne

In jazz music, the performers themselves usually call the main theme the melody line or, the “head”. One of the things that give Jazz and Blues music its artistry and beauty is the improvisation that follows the melody. Different instrumentalists take turns playing around and through the chords of the music from chorus to chorus until the group eventually returns to the main theme. This tradition, often called going “around the circle”, allows multiple musicians in an ensemble to use their creativity to make a statement about the piece. One way Jazz soloists play within the boundaries of the music is to use solos to play melodies from other songs with the same chords in the middle of the piece the ensemble is playing. For example, on Count Basie’s now iconic 1957 recording of *April in Paris*, trumpeter Thad Jones plays the melody line from the children’s favorite *Pop Goes the Weasel*. As a result of this, the whole work then grows and is made richer from this exchange of musical ideas as the artists join in conversation with one another. As such, one can hear the “same” piece several times performed by different groups of musicians and have a unique musical experience as a listener on each occasion. While one may recall having heard the piece before, you can appreciate the beauty and new layers brought to the composition by the different musicians.

This jazz idea of creatively playing with what has come before need not be limited to a discussion of music. Accordingly, in this chapter I examine some of the ways in which four women of color- Maryse Condé, Suzan Lori Parks, Bharati Mukherjee, and Jhumpa Lahiri- have used either the characters or textual elements of Nathaniel Hawthorne’s The Scarlet Letter in creating new fictions of their own. In the process of doing so, I argue that these new works rewrite Hawthorne’s texts in much the

same way as a musician uses improvisation to rewrite a composer's original ideas. The resulting intertextuality informs both Hawthorne's work and the works of the modern authors. It is impossible to read the works of these authors without hearing the echoes of and variations on Hawthorne. Just as important however, reading the new works allows us to see Hawthorne's text with fresh eyes as the enlivened "original" it is. Furthermore, while scholars like Richard Broadhead and Samuel Coale position Hawthorne as the originator of an uniquely American tradition in literature, I further argue that the use of Hawthorne by so diverse a gathering of female authors- a Guadeloupean writing in French, an African American, and two Indian Americans- redefines what we may continue to mean by the "American tradition" as these newer texts inform Hawthorne's own.

The reimagining of Hawthorne by women of color is important because of how both gender and racial/ethnic differences inform culture. As Michael Ryan has pointed out, "Race and ethnicity, in other words, for all their imaginary qualities, are not erasable marks. Rather, they are one of the most effective and compelling determinants of cultural difference and of literary specificity....Literary criticism that takes race and ethnicity as its principle concern has helped foreground the importance of racial identification in society and question the hitherto unquestioned ethnic norms of racially unmarked literary study." (148). As to gender, some feminist critics like Judith Fetterly have positioned Hawthorne at the center of a literature they see as "masculinist". He has also been considered by some as an example of the traditional "dead white male" version of American literature canonized and institutionalized over the years. Jamie Barlowe has gone a step further arguing that the academy has institutionalized The Scarlet Letter in

such a way as to fail to address the contributions of female scholars interested in Hawthorne's work. Barlowe sees this as an example of defining women as the "other". "The male self-legitimizing yet un(self)conscious, cultural tendency toward Othering, I argue, has also determined the scholarship on The Scarlet Letter, including the critical relationships to Hester Prynne and the (conscious or unconscious) exclusion of women's scholarship. " (12) She argues that this tendency towards othering manifests itself in what she calls "Hester Prynne-ism" by which she means the tendency to view women and female literary characters as either the "good woman" or "the bad one" who needs to be punished but is nevertheless desirable. Barlowe's overall project of calling attention to and seeking a reevaluation of the contributions of female critics to The Scarlet Letter is an important one. She is also quite right to problematize the artificiality of this binary. However, her formulation is hardly new. David S. Reynolds has shown in his Beneath the American Renaissance that these opposing views of women and femininity existed before and even as Hawthorne gave the world Hester Prynne. He argues that Hawthorne very consciously sought to combine both of these elements into his literary creation in order to make her more interesting and complex.

Thus, in one way this chapter seeks to interrogate what happens when different feminine, racial/multicultural "voices" seek to examine Hawthorne's text from different perspectives. While their individual projects may differ, each author inscribes Hawthorne in her work such that any serious consideration of their finished product must take it into account. Since each author discussed in this chapter represents an "other" –often in more than one sense- there are a few important general consequences that should be discussed before I talk about individual works. First, all of the authors here overtly stake claims to

recapturing something hidden in Hawthorne's own text. For some, this represents recapturing the voice of the colonial-era slave and reminding us that the Puritan world was not as unconscious of race as Hawthorne's text might have it appear. For others, it is using their own perspective to give a new and different voice for Hester Prynne herself, the "colonized woman's that is, a voice that Hawthorne's text, for all its celebrated history, actually works to suppress. Though she looms over the novel, Hester's voice is largely silenced in Hawthorne's text. Instead, we are left to infer things about her from her dialogue or what the narrator tells us about her. This is the case throughout the novel. In a way, it is as if the narrative does not give the reader as much access to Hester because it cannot. Thus, she is always treated with some degree of coldness and distance. Three of the writers discussed here, Condé, Parks, and Mukherjee all seek to recapture, reclaim, and repurpose that voice giving their Hester figures a more fully developed presence. Indeed, all of the writers in the present discussion pump new blood into the corpus of Hawthorne's text, even as some of his own work transfuses theirs.

Before beginning our discussion of the individual texts, I would like to address the selection of each of the writers in the chapter. Maryse Condé's I, Tituba Black Witch of Salem interrogates the Salem Witch trials and, by extension Hawthorne's novel along post colonial lines. Suzan Lori-Parks's two "Red Letter Plays" represent artful intertexts on The Scarlet Letter in from a strongly African American feminist perspective. Jhumpa Lahiri feels the influence of Nathaniel Hawthorne on her experience of life as an American of Indian descent and takes the title for a collection of short stories Unaccustomed Earth from Hawthorne's Custom House essay. In her novel The Holder of the World, Bharati Mukherjee produces a book that blends Hawthorne's work with the

world of computer technology and “asset collection” in order to create a beautiful intertextual fusion of history and fiction. Taken together, these writer’s projects serve to enrich Nathaniel Hawthorne’s The Scarlet Letter by reminding us that issues of race, gender, and colonialism were there to be investigated all along. Reading these works thus informs and conditions how we reread Hawthorne’s text.

Maryse Condé is a professor of French and Romance Philology. The author of several novels, her Who Slashed Celanire’s Throat? won the Hurston/Wright Legacy Award for fiction in 2005. Having taught at Columbia for many years, Condé now divides her time between the United States and France. Her novel I, Tituba, Black Witch of Salem, comments on the Salem Witch trials by reinserting the story of the slave woman Tituba into the history books. In “The Custom House” section of The Scarlet Letter, Nathaniel Hawthorne claims to have found a manuscript left by a previous surveyor in the custom house, one Mr. Pue. The papers concern themselves with Hester Prynne’s story. “In the absorbing contemplation of the scarlet letter, I had hitherto neglected to examine a small role of dingy paper, around which it had been twisted. This I now opened, and had the satisfaction to find, recorded by the old surveyor’s pen, a reasonably complete explanation of the whole affair.” (146).

Thus, his novel purports to be his reworking of the story as “the editor” that he finds while working at the Salem custom house. He becomes a conduit to retell the story he finds in Mr. Pue’s papers instead of the creator of the story. In a novel that thus blends history with Hawthorne’s interest in the Romance, the fact that the story he tells in “The Custom House” is itself a fiction provides just one more layer in the concoction he mixes for the reader.

Similarly, Condé works to establish herself as a purveyor of information rather than the creator of her novel. She states at the outset, “Tituba and I lived for a year on the closet of terms. During our endless conversations she told me things she had confided to nobody else.” Thus, on Condé’s account, the novel is, very much Tituba’s story, from Tituba’s perspective. The issue of perspective raised by the quote is not an unimportant one. Here, Condé stakes a claim to her work as literary biography rather than novel. Told in Tituba’s voice, the novel makes it Tituba who speaks to us as readers. She is the “I” in I, Tituba, Black Witch of Salem. According to her own version of the novel’s composition, Condé’s role is to transcribe the story as she moves it from the oral medium of story telling to the written one of text. She falls away so that Tituba may take center stage in telling us her tale. In the afterword that follows the English translation of the novel, Condé expounds on Tituba’s role. Her explanation sounds a bit like the idea of Hawthorne somehow summoning old Mr. Pue in a dream.

The conversations went on all the time I was writing the novel. I had the feeling that Tituba was involved in the writing. Even when I left my pages at night in my study, I believed that she would go look at them, read them, and eventually correct what she did not like. I cannot say when we really started conversing, however. All along during my writing of the novel I felt that she was there—that I was addressing her. (200).

Condé’s project in this respect recalls the work of theorist Roland Barthes in his essay, “The Death of the Author” where he reminds us that our critical emphasis should be placed on the texts we work with rather than a concern for the writer as an individual. He says in part, “Writing is the destruction of every voice, of every point of origin. Writing is that neutral, composite, oblique space where our subject [that is, the author] slips away, the negative where all identity is lost, starting with the very identity of the

body writing” (Barthes 142). In this sense, Condé’s own identity has slipped away. We are left with a composite manuscript, in Tituba’s voice.

As Tituba’s voice takes center stage in Condé’s work, the novel is able to achieve several different things. Since she is a Caribbean woman, we can see Tituba’s story of oppression as a reflection back on France’s role with its own colonies. Condé is certainly conscious of this colonialist streak in the work. She admits in the afterword that she decided to write the book after being asked by a publishing house to write “the story of a female heroine of my region, the Caribbean.” (199) She claims she had never even heard of Tituba and came across her name while looking at a shelf of books on the Salem Witch trials at the UCLA library. Condé seems conscious of the potential for a healthy dose of readerly skepticism. “The story may seem far fetched. However, it is entirely true.” (199). Condé’s story may sound a bit like something from Hawthorne’s Custom House essay, the book serves to reclaim Tituba from the footnotes of history to place her front and center to link the Caribbean with colonial America. In her afterword to the novel, Ann Armstrong Scarborough suggests this is the francophone novel to do so. (187).

Another thing the book achieves is that it places race along with gender front and center at the heart of colonial America. The fact that Tituba is a woman of color forces a reconsideration of our colonial history and the literature that reflects it. Generally, the treatment of slaves is not discussed much in either the literature of the period or works, like Hawthorne’s, set during this time in history. Indeed, a search of The Scarlet Letter yields two instances of the use of the term ‘slave’. Though she appears as a character in Arthur Miller’s work on the Salem witch trials, The Crucible, here Tituba is little more than a stereotype. She speaks in pidgin English. In short, she is not presented as a

complete human being. The Tituba Condé presents is dynamic, compelling, and complex like Hawthorne's Hester who is darkly luxuriantly "oriental". As she voices her narrative, we are carried along on her own account of her life. As Condé reinscribes race into the American literature of the Salem Witch trials, Tituba's place in history is reclaimed.

One of the ways Condé blends what history does tell us about Tituba into the novel is by including the record of her testimony at her trial. At only four pages, the transcript speaks to how little women like Tituba were valued as human beings. As Condé herself tells us, while history records that in 1693 Tituba was sold for the cost of her prison fees and chains and shackles, there is no record of whom she was sold to. "Such is the intentional or unintentional racism of the historians that we shall never know" (Condé 183). What the author labels as intentional or unintentional, I would suggest might be better recast as conscious or unconscious racism. That the Salem witchcraft trials may be taken as a product of intolerance is so well accepted as to be a given. What is important to remember is that this intolerance took many forms including racism and misogyny. As a slave woman of color, Tituba has been "othered" two different ways. She is defined along these artificial binaries as both "nonwhite" and "nonmale". Condé's text may therefore be read as a response against that as she reinserts both race and the feminine back into our history and literature.

However, history is not Condé's primary focus. She does not seek to cast herself in the role of amateur historian seeking merely to correct the public record. Instead she works to achieve a book that works as a story even as its art reflects back on history and culture. She says in part,

A historian is somebody who studies the facts, the historical facts—somebody who is tied to reality, somebody who is tied to what actually happens. I am just a dreamer—my dreams rest upon a historical basis. Being a black person, having a certain past, having a certain history behind me, I want to explore that realm and of course I do it with my imagination and with my intuition. But I am not involved in any kind of scholarly research (Condé, 201).

For our purposes here, a postcolonially significant way I, Tituba Black Witch of Salem deals with culture is by inserting Hester Prynne as a character in the novel. Tituba meets Hester while in prison. As the two converse, it becomes clear that Condé is appropriating Hawthorne's creation for her own purposes. The Hester we meet here is much more invested in a kind of overt feminism. This is reflected very early in their conversation about names:

‘Tituba?’ She repeated it with delight. ‘Who gave it to you?’

‘My father gave it to me when I was born.’

‘Your father?’ Her lip curled up in irritation. ‘You accepted the name a man gave you?’

I was so taken aback it took me a few moments to reply. ‘Isn't it the same for every woman? First her father's name, then her husband's? ‘I was hoping’ she said musingly, ‘that at least some societies were an exception to this law. Yours for example!’”

Hester's comments here reflect both dissatisfaction with a society she sees as misogynistic and an interest in/ignorance of Tituba's foreignness. Because Tituba is not from the same culture, Condé's Hester has held onto a hope that her society is different. As the conversation continues, the Hester featured here seems to diverge even further from Hawthorne's. When Hester complains that while she sits in prison, the father of her child is a free man, Tituba asks why Hester does not denounce him. Hester's response, on the pleasures of revenge is not something one would expect of Hawthorne's Hester.

“ ‘Believe me, of the two of us,’ she said fervently, ‘I'm not the one to be most pitied. At least that's what you would expect from a man of God, if he has a conscience.’”

In appropriating Hawthorne's character, Condés injects his text into her own work. As readers of both texts, we know that here, for example, Hester refers to Arthur Dimmesdale.. Hawthorne's Hester is more devoted to Dimmesdale. For example, in the forest she tells him,

Preach! Write! Act! Do any thing, save to lie down and die! Give up this name of Arthur Dimmesdale and make thyself another, and a high one, such as thou canst wear without fear or shame. Why shouldst thou tarry so much as one other day in the torments that have so gnawed into thy life! –that have made thee feeble to will and to do! –that will leave thee powerless even to repent! Up and away! (Hawthorne, 289).

Later, during the final scaffold scene she again demonstrates her devotion to Dimmesdale, holding him as he dies and seeking confirmation that they will be together again.

“ ‘Shall we not meet again?’ whispered she, bending her face down close to his, ‘Shall we not spend our immortal life together? Surely, surely we have ransomed one another, with all this woe! Thou lookest far into eternity with those bright dying eyes! Then tell me what thou seest?’” (Hawthorne, 339).

While the two Hesters might seem a bit inconsistent, I argue that this should not trouble us. After all, the Hester featured in Condé's novel is one reflecting a post – colonial revision and is thus reimagined accordingly. In placing Tituba back into history, in giving Tituba, as critic Elisabeth Mudimbe'-Boyi suggests, “her voice back”, Condé forces us to reconsider Hawthorne's Hester. Her works asks us to reread the text again with fresh eyes. I agree with Edouard Glissant who suggests that Condés work calls attention to suppressed history and works to bring that history to the forefront by using Hawthorne's canonical fiction. The consequence of bringing such suppressed information forward is to remind us that it also informs Hawthorne's original text. Indeed, if we read race to be absent from the original novel The Scarlet Letter initially, I,

Tituba Black Witch of Salem renders further readings of the novel as race-less impossible.

In a related way, some of the work of Suzan Lori Parks also works to reinfuse issues of race and gender back into Hawthorne's text. The first African American woman to win the Pulitzer prize for drama and a MacArthur Fellow, Parks is considered one of the most dynamic young playwrights working today. She has also written the screenplays for the Spike Lee film *Girl 6* and an adaptation of Zora Neale Hurston's Their Eyes Were Watching God.

Parks's two works *In the Blood* and *Fucking A* both force a reconsideration of Nathaniel Hawthorne's The Scarlet Letter even as they use it as a point of departure. Of her own work, Parks has said, "I can get more out of history if I joke with it than if I shake my finger and stomp my feet" (Geis 10). Here Parks means a kind of cultural history that would include fiction. As such, this is a particularly revealing quote because the two plays I shall consider here certainly certainly allow Parks to "joke" with literary history and culture. I contend that Parks works like a jazz musician to create a new piece by playing with and around the cultural and historical foundations of the past. Parks is conscious of the influence of jazz music in her work. She says, "The verses contain the information or meat, the choruses the fun, the fat, the gravy. The power of the chorus comes not from the presentation of new information but from its repeating" (Geis 17). Her plays are filled with repetitions where characters repeat themselves so that the dialogue itself works like a piece of music. Often, during these repetitions slight revisions are made in what is said so that new information is gleaned even as information is repeated. She calls this practice, "the rep and the rev".

Indeed, Parks seems to enjoy playing with form in her work. For example, she says of her characters, “They are figures, figments, ghosts, roles. Lovers maybe, speakers maybe, shadows, slips, players maybe, maybe someone else’s pulse” (Geis 18). She is also fond of using a series of interior monologues which the characters speak aloud. She calls these monologues, “confessions”. She says, “I use the confessions to describe events that happened off stage. As we hear confession after confession, it occurs to us that so much is happening off stage that we must ask, ‘What is going to happen in front of us’” (Geis 131). The tendency to play with form in a self-conscious way recalls the discussion we had about John Fowles’s novel The French Lieutenant’s Woman in the previous chapter. Both authors seem interested in pushing textual boundaries albeit in different ways.

Some of Parks’s work with form is specific to the individual play. For example, *In the Blood* features a chorus speaking to the audience about the characters in the play. While this is not novel, since it extends a tradition that dates back to Greek drama, it certainly calls attention to formal conventions and tradition. It reminds us that we are watching (or reading) a play. *Fucking A* features a foreign language spoken only by the female characters which Parks calls TALK. When the play is performed Parks asks directors to provide a simultaneous translation of the TALK in another medium for example, featuring the translation on a screen off to each side of the stage. By doing so, she reminds the audience that they are watching a play and that they should be active participants in the drama they see being played out. If audience members want to understand what they are seeing then they have to participate with it. In reading the

translation even as TALK is being spoken, one might even say that the audience participates *in* the play.

In more specific Hawthorne contexts, *In The Blood* features an illiterate and homeless African American woman named Hester trying to survive while supporting her children Jabber, Bully, Trouble, Beauty, and Baby. It also features a character called Chilli and a character known as Reverend D. In the course of the play, it comes to light that both men have had sex with Hester. One can see immediately that Hawthorne represents raw source material for the play. The Reverend D recalls Dimmesdale and Chilli echoes Chillingworth. Parks's Hester had sex with both men just as Hawthorne's Hester had with both Dimmesdale and Chillingworth. (Though, to be fair, technically we assume this about her spousal relationship with Chillingworth.) However, the two men don't behave like their counterparts in Hawthorne's work. Both men are primarily interested in Hester only to the extent that they can use her for sex. They exist in the play as little more than stereotypes. Their function is to allow Parks to comment on issues of class, poverty, and hypocrisy in society. Thus, their depictions seem consistent with the author's description of how she believes her characters function in her work. Recall that she describes her characters using terms like *ghosts*, *figments*, *shadows*, and *slips*. [Italics mine for emphasis.] It strikes me that it seems right to recall that Hawthorne's own creations are, in part, types. Dimmesdale is the revered rake figure, the charming, and charismatic, sexually available minister. When Roger Prynne appears in Salem to find his wife Hester standing on the scaffold in the center of town, the name he adopts, Chillingworth, is itself, a play on his status as a cuckold. Nor do I find it at all problematic that Parks is not particularly faithful to Hawthorne's text. As Rena Fraden

has suggested, “Hawthorne never believes he ought to be faithful to old Mr. Pue’s manuscript; instead he effortlessly imagines how a literary inheritance can be adopted, adapted, because- and this is the joke- the literary inheritance is entirely his own creation to begin with” (Fraden 438). Similarly, Park has created a world of her own as she begins with Hawthorne as the source material, the melody around which she “improvises” to create an intense new piece of art. Parks once claimed that she had only read Hawthorne’s novel once, “and then only so I could riff on it” (Geis, 10) but she clearly knows the material.

It is because of this very familiarity that the author has with the cultural storehouse she is drawing from that a textual examination reveals other intertextualities between Hawthorne’s Work and Parks’s own. *In The Blood* begins with a chorus which reminds one of the townspeople gathered in the middle of Salem to stare and hurl insults at Hester as she stands on the scaffold.

THERE SHE IS!
WHO DOES SHE THINK
SHE IS
THE NERVE SOME PEOPLE HAVE
SHOULDN’T HAVE IT IF YOU CAN’T AFFORD IT
AND YOU KNOW SHE CANT
SHE DON’T GOT NO SKILLS
CEPT ONE
CANT READ CANT WRITE
SHE MARRIED?
WHAT DO YOU THINK?
SHE OUUGHTA BE MARRIED
THAT’S WHY THINGS ARE BAD LIKE THEY ARE
CAUSE OF GIRLS LIKE THAT” (Parks 5)

The people of Hester’s neighborhood stare at her and insult her in Parks’s text as well. They deride her for having children she can’t afford, they point to her status as an

illiterate with no means to support her children. Though the Hester in this play does not bear an A, they judge her for her sexual promiscuity. Finally she is made to bear the weight of society's ills as if she were the cause. In this way, Parks uses the chorus to reflect societal attitudes towards issues like single motherhood, racial prejudice, and the poor. The final, stinging indictment of her behavior recalls the history of the witch trials in which women were persecuted because the devil was thought to be in the community.

The climax of Hawthorne's novel is the final scaffold scene with the townspeople once again gathered this time watching and listening to Dimmesdale's speech which, in my judgment, is both confession and an act of self-aggrandizement. While the climax of Parks's play occurs when Hester beats and kills her son Jabber for first reading and ultimately taunting her with the word "SLUT". Further, it concludes with a final scene in which the chorus once again judges Hester.

LOOK AT HER
WHO DOES SHE THINK
SHE IS
THE ANIMAL
NO SKILLS
CEPT ONE
CAN'T READ CAN'T WRITE
SHE MARRIED?
WHAT DO YOU THINK?
SHE OUUTA BE MARRIED
SHE AINT MARRIED
THAT'S WHY THINGS ARE BAD LIKE THEY ARE
CAUSE OF
GIRLS LIKE THAT
THAT EVER HAPPEN TO ME YOU WOULDN'T SEE ME
DOING THAT
YOU WOULDNT SEE THAT HAPPENING TO ME
WHO THE HELL SHE THINKS SHE IS
AND NOW SHES GOT TO PAY FOR IT
HAH!" (Parks 108)

The text here demonstrates Parks's "rep and rev" tendency. The chorus repeats words and phrases from the beginning of the play even as additional information is conveyed. Here what seems clear is that the townspeople have "othered" Hester, passed judgment on her and seem to be engaging in a bit of schadenfreude as they take pleasure in her pain.

Park's other Hawthorne inflected play *Fucking A* features Hester Smith who is described as "the abortionist" (Parks 116). Like *In The Blood*, this work allows Parks to improvise and create using Hawthorne's work as a foundation or shadow-text. Where many critics point to the ambiguities in Hawthorne's text as one of its strengths- the A could stand for adultery but by novel's end it might also stand for able- in Parks's hands, the A stands for Abortionist. As Rena Fraden has pointed out, Parks work allows for no such ambiguities as we are forced to confront the harshness of the world Hester inhabits. I would argue however, that it is this very harshness which gives the play its power. Moreover, it reflects back on the fact that though Hawthorne might have suppressed it in his own text, the world that Hester Prynne inhabits is rather harsh in its own right. Beneath the "shiny" finish of the romance Hawthorne has written lies the story of a young woman, alone in the new world, ostracized from society caring for her child. As readers and critics, it is important we not lose sight of the fact that that ugliness, that harsh reality lies at the heart of Hawthorne's text as well. Thus, like Condé's work Parks rather serious feminist rewriting forces us to have a new reading experience of Hester and the world she inhabits in Hawthorne's work.

Like the Hester of The Scarlet Letter, Hester Smith serves her community. While Hester Prynne sews in the very houses of the men who sought to persecute her, Hester

Smith performs abortions. Like Prynne, she too wears an A. However, Smith's is branded on to her breast and periodically bleeds. This recalls the punishment some of the "goodwives" of Salem recommend to their husband be given to Hester Prynne. It also reminds some readers of Dimmesdale's self abuse. Though Hawthorne retains his typically ambiguous quality about how exactly Dimmesdale has punished himself, one interpretation is that he has branded the letter onto his chest. The choice to parallel Hawthorne in this way is an interesting one. While the A is prominent here, Hester Smith cannot take hers off like Prynne does in the forest. Moreover, in a play that reinjects the feminine into Hawthorne's text, having the wound bleed reminds us of Hester Smith's womanhood. She does so while trying to save enough money to pay off the "Freedom Fund" so that her child, Monster, may be freed from prison. This part of the plot allows Parks to commit on corruption in society because as readers or viewers of the play, we quickly ascertain that Hester will not pay able to pay enough for her son's freedom and that the fund is a government sham. Like *In the Blood*, *Fucking A* has a violent end. When Monster, having escaped from prison and being hunted, begs his mother Hester to kill him. He would rather have her do this than go back to prison.

"Us killing me is better than them killing me." (Parks 219).

In the end, she honors his wishes by slitting his throat. The bloody ending parallels the end of Parks's other Hawthorne influenced play, *In the Blood*. Both mothers kill the *sons* they have in place of Hester Prynne's *daughter* Pearl. Unlike Hawthorne's Hester who sees the promise of the future in Pearl's adulthood at the end of the book, neither of Parks's lead characters get any such reprieve. Harsh and brutal as the endings may be they serve shine new light back on Hawthorne's work.

Just as Suzan Lori Parks works to inject issues of race and class back into Hawthorne's text so too Asian writers Jhumpa Lahiri and Bharati Mukherjee use Hawthorne's works as a starting point to reposition ethnicity in his work. Lahiri was born in London and moved with her family to Rhode Island at the age of three when her father took an academic job. Lahiri grew up in America and has said in interviews she considers herself an American. (Leyda 73) took several trips to Calcutta with her family to see relatives and her writing reflects her Indian heritage. Her collection of short stories Unaccustomed Earth, which takes its title from Hawthorne's "The Custom House" preface. In the title story, the main character, a Bengali woman named Ruma's father comes to visit her in Seattle. While visiting, Ruma's father decides to plant a garden for her as a project that he and her son Akash can do together. The gardening becomes a way for Ruma's father to introduce Akash more to his Indian heritage. He believes that Ruma and her American husband Adam have not done this enough. Over the course of the visit, Ruma discovers there are things about her father's life she does not know. The story, like the others in the collection is an elegant meditation on family dynamics. Though Lahiri does not involve Hawthorne's writing as explicitly in her own project as the others discussed in this chapter, she nonetheless feels she is inscribing him. She begins the collection with the epigraph:

Human nature will not flourish, any more than a potato, if it is planted and replanted, for too long a series of generations, in the same worn-out soil. My children have had other birthplaces, and so as their fortunes may be within my control, shall strike their roots into unaccustomed earth." (Hawthorne 128).

Lahiri says of the epigraph, "I don't think Hawthorne's words are an argument for transplanting but I do think it is an observation and an articulation of America, and what

the population of America is, groups of transplanted populations” (Leyda 79). She also says growing up in New England, she had a sense that Hawthorne represented a very “New England” way of life in a way that felt a bit foreign to her. “Throughout my childhood, I had the feeling that my world and my family, our lives, were completely segregated from Hawthorne and the world he represented” (Leyda 79). Upon rereading him as an adult she says, “So it was very intense for me to be rereading him as an adult, and also a writer, and to come across this passage and to recognize, in such a visceral way, how these words reflected my own life and upbringing and now my work as a writer” (Leyda, 79). She says she was reading Hawthorne the whole time she worked on the stories in Unaccustomed Earth and decided to set one of the stories in Italy after reading The Marble Faun. To be clear, Lahiri is not attempting to rework Hawthorne in creative ways like other authors I have discussed. Instead, she has been quite public about feeling his influence. Hawthorne, the writer she grew up thinking of as the “New England” writer ultimately reminds Lahiri that America is a collection transplanted people and families. As she explains, “The greatness of America is based on layers upon layers of foreign transplants, stepping away from the old world and being willing to set foot in the new” (Leyda 80).

Critic Heller McAlpin has suggested that LaHiri ‘s recurrent theme is “the abiding hold of the past on the present” (2). What McAlpin does not point out is that in populating her fiction with characters whose pasts hold power on their present and perhaps their futures she is a kindred spirit with Nathaniel Hawthorne. When Roger Chillingworth shows up in Salem, Hester Prynne’s past has indeed come back to haunt if not her, then certainly her ex- lover Arthur Dimmesdale. With the old house and the

legacy of the family curse, The House of the Seven Gables is entirely invested in the idea of the past's influence on our present lives.

In Mridula Chakraborty's analysis of Jhumpa Lahiri's fiction focusing on the place of death in her work, Chakraborty discusses second generation immigrants who feel their own foreignness consciously even though they grew up in the States and who cannot return to the homeland of their families to mourn their parents. In so doing Chakraborty links these immigrants to the Puritans who populate some of Hawthorne's fiction.

What Lahiri's work does do is remind us that when we speak of Nathaniel Hawthorne and the "tradition" of American literature we are, in one sense committing a falsehood, because there is no one single "tradition" American literature that reflects the multifaceted culture that produces it and Lahiri's work is part of that stew of culture. To read Lahiri and the way she has been influenced by his text is thus to reread "The Custom House".

Like Lahiri, Bharati Mukherjee is an American of Indian descent. Her novel, The Holder of the World follows two narrative strands telling the story of Hannah Easton a woman born in the American colonies in 1670 who would go on to be called Salem Bibi, while at the same time introducing readers to Beigh Masters, a twentieth century woman from New England who is an "asset hunter" for collectors. When Beigh stumbles onto a record of Easton's life, she discovers the two are distantly related. Hannah Easton moves with her husband who is an English trader to India has a passionate affair with an Indian man and has two children both called Pearl. In Mukherjee's novel, Beigh discovers that Easton's story is the background for Hawthorne's novel The Scarlet Letter. When Master's boyfriend, a computer scientist and MIT scholar named Venn, invents a

machine that use data to recreate the past, Master's is able to briefly "travel back" and interact with Easton. This experience helps her to discover where a precious diamond known as "The Holder of the World" is located. Though their interaction is brief Hannah refers to Beigh as Hester and Beigh herself says, "Hannah, my Pearl, is no longer visible" (Mukherjee 282). Mukherjee's account suggests that Hawthorne sought to suppress the true origins of the story that influenced his novel. "Who can blame Nathaniel Hawthorne for shying away from the real story of the brave Salem mother and her illegitimate daughter? But they lived in Salem until 1720, when Rebecca Easton died;" (Mukherjee 284).

Bharati Mukherjee has said that her literary project, "begins by acknowledging that America has transformed *me*. It does not end until I show how I (and the hundreds of thousands like me) have transformed America" ("A Four Hundred-Year Old Woman" 25). Her comment sounds very similar to Jhumpa Lahiri's thoughts on a transplanted America. However, Mukherjee's project is quite different. As Jennifer Drake has pointed out, she seeks to link every day life with "the advent of the epochal" in order to "rethink American narratives of imagination" (60). Mukherjee purposively appropriates American narratives like The Scarlet Letter so that she can work to transform them in a way that informs and conditions how we read them subsequently and indeed how we read American culture in general. The America reflected in Mukherjee's work has been refracted through a prism of what she herself calls a "Hindu imagination; everything is causeless; endless middle" (Drake 64). She is conscious that she uses her writing to create versions of India and America. She says of her own work,

It is, of course, America that I love. Where history occurs with the dramatic swiftness and interest of half hour television shows. America is sheer luxury, being touched more by the presentation of tragedy than by tragedy itself. History can be dealt with in thirty-second episodes; I need not suffer its drabness and continuum... In India, history is full of uninterrupted episodes; there is no one to create heroes and define our sense of loss, of right and wrong, tragedy and buffoonery. Events have no necessary causes; behavior no inevitable motive. Things simply *are* because that is their nature (Mukherjee and Blaise 168).

Mukherjee's version of America is both a transformative one as well as one that is being transformed by its people. Thus, the fictional realities she creates which might be described as literary/cultural collages or tapestries reflect this vision. Such is the case with The Holder of the World.

The Holder of the World seeks to force us to rethink our historical and literary pasts and the linkages between them. One of the themes of the book is the idea that we make our own worlds and create our own worlds both as individuals and as a society. In one sense, Mukherjee uses Venn, who, as I've said, is the computer engineer who is Beigh Masters' boyfriend to model this on a small scale. Venn creates worlds by recreating the past through an accumulation of data run through a supercomputer which can then generate an artificial environment.. Beigh herself is trying to make a world of her own in term of her job, her relationship with Venn, and her attempts to track down a woman from America's past known as Salem Bibbi, "the white wife of Salem"-Precious-as-Pearl!" (The Holder of the World 13). The Salem Bibbi doesn't just represent America's past however but Beigh's as well. While an undergraduate at Yale enrolled in a seminar class on the Puritans, Beigh's research into the history of the Musters/Masters of Massachusetts, her own family tree, leads to a thesis which takes her to Graduate School. Thus, the Salem Bibbi represents Beigh's past in two ways. First she comes

across a reference to her while research family history. As a project Masters has ben invested in for twelve years, Salem Bibbi represents Masters's past as a scholar. Indeed, the language Mukherjee uses to discuss Beigh's investment in the project sounds like that of an impassioned academic.

For eleven years, I have been tracking the Salem Bibbi, a woman from Salem who ended up in the Emperor's court. I know her as well as any scholar has known her subject; I know her like a doctor and a lawyer; like a mother and a daughter. With every new thing I've learned, I've come imperceptibly close to the Emperor's Tear. In that final *Götterdämmerung* painting, she is holding it: I have seen the Emperor Tear atop its Golden orb. Three hundred years ago, it existed in her hands; I know where she came from and where she went. I couldn't care less about the Emperor's Tear by now. I care only about the Salem Bibbi (The Holder of the World 19).

Notice the language in the passage makes use of two ways of knowing. First, we have the language of the expert. Before she is done however, Mukherjee invokes ways of knowing that come from love like that between a parent and child. Thus, her pursuit of Salem Bibbi/Hannah Easton doesn't just inform us about Beigh's past or present but also, to the extent that this pursuit helps define the life she is trying to build, her future. As Beigh herself says at the outset of the novel, "I live in three time zones simultaneously, and I don't mean Eastern, Central and Pacific. I mean the past, the present, and the future" (The Holder of the World 5).

Mukherjee's basic revisionist approach, and this novel in particular seem consistent with both Lauren Berlant's work in The Anatomy of National Fantasy and what Edward Said called the "strange mixture of invention, history, and self-aggrandizement" that is, the "national origin story".

Andrea Daska has argued that The Holder of the World tries to "rewrite America and its imaginative and artificially imposed roots" (170). She goes on to suggest that the

novel works to assert that from the very beginning America has been hybrid. I would agree with this assessment. However, in doing so the novel loops back around to Nathaniel Hawthorne again. This hybridity comes from transplantation and with the invocation of that metaphor we are led straight back to Hawthorne's soil in The Unaccustomed Earth.

At the close of her novel, Mukherjee once again interweaves history into the fabric of the book by having Joseph Hathorne, Nathaniel Hawthorne's great grandfather appear as a young boy. This then represents a double inscription of Hawthorne in her novel. Having creatively reimagined the background of his tale, she interjects the author's family history. Since Beigh Master's herself is so involved in family history, this minor touch at the end of the book seems to connect the two of them in a fun and creative way.

Bharati Mukherjee's novel The Holder of the World is a complex combination of history, myth, literature, art, and culture in general. When Mukherjee participates in the reimagining of Hawthorne and the history behind his text she not only revitalizes the original novel she also joins Hawthorne in the history of textual appropriation.

Hawthorne's fictionalized account in "The Custom House" is one that involves him appropriating the tale found in Mr. Pue's old papers. Mukherjee's own novel suggests that instead Hawthorne appropriated a story from Salem's past that he adapted for the novel. In Mukherjee's version, Hawthorne had to suppress certain aspects of the history of Hannah Easton in fictionalizing her story as that of Hester Prynne. Whether Hawthorne knew the history of the Salem Bibi or not is really beside the point, what matters instead is the two are both participating in the tradition of cultural appropriation.

Ultimately, another thing that seems important to me about Mukherjee's project is that, like Lahiri's, it invests itself in the question of what it means to be "American".

A canonical "American" novel, The Scarlet Letter is imagined anew by the writers discussed in this chapter. They invoke the work in different ways. Some of them have seemed more overtly interested in the text, others have used it as a starting point from which to begin their own work. What binds all of them is that Hawthorne intertextualizes their work. Since these intertextualizations flow in both directions, they infuse Hawthorne's work as well. I argue that in reading these texts with their emphases on post colonialism, race, gender, and feminism, we reread Hawthorne. Having noticed the holes of race, ethnicity, and gender these authors fill, one cannot read Hawthorne's text the same way again. Like jazz musicians playing off a theme, they create and recreate new art forcing us to listen/read anew. Therefore, when we read any of these texts we must rethink what we mean when we say "American" literature along new and different trajectories involving race, gender, and postcolonial feminism. In short, we are forced to reexamine what it means to be an American.

Conclusion

This project has sought to examine ways in which the work of Nathaniel Hawthorne has been appropriated, inscribed, and variously intertextualized in the writings of a collection of twentieth and twenty-first century authors. One of the goals of the present research was to show that Nathaniel Hawthorne's twentieth and twenty-first century 'literary afterlife' is not over. Beginning with the work of William Faulkner in the 1920's and extending into the 2000's with writers as diverse as Jhumpa Lahiri's project demonstrates the author's lasting impact.

Another thing this project has attempted to demonstrate is that attempts to place Hawthorne at the center of a traditional "school" whose direction is unilateral is inherently limited. By emphasizing an intertextual approach, this project has reminded us that once we place texts into conversation with one another, individually, those texts can never be read the same way again. Further, by their nature, intertextualities are not unidirectional. They move not just forward but backward. They are not just Anglo-American but global.

As to the decision of which texts to include, I purposefully chose some authors who sought to reinject issues of race, ethnicity, and gender, not to mention textuality itself into the Hawthorne material they appropriated. By responding to perceived gaps or holes in the original, these authors and their projects remind us that these issues should have been considered with texts all along. Like restoring the finish on a classic automobile, such projects restore the vitality of Hawthorne's own work because they demonstrate that it is still a highly relevant cultural reference point for our society. This is reflected from Faulkner's work in The Sound and the Fury and Absalom! Absalom!, to

John Updike's work with Hawthorne in his trilogy of novels, from John Fowles in The French Lieutenant's Woman to the projects of Maryse Condé, Suzan Lori-Parks, and Jhumpa Lahiri. Insofar as Hawthorne is considered one of our quintessential "American" writers, creators like Maryse Condé, Suzan Lori-Parks, Jhumpa LaHiri, and Bharati Mukherjee cause to re-examine what we mean by "American" in light of considerations of race, ethnicity, gender, and postcolonialism.

Moreover, this project has suggested several possible avenues for future research. One of the things this project hints at through the opening inclusion of Ray Bradbury as a test case is that Hawthorne's imaginative tales place him at the beginning of certain types of genre writing, namely science fiction and fantasy that we don't usually associate with him. Investigating his impact on so-called "genre" writing might lead to a reconsideration of whether the distinction between genre fiction and "literary" fiction is not just another false binary. Such a discussion is not a mere academic exercise because, it seems to me that these kinds of questions are entirely bound up in what we decide to teach, what we in the academy judge to be "canonical".

In some ways, this project began when I read Richard Broadhead's The School of Hawthorne. While Broadhead discusses cannon formation he stops short of considering how genre writing and cannon formation might intersect. I also believe that the test case in the introductory chapter suggests a possible fuller treatment of Bradbury's intertextualities with Hawthorne. I anticipate an article arising directly out of the preliminary work completed in chapter 1 of this document.

This project also suggests that intertextuality may be used as much more than a theoretic stance. It should be used as a teaching tool in the classroom. Indeed, it would

not be difficult to design an empirical research study investigating the impact of such an intertextual approach on memory, comprehension, and overall level of engagement with the material. As we seek new ways to invigorate literary studies, I see such empirical avenues as one possibility.

Finally, this project reminds us of the place of reading and writing about literature in our cultural lives. As a way to teach critical thinking, as a mode of understanding of how we lived historically, how we live today, and how we may choose to live tomorrow, narrative matters. Our world is truly a text.

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