

HAWTHORNE'S  
*Narrative Strategies*



Michael Dunne

# Hawthornes Narrative Strategies

**Monika Mueller**



## **Hawthorne's Narrative Strategies:**

**Hawthorne's Narrative Strategies** Dunne, Michael, 1995 For more than 150 years readers have interpreted Nathaniel Hawthorne's fiction in a dazzling variety of ways Instead of arguing in favor of or against what these readers conceive the fiction to mean this examination of Hawthorne's narrative strategies demonstrates how he leads readers to reason as they do

**Hawthorne's Narrative Strategies** Michael Dunne, 2007-11 For more than 150 years readers have interpreted Nathaniel Hawthorne's fiction in a dazzling variety of ways Instead of arguing in favor of or against what these readers conceive the fiction to mean this examination of Hawthorne's narrative strategies demonstrates how he leads readers to reason as they do Throughout his career Hawthorne manipulated and experimented with all the elements of narrative discourse creating texts that continue to cry out for yet defy interpretation In *The Marble Faun* just as in his earliest tales and sketches Hawthorne varies pronouns and verb tenses often within the same paragraph In all his works he affirms the factuality of invented incidents in one sentence then undermines the affirmation in the next His narrators often confess themselves uncertain about their own narratives In some of his fictions elements of romantic ideology are proposed as alternatively irresistible and foolish In others domesticity is represented both as the only avenue to true happiness and as a wishful illusion Thus as this study reveals in Hawthorne's works history proves to be no more reliable than some obvious Gothic convention Close readers of Hawthorne's narratives feel the compulsion to interpret although they can do so only by ignoring considerable contradictions This ploy however is Hawthorne's narrative strategy that destabilizes the reader by offering interpretive choices that can be accepted only by rejecting other equally plausible choices Gothic Traditions and Narrative Techniques in the Fiction of Eudora Welty Ruth D. Weston, 1994-11-01 In this study Ruth D Weston probes the whole of Eudora Welty's work to reveal the writer's close relationship to the gothic tradition Specifically Weston shows how Welty employs the theme of enclosure and escape and settings that convey a sense of mystery gothic adaptations both to create certain narrative techniques in her fiction Differentiating at the outset between the Gothic genre as opposed to elements of the gothic tradition and acknowledging both critics and Welty's own reluctance to link her writing with the former Weston plunges in and brilliantly discloses the relationship Welty's writing has to both and in doing so describes a rich literary heritage to which Welty belongs She shows how the tradition of adapting European Gothic conventions to American settings has come down to us through writers such as Hawthorne particularly through the short story and continues in Welty's fiction Among Welty's narrative techniques that Weston discusses are plot structures built around betrayal and captivity reversal of characters gender roles a tone sometimes similar to that of gothic genres such as the fairy tale or ghost story and affective settings in gothic spaces such as the woods along the Natchez Trace These techniques Weston explains help Welty in illustrating restrictions placed on the individual's search for selfhood by human relationships cultural expectations and memory In addition to examining the texts themselves Weston draws on Welty's critical and

theoretical writings and her letters and other materials in archival collections She also gleans insights from the work of contemporary narrative theorists feminist critics and recent commentators on the Gothic In the course of her presentation she offers some excellent new assessments of Welty's relation to the female Gothic and the Southern Gothic and to William Faulkner and Jane Austen This book is one of the most informed studies to date of Welty's relation to the literary mainstream of the nineteenth and twentieth centuries Welty scholars as well as general readers of American and southern literature will gain a deep appreciation for Welty's imaginative and original response to the Gothic literary tradition The Blithedale Romance Nathaniel Hawthorne, 2015-07-24 Inspired by Nathaniel Hawthorne's own experience as a member of the famous Brook Farm Community which the author describes in his preface as the most romantic episode in his life The Blithedale Romance is one of the most engaging and complex of Hawthorne's novels Recounting the hopeful formation and slow fragmentation of a reform minded socialist community in antebellum Massachusetts the novel has increasingly preoccupied commentators on American literature and culture over the last few decades The editors new introduction helps the reader to negotiate Blithedale's literary difficulties by offering a detailed reflection on the main problems confronted by past and present interpreters of the novel Appendices expand on the central historical theme of reform highlighting the novel's references to women's emancipation antislavery and Utopian socialism **Nathaniel Hawthorne, Updated Edition** Harold Bloom, 2009 A collection of critical essays on Nathaniel Hawthorne's work **Contexts for Hawthorne** Milton R. Stern, 1991 **Calvinist Humor in American Literature** Michael Dunne, 2007-12-01 Though the phrase Calvinist humor may seem to be an oxymoron Michael Dunne in highly original and unfailingly interesting readings of major American fiction writers uncovers and traces two recurrent strands of Calvinist humor descending from Puritan times far into the twentieth century Calvinist doctrine views mankind as fallen apt to engage in any number of imperfect behaviors Calvinist humor Dunne explains consists in the perception of this imperfection When we perceive that only others are imperfect we participate in the form of Calvinist humor preferred by William Bradford and Nathanael West When we perceive that others are imperfect as we all are we participate in the form preferred by Mark Twain and William Faulkner for example Either by noting their characters inferiority or by observing ways in which we are all far from perfect Dunne observes American writers have found much to laugh about and many occasions for Calvinist humor The two strains of Calvinist humor are alike in making the faults of others more important than their virtues They differ in terms of what we might think of as the writer perceiver's disposition his or her willingness to recognize the same faults in him or herself In addition to Bradford West Twain and Faulkner Dunne discovers Calvinist humor in the works of Flannery O'Connor Herman Melville Nathaniel Hawthorne Ernest Hemingway and many others For these authors the world and thus their fiction is populated with flawed creatures Even after belief in orthodox Calvinism diminished in the twentieth century Dunne discovers American writers continued to mine these veins irrespective of the authors religious affiliations or lack of them Dunne notes that even when

these writers fail to accept the Calvinist view wholeheartedly they still have a tendency to see some version of Calvinism as more attractive than an optimistic idealistic view of life With an eye for the telling detail and a wry humor of his own Dunne clearly demonstrates that the fundamental Calvinist assumption that human beings are fallen from some putatively better state has had a surprising lingering presence in American literature **Young Goodman Brown and Other Tales**

Nathaniel Hawthorne,1998 The first paperback edition to include full annotations of these twenty Hawthorne tales written between the 1830s and 50s this volume contains the classic pieces Young Goodman Brown The Maypole of Merry Mount The Birthmark The Celestial Railroad and Earth s Holocaust as well as tales such as My Kinsman Major Molineux which represent Hawthorne s interest in the spiritual history of New England The Half-vanished Structure Magnus Ullén,2004 This book

takes issue with the tendency in twentieth century Hawthorne criticism to blur the distinction between symbolism and allegory Rejecting the long standing notion that Hawthorne is a symbolist in allegorical disguise Ullén argues that allegory is the key to understanding how religion sexuality aesthetics and politics are interwoven in Hawthorne s writings The study presents a model for allegorical interpretation of general applicability which is brought to bear on each of Hawthorne s mature romances and on the oft neglected Wonder Books written for children An unparalleled analysis of the formal intricacies of Hawthorne s writings this book is an eloquent plea for the necessity of grounding ideological analysis in aesthetical considerations **The Entanglements of Nathaniel Hawthorne** Samuel Coale,2011 The process of

Hawthorne s scholarly canonization and the ongoing critical and cultural discourse on his works Nathaniel Hawthorne celebrated in his own day for sketches that now seem sentimental came only gradually to be fully appreciated for what his friend Herman Melville diagnosed as the power of blackness in his fiction the complex moral grappling with sin and guilt By the 1850s Hawthorne had already been accepted into the American canon and since then his works especially The Scarlet Letter have remained ubiquitous in American culture Along with this has come an explosion of Hawthorne criticism from New Criticism New Historicism and Cultural Studies to queer theory feminist scholarship and transatlantic criticism that shows no signs of slowing This book charts Hawthorne s canonization and the ongoing critical discourse drawing on two senses of entanglement First the sense from quantum physics which allows us to see what were once seen as strict dualisms in Hawthorne as more complex relations where the poles of the would be dualities play off of and affect each other second the sense of critics being tangled up in caught up in Hawthorne the man and his work and in previous critics views of him Charting the course of Hawthorne criticism as well as his place in popular culture this book sheds light also on the culture in which his reception has occurred Samuel Chase Coale is Professor of American Literature and Culture at Wheaton College Norton Massachusetts George Eliot U.S. Monika Mueller,2005 George Eliot U S demonstrates the complex and reciprocal relationship between George Eliot s fiction and the writings of her major American contemporaries including Nathaniel Hawthorne Harriet Beecher Stowe and Ralph Waldo Emerson The book also traces Eliot s influence on subsequent American

fiction The introductory section raises methodological questions concerning influence and intertextuality and addresses the mutual reception of European and American social and cultural discourses in order to illuminate culturally motivated divergences and convergences in the authors presentation of gender race and national and ethnic alterity The book s main body discusses Eliot s and the American writers depiction of domestic social discourses on gender religion and community and analyzes their depiction of the cultural alterity of Italy It also focuses on Eliot s and Stowe s different attitudes toward race and nation building and discusses the parallels between the kabbalistic passages of Daniel Deronda and American transcendentalist thought and social life in works by later writers such as Cynthia Ozick and John Irving Monika Mueller teaches American and English literature at the University of Cologne

*Miles of Stare* Michelle Kohler, 2014-06-25 *Miles of Stare* explores the problem of nineteenth century American literary vision the strange conflation of visible reality and poetic language that emerges repeatedly in the metaphors and literary creations of American transcendentalists The strangeness of nineteenth century poetic vision is exemplified most famously by Emerson s transparent eyeball That disembodied omniscient seer is able to shed its body and transcend sight paradoxically in order to see not to create poetic language manifest on the American landscape In *Miles of Stare* Michelle Kohler explores the question of why given American transcendentalism s anti empiricism the movement s central trope becomes an eye purged of imagination And why furthermore she asks despite its insistent empiricism is this notorious eye also so decidedly not an eye What are the ethics of casting a boldly equivocal metaphor as the source of a national literature amidst a national landscape fraught with slavery genocide poverty and war *Miles of Stare* explores these questions first by tracing the historical emergence of the metaphor of poetic vision as the transcendentalists assimilated European precedents and wrestled with America s troubling rhetoric of manifest destiny and national identity These questions are central to the work of many nineteenth century authors writing in the wake of transcendentalism and Kohler offers examples from the writings of Douglass Hawthorne Dickinson Howells and Jewett that form a cascade of new visual metaphors that address the irreconcilable contradictions within the transcendentalist metaphor and pursue their own efforts to produce an American literature Douglass s doomed witness to slavery Hawthorne s reluctantly omniscient narrator and Dickinson s empty miles of *Stare* variously skewer the authority of Emerson s all seeing poetic eyeball while attributing new authority to the limitations that mark their own literary gazes Tracing this metaphorical conflict across genres from the 1830s through the 1880s *Miles of Stare* illuminates the divergent contentious fates of American literary vision as nineteenth century writers wrestle with the commanding conflation of vision and language that lies at the center of American transcendentalism and at the core of American national identity

**Manhood and the American Renaissance** David Leverenz, 1989 In 1980 when my book on Puritans had just come out one of my more well known colleagues sat down in my office to read the jacket flap Oh He said with a touch of disdain You re actually saying something This book too is actually saying something more readably I hope My colleague s spontaneous reaction expressed

the prevailing postromantic values of the profession which dazzle of critical sensibility playing over texts      **American Nightmares** Dale Bailey,2011-06 When Edgar Allan Poe set down the tale of the accursed House of Usher in 1839 he also laid the foundation for a literary tradition that has assumed a lasting role in American culture The House of Usher and its literary progeny have not lacked for tenants in the century and a half since writers from Nathaniel Hawthorne to Stephen King have taken rooms in the haunted houses of American fiction Dale Bailey traces the haunted house tale from its origins in English gothic fiction to the paperback potboilers of the present highlighting the unique significance of the house in the domestic economic and social ideologies of our nation The author concludes that the haunted house has become a powerful and profoundly subversive symbol of everything that has gone nightmarishly awry in the American Dream      **Dreams for Dead Bodies** Miriam Michelle Robinson,2016-02-02 Dreams for Dead Bodies Blackness Labor and the Corpus of American Detective Fiction offers new arguments about the origins of detective fiction in the United States tracing the lineage of the genre back to unexpected texts and uncovering how authors such as Edgar Allan Poe Mark Twain Pauline Hopkins and Rudolph Fisher made use of the genre s puzzle elements to explore the shifting dynamics of race and labor in America The author constructs an interracial genealogy of detective fiction to create a nuanced picture of the ways that black and white authors appropriated and cultivated literary conventions that coalesced in a recognizable genre at the turn of the twentieth century These authors tinkered with detective fiction s puzzle elements to address a variety of historical contexts including the exigencies of chattel slavery the erosion of working class solidarities by racial and ethnic competition and accelerated mass production Dreams for Dead Bodies demonstrates that nineteenth and early twentieth century American literature was broadly engaged with detective fiction and that authors rehearsed and refined its formal elements in literary works typically relegated to the margins of the genre By looking at these margins the book argues we can better understand the origins and cultural functions of American detective fiction      **Going Home Through Seven Paths to Nowhere** Katalin G. Kállay,2003 This book is one of those rare combinations of intellectual brilliance stylistic clarity and sheer verve The book contains a series of major works of American short fiction by Edgar Allan Poe Nathaniel Hawthorne Herman Melville and Henry James as occasions for a mode of reading in which the readers aim is to establish an intimate relationship with the special arrangement of words in a text governed by a trust in a happy coincidence of moments in which one might recognize the words relevance to ones life Dr Kllay calls this a good encounter a term she adopts from the writings of philosopher Stanley Cavell In her detailed theoretical introduction Dr Kllay lays bare her scholarly debt primarily to the writings of Cavell himself and to the work of literary critic Wolfgang Iser as she further develops and clarifies the idea of the good encounter Here she identifies the good encounter with a particular trope which appears within the tales themselves and which also

*Encyclopedia of the Novel* Paul Schellinger,2014-04-08 The Encyclopedia of the Novel is the first reference book that focuses on the development of the novel throughout the world Entries on individual writers assess the place of that writer

within the development of the novel form explaining why and in exactly what ways that writer is important. Similarly an entry on an individual novel discusses the importance of that novel not only from analyzing the particular innovations that novel has introduced and the ways in which it has influenced the subsequent course of the genre. A wide range of topic entries explore the history, criticism, theory, production, dissemination, and reception of the novel. A very important component of the *Encyclopedia of the Novel* is its long surveys of development of the novel in various regions of the world.

**Hawthorne and Melville** Jana L. Argersinger, Leland S. Person, 2008 Herman Melville and Nathaniel Hawthorne met in 1850 and enjoyed for sixteen months an intense but brief friendship. Taking advantage of new interpretive tools such as queer theory, globalist studies, political and social ideology, marketplace analysis, psychoanalytical and philosophical applications to literature, masculinist theory, and critical studies of race, the twelve essays in this book focus on a number of provocative personal, professional, and literary ambiguities existing between the two writers. Jana L. Argersinger and Leland S. Person introduce the volume with a lively summary of the known biographical facts of the two writers' relationship and an overview of the relevant scholarship to date. Some of the essays that follow broach the possibility of sexual dimensions to the relationship, a question that looms like a grand hooded phantom over the field of Melville-Hawthorne studies. Questions of influence: Hawthorne's on *Moby-Dick* and *Pierre* and Melville's on *The Blithedale Romance* to mention only the most obvious instances are also discussed. Other topics covered include professional competitiveness, Melville's search for a father figure, masculine ambivalence in the marketplace, and political, literary, and aspects of nationalism, transcendentalism, race, and other defining issues of Hawthorne and Melville's times. Roughly half of the essays focus on biographical issues; the others take literary perspectives. The essays are informed by a variety of critical approaches as well as by new historical insights and new understandings of the possibilities that existed for male friendships in nineteenth-century American culture.

**Our Very Own Adventure** Carolyn Lee, 2011-02-15 *Our Very Own Adventure* demonstrates the main convention of the short story: specifically, the heightened reader response that Carolyn Lee terms *narratorial presence*. The intensity of the short story encourages readers to appropriate the fictive world as rendered through one or more represented subjectivities in the narrative. Lee argues that this *narratorial presence* is the enabling effect of the tale's telling. Each chapter examines a group of stories by authors such as William Faulkner, James Joyce, Charlotte Perkins Gilman, Ray Bradbury, and Alice Munro that share basic similarities but where the *narratorial presence* differs due to differing techniques. *Our Very Own Adventure* reveals just how a story yields its meanings to a reader.

*The Female Performer between Exhibitionism and Feminism in Novels by James, Hawthorne, and Zola* Nodhar Hammami Ben Fradj, 2021-03-11 This book is concerned with the figure of the female performer in nineteenth-century fiction. It explores the attitudes of Henry James, Nathaniel Hawthorne, and Emile Zola towards women's appearances on political daises and theatrical stages. Literature as a cultural force can either boost women's participation in public life or bolster the patriarchal ideology. The book verifies Henry James's feminist ideology that lies



behind the positive representation of women's political activism and acting as two different modes of performance through a comparative study between him and two of his contemporary novelists. It reflects the clash of opinions among nineteenth century American and French authors on the issue of women's public manifestation as caught between the spectacular and the political. While some writers have deemed it an exhibitionist demeanour others have considered it a commitment to the feminist project. The first section shows how a feminist reading in the history of European and American female performers as emerging figures in the nineteenth century can help to understand the position of the figure in the literary works of the period. Nathaniel Hawthorne is shown to be an author who holds the same feminist temperament as James through his portrayal of a talented political rhetorician in his novel *The Blithedale Romance* which is compared to James's *The Bostonians* in the second section. The final part conducts a study in contrasts between James's supportive rendering of the actress in *The Tragic Muse* and Emile Zola's derogatory stereotyping of the female performer as a prostitute in his novel *Nana*.

## **Hawthornes Narrative Strategies** Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has been apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Hawthornes Narrative Strategies**," published by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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## Hawthornes Narrative Strategies Introduction

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