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### HAWTHORNE'S FATHERS AND SONS

Analysis of Hawthorne's fiction in terms of failed or absent fathers reveals not only Hawthorne's own family drama, but also a larger historical crisis in paternal authority. If what he says in *Doctor Grimshawe's Secret*, which Hawthorne tried to complete during the last years of his life, ("Each son murders his father at a certain age"; 12 : 324) has a Freudian ring to it, the resolution of the oedipal conflict in Hawthorne's life, as well as in his fiction, strikingly anticipates the post-Freudian rhetoric<sup>1</sup>.

There was a number of fathers, real and surrogate, admired and despised, in Hawthorne's life, but none Hawthorne could, or wanted to,

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<sup>1</sup> The essay refers to the following sources: J. Breuer, S. Freud, *Studies on Hysteria*, trans. and ed. J. Strachey, Basic Books, Inc., New York 1957; P. Brooks, *Reading for the Plot. Design and Intention in Narrative*, ed. A. A. Knopf, New York 1984; H. Cixous, *Sorties: Out and Out: Attacks/Ways Out/Forays*, [in:] H. Cixous, C. Clement, *The Newly Born Woman*, trans. B. Wing, University of Minnesota Press, Minneapolis 1986; F. C. Crews, *The Sins of the Fathers. Hawthorne's Psychological Themes*, Oxford University Press, New York 1966; G. Erlich, *Family Themes and Hawthorne's Fiction*, Rutgers University Press, New Brunswick 1984; S. Freud, *The Standard Edition of the Complete Works of Sigmund Freud*, trans. and ed. J. Strachey, Vol. 17-18, The Hogarth Press, London 1955; J. Gallop, *The Daughter's Seduction. Feminism and Psychoanalysis*, Cornell University Press, Ithaca 1982; J. Gallop, *Reading Lacan*, Cornell University Press, Ithaca 1985; R. Girard, *Violence and the Sacred*, trans. P. Gregory, The Johns Hopkins University Press, Baltimore 1977; N. Hawthorne, *The Centenary Edition of the Works of Nathaniel Hawthorne*, Vol. 1-20, Ohio State University press, Columbus 1968; J. Lacan, *Ecrits. A. Selection*, trans. A. Sheridan, W. W. Norton and Company, Inc., New York 1977; A. G. Lloyd-Smith, *Eve Tempted. Writing and Sexuality in Hawthorne's Fiction*, Barnes and Noble Bks., Totowa 1984; L. S. Person, (Jr.), *Aesthetic Headaches. Women and a Masculine Poetics in Poe, Melville, and Hawthorne*, The University of Georgia Press, Athens 1988. Page references to these sources are used parenthetically in the text.

identify with. This absence of a **model**, which, asserts Freud, is indispensable in the development of a male child, thwarted Hawthorne's maturation process and created a recurring motif in his fiction. There was Captain Hawthorne, Nathaniel's biological father, who died when Nathaniel was four; the notorious Hawthorne patriarchs, whom Nathaniel on the one hand admired – especially William, for his having defied, in 1666, King Charles II's order to return to England and report on the recalcitrant colony – and on the other hand despised for their fanatical practices (especially John); and Uncle Robert Manning, whose authority Hawthorne evidently abhorred. If we may agree with Bronisław Malinowski that a nephew/uncle relationship is free of the oedipal tension, since the male child is not torn by contradictory feelings between identification with the father and the desire for what the father desires, i.e., the mother, Hawthorne's relationship with Robert Manning was far from congenial. After Elizabeth Hawthorne had consented to Robert Manning's intention to "make a man" of Nathaniel by separating him from her, Hawthorne, in Gloria Elrich's words, felt "managed, played upon, and manipulated" by his uncle (68). He particularly resented having to share a bed with Robert in the crowded Manning household. But even after Richard Manning moved to Raymond, and the Salem house was no longer crowded, Nathaniel still complained of this unwanted intimacy.

It is also significant that, even though Hawthorne throughout his writing explored explicitly and obliquely the sins of his paternal ancestors, he remained consistently silent on the subject of one his Manning forbears' incestuous relations with his two sisters<sup>2</sup>. The closest he ever comes to using this motif in his fiction is in *The House of the Seven Gables*, where the very description of the house contains an incestuous image. The structure is portrayed as "a whole sisterhood of edifices, breathing through the spiracles of one great chimney" (2: 11). Since Hepzibah is given a life estate in the seven-gabled house, whose decay mirrors Hepzibah's physical appearance, we may claim that she is tropically conceived as the "sisterhood of edifices". The focus of Hepzibah's cosmos is her brother Clifford. The "great chimney" thus figures as the proximity of a male organ, in the sense Jacques Lacan uses the term "phallus": as a simulacrum. Lacan also indicates that the anxiety of castration (the discovery that the mother lacks a penis) makes the phallic function into a symbolic function, thus detaching the subject from its dependence on the mother. An analysis of Hepzibah and Clifford's relationship reveals interesting details in this context, for not only does Hepzibah "mother" Clifford, but her feelings for her brother contain a strong sexual component.

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<sup>2</sup> As Gloria Elrich reported, Nicholas Manning was accused, in 1680, of incest with his two sisters, Antistiss and Margaret (Elrich, 35).

I am hardly the first to suggest the incestuous relations in *The House of the Seven Gables*. Allan Lloyd-Smith, for instance, has recently argued that Hephzibah and Clifford are the "parents in the fantasy family" (70) – parents, that is, to Phoebe and Holgrave. I contend, however, that Clifford can hardly serve as a model of a paternal figure, since he is consistently presented as a child. Having introduced Clifford as a child "first journey[ing] across a floor" (2: 104), Hawthorne pursues this analogy at various junctures in the narrative. He says, for instance, that Clifford "was a child, – a child for the whole term of his existence, be it long or short" (2: 148). By further commenting on Clifford's melancholic nature, Hawthorne in effect evokes the Freudian insight that melancholy (Freud's "homesickness") is a longing for a return to that lost homeland of the mother's womb (Freud, 17: 245) – something Hawthorne may have experienced after Robert Manning took him away from his mother. Jane Gallop reads melancholy as a regret "for something elapsed or for what one has not experienced" (*Reading Lacan*, 148), both meanings inherent in Hawthorne's presentation of Clifford. He yearns, it seems, to return to the pre-oedipal, or pre-phallic, stage that is prior to what Lacan calls "the castration complex in the masculine unconscious" (281). In the Freudian *mythos* of a male child, the oedipal conflict is caused by the boy's belief that his mother has been castrated by his father, who will also castrate him if he reveals his desires. As Gallop points out, both Lacan and Kristeva elaborate on this clarification, indicating that the phantom of the "phallic mother" represents a threat equal to that of the Primitive Father.

It might be interesting to note in this context that, while Clifford does not fit the paternal model, we in fact have such a model in the figure of Jaffrey Pyncheon<sup>3</sup>. During his first conversation with Hephzibah, Jaffrey proposes that the four inhabitants of the seven-gabled house move to his elegant countryside abode. He pleads with Hephzibah: "An you and I, dear Hephzibah, will consult together, and watch together, and labor together, to make our dear Clifford happy" (2: 128). What Jaffrey proposes, in effect, is that he and Hephzibah substitute for the natural parents of Clifford, the child. Furthermore, Hawthorne's characterization of Clifford admixes both masculine and feminine traits. At one point in the narrative, Hephzibah contrasts the phallogocentric features of her ancestor – and cousin Jaffrey, who is consistently presented as but a version of the powerful patriarch – with Clifford's "feminine traits, moulded inseparably with those of the other sex" (2: 60). In thus seems that Clifford's path to maturity involves

<sup>3</sup> Frederick Crews was the first to note the presence of what he calls "ogre-father" in the figures of Jaffrey Pyncheon in *The House of the Seven Gables* and the model in *The Marble Faun*. My conclusions, as I further argue, considerably differ from Crews.

the transcendence of the stage of paternal identification, identification which, as Rene Girard observes, need not be determined by parentage, for "the child can select as model any man who happens to fill the role that our society normally assigns to the natural father" (170). Such identification, in Freudian terms, results in the sexual cathexis toward the mother. Hence, not only Father but also Mother, Gallop argues, "must be expelled from the innocent, non-phallic paradise" (*The Daughter's Seduction*, 118). We might remember in this context that Hepzibah's attempts at "mothering" Clifford, emphasized throughout the narrative, meet with steadfast rejection.

According to Freud, the energy generated in the repression of the male child's desire must be invested into other, more socially acceptable, activity. In *The Arched Window*, one of the most illuminating chapters of *The House of the Seven Gables*, we witness Clifford's attempt to jump out of the window. Hawthorne explains that Clifford

[...] needed a shock; or perhaps he required to take a deep, deep plunge into the ocean of human life, and to sink down and be covered by its profoundness, and then to emerge, sobered, invigorated, restored to the world and to himself (2: 166 – emphasis added).

This passage expresses, in clear terms, not only the basic meaning of catharsis ("sink down" – *kathados*, "emerge" – *anodos*), but also a possibility of Clifford's attainment of adulthood.

**Catharsis** is essentially a medical metaphor or, rather, a medical term metaphorically employed by Aristotle in his definition of tragedy. The concept has been also used in reference to a psychotherapeutic method (though is no longer referred to by that name) ever since Breuer and Freud first practiced it (and described in *Studies on Hysteria*, 1893) in the treatment of hysterical patients. The patient was persuaded, under hypnosis, to relive, or at very least remember, the circumstances (what Breuer and Freud call "affect"), under which the hysterical symptoms originated and to verbalize or act out the repressed traumatic experience. "Catharsis", says Freud, "came about when the path to consciousness was opened and there was a normal discharge of affect" (Freud, 18: 236). Freud did not use the term in his subsequent works, but, as James Strachey writes in his introduction to *Studies on Hysteria*, he did employ his (and Breuer's) earlier findings in, for instance, *Beyond the Pleasure Principle* (1920). Freud's revolutionary theory in *Beyond the Pleasure Principle*, which inspired Peter Brooks' model of traditional narrative, resonates with the jargon that was first used to describe the cathartic method. Let us compare two passages from Breuer's part of *Studies on Hysteria* and *Beyond the Pleasure Principle*, respectively:

Such feelings [unpleasure] are always generated when one of the organism's needs fails to find satisfaction. Since these feelings disappear when the surplus quantity of energy which has been liberated is employed functionally, we may conclude that the removal of

such surplus excitation is a need of the organism. And here for the first time we meet the fact that there exists in the organism a 'tendency to keep intracerebral excitation constant [Freud's insertion]' (197). The pleasure principle [...] is a tendency operating in the service of a function whose business it is to free the mental apparatus entirely from excitation or to keep the amount of excitation in it constant or to keep it as low as possible [emphasis added] (Freud, 18: 62).

Although catharsis as a therapeutic method was induced by the therapist (Freud relinquished the method in the conviction that it enforced the patient's dependence on the therapist), and the pleasure mechanism is instinctual, the principle remains the same. Significantly, Freud uses the term "discharge of affect", which Brooks painstakingly employs in drawing parallels between the resolution of narratives and the climax of (masculine) sexual pleasure, in reference to both the cathartic method and the pleasure principle. It appears, however, that catharsis, with its sexually suggestive etymology, can be employed as effectively as the pleasure principle in the capacity of an intertextual link of the kind sought by Brooks to narrative fictions; indeed, it was written into literary theory twenty three centuries ago.

Nevertheless, Brooks' model is very useful where it unveils the relationship between textual "middles" and the ends of narratives. The middle, says Brooks, "the space of retard, postponement, error, and partial revelation – is the place of transformation: where the problems posed to and by initiatory desire are worked out and worked through" (92). I will argue, however, that Brooks' model illuminates not so much Hawthorne's individual texts, as a sequence of texts. Hawthorne's last finished novel, *The Marble Faun*, "doubles back", in Brooks' words, to his "middle" novel, *The House of the Seven Gables*. Not only does Hawthorne prepare for his powerful scene of the murder of the model, the scene that can be read as ritual catharsis, in Jaffrey Pyncheon's mysterious death in *The House of the Seven Gables*, but also catharsis brings about the transformation of the central male characters (Clifford and Donatello) in both texts.

Freud discusses this phenomenon of compulsive repetition in his essay *The Uncanny* and says that "an uncanny experience occurs either when infantile complexes which have been repressed are once more revived by some impression, or when primitive beliefs which have been surmounted seem once more to be confirmed" (Freud, 17: 249). He also adds that the distinction between the two (primitive beliefs and infantile complexes) is often a "hazy one". Freud does not explain at this point what he means by "primitive beliefs" or, for that matter, by "infantile complexes", though we may surmise that the latter signify the Oedipus complex. In *Preface to Reik's Ritual: Psycho-Analytic Studies*, however, he suggests that we may benefit from the "study of prehistory" in trying to trace the Oedipus complex. He proceeds to root the Oedipus complex, with its desire to

"eliminate the father", in the archetype of archetypes – "namely, that God the Father once walked upon earth in bodily form and exercised his sovereignty as chieftain of the primal human horde until his sons united to slay him" (Freud, 17: 262).

The two Freudian concepts merge in Girard's discussion of what he calls the "monstrous double". According to Girard, ritual catharsis presupposes the existence of a single ritual victim, whose duality and monstrosity manifest themselves in both human and animal characteristics (Freud reports that the castration anxiety frequently manifests itself in a fear of the wolf). The monstrous double not only comes from outside the community, but also makes his appearance "at the height of the crisis, just before the unanimous resolution" (162). The monstrous doubles in Hawthorne's texts (Jaffrey in *The House of the Seven Gables* and the model in *The Marble Faun*) both come from outside the community, and their respective intrusions culminate in the crisis. In order to make the ritual sacrifice palpable, it is indispensable for the artist, says Girard, to

[...] cultivate the future victim's supposed potential for evil, to transform him into a monster of iniquity – not for esthetic reasons, but to enable him to polarize, to literally draw to himself, all the infectious strains in the community and transform them into sources of peace and fecundity (107).

Hawthorne's presentation of Judge (Jaffrey) Pyncheon fulfills just such a function in the narrative of *The House of the Seven Gables*. The Judge appears only twice in the novel: the first time when he makes his acquaintance with Phoebe, who instinctively recoils from his embrace, and the second, just prior to his death, when he talks to Hepzibah. In both episodes, Hawthorne surrounds him with a host of negative attributes, emphasizing "massive accumulation of animal substance about the lower region of his face", that has an "unctuous, rather than spiritual" look (2: 116). Subsequent details reinforce his "animal" aspect: "animal substance" becomes "animal form", then "animal development". Hawthorne observes that the Judge's "Creator made him a great animal, but the dinner hour made him a great beast" (2: 275). The Judge incarnates the evil of the past, whose weight upon the present must be purged, so that the original state of innocence can be restored in the future, and everything, in Hawthorne's words, will "begin anew". Several critics have acknowledged the blurring of two types of patriarchs inherent in Hawthorne's depiction of father figures, what Erlich, talking about Jaffrey, calls a "calculated mixture of ancestral Hawthorne and contemporary Manning" (139). Holgrave's conversation with Phoebe, in the chapter *The Daguerrotypist*, addresses precisely this issue of the new beginning that Girard sees as the underlying principle of

ritual catharsis, which can eventuate only with the cathartic jettisoning of the past:

Shall we never, never get rid of this Past? [...] It lies upon the Present like a giant's dead body! in fact, the case is just as if a young giant were compelled to waste all his strength in carrying about the corpse of the old giant, his grandfather, who died a long while ago, and only needs to be decently buried (2: 182-183).

If we try to imagine what the iconography of the latter part of this passage communicates, we, in fact, get the image of the "shapeless mass" introduced in *The Marble Faun*. In the scene when Miriam's party visits the Fountain of Trevi, Miriam bends over the basin and sees "three separate shadows, all so black and heavy that they sink into the water". Miriam recognizes the right-hand shadow as Donatello. The left-hand shadow, however, puzzles her; it is "a shapeless mass, as indistinct as the premonition of calamity" (4: 145). It is, of course, the model, who incarnates the evil of the past whose weight upon the present must be destroyed. The obliteration of the physical frame, characteristic of the monstrous double, is made explicit in Hawthorne's reference to the two corpses: of Jaffrey in *The House of the Seven Gables* and of the model in *The Marble Faun*. Jaffrey's "features are all gone; there is only the paleness of them left. And how looks he now? [...] There is no face! An infinite, inscrutable blackness has annihilated sight" (2: 276). And the model is "a dark mass, lying in a heap, with little or nothing human in its appearance" (4: 173).

Hawthorne's preoccupation with ritual sacrifice underlies the first eighteen chapters of *The Marble Faun*. What makes Hawthorne's vision in this novel different from that in *The House of the Seven Gables*, and at the same time more harmonious with Girard's theory, is that both Donatello and the model are conveyed in such terms as inhere in Girard's definition of the monstrous double. The image, according to Girard, combines animal, human, and divine elements. Girard's first example is taken from *The Bacchae*, where Pentheus identifies the double vision with the vision of the monster incarnated in Dionysus, who is man, god, and bull in one person. Much is made in *The Marble Faun* of the faun's goat-like ears, which Kenyon and Miriam playfully attribute to Donatello. It is, however, the gradual unveiling of the model's monstrous characteristics that reveals the subtleties of Hawthorne's art. He suggests the area of connotations, divinity and monstrosity combined, when he first introduces the model:

He looked as if he might just have stepped out of a picture [...] being no other than one of those living models, dark, bushy-bearded, wild of aspect and attire, whom artists convert into Saints or assassins, according as their pictorial purposes demand (4: 19 - emphasis added).

Thereafter, chapter after chapter, leading to the climax, Hawthorne accumulates the model's monstrous characteristics, a strategy similar to his characterization of Jaffrey in *The House of the Seven Gables*. In both books, the tactic is meant to prepare the ground for the sacrifice of the victim.

The typology of the monstrous double in *The Marble Faun* is a remarkable achievement on Hawthorne's part that combines psychology with myth. The two carnival scenes in the novel form a framework of the cyclical structure connected with the two fundamental impulses, hate and love. Hate is the culminating point of the first scene, love, that of the second carnival. The first carnival scene, prolonged into the following chapters and culminating in the murder of the model, exhibits striking analogies with sacrificial rite. Such a rite, maintains Girard, takes the form of "hysterical mimesis", whereby the excitement aroused by chants, dances, and mock combats reaches a pitch of intensity, and first "young men, then adult men and women are overcome. They stagger about among their companions, then fall to the ground in convulsions, moaning and emitting piercing cries" (166). These rites generate an aggression in the participants that finds its outlet in an act of sacrificial murder from which new order is to emerge. During the first carnival, Donatello is overcome and "frisks" around Miriam, "bubbling over with joy", gesticulating extravagantly, and in no time he infects Miriam with his exuberance. Now they run "races with each other, side by side, with shouts and laughter", pelt each other with flowers (mock-combat), and Miriam playfully teases Donatello: "When your curls shook just now, methought I had a peep at the pointed ears" (4: 86). Then other people become infected and are "drawn to the spot, and struck into the dance, singly, or in pairs, as if they were all gone mad with jollity" (4: 87). But the scene does not last long, and just before it ends Hawthorne introduces another double image that transparently indicates the source of the overall iconography. He compares the described proceedings to the "sculptured scene on the front and sides of a sarcophagus", in which "some tragic event is shadowed forth" (4: 89). Hawthorne accentuates the analogy between the sculptured scene and the sylvan dance in bringing the latter to its close as Miriam is suddenly confronted by a "strange figure that shook its fantastic garments in the air, and pranced before her on tiptoes almost vying with the agility of Donatello himself. It was the Model" (4: 89). The twofold function of the last passage is to bring out the model's imitation of Donatello's behavior, which indicates the same mythical source: the monstrous double; and to stress the model's re-enactment of the hysterical trance that leads to the collective expulsion, which also inheres in the description of the sacrificial rite. Following the appearance of the model, "the music ceased, and the dancers came abruptly to



a pause. All that motley throng of rioters was dissolved as suddenly as it had been drawn together" (4: 89-90).

In *The Marble Faun*, the violence culminating the sacrificial rite gets postponed until a later chapter, presumably because Hawthorne needs time to amalgamate the monstrous characteristic of the model in order to make the awesome vision of evil palpable. This "space of retard", to borrow a phrase from Brooks, also functions as a means of preparing the ground for our understanding of what Girard calls "the role of violence in awakening desire" (144). It is of considerable import that Miriam's mysterious follower is referred to not by his real name but by the name of the Model, significantly capitalized. Furthermore, the model's mysterious claim on Miriam has a strong implication of past sexual union, though never fully explored, and Miriam's tutelary affection for Donatello (reminiscent of Hepzibah's feelings for Clifford), prior to the murder of the model, is constantly underscored.

Returning to Freud's theory of "primitive beliefs" and "infantile complexes", we recall that the distinction between them, according to Freud, is often a "hazy one". Girard emphasizes the underlying principle of the sacrificial rite, and the oedipal conflict, as that of rivalry. The triangle Girard draws is between the subject, the object, and the rival; in my scheme, Donatello, Miriam, and the model, respectively. "The rival", says Girard, "desires the same object as the subject, and to assert the primacy of the rival can lead to only one conclusion" (145). And, we might add, to only one solution: the elimination of the rival. Preceding this solution is what Girard calls "mimetic rivalry" or reciprocity, the latter especially pertinent to Hawthorne's text. Girard observes that "to make reciprocity complete, [...] the disciple [the subject] can also serve as a model, even to his own model. As for the model, no matter how self-sufficient he may appear, he invariably assumes the role of disciple [emphasis added]" (147). In the sylvan dance described above, we remember, the model's appearance is depicted as "vying with the agility of Donatello himself". The model thus represents the monstrous patriarch or, in other words, the merged embodiment of Freud's "primitive beliefs" and "infantile complexes".

Whether Clifford contributes to Jaffrey's death in *The House of the Seven Gables*, as Frederick Crews cannily observes (177), or only sees Jaffrey dead, what we have here is Hawthorne's first attempt at articulating the theory of *felix culpa*, the theory that is used as a rationale of the murder of the model in *The Marble Faun*. During the train ride with Hepzibah, Clifford says that "murderers [...] are often excusable in the motives of their deed, and deserve to be ranked among public benefactors, if we consider only the result" (2: 265). In the same chapter (*The Flight of Two*

*Owls*), Hawthorne reports that Clifford's process of maturation has been accomplished:

Thus it happened, that the relation heretofore existing between her brother and herself was changed. At home, she was his guardian; here, Clifford had become hers, and seemed to comprehend whatever belonged to their new position, with a singular rapidity of intelligence. He had been startled into manhood and intellectual vigor (2: 258).

Likewise, in *The Marble Faun* Donatello's process of maturation unfolds following the murder of the model. The chapter focusing on ancestral legends is brought to its climax at the point when Donatello boasts to Kenyon of having once possessed the skill of animal language. Kenyon, naturally sceptical, bids Donatello to demonstrate this unique talent, and Donatello attempts to do so – in vain, of course. But prior to his attempt, he tells Kenyon: "I doubt [...] whether they will remember my voice now. It changes, you know, as the boy grows towards manhood" (4: 247). The breaking of the voice in puberty, to which Hawthorne alludes here, gives the whole scene its psychological credibility, and we hardly need Kenyon's Jamesian remark ("It is the price we pay for experience") to grasp Hawthorne's meaning.

Crews was first to note the presence of what he calls "ogre-father" in the figures of Jaffrey Pyncheon and the model. He says that "Jaffrey's role in *The House of the Seven Gables* is paternal, and [...] the two sets of characters who survive him are symbolically his children" (175). Crews' analysis is rife with illogicalities. If Jaffrey embodies, according to Crews, Hawthorne's "filial concern", where, we might ask, is the mother who, in the Freudian schema, assumes the central place in the oedipal triangle? Likewise, in his analysis of *The Marble Faun*, Crews acknowledges the oedipal scenario, from which the mother is entirely absent. His interpretation is as follows: the model is the father-figure to Miriam and Donatello, his symbolic children; the consummation of their union is incestuous. Crews' analysis would be more tenable had he not inserted the qualifier "oedipal" to explore the situation. The underlying principle of both the oedipal triangle and the incestuous relationship between siblings, according to Freud, is that of rivalry. The crucial difference between the two, however, is that in the case of the oedipal conflict the rivalry exists between the father (model) and the son, the object of rivalry being the mother. Whereas incest between siblings derives, if we accept Freud's authority in this matter, from rivalry over parental love. Crews argues that his conclusions are "not about Hawthorne's characters but about their meaning within the pattern of authorial obsession" (228). But we must see this obsession clearly: throughout his fiction, Hawthorne tried to come to grips not only with an absence of a reliable father-figure in his life, but with painfully aborted intimacy with his mother.

If what Freud says about the "masculinity complex" in a female child is true, then we could arguably speak of the "femininity complex" in a male child. "Masculinity complex" takes place, Freud contends, when a female child abandons her feminine role, and that is when she turns away from her incestuous love for her father. She "spur[s]", says Freud, her "'masculinity complex' [...] into activity, and from that time forward only want[s] to be [a boy]" (Freud, 17: 191). Although Freud does not examine an analogous situation for a male child, in the conviction that his case is less "complicated", we can just imagine the psychological tribulations of the boy who is deprived of the masculine model and whose childhood intimacy with the mother is painfully aborted. Hawthorne's fiction testifies to something akin to a "femininity complex", for it boasts women, regardless of type, who disrupt Freud's activity/passivity paradigm, which assigns activity to men and passivity to women.

In *Aesthetic Headaches*, Leland Person pertinently notes Hawthorne's tendency to "deconstruct conventional masculinity, which manifests itself in objectifying power over women, in order to achieve a 'feminized' creative self, which comes into being through the surrender of power to women" (6). For all his apparent sympathy with feminism (attested by a considerable number of feminist ideas, acknowledged in his introduction), Person falls into a trap laid by a theory that is transparently male and arguably inaccurate. He says that Hawthorne explores "the possibility of discovering creative power through communication with an other – woman and/or text – by cooperation and receptivity to the other's presence and the other's discourse" (6). Although the reduction of woman to the status of text may have been unintentional, Person in effect evokes what Helene Cixous calls the "reality" that "supports History's progress" (70): the distinction between male transcendence and female immanence, male subjectivity and female otherness. Person's opinion seems to me untenable because it typically assigns the focal place in Hawthorne's fiction to masculine consciousness, whereas in reality it often is feminine, as in *The Scarlet Letter*, or gender democratic, as, for instance, in *The Marble Faun*. It is perhaps ironic that Hawthorne's understanding and sympathy for women should stem from his own oedipal confusion. It was not until the end of his life that Hawthorne openly admitted to the pain of "growing up without a mother" and discarded his own monstrous double<sup>4</sup>.

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<sup>4</sup> See *Doctor Grimshawe's Secret* (12: 421 and 324).

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## POSTACI OJCÓW I SYNÓW W TWÓRCZOŚCI HAWTHORNE'A

Artykuł poddaje analizie postaci ojców i synów w twórczości pisarza amerykańskiego XX w., Nathaniela Hawthorne'a. Większość powieści i opowiadań Hawthorne'a charakteryzuje się obecnością silnych postaci kobiecych i słabych postaci męskich. Esei stawia tezę, że powodów tej sytuacji należy upatrywać w biografii pisarza, a szczególnie w uzależnieniu się pisarza od kobiet w jego życiu i obecności w jego życiu skompromitowanych „ojców” (naturalnego ojca, Nathaniela Hawthorne'a i wuja Roberta). Hawthorne, według autorki eseju, wychowywał się bez modelu/wzoru ojca. Doprowadziło to do powstania tzw. „kompleksu kobiecego” (autorka uzupełnia tutaj teorię Freuda o tzw. „kompleksie męskim” u dziecka płci żeńskiej o wyżej wspomniany „kompleks kobiecy” u dziecka płci męskiej). W rezultacie, postaci mężczyzn w powieściach Hawthorne'a, a w szczególności *The House of the Seven Gables* i *The Marble Faun* próbują wydobyć się z tego kompleksu, co jest równoznaczne z procesem, który zwykliśmy nazywać dojrzwaniem. W artykule wykorzystano prace psychoanalityczne Freuda, Breuera, Lacana i Gallop.