2528-9705

Örgütsel Davranış Araştırmaları Dergisi
Journal Of Organizational Behavior Research
Cilt / Vol.: 8, Sayı / Is.: S, Yıl/Year: 2023, Kod/ID: 23S0-964

Stylistic Differences in Characterization of Main Characters in Nathaniel Hawthorne's Selected Short Stories

Sepideh Rasouli
Department of English Literature and Foreign Languages, Karaj Branch, Islamic Azad University, Karaj, Iran

***Corresponding Author**
Email: sepideh199045@gmail.com

ABSTRACT

Sex and gender in psychology are long-established topics for research and theorizing, while psychoanalytic theory is becoming increasingly influential in our understanding of organizations. Psychoanalytical theory has, since its beginning, been concerned with questions of sex, sexuality, and gender, while gender studies have drawn widely upon psychoanalytical theories. There has as yet been little attempt to bring together these mutually informative disciplines to the development of a critical understanding of organizations. This study aims to provide a forum for the exploration of psychoanalytically-informed theories of gender, and gender-informed psychoanalytical theories, and what these may tell us about organizations, and what is the position of gaze here or what is the relationship between them. The question of women is the dominating motive in Hawthorne's works. Perceiving changes in women's lives and their growing social status, he depicts women as internally complex who, on the one hand, belong to the Puritan, male-dominated tradition, and on the other hand to the Transcendental, feminist tradition. While the former are weak and dependent on men in a patriarchal society, the latter are strong, self-reliant, and self-defining.

Keywords: *Gender Study, the Gaze, Voyeuristic Gaze, Men Subjectivity, Organization.*

INTRODUCTION

1. Introduction

Hawthorne's thematic depictions of women as figurations of transformative potential and this observation is equally true of his short story's protagonists, central females who serve as unambiguous allegorical: foci: Rappaccini's beautiful but life-altering, garden-bound, Eve-like daughter; provocatively almost perfect. Some authors like Edgar Allan Poe criticize Hawthorne's writing, Poe wrote important and somewhat unflattering reviews of *Mosses from an Old Manse* (Cortissoz, 1995; Parker, 1996; Pfister, 1991). Poe's negative assessment was partly due to his contempt of allegory and moral tales. Poe argued the style of Hawthorne is purity itself. His town is singularly effective wild, plaintive, thoughtful, and in full accordance with his themes.

There is a great need to survey and correlate them to the Lacanian theory context of the stories through the concepts of gaze and gender. In Lacanian gaze theory, the possibility of separating vision from the image is called "radically into question", and along with it the presumed "position of detached mastery" of the voyeuristic subject. In one sense, gaze is not something one has or uses; rather, it is the relationship into which someone enters. The gaze is integral to systems of power and ideas about knowledge. Hawthorne and Lacan use voyeuristic gaze as a means of both establishing and deconstructing normative models of patriarchal power. The

voyeuristic male gaze allows Hawthorne to spy on and confront normative forms of manhood and masculinity. What is starting to become clear is that Lacan on a meta-psychological level has defined an upholding function of the human psyche with his thoughts on the Gaze (Porte, 1969; Waggoner, 1964).

Is it not true that our most important spatial bearings consist of different kinds of coordinates coming from points outside the body? As we walk through life, our eyes are directed against the outside environment, but this look is only one of the tools we use to position ourselves in space. There is a second disembodied look that we use as a supplement to the purely physical, extrovert look our eyes provide; this is the Gaze of Lacan, originating from the Real beyond our constructed reality. Since Lacan reformulated Freud's theory of scopophilia (i.e. sexual pleasure derived chiefly from watching others when they are naked or engaged in sexual activity; voyeurism) desiring looking, a form of looking that gives sexual power and pleasure into the theoretical field of the gaze, the gaze itself has received so broad and complex a treatment in psychology by this reason we can understand gaze in Hawthorne's stories. The purpose of this research is to examine the concept of gaze, gender, masculinity's power or patriarchy and what is the relationship all together in Hawthorne's view.

2. Method and Design

Jacques Lacan inspired 20th-century thinkers to look inside themselves and into their pasts to understand themselves and how they acted. Michel Foucault and Slavoj Z˘izek, also have some theories about "gaze" and "gender" like Lacan. In this paper, the researcher used their theories and psychological aspects of Lacan. In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy onto the female form which is styled accordingly. In their traditional exhibitionist role, women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to be looked at ness which is used as a criterion to rate women based on the rate of attention they get from men when they look at women and women watch themselves being looked at. The woman displayed as a sexual object is the leitmotif of erotic spectacle. Gaze means "to look steadily, intently, and with fixed attention." In one sense, it is a term popularized by psychologist Jacques Lacan for the anxious state that comes with the awareness that one can be viewed. The psychological effect, Lacan argues, is that the subject loses a degree of autonomy upon realizing that he or she is a visible object.

This concept is bound with his theory of the mirror stage, in which a child encountering a mirror realizes that he or she has an external appearance. Lacan suggests that this gaze effect can similarly be produced by any conceivable object such as a chair or a television screen. This is not to say that the object behaves optically as a mirror; instead, it means that the awareness of any object can induce an awareness of also being an object. It has also been called an aspect of one of the" most powerful human forces"; that is, "the meeting of the face and the gaze" because "only there do we exist for one another."

Numerous existentialists and phenomenologists have addressed the concept of gaze beginning with Jean-Paul Sartre. Foucault elaborated on gaze to illustrate a particular dynamic in power relations and disciplinary mechanisms in his *Discipline and Punish*. Derrida also elaborated on the relations of animals and humans via the gaze in *The Animal That Therefore I Am.* The concept

of the male gaze was originally theorized by feminist film theorist Laura Mulvey and has since been applied to many other forms of media and technology, such as advertisements, the workspace, and video games. Social psychological research demonstrates that the same behavior might lead to different evaluations depending on whether it is shown by a man or a woman.
Females are evaluated more negatively when they do not show gender-specific immediacy behavior and avoid gazing at the interaction partner. Instead of this interaction effect, we found two main effects: gaze avoidance was evaluated negatively and females were rated more positively than males.
Joan Copjec accuses orthodox film theory of misrepresenting the Lacanian gaze by assimilating it into the Foucauldian panopticon. Although Copjec is correct that orthodox film theory misrepresents the Lacanian gaze, she, in turn, misrepresents Foucault by choosing to focus exclusively on those aspects of his work on the panopticon that have been taken up by orthodox film theory. In so doing, I argue, Copjec misses key parallels between the Lacanian and Foucaultian concepts of the gaze. More than a narrow academic dispute about how to read Foucault and Lacan, this debate has wider political significance. In particular, using Slavoj Žižek's work, I show that a correct account of the panoptic gaze leads us to rethink the question of how to oppose modern techniques of surveillance. Consider the nature of a real interaction that features enhanced communicative cues. In such a context, there are a lot more influences on gender typing processes. Stereotyped attributions become less important as the perceiver now can interpret the actual behavior, which, in our case, was shaped by gaze aversion. This showed activation of gender stereotypes even in a cue-reduced setting may have benefited from the absence of actual nonverbal behavior.
In addition, Hawthorne's works as an example of representation that complicates gendered subject positions vis-à-vis the gaze. In his works, he makes it impossible to assign clear positions of dominance and submission. In so doing, he offers valuable contributions to our understanding of the construction and organization of gender and sexuality in the antebellum United States. By rendering male subjects as the objects as well as the wielders of the gaze, Hawthorne insists that we view men as possible objects of erotic contemplation, thereby beckoning queer and feminist analysis.

3. Nathaniel Hawthorne and His Selected Stories

Nathaniel Hawthorne was established as a major writer of the nineteenth century and the most prominent chronicler of New England and its colonial history. He ranks with Herman Melville, Henry James, and Mark Twain among the best nineteenth-century American male novelists. Hawthorne grew up in Salem, Massachusetts, and Puritan history provided him with the background from any of his later fictional works, such as "The Gentle Boy" (1832), "Alice Doane's Appeal" (1835), "Young Goodman Brown" (1835), "The May-Pole of Merry Mount" (1836), "The Man of Adamant" (1837), "Endicott and the Red Cross" (1838), and of course *The Scarlet Letter* (actually set in Boston during the 1640s).
Hawthorne embarked upon several publishing projects, including the second edition of *Twice-Told Tales* and *Biographical Stories for Children*, while he planned for his marriage to Sophia. He arranged with Emerson to rent his family's Old Manse in Concord, and he and Sophia moved in on their wedding day (9 July 1842). One of the most remarkable events that occurred while Hawthorne lived in Concord – especially important for its incorporation into *The Blithedale Romance* – involved the suicidal drowning of nineteen-year-old Martha Hunt in the Concord

River, not far from the Old Manse. Although Hawthorne wrote very little during his courtship of Sophia (he was working hard to make marriage economically feasible), the Old Manse period resulted in the publication of twenty-one new tales and sketches, including "The Birth-mark," "Egotism; or, the Bosom Serpent," "The Celestial Railroad," "The Artist of the Beautiful," "Drowne's Wooden Image," and "Rappaccini's Daughter." Marriage gave him an economic motive to publish, and a settled domestic life gave him the opportunity, but most importantly, his relationship with Sophia inspired him to center his attention more than he ever had before, on the creative possibilities and the problems of relationship. Many scholars believe that the rapidly developing friendship with Hawthorne, as well as the positive reinforcement Hawthorne's example provided to write from the heart, significantly influenced *Moby-Dick* (1851), the novel on which Melville was working. Melville dedicated *Moby-Dick* to "Nathaniel Hawthorne. In Token of My Admiration for His Genius," and several of his letters to Hawthorne during this period testify to the older Hawthorne's influence. Hawthorne's friendship with Melville has long fascinated critics and fueled considerable speculation. When the Democratic Party nominated Franklin Pierce for President in June of 1852, Hawthorne wrote Pierce's campaign biography. Many members of Hawthorne's extended family, as well as many of his Concord neighbors, had little use for the moderate Pierce, especially because he refused to support abolitionism, and Hawthorne's alignment with Pierce was widely criticized. Hawthorne's health was failing however and on 19 May 1864, accompanying Franklin Pierceona's tour of New Hampshire, he died unexpectedly in Plymouth. Pierce was the last to see him alive and the first to report his death.

3.1 The Celestial Rail Road

Nathaniel Hawthorne's "*The Celestial Railroad*" is a parody of John Bunyan's *Pilgrim's Progress* in which the allegory's main character, Christian, appears in a dream to the author. Like Bunyan's protagonist Hawthorne Christian also tries to get from this world to which that is to come" by fleeing the city of destruction. But in "*the celestial road*" can take a train rather than make a long pilgrimage on foot so he opts for the "easy way". But on the way the narrator notices that all the landmarks described by Bunyan are somehow altered. For instance Christian found Vanity Fair sordid, Hawthorne's Christian notices its attractiveness without speaking which reminds us of the Lacanian notion that although it is not possible to "see oneself looking," it is, for that very reason, possible to "see oneself [being] seen" *[se voir etre* w]—therein, in *seeing* oneself being exposed to the other's gaze, consists the exhibitionist's enjoyment. On the other hand, the very possibility of "hearing oneself speaking" renders it impossible to "hear oneself being heard" *[s'entendre etre entendu]*—as Lacan points out, the subjects who *do* "hear themselves being heard" are precisely those who "hear voices," psychotics with audio hallucinations (*Seminar VIII* 360).

In Lacan's outlook, the gaze becomes something that the subject encounters in the object; it becomes an objective, rather than a subjective, gaze. As he put it in Seminar XI, "The objet a in the field of the visible is the gaze." The gaze is not the look of the subject at the object, but the point at which the object looks back. The gaze thus involves the spectator in the image, disrupting her/his ability to remain all-perceiving and unperceived in the cinema.

In other words, as Zizek puts it, the real is not accessible directly, as that which underlies the delusive realm of fiction and/or fantasies: what renders the real accessible is, rather, the splitting

between the two kinds of fiction, symbolic fictions proper and spectral fantasies: they are not on the same level, their relationship is "convoluted," that is, fantasy emerges to fill in the void, the failure, of the symbolic fiction.

In an instance of objective gaze in Hawthorne's *The Celestial Rail Road,* we observe how explicitly he depicts a humiliating image of the public service and those engaged in them in the following extract:

"Occasionally, a member of Congress recruited his pocket by the sale of his constituents; and I was assured that public officers have often sold their country at very moderate prices. Thousands sold their happiness for a whim" (205)

This reminds us of the feminist theory where the Male Gaze expresses an asymmetric (unequal) power relationship, between viewer and viewed, gazer and gazed. Man imposes his *unwanted* (objectifying) gaze upon a woman. Second Wave feminists argue that whether or not women welcome the gaze, they might merely be conforming to the hegemonic norms established to benefit the interests of men thus underscoring *the power* of the male gaze to reduce a person (man or woman) to an object. Women establish more eye contact than men and they look at their interlocutor more often while listening and speaking. Identifying females to be more likely to show affectionate behavior such as involvement and immediacy through gaze, gesture, and body orientation. This is in line with findings that women in general show more nonverbal immediacy cues. Women do not only show more immediacy using smiling or gaze but they are also expected to show immediacy to a larger extent, whereas male communicators are seen as less skilled.

The theory suggests that the male gaze denies women human agency, relegating them to the status of objects, hence, the woman reader and the woman viewer *must* experience the text's narrative secondarily, by identifying with a man's perspective. Zizek argues that what we obtain this way is the undistorted view of reality, yet we miss completely the real of social antagonism, the un-symbolizable traumatic kernel that found expression in the same distortions of reality, the fantasized displacements of the "actual" disposition of houses. This is what Lacan has in mind when he claims that *the very distortion and/or dissimulation is revealing:* what emerges *via* the distortions of the accurate representation of reality is the real, that is, the trauma around which social reality is structured. In other words, if all the inhabitants of the village were to draw the same accurate ground plan, we would be dealing with a non-antagonist, harmonious community.

"Prince Beelzebub himself took great interest in this sort of traffic and sometimes condescended to meddle with smaller matters. I once had the pleasure to see him bargaining with a miser for his soul, which, after much ingenious skirmishing on both sides, his Highness succeeded in obtaining at about the value of sixpence. The Prince remarked, with a smile, that he was a loser by the transaction." (205)

In another instance of Hawthorne's *The Celestial Rail Road,* we observe the objective gaze concerning conscience and that is it's the most consistent and cost commodity of the market:

There was a sort of stock or scrip, called Conscience, which seemed to be in great demand and would purchase almost anything. Indeed, few rich commodities were to be obtained without paying a heavy sum in this particular stock, and a man's business was seldom very lucrative unless he knew precisely when and how to throw his hoard of Conscience into the market. Yet

as this stock was the only thing of permanent value, whoever parted with it was sure to find himself a loser, in the long run (204)

The other instance of objective gaze in Hawthorne's *The Celestial Rail Road* is that of the way the transference of travel equipment compared to that of Bunyan's story:

One great convenience of the new method of going on pilgrimage, I must not forget to mention. Our enormous burthens, instead of being carried on our shoulders, as had been the custom of old, were all snugly deposited in the baggage-car, and, as I was assured, would be delivered to their respective owners at the journey's end. Richard Predmore argues that the qualities of the poor that emerge from the numerous, brief references to them are honesty and industry. In "The Celestial Railroad," for instance, Hawthorne specifically reminds us that it is the "meaner brethren" (Seminar X 188) who toil virtuously to heaven on foot in the honored manner of Bunyan's Christian. Often Hawthorne refers to the misery of the poor, as he does in "The Old Apple Dealer" (1842), which is a stark picture of the results, both physical and spiritual, of beggarly conditions. Perhaps Hawthorne's most penetrating comments on poverty come in a section of "The Procession of Life." In listing a variety of occupational hazards and diseases, Hawthorne gives the example of the consumptive seamstress, who "plied the daily and nightly needle in the service of master tailors and close-fisted contractors" (X, 210). Such conditions, Hawthorne says, have been "wrought by the tainted breath of cities, scanty and unwholesome food, destructive modes of labor, and the lack of those moral supports that might partially have counteracted such bad influences." (Seminar X 209)

Hawthorne gives his greatest attention, however, to men of power and wealth, whom he shows to be both corrupt and unhappy. Almost every time they appear, It is in the context of exploiting fellowman. Somewhat less harshly treated is the gouty aristocrat of the old-fashioned European sort who is relatively harmless because he is out of step with the forward march of America. As for businessmen, "The Celestial Railroad" contains attitudes fairly typical of Hawthorne's depiction. These are the moderns who take the railroad, the smooth and convenient way towards what they think is heaven. Most are content to remain in Vanity Fair, where the "capitalists of the city are among the largest stockholders" (Seminar X 197) of the railroad, where human values are bought and sold, and where morality is reduced to a sort of Stock.

Exchange transaction. Also typical of Hawthorne's attitude is "The Christmas Banquet," which describes a rich man's perverse plan to bring together every year for a Christmas banquet the world's ten most miserable people. The majority of the at tendants, are the wealthy and powerful and include an exiled noble of the French Revolution, a broken soldier of the Empire, fallen monarchs, Aaron Burr, Nicholas Biddle, and Stephen Girard (a wealthy banker). Also at the banquet is a figure common in Hawthorne's later short stories, the man from the Exchange, "whose life's record was in the ledger, and whose soul's prison-house, the vaults of the bank where he kept his deposits." (Seminar X 295) This kind of mechanical substitution, Hawthorne generalizes, is "fast blotting the picturesque, the poetic, and the beautiful out of human life" (Seminar X 139). The locomotive of "The Celestial Railroad," that "mechanical demon" (Seminar X 190), is another such substitution. In this tale, in his picture of Vanity Fair, Hawthorne expresses the heart of his concern for his rapidly industrializing age: Here the final steps in mechanizing man have been taken, so that thinking now is done for people by a "sort of

machinery" (Seminar X 198) and "there is another species of machine for the wholesale manufacture of individual morality." (Seminar X 199).

3.2 The Procession of Life

The Procession of Life was written in the year 1843 by Nathaniel Hawthorne. This book is one of the most popular novels of Nathaniel Hawthorne and has been translated into several other languages around the world. According to Lacan, the gaze becomes something that the subject encounters in the object; it becomes an objective, rather than a subjective, gaze. As he put it in Seminar XI, "The objet a in the field of the visible is the gaze." The gaze is not the look of the subject at the object, but the point at which the object looks back. The gaze thus involves the spectator in the image, disrupting her/his ability to remain all-perceiving and unperceived in the cinema. In the search for instances of gaze in the stories of Nathaniel Hawthorne, the following examples were detected:

In the first instance of objective gaze, we observe that Nathaniel Hawthorne under Lacan's notion pictures the arrangements of our mind concerning the process of life:

Fixing our attention on such outside shows of similarity or difference, lose sight of those realities by which nature, fortune, fate, or Providence, has constituted for every man a brotherhood, wherein it is one great office of human wisdom to classify him. (212)

Following that a trumpet and trumpeter are recruited in the story and the first phase the evil objective gaze which is an example of feminist theory where the Male Gaze expresses an asymmetric (unequal) power relationship, between viewer and viewed, gazer and gazed. Man imposes his *unwanted* (objectifying) gaze upon a woman. Second Wave feminists argue that whether or not women welcome the gaze, they might merely be conforming to the hegemonic norms established to benefit the interests of men thus underscoring *the power* of the male gaze to reduce a person (man or woman) to an object and in the second phase the good objective instances are mentioned as follows:

The other instance is concerned with the nature of the malady as described clearly by Nathaniel Hawthorne in the following extract:

Some maladies are rich and precious, and only to be acquired by the right of inheritance, or purchased with gold. Of this kind is the gout, which serves as a bond of brotherhood to the purple-visaged gentry, who obey the herald's voice, and painfully hobble from all civilized regions of the globe to take their post in the grand procession. In mercy to their toes, let us hope that the march may not be long! (213).

To depict a sad a sorrowful picture of the function of the trumpet Nathaniel Hawthorne recruits the traditionally established outlook of the people both rich and poor concerning the function of the trumpet as follows:

How many a heart, that would have been insensible to any other call, has responded to the doleful accents of that voice! It has gone far and wide, and high and low, and left scarcely a mortal roof unvisited. Indeed, the principle is only too universal for our purpose, and, unless we limit it, will quite break up our classification of mankind, and convert the whole procession into a funeral train. We will therefore be at some pains to discriminate (217).

Richard Predemore in his description of the development of Hawthorne's works argues that In "The Procession of Life," for instance, he facetiously advances a new "classification of society" (Seminar X 208) with the serious, democratic goal of making the "conventional distinctions of society melt away" (Seminar X 210), so that "rank and wealth, and poverty and lowliness"

(Seminar X 208), "peer and ploughman" (Seminar X 211), the inhabitants of "palace and almshouse" (Seminar X 213), the "noble and peasant, the beggar and the monarch" (seminar X 213) may perceive their common humanity (12).

Hawthorne makes clear the connection between power and wealth on the one hand and deplorable deeds on the other when he observes that:

"All men who act over an extensive sphere are most liable to . . . commit wrong, devastation, and murder, on so grand a scale" because "it impresses them as speculative rather than actual" ("The Procession of Life," Seminar X 215). Hawthorne's concern that the power and wealth of American business can lead to faceless abstraction there to misdeeds is his fictional expression of the Jacksonian concern for the depersonalization and "moral irresponsibility" (Schlesinger 335) of the expanding American economy, a concern heard in the famous political aphorism of the time about large corporations: they "have neither bodies to be kicked, nor souls to be damned." (Schlesinger 335)

In contrast, by the 1840s Hawthorne had become convinced that machines and factories were antithetical to the most precious qualities of human nature, the heart, the imagination, and the soul. Now it is more typical for him to refer to the factory as the place "where the demon of machinery annihilates the human soul" ("The Procession of Life," Seminar X 216). It is in the presence of the "monstrous and unnatural" steam engine that Owen Warland's artistic spirit "turned pale and grew sick" (Seminar X 450). ("The Procession of Life," Seminar X 209). Of the references to cities in the late short story period, perhaps the most common echo heard is that of the "buzz, and clatter, and outcry" of the "busy population" ("The Intelligence Office," Seminar X, 322), or the "muffled roar of the world's metropolis" ("P's Correspondence," Seminar X 362). This noisy and frenetic quality of city living is undoubtedly what led Hawthorne to assert that he is an age "preternaturally wide-awake," one that has "gone distracted, through a morbid activity" ("The Old Manse," Seminar X 29).

3.3 Egotism or the Bosom Serpent

In *Egotism or the Bosom Serpent* Nathaniel Hawthorne George Herkimer visits his old acquaintance, Roderick Elliston, who is rumored to have a snake residing in his bosom. Herkimer says he brings Elliston a message from Elliston's wife Rosina but Elliston retreats into his house before receiving it. Elliston and Rosina had separated four years earlier. Soon people noticed a green tint to his skin and often heard a hissing sound coming from his bosom. Elliston sought the attention of others and pointed out the snakes they possessed within their bosoms. His relatives placed him in an asylum but his doctors decided his affliction did not demand confinement. After learning this Herkimer returns to Elliston who says his self-contemplation has nurtured the serpent. Rosina appears and suggests that he forgot himself in the idea of another. This is in line with the studies that report that the same behavior might lead to different evaluations depending on whether it is shown by a man or a woman to design decisions about virtual humans and whether this pattern also applies to gendered virtual humans. Female agents are evaluated more negatively when they do not show gender-specific immediacy behavior and avoid gazing at the interaction partner. Instead of this interaction effect gaze avoidance was evaluated negatively and female agents were rated more positively than male agents. They touch and Roderick is healed. In keeping with Lacan's notion of gaze we learned that the gaze becomes something that the subject encounters in the object; it becomes an objective, rather than a

subjective, gaze. As he put it in Seminar XI, "The objet a in the field of the visible is the gaze." The gaze is not the look of the subject at the object, but the point at which the object looks back. The gaze thus involves the spectator in the image, disrupting her/his ability to remain all-perceiving and unperceived in the cinema. In the search for instances of gaze in the stories of Nathaniel Hawthorne, the following examples were detected:

Roderick Elliston in the visage that now met the sculptor's gaze. Yet it was he. It added nothing to the wonder, to reflect that the once brilliant young man had undergone this odious and fearful change, during the no more than five brief years of Herkimer's abode at Florence. The possibility of such a transformation being granted, it was as easy to conceive it effected in a moment as in an age. Inexpressibly shocked and startled, it was still the keenest pang, when Herkimer remembered that the fate of his cousin Rosina, the ideal of gentle womanhood, was indissolubly interwoven with that of a being whom Providence seemed to have un-humanized (276).

In another instance, we observe that the illusion of the subjective gaze which interrupts the objective gaze, and Roderick's theory that every mortal bosom harbored either a brood of small serpents or one overgrown monster, that had devoured all the rest. Still, the city could not bear this new apostle. It was demanded by nearly all, and particularly by the most respectable inhabitants, that Roderick should no longer be permitted to violate the received rules of decorum, by obtruding his bosom-serpent to the public gaze and dragging those of decent people from their lurking places. This is in keeping with what Zizek argues:

"Against this background of "hearing what one cannot see" and "seeing what one cannot hear," it is possible to delineate the illusory locus of the "metaphysics of presence." Let us return for a brief moment to the difference between "hearing oneself speaking" and "seeing oneself looking": only the second case involves *reflection* proper, that is, the act of recognizing oneself in an (external) image, while in the first case, we are dealing with the illusion of an immediate auto-affection that precludes even the minimal self-distance implied by the notion of recognizing oneself in one's mirror image." (44)

And accordingly, it can be argued that the illusion of the metaphysics of presence is not simply that of "hearing oneself speaking," but rather a kind of short circuit between "hearing oneself speaking" and "seeing oneself looking."

4. Gaze and gender in Hawthorne's "*Mosses from an Old Manse*"

This study is an attempt to provide a stylistic analysis of the following works by Nathaniel Hawthorne in terms of gaze and gender to this end an introduction to the development of Hawthorne's works is presented and following that the works will be analyzed in the following order: 1. Rappaccini's Daughter, 2. Roger Malvin's Burial, 3. The May-Pole of Merry Mount, 4. The Artist of Beautiful.

First, in the early stories 1828 through 1836 -Hawthorne is noticeably silent on social questions, particularly those of his day. Second, in the stories of what we might call a "transition period"-1837 to 1838-Hawthorne begins to record social issues, typically in a neutral or uncommitted manner, and he experiments in a few instances with how to bring more social relevance to his fiction. Third, in the late stories-1842 to 1843-the topical references to the social and political issues of his day increase dramatically. Also, during this "Old Manse Period," something like a political position emerges, one that generally approximates that of the dominant political movement, Jacksonian Democracy (Predmore, 1984).

Predmore argues that "In the early stories a rare kind of comment relevant to the author's own time is brief criticisms of American materialism, which Hawthorne felt had its origins as early as colonial times. There are a few occasions in the early tales when the modern reader is likely to think that Hawthorne is outrightly insensitive to the issues of his day. The most notable example is a discussion of slavery among the Puritans. Hawthorne says that the Puritans "modified and softened the institution, making it patriarchal, and almost a beautiful, peculiarity of the times" ("Old News," XI, 139) (17)

He also believes that during the middle or "transition period," in 1837 and 1838, Hawthorne is increasingly observant of the social conditions of his time, and on occasions, he experiments with making these issues a part of his fiction. One example of Hawthorne's new observing eye is his description in *The American Notebooks* of his summer tour of western Massachusetts in 1838. Frequenting country stores, taverns, and inns, listening to stories, and meeting a cross-section of society, Hawthorne's experiences provide him with rich opportunities for maturing his vision of society. One typical kind of observation he makes at this time is to note a person's dress and manner and to decide whether to classify him as a countryman or gentleman. Quietly Hawthorne unmistakably considers himself of the gentleman class. Typically during these years, the manner of the social commentary is remarkably uncritical, and unquestioning. There is a notable neutrality to an entry like this in *The American Notebooks:* "In an old London newspaper, 1678, there is an advertisement, among other goods at auction, of a black girl of about fifteen years old, to be sold" (Seminar VIII 21). In the middle period, there are scattered references to the political issues of the day (see especially "Time's Portraiture" and "The Sister Years") and specifically a fair number of references to steam engines, factories, and girl factory workers, phenomena that excited Hawthorne's partisan interest by the early 1840s. Hawthorne's position on contemporary issues during the late 1830s may be summarized as ambivalent. On the one hand, he had been reared to see himself as a gentleman of prominent Puritan ancestry; on the other hand, he was a member, in name anyway, of the radical Democratic party and an applicant for political appointment (The Boston Custom House appointment came through in 1839).

4.1 Rappaccini's Daughter

"Rappaccini's Daughter" (1844), like "The Birthmark," tells the story of a young woman, Beatrice Rappaccini, who becomes the victim of a "mad" scientist – in this case, her father rather than her husband. Rappaccini ends up poisoning his daughter's system – making her poisonous – so that to save the young suitor, Giovanni Guasconti, whom her father has also poisoned, she drinks an antidote that kills her. The tale represents another of Hawthorne's acute psychological studies – an intense analysis of the male imagination in the process of coming to terms with a challenging woman.

The first instance of voyeuristic gaze is observed in the work As Giovanni flirts with the idea that there might "still be a hope of his returning within the limits of ordinary nature, and leading Beatrice – the redeemed Beatrice – by the hand" (125–126), Hawthorne observes his failure to recognize that, having "bitterly wronged" Beatrice's love, no hope of "earthly union and earthly happiness" remains (126).

The first instance of fetishistic gaze (seeing a woman as a substitute for the lack) is observed when Giovanni's fond hope that he can purify Beatrice, like Aylmer's wish to eliminate the red stain on Georgiana's white skin, situates the story within the white male imagination as a tale of

racial profiling and eugenic purification. This is in keeping with what was mentioned earlier as the findings of the studies reveal that the same behavior might lead to different evaluations depending on whether it is shown by a man or a woman to design decisions about virtual humans and whether this pattern also applies to gendered virtual humans. Female agents are evaluated more negatively when they do not show gender-specific immediacy behavior and avoid gazing at the interaction partner. Instead of this interaction effect gaze avoidance was evaluated negatively and female agents were rated more positively than male agents. Whether intended or not, the tale betrays the concerns of many white Americans in the 1840s about the dangers of miscegenation and racial mixing. Whether viewed as an illustration of racism or misogyny, "Rappaccini's Daughter" reveals the consequences for a woman of a man's failure to accept her as she is.

4.2 Roger Malvin's Burial

None of Hawthorne's early tales fulfills the affective goal he marked out in "Alice Doane's Appeal" better than "Roger Malvin's Burial," for the tale shows Hawthorne ambushing the domestic project of women's fiction and toying with women's maternal sympathies. As the wounded Reuben Bourne and Roger Malvin try to make their way out of the forest, they face a dilemma. Malvin will not survive the long journey, and if Reuben waits with him, he will also perish. Malvin encourages him to leave, but Reuben insists on staying, even though he expects Malvin to die. Initially, calculated realism gives way to a sentimental need to bear witness at the death scene of a loved one. Complicating Reuben's situation, Roger Malvin has been "like a father" (340) and is the father of Reuben's fiancee (Dorcas). Hawthorne does a masterful job of making Reuben's decision as complicated as possible. Creating situations of moral complexity in which conventional standards of right and wrong provide little guidance represents one of Hawthorne's strengths as a storyteller. Richard Predmore in his description of the development of Hawthorne's works states that:

"Set in Puritan or colonial times, Hawthorne's early tales could hardly be more remote from the author's own rapidly industrializing world. Furthermore, the social and political themes that do appear take a very abstract form, for example, the minor theme of western expansion in Roger Malvin's Burial." (6)

The only instance of voyeuristic gaze is observed in the work as Hawthorne brings the story forward to the female readers. As mentioned earlier women establish more eye contact than men and they look at their interlocutor more often while listening and speaking. Identifying females to be more likely to show affectionate behavior such as involvement and immediacy through gaze, gesture, and body orientation. This is in line with findings that women in general show more nonverbal immediacy cues. Women do not only show more immediacy using smiling or gaze but they are also expected to show immediacy to a larger extent, whereas male communicators are seen as less skilled in a lengthy paragraph describing their "preparations for their evening repast," he writes an apostrophe to domestic ideals – a veritable fairy tale of domesticity transported to the heart of the wilderness. The "snow-white cloth" and "bright pewter vessels" make this "one little spot of homely comfort, in the desolate heart of Nature." Dorcas even sings while she works. Her "voice danced through the gloomy forest" (357), while Hawthorne emphasizes that "four continually-recurring lines shone out from the rest, like the blaze of the hearth whose joys they celebrated Into them, working magic with a few simple

words, the poet had instilled the very essence of domestic love and household happiness, and they were poetry and picture joined in one." (358).

4.3 The May Pole of Merry Mount

Hawthorne did include "The May-Pole of Merry Mount" in the 1837 edition of *Twice-Told Tales* and another, related tale of the Puritans, "Endicott and the Red Cross," in the expanded edition of *Twice-Told Tales* he published in 1842. Predmore in describing the development of Hawthorne's works argues that in an early story like "The May-Pole of Merry Mount," (1828 or 29) the contention is really for cultural preeminence-"jollity and gloom" whereas in the five middle stories, it is political freedom that is at stake. Furthermore, the interpretation of American history now comes, as the author says, from the partisan point of view of a "thoroughgoing democrat" ("Legends," Seminar IX 291), and the ambiguity on political questions, as in the early "My Kinsman, Major Molineux," (1828 or 29) has mostly disappeared. The political leader, John Endicott, for example, is treated in the early tale, "The May-Pole of Merry Mount," with a measure of ambiguity that tilts on the negative side of this "iron man," the "severest Puritan" (Seminar IX 66); in the later story, "Endicott and the Red Cross," the irony is much less, and the Puritan, for the most part, admirably foreshadows the American revolutionary spirit. Furthermore, as Paul Cortissoz points out, Hawthorne knew that Endicott was officially censured by the Puritans for symbolically cutting the red cross from the British flag, but the author "intentionally omitted any reference to Endicott's arraignment to portray him as an early democrat who represented the liberal tendencies of the Puritan community." The same patriotism characterizes the' 'Legends of the Province House," in which Hawthorne depicts or foreshadows in colonial times the rightful and beneficial takeover by the American rebels from the aristocratic British. Edgar and Edith, the young betrothed couple in "The May-Pole of Merry Mount," face some of the same challenges as Hester Prynne and Arthur Dimmesdale, as they find themselves trying to act on their passionate feelings in the face of stern Puritan authority. "Jollity and gloom were contending for an empire," Hawthorne announces in the tale's first paragraph (54), and those contending values focus on the young couple. The only instance of voyeuristic gaze is observed in the work as John Endicott, the "Puritan of Puritans" (63), cuts down the maypole and orders whippings for the revelers. As Hawthorne wryly observes the whipping post "might be termed the Puritan May-Pole" (61) if there is any suspense, it resides in the fate of Edgar and Edith. While one of the Puritans advise a "double share of stripes" for the couple, even the "iron man," Endicott, is "softened" (66) by the picture of their "youthful beauty," which, "in the first hour of wedlock," seemed "so pure and high" (65). Instead of physical punishment, Edgar and Edith will be re-educated. They are dressed immediately in "garments of a more decent fashion," while Edgar's hair is "cropt" in the "true pumpkin-shell fashion" (66). The story ends quickly with a flash forward to the very end of the couple's lives and the observation that they "went heavenward, supporting each other along the difficult path which it was their lot to tread and never wasted one regretful thought on the vanities of Merry Mount" (67).

4.4 The Artist of Beautiful

Owen Warland, the protagonist in "The Artist of the Beautiful," deforms himself more than he injures Annie Hovenden, but he shares Aylmer's fixation on a single object of study that alienates him from others, especially from women. In Owen's case, the fixation is even more purely

aesthetic. Instead of operating on a woman's body to make it perfect, Owen sublimates his feelings for Annie in an artistic quest to create ideal beauty – an intellectual quest that results in the creation of a beautiful mechanical butterfly. As Michael Davitt Bell puts it, Owen "protects himself from his impulses through idealistic rationalization," but he is in fact "terrified by reality and especially by sex; he manages to escape into art and there express his repressed and guilty fantasies in the sublimated, rationalized form of artistic 'beauty.'" Successfully finally in his artistic pursuit, he is a failure in love; the child of Annie's marriage to the blacksmith Robert Danforth destroys Owen's beautiful mechanical butterfly. In addition to dramatizing a triangular relationship between Owen, Annie, and art, "The Artist of the Beautiful" also represents competing models of manhood, registering some of the anxiety Hawthorne felt after his marriage, as he turned to writing as a career. According to Richard Predmore

"Hawthorne typically attributes the extra measure of corruption and unhappiness of his times to the materialistic and utilitarian bent of modern life. The best-known tales that embody this theme are "The Celestial Railroad" (1843) and "The Artist of the Beautiful" (1844), which are sweeping indictments of the mechanistic pragmatism of nineteenth-century America." (17)

The only instance of voyeuristic gaze is observed in the work as Hawthorne represents two radically different male types that it is tempting to call the Fair Gentleman and Dark Male. In contrast to Danforth's "arm of might," Owen possesses a "delicate ingenuity." Taken once to see a steam engine, he

"turned pale, and grew sick, as if something monstrous and unnatural had been presented to him. The horror was partly owing to the size and terrible energy of the Iron Laborer; for the character of Owen's mind was microscopic, and tended naturally to the minute, by his diminutive frame and marvelous smallness and delicate power of his fingers." (461)

This can serve as an example of feminist theory where the Male Gaze expresses an asymmetric (unequal) power relationship, between viewer and viewed, gazer and gazed. Man imposes his *unwanted* (objectifying) gaze upon a woman. Second Wave feminists argue that whether or not women welcome the gaze, they might merely be conforming to the hegemonic norms established to benefit the interests of men thus underscoring *the power* of the male gaze to reduce a person (man or woman) to an object. This is in line with what Zizek argues as follows:

"The crucial point, of course, is that this gaze should not be subjectivized: it's not simply that "there is somebody in the house," we are, rather, dealing with a kind of empty, a priori gaze that cannot be pinpointed as a determinate reality—she "cannot see it all," she is looking at a blind spot, and the object returns the gaze from this blind spot. The situation is homologous at the level of voice: it is as if, when we're talking, whatever we say is an answer to a primordial address by the Other—we're always already addressed, but this address is blank, it cannot be pinpointed to a specific agent, but is a kind of empty a priori, the formal "condition of possibility" of our speaking; so it is with the object returning the gaze, which is a kind of formal "condition of possibility" of our seeing anything at all.... What happens in psychosis is that this empty point in the other, in what we see and/or hear, is actualized, becomes part of effective reality: in psychosis, we effectively hear the voice of the primordial other addressing us." (77)

Warland and Danforth reflect the pressures Hawthorne felt most acutely during this period of his life to make money with his writing – to be a "writer for bread," as he told George Hillard (23). But the men's very different characters also enable Hawthorne to contrast two types of creative and procreative power – relational and autogenetic (produced by the self alone).

5. Conclusions

In this research, We examine the psychic costs of wielding the gaze, arguing that Hawthorne demonstrates the considerable potential personal risks involved in the avid desire to look, which he never treats as an act or symbol of power but, instead, as the very evidence of the debilitated fragility of the gazer. The Function of the gaze in Nathaniel Hawthorne's work metonymically symbolizes numerous important issues that inform his oeuvre. Hawthorne's intensely, provocatively visual literary work invites cinematic comparisons. Joining numerous critiques in the field of film criticism, challenges Laura Mulvey's well-known theory of the male gaze, using Hawthorne's work as an example of representation that complicates gendered subject positions vis-à-vis the gaze. In his work, Hawthorne makes it impossible to assign clear positions of dominance and submission. In so doing, he offers valuable contributions to our understanding of the construction and organization of gender and sexuality in the antebellum United States. The impact of Lacan's notions can be traced in many books and essays, yet the notions of gaze and gesture have rarely been applied to the works under study. And in answer to the first research question (Is there any difference between gaze and gender?) The findings show that they are interrelated and have a mutual effect on each other. For example, the presence of gender emphasizes the concept of gaze to a large extent.

Scrutinizing seven short stories by Hawthorne and in answer to the second research question (How is the gaze represented in Hawthorne's stories?) it was revealed that the male gaze and the voyeuristic type are more observed compared to the fetishistic one in the stories analyzed in the present study.

Regarding the third major finding of this research, in response to the third research question (What is the relationship between the Lacanian gaze and Hawthorne's gaze?) the analysis of the seven stories revealed that there is a reflection of Lacanian notions of gaze and gender present (but different rates) in the works under the study.

In response to the fourth research question (Does Hawthorne represent masculinity as fundamentally depending on the image?) the desiring gaze in Hawthorne's work is just as rich, complex, and tantalizing, and these too, deserve further study. The beautiful, desirable young men haunt his fiction a long side lushly beautiful women like Georgiana (with her high fashion flow/mole) and Beatrice Rappacini Removing the equally pressing beauty of women from this passage, Hawthorne stages a confrontation between man and maleness with all of its attendant complexities itself. By rendering male subjects as the objects as well as the wielders of the gaze, Hawthorne insists that we view men as possible objects of erotic contemplation. Women are about the controlling male gaze, presenting women as images or spectacles and men as bearers of the look.

Acknowledgment: I would like to thank the Director of English Literature department of Karaj Islamic Azad University for supporting me in completing the research. The last but not the least, I owe many thanks to my dear family, specially my father whose light of affection has always enlightened my path and nourished my soul.

Conflict of Interest: None

Funding: None

Ethical statements : Hawthorne's major thematic patterns include self_confident against accomodation to powerness, conventional versus unconventional gender roles, obsessiveness against enlightened, predicted guilt or innocence. It shows us what happen when morality and mortality are disregarded in place of the desire for perfection which conclusively leads to the downfall of what is dear to us in a tragic manner.

References

Cortissoz, Paul. "The Political Life of Nathaniel Hawthorne." PhD thesis, New York University, 1955, pp. 228-229.

Drowne's Wooden Image. *Mosses from an Old Manse.* Ohio State UP, 1974.

Ellis, Barbara. "Some Observations about Hawthorne's Women." *Willa* 2 (1993): 13-17.

Hawthorne, Nathaniel. *Mosses from an Old Manse.* Orange Street Press, 1846.

Hawthorne, Nathaniel. "Harold Bloom. New York: Chelsea House Publishers." *Journal of Aesthetics & Culture* 4 (2012).

McFarland, Philip. *Hawthorne in Conrad.* New York**:** Grove Press, 2004.

Melville, Herman. *Hawthorne and His Mosses.* The Literary World, 1850.

Okada, Ryoichi. *Short Tales of Hawthorne – Literature, Love, Existence.* Tokyo: Hokuseido Shoten, 1996.

Parker, Hershel. "36: *"Hawthorne and His Mosses". Herman Melville: A Biography.* John Hopkins University Press, 1996.

Pfister, Joel. *The Production of Personal Life: Class, Gender, and the Psychological in Hawthorne's Fiction.* Stanford, California: Stanford UP, 1991.

Porte, Joel. *The Romance in America: Studied in Cooper, Poe, Hawthorne, Melville, and James.* Middletown, Conn: Wesleyan University Press, 1969.

Waggoner, H. Hyatt. *"Art and Belief", Hawthorne Centenary Essays.* Ohio: Ohio State Press, 1964.