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**THE SCARLET CONVENT: AN ANALYSIS
OF THE OUTCAST FEMALE BODY IN
THE FICTIONS OF NATHANIEL
HAWTHORNE AND TONI MORRISON**

MPhil in Comparative Literature

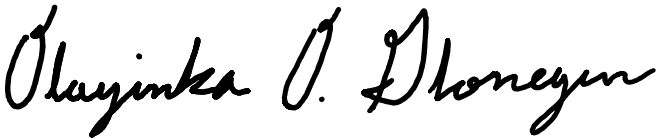
Trinity College Dublin

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The Scarlet Convent: An Analysis of the Outcast Female Body in the Fictions of Nathaniel Hawthorne and Toni Morrison

Olayinka Omololu Gbonegun

This dissertation investigates how the female body is represented and defined in literature through instances of psychological transformation and/or exile, utilizing Julia Kristeva's theory of abjection and the analysis of the outcast woman in modern society. To this end, this dissertation highlights the methods in which a community enforces traditionalism in regard to the human body through its close reading of the works of two prominent American writers: Nathaniel Hawthorne and Toni Morrison. Hawthorne's 1850 novel *The Scarlet Letter* and Morrison's 1997 novel *Paradise*. Setting their texts within two distinct time periods in American history, Hawthorne and Morrison employ different methods in order to present social conformity and social fear as well as their subsequent effects, shaping their female characters through the utilization of description, interaction, and written dialogue. By investigating the ways in which the women of these primary texts are written in relation to their own body through personal acknowledgement and gendered language, this dissertation seeks to highlight the nuances between the outcast woman and the exile, defining the female body's place in the social sphere.

ACKNOWLEDGEMENTS

First and most of all, I am sincerely grateful to Professor Eiléan Ní Chuilleanáin for her guidance and encouragement on this dissertation. I truly appreciate your suggestions and I found much joy in our conversations. Thank you so much for your help.

To all of my family (both near and far):

Thank you for your support. With much love, respect, and gratitude.

To Toni Morrison (February 18, 1931 - August 5, 2019):

Thank you for being an inspiration to my writing, and a talented and truly beautiful soul to this world.

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LITERATURE REVIEW

Provided is a brief outline of both primary texts and their subsequent significance to the dissertation at large:

The Scarlet Letter

Nathaniel Hawthorne's *The Scarlet Letter* takes place in a part of the Massachusetts Bay Colony (which stands today as the modern Boston, Massachusetts), and occurs roughly 50 years before the infamous Salem Witch Trials, lending the narrative a distinctly gothic tone. As the settlers of the Puritan town have relocated there to emancipate themselves from the oppressive governance of their religion, the protagonist Hester Prynne believes she too will find acceptance there. Hester is sent ahead of her husband, Roger Chillingsworth, who disappears after a shipwreck and subsequent attack by natives on his own journey overseas. However, after becoming pregnant during her period of mourning, Hester immediately becomes a pariah of the community, marked as an adulteress by the scarlet letter she is forced to wear and utilized as a deterring warning to the young women of the town. Hester is physically alienated from her peers as well when she relocates to a cottage on the outskirts of the town along with her illegitimate and unusually precocious daughter, Pearl. Also complicit in the affair is the town's minister, Arthur Dimmesdale, whose refusal to reveal

himself as Pearl's father stokes his subsequent guilt, which manifests itself as physical illness.

Paradise

Toni Morrison's 1997 novel *Paradise* is a contemporary text set in and around the fictional town of Ruby, Oklahoma during the 1960s and 1970s. Created after a series of hardships and the failure of the previous settlement, Haven, Ruby is a town founded to combat the exclusion and lack of opportunities for its minority residents while also serving as a shelter to protect and encourage the autonomy of its women. Expanding and becoming successful, the town of Ruby flourishes over the years until it begins to mirror and eventually exceed the world outside of it: a place the residents refer to as "Out There". However, the insulated town also steadily grows to become much more intolerant than the outside world, establishing clear castes and monopolies amongst the townspeople and beginning a sharp decline. A number of miles outside of Ruby is an old mansion that predates it. Known simply as "The Convent", this mansion has lived many lives: both as a monument to greed from a corporate embezzler and eventually a converted Catholic convent for the re-education of Native American girls. The mansion has long since fallen into stately disuse, becoming a sort of halfway home for troubled women, led by the matron Consolata. As a haven for troubled

travelers and troubled Rubyites alike, the Convent serves as a healing force for those that unconsciously seek it out. However, the Rubyites' perception of the Convent and its inhabitants morphs into one of fear and distrust. Over time, the sanctuary becomes tainted under the eye of the male townsfolk and the men of Ruby begin to ascribe the town's own hardships and decline to the presence of the women, who steadily take on monstrously feminine characteristics.

METHODOLOGY

As a methodology, this dissertation shall utilize Julia Kristeva's *Powers of Horror: An Essay on Abjection*, which defines abjection as the "casting off" of that which threatens the boundaries of the *self* and the *other*. When applying Kristeva's abjection theory to the primary texts, there are multiple instances of abjective behavior from both the *othering* society and the *othered* individual, with both towns' spiritual reasoning for Hester Prynne and the Convent women's ostracism and/or destruction founded on the women's break from what is considered normative female behavior. The affected women's own personal views of themselves as *Othered* (broken, sinful, ravenous) individuals slowly transforms into one of unabashed acceptance through personal experiences and internal dialogue. However, the society's response to these newly actualized individuals blends themes of monstrosity and abjection which serve as commentary on the state of female belonging and acceptance in the referenced time periods.

INTRODUCTION

Traditionally represented as *Other*, the female body has historically occupied a liminal space in literature, mythology, and folklore representative of the unknown. Blending the positive imagery of lawful motherhood with perceived dangerous and negative aspects of horror (such as blood and childbirth), this benignly malevolent aspect serves as a constant reminder of *Otherness* to a society that necessitates its presence, continuing to flourish in literary and historical mediums throughout the world. There is a notable recurrence of *othered* femininity in many regional works of literature, most notably those of early Greek origin (such as Tiresias' tale¹ and the Eleusinian mystery cults²), but for the purposes of this dissertation (and the impossibility of analyzing each instance due to the sheer breadth of material), analysis will focus primarily on two North American texts. The texts in question, Nathaniel Hawthorne's 1850 novel *The Scarlet Letter*³ and Toni Morrison's 1997 novel *Paradise*⁴, share a common aspect in that they both tackle themes of femininity and social exile, though they are distanced from one another in terms of time period and location. The authors of these two works utilize highly descriptive and symbolic language to characterize both their female subjects and the society that *others* them through abjective means. Through the lens of abjection theory as defined by Julia Kristeva

¹ Apollodorus, James George Frazer, and Apollodorus, *The Library*, Loeb Classical Library (London : New York: W. Heinemann ; G. P. Putnam's sons, 1921).

² Hugh Bowden, *Mystery Cults of the Ancient World* (Princeton, N.J. ; Woodstock: Princeton University Press, 2010).

³ Nathaniel Hawthorne and R. W. Butterfield, *The Scarlet Letter*, Everyman's Library, 122 (London: Dent, 1971).

⁴ Toni Morrison, *Paradise* (London: Vintage, 1999).

in her influential 1982 text, *Powers of Horror: An Essay on Abjection*⁵, this dissertation will use critical analysis to examine the continued usage of the female outcast in a literary and social medium, whether as a response to a perceived psychosocial threat, or as a coping mechanism by a social group after instances of oppression. In order to fully analyze this usage, the dissertation will investigate the methods in which the female characters of the two primary texts are written in relation to their own body through personal acknowledgement and gendered language.

⁵ Julia Kristeva, *Powers of Horror: An Essay on Abjection* (New York ; Columbia University Press, 1982).

CHAPTER 1: THE FEMALE BODY

1.1 Culture and Constitution

In her 1949 text *The Second Sex*⁶, Simone de Beauvoir opens Part One with the statement that ‘One is not born, but rather becomes, a woman (293)’, establishing a clear societal involvement in the self-acknowledgement of womanhood by an individual. Since then, de Beauvoir’s statement has served as a starting point and motivated feminist discussion, inspiring contemporary feminist writers to disassemble and recontextualize its message in various ways. For instance, Judith Butler’s own work⁷ on gender performativity draws direct influence from de Beauvoir; as Butler utilizes this claim in order to detach gender and sex from one another, establishing gender and its performance as a social signifier: ‘Beauvoir is clear that one “becomes” a woman, but always under a cultural compulsion to become one’ (12). Though Butler plays with the idea of a separation of physical and psychological identity, she, like many contemporary feminists, questions the cultural imperative and its prominence (18). This factor of social acknowledgement is presented by de Beauvoir as a seemingly necessary method with which to attain a personal connection to one’s own body, effectively tying feminine psychological identity to the female body’s alignment with cultural demands. However, this version of completeness relies exclusively on the body’s interactions with the society outside of it.

⁶ Simone de Beauvoir, Constance Borde, and Sheila Malovany-Chevallier, *The Second Sex*, Vintage Classics (London: Vintage Books, 2011).

⁷ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, Routledge Classics (New York ; London: Routledge, 1990).

1.2 The Fractured Body

The perception of the female body as a cultural necessity, while presented as a positive, uplifting, purpose, simultaneously fractures it in regard to the female identity, as the perception places sole importance on the body as an object of action towards an established purpose, rather than as a container for an individual, psychological subject.

CHAPTER 2: ABJECTION, THE OUTCAST, AND THE EXILE

2.1 Abjection

In her 1982 text, *Powers of Horror: An Essay on Abjection*⁸, Julia Kristeva defines abjection as the ‘casting off’ of that which threatens the boundaries of the subject and object, or alternatively, that of the self and the other. As it is defined, abjective behavior can apply to physical or organic options in relation to one another, such as Kristeva’s famously quoted example of milk-skin:

When the eyes see or the lips touch that skin on the surface of milk
 – harmless, thin as a sheet of cigarette paper, pitiful as a nail paring
 – I experience a gagging sensation and, still farther down, spasms
 in the stomach, the belly; and all the organs shrivel up in the body,
 provoke tears and bile, increase heartbeat, cause forehead and
 hands to perspire (2-3).

As a physical reaction, Kristeva goes on to root the event in a psychological cause, citing the border, the simultaneously spoiled and fresh nature of the object (i.e. a glass of milk) as a threat to the subject, the living and healthy individual (4). While this *physical* usage of abjection is easily applied in instances of horror and psychological stress, most notably with the living corpse of Mary Shelley’s⁹ *Frankenstein* and its creator, it can also be applied to more abstract concepts such as a society (subject) and its outcasts (object).

⁸ Kristeva.

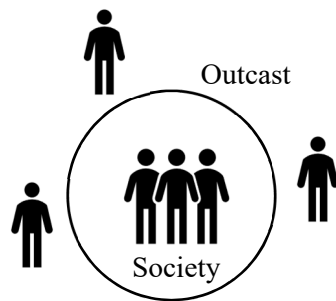
⁹ Mary Wollstonecraft Shelley, *Frankenstein: Or, The Modern Prometheus*, Penguin Popular Classics (London: Penguin, 1994).

2.2 The Outcast

As a phenomenon of social psychology, the outcast presents itself as an individual or group that has been excised from a community, whether willingly or unwillingly. However, this removal does not mean that the outcast ceases to influence the society in question, instead often becoming an integral part of the society's overall structure. In his seminal work¹⁰, Agamben explores the usage of *homo sacer*, or the 'sacred man', whose title marks him '...with the double meaning of "sacred" or "accursed" (79)', establishing him as simultaneously part of and apart from a society. The female outcast serves a somewhat similar yet distinctly unique role in her connection with a society as an outcast. For the purposes of this dissertation, I will be breaking this structure and role down into *three* distinct formats: that of fear (Figure 1), reverence (Figure 2), and commodification (Figure 3). In each of these formats, the application of the outcast shapes the society from which they have been excluded.

2.3 Fear

Figure 1:



In instances of fear, the outcast's status as the other serves as a border for a society. In this sense, the society itself is not actualized on its own, but is instead

¹⁰ Giorgio Agamben and Daniel Heller-Roazen, *Homo Sacer: Sovereign Power and Bare Life*, Meridian (Stanford, Calif: Stanford University Press, 1998).

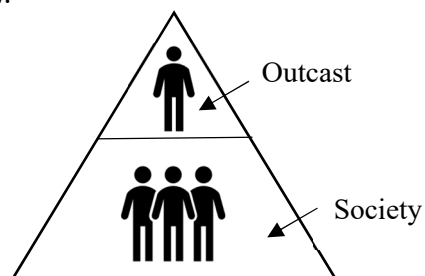
defined by what is not part of itself. In order to serve this role, the outcast may commonly be linked with fear, often through associations with physical or spiritual uncleanness and the implied threat of a transferative nature. With this perception, it becomes much easier for a society to view itself as being compressed by those outside of it and lends itself to view expansion as an extension against an otherwise threatening *other*. Worldviews such as this likely inspired movements such as the 19th century belief of Manifest Destiny that saw American settlers and industries sweeping west and displacing other established societies, namely those of the native peoples.

When applied to the female body, this same *othering* through fear can be seen in acts of exclusion or temporary banishment. In her text *The Second Sex*, Simone de Beauvoir references such attitudes in regard to menstruation:

In 1878, a member of the British Medical Association wrote in the British Medical Journal: “It is an indisputable fact that meat goes bad when touched by menstruating women.” He said that he personally knew of two cases of hams spoiling in such circumstances. (127)

2.4 Reverence

Figure 2:

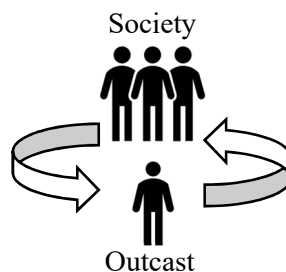


The revered outcast is one who stands above the society from which they have been separated and can be seen in figures such as the Vestal Virgins and

those associated with unpaired, female divinities. In this instance, the outcast is placed above the society as a sort of pure or uncorrupted figure to which the average society member cannot attain. Viewed as pure or unsullied, and therefore connected with the otherworldly, the outcast here is utilized to bridge the gap between physical and spiritual matters. Applying this concept to the female body, it is surprisingly easy to note the multitude of instances to which it has seen use. Classical literature utilizes this practice in the vestal virgins, temple women who have been dedicated to Vesta from childhood, or even the unpaired female goddesses such as Athena or Artemis, who are several orders of magnitude higher in stature. With this otherworldly purity or uncorrupted state of being, the idea of earthly defilement takes on a seductive, transgressive appeal, with stories of temptation such as Milton's *Comus*¹¹ or Bram Stoker's *Dracula*¹² focalizing their narrative on the possible corruption of their female characters.

2.5 Commodification

Figure 3:



As a general perception, the commodified outcast is one of the most prominent, especially in the realm of the female body. As a default, the commodified outcast is one who exists simultaneously upon the fringes of society

¹¹ John Milton and A. W. Verity, *Comus* (Cambridge: Cambridge University Press, 2017).

¹² Bram Stoker and Maurice Hindle, *Dracula*, Penguin Classics, Revised edition (London: Penguin Books, 2003).

as well as within its center, as there is a flow of commerce between the two spheres. When combining the concept of commodification with the female body, it is no surprise that the social result is prostitution and the prostitute.

McCormick¹³ writes on the negative public perception of such an individual, stating: ‘The spectre of prostitution serves importantly to reinforce the celebration of women’s domestic role (6)’. This repudiation of the commodified woman is at odds with the public’s reliance on the practice, most notably in the Victorian era Contagious Diseases Acts¹⁴, which presented the practice of prostitution as a scourge to public health as well as an absolutely necessary part of a functioning society. English feminist Josephine Butler, stood up against this overt double standard in her public writings, questioning why the examinations solely targeted marginalized women as vector for disease rather than including the established men with whom they interacted¹⁵.

2.6 *The Outcast, The Exile, and the Scapegoat*

When defining the outcast and the exile, it is important to note the difference between the two. The outcast, existing on the fringes of society, is distant from the community, but still makes itself known through its interactions with it. However, the exile is one who is meant to be fully rejected or destroyed for that society to feel that it has achieved physical and/or spiritual perfection. In

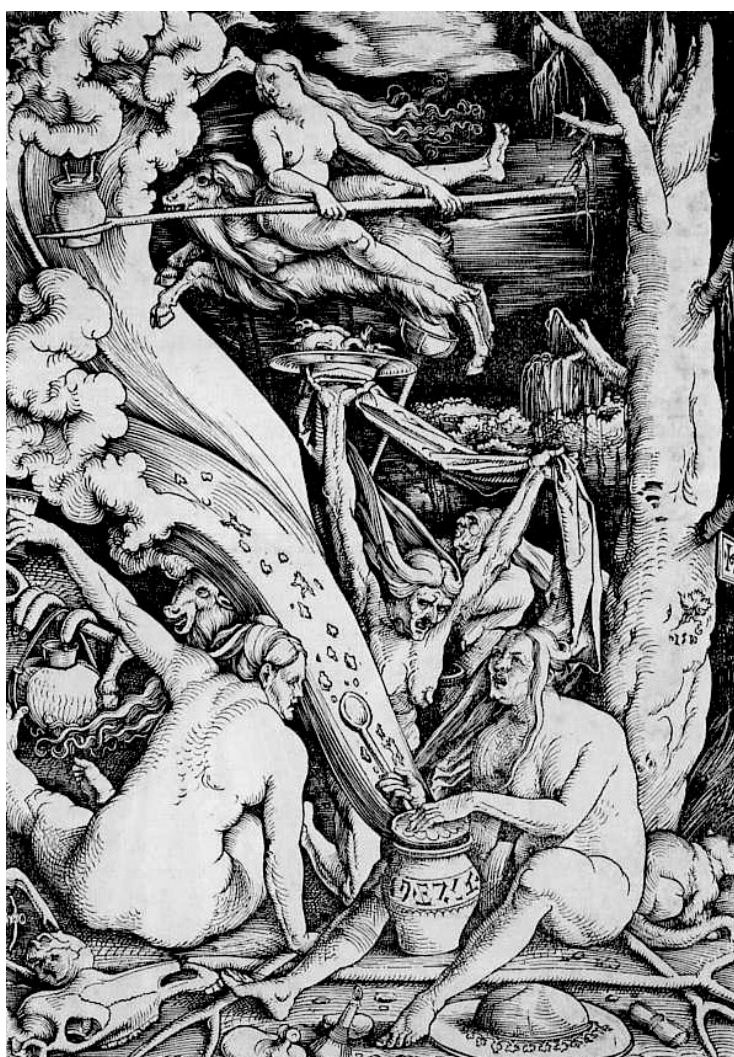
¹³ *Sexual Outcasts, 1750-1850*, ed. by Ian McCormick, Subcultures and Subversions, 1750-1850 (London: Routledge, 2000).

¹⁴ Charles Washington Shirley Deakin and Royal College of Surgeons of England, *The Contagious Diseases Acts : The Contagious Diseases Acts, 1864, '66, '68 (Ireland), '69, from a Sanitary and Economic Point of View : Being a Paper Read before the Medical Society of University College, London, on Thursday, November 30th, 1871* (London : Published for the University College Medical Society, by H.K. Lewis, 1872) <<http://archive.org/details/b22298423>> [accessed 3 August 2019].

¹⁵ Helen Mathers, *Patron Saint of Prostitutes: Josephine Butler and the Victorian Sex Scandal* (Stroud: The History Press, 2014).

her analysis of Louis-Ferdinand Céline's negative literary legacy, Kristeva breaks down the effective paradise that the author presents in his pro-Axis literature, which relies on the separation and or removal of the Jewish *other*, an effective scapegoat on which the ills of society are placed: 'A *whirl* of abjection that can be borne, that can be written only if it can *also* provide itself with *objects*, hateful of course, the most stable ones, the most archaic, ensuring the most precise, the most certain jouissance (136).' The removal of the *othered* is presented here as a guaranteed method in which to achieve jouissance, an all-encompassing enjoyment or pleasure comparable to the sublime. In this way, exile serves as a symbolic death of the individual in a society as well as the ills associated with them. Much like the original scapegoat, a goat on which the ills of society are placed before it is driven away, the full brunt of perceived social disease is attached to the outcast, the *other*. Following this line of reasoning, the archaic, *othered* female body cannot help but exist as one of the many ills or maladies that society places upon the scapegoat. The figure that most encompasses this outcast, feminine, horror and mystery is the witch, a figure whose moral corruption threatens contagion to her surroundings, and, ironically, is traditionally portrayed in early modern European art as being borne on the back of a billy goat (fig. 4). This *othered* female body inspires both dread and horror...and the implicit threat of its arrival into an otherwise "perfect" society is what motivates the destructive, self-preserving actions present in both Nathaniel Hawthorne and Toni Morrison's texts.

Figure 4: The Scapegoat



Pictured: Hans Baldung Grien – Witches concocting an ointment to be used for flying to the Sabbath, 1514.

CHAPTER 3: *The Scarlet Letter*, Literary Background

3.1 *Puritan Migration*

As a minority religious denomination, the first Puritan settlers travelled from England to the Americas for various reasons, the most straightforward one being the avoidance of religious persecution. As Christopher Hill¹⁶ states, the term “Puritan” itself: ‘...was often used as a very general term of abuse (14)’, as the group’s practiced form of Christianity was a “purified” (hence the term Puritan) form of Protestantism which eschewed the current denomination’s acceptance of some Catholic practices. According to Hill, Puritan adherents were particularly concerned with the state of the Church of England, dividing themselves into two firm camps: that of the reformists and that of the separatists (8). Those known as reformist Puritans advocated for internal reform within the Church of England, hoping to better align the society and its morals to their religious ideal (9). Meanwhile, the separatist Puritans viewed the current church as far too corrupt for reform, advocating total separation from the church rather than internal reworking (9).

In addition, the generally accepted view of the Puritan minority (at least in Nathaniel Hawthorne’s presentation) was one of predestination, effectively marking each individual person with a permanent status of spiritual salvation or damnation without any chance of overturn through meritorious actions. As a result, the godly and moral actions of a Puritan adherent were viewed as a residual effect of their assured salvation. In contrast, those that lived immoral lives were viewed as eternally damned. This controversial method of distinction placed

¹⁶ Christopher Hill, *Society and Puritanism in Pre-Revolutionary England* (Secker & Warburg, 1964).

much stress on the individual and (by extension) the community, as it relied on purely outward behavior to effectively prove one's status.

3.2 *The Salem Witch Trials*

This method of *externally visible* confirmation served to cause major issue in 1692, when some of the youths of Salem Village, Massachusetts '...began to behave strangely, complaining of physical maladies, reporting visions, lapsing into trances, and trembling and babbling without restraint'¹⁷. As a result, individuals deemed suspicious, outcasts, and/or targets of personal grudges, were suspected of arcane involvement and examined by court officials to confirm the townspeople's suspicions. These examinations, undertaken by John Hathorne and Jonathan Corwin, utilized scriptural and emotional evidence, finding those accused guilty and rather swiftly condemning those same individuals to death. One of the examiners of the accused, John Hathorne, would adamantly refuse to admit fault once the hysteria had died down and many of the deceased were retroactively cleared¹⁸, instead continuing to reside in the town and eventually becoming the ancestor of Nathaniel Hawthorne, the author of *The Scarlet Letter*.

3.3 *Nathaniel Hawthorne*

As an author, Nathaniel Hawthorne is best known for his two major novels, *The Scarlet Letter*, and *The House of the Seven Gables*¹⁹, both of which

¹⁷ 'Salem Witchcraft Trials: Discovery Service for Trinity College Dublin (University)' <<http://eds.b.ebscohost.com.elib.tcd.ie/eds/detail/detail?vid=0&sid=4419372f-c506-4143-8d0f-4c94ca20b859%40sessionmgr103&bdata=#AN=89139882&db=ers>> [accessed 8 August 2019].

¹⁸ Marion Lena Starkey, *The Devil in Massachusetts: A Modern Enquiry into the Salem Witch Trials*, Anchor Books (Garden City, N.Y: Doubleday, 1969).

¹⁹ Nathaniel Hawthorne and Robert S. Levine, *The House of the Seven Gables*, A Norton Critical Edition, New ed (New York ; London: W. W. Norton, 2006).

utilize thematic elements of wayward femininity and implied instances of witchcraft in the Massachusetts Bay Colony area. A descendant of the infamous John Hathorne, Hawthorne's own personal connection to the small town characterized much of his literary career, with his widowed mother and sisters' self-isolation making a particularly large impact on him in his youth, and fueling his consumption of classical literature.²⁰ As a likely result, Hawthorne's own texts utilize a somewhat allegorical approach in the framing of their stories and characters. Hawthorne's novel *The Scarlet Letter* is one of personal abjection, standing as a repudiation towards the treatment of women as *othered* individuals and instead establishing them as full beings in their own right. Appearing both tasteful and pleasing to the social eye, the *othered* female body of Hawthorne's text proves to be a vehicle for its problems as the people of the Massachusetts colony view the elegant Hester Prynne with disgust and suspicion.

²⁰ Hamilton Wright Mabie, 'Nathaniel Hawthorne', *The North American Review*, 179.572 (1904), 13–23.

CHAPTER 4: THE SCARLET LETTER

4.1 Hester Prynne

Hawthorne's initial introduction of Hester Prynne focuses on her looks and demeanor from the view of the townspeople:

The young woman was tall, with a figure of perfect elegance on a large scale. She had dark and abundant hair, so glossy that it threw off the sunshine with a gleam; and a face which, besides being beautiful from regularity of feature and richness of complexion, had the impressiveness belonging to a marked brow and deep black eyes. She was ladylike, too, after the manner of the feminine gentility of those days; characterised by a certain state and dignity, rather than by the delicate, evanescent, and indescribable grace which is now recognised as its indication. And never had Hester Prynne appeared more ladylike, in the antique interpretation of the term, than as she issued from the prison.

Hester is steadily reduced over the span of seven years that make up the text, dwindling in relation to the public scorn and contempt that is heaped upon her as the townspeople search for any physical sign to mark her fault and even consider placing one upon her themselves. Notable figures include a group of older women who gossip amongst one another of how to best publicize her punishment: 'At the very least, they should have put the brand of a hot iron on Hester Prynne's forehead (61).' It is here that Hawthorne presents the first instance of the townspeople's psychological state. In the section titled 'Something to be Scared Of', Kristeva marks aggressiveness as a method with which an individual protects oneself from a not yet localizable cause (39). Hawthorne's matrons' rather bloodthirsty reaction to Hester Prynne is a sublimation of violence intended to

both cover up and reassert their own position in the community and establish it as the ideal.

Despite this savage method of self-soothing, Hester is seemingly unphased, and holding onto her composure, she refuses to name the father of her newborn child to the ogling crowd, effectively refusing to attach guilt to herself. This ritualistic spectacle of Hester's shaming serves as a form of penance which, should Hester admit the name of the man responsible, effectively reads as a personal acceptance of guilt or wrongdoing.

As Hester does not provide them with a suitable display of contrition, the townspeople instead co-opt Hester's body in order to push warnings to their own children:

Thus the young and pure would be taught to look at her, with the scarlet letter flaming on her breast,—at her, the child of honorable parents,—at her, the mother of a babe, that would hereafter be a woman,—at her, who had once been innocent,—as the figure, the body, the reality of sin (73).

The townspeople's attribution of Hester as the 'body of sin' effectively reduces her from a subject to an object, placing the community's fears on her as a symbolic abstract and distinctly feminine malady. Marina Warner²¹ cites Middle Platonist Philo Judaeus' rationalization for gendered abstract nouns in her section titled 'Engendered Images': 'For pre-eminence always pertains to the masculine, and the feminine always comes short and is lesser than it (65)'. This diminishment, coupled with the corruptive and contagious ill that is associated with her, makes Hester's position much more threatening and detrimental to the

²¹ Marina Warner, *Monuments & Maidens: The Allegory of the Female Form* (London: Vintage, 1996).

Puritan Massachusetts colony. It is through this association that Hawthorne alludes to the similarly accused historical figure of Ann Hutchinson.

Ann Hutchinson

Hawthorne typifies Hester Prynne's experience to that of Ann Hutchinson, a Puritan woman who is immortalized by her religious outspokenness, which was deemed a threat to the established religious framework, leading to her imprisonment and eventual excommunication. Hawthorne seemingly sympathizes with Hutchinson, strongly paralleling her actions in the face of the community with those of Hester Prynne, as he pays homage to Hutchinson in the section titled "The Prison Door":

This rose bush, by a strange chance, has been kept alive in history;
but whether it had merely survived out of the stern old
wilderness...or whether, as there is fair authority for believing, it
had sprung up under the footsteps of the sainted Ann Hutchinson
as she entered the prison door, we shall not take upon ourselves to
determine (58).

Anne Hutchinson, as the historical account by David D. Hall²² portrays, was a prominent figure in the Antinomian Controversy, which saw both Hutchinson and her vocal supporters challenging the religious authorities and their associated doctrine on sanctification. In her private sermons, Hutchinson questioned the Puritan religious leaders' teachings (save a select few, such as those of the Reverend John Cotton) which were seemingly insistent on a connection between the "covenant of grace" and the "covenant of works" which Hutchinson claimed incorrectly placed prominence on the idea of godly actions (i.e. works)

²² *The Antinomian Controversy, 1636-1638: A Documentary History*, ed. by David D. Hall (Middletown, Conn: Wesleyan University Press, 1968).

determining grace²³. Hutchinson instead reinterpreted the doctrine, stating that sanctification and its associated grace did not connect itself with works. Amassing a number of followers, Hutchinson's growing prominence caught the attention of religious officials, who brought her into court in 1637. Like Hester Prynne, Hutchinson refused to admit error or guilt, continuing to debate her point in the court examinations. At a loss, the officials brought out their sentence, and Hutchinson was eventually excised from the community through a full excommunication and exile: 'Ms. Hutchinson, the sentence of the court you hear is that you are banished from out of our jurisdiction as being a woman not fit for our society, and are to be imprisoned till the court shall send you away (348)'. Viewing the choice of language in this sentencing, it is clear that Hutchinson's "unfitness" for the society at large is not just linked to her actions, but it is also irrevocably tied to her sex and ideas of gendered propriety. Regarding women's voice in the social sphere, Jane Kamensky²⁴ utilizes Ann Hutchinson, writing: 'Silencing Hutchinson offered New England's leaders a chance to define their own voices as the speech of authority by classifying the words of disorderly women as an archetype of social danger (73)'.

Despite her removal, Hutchinson continued to have an appreciable following both before and after her exile, which likely contributed to her recognition as a kind of martyr in the years following her death in 1643. Based on his own choice of wording (i.e. "sainted") for Hutchinson, Hawthorne appears to have held her in similarly high esteem. However, what serves as high esteem for the 'sainted Ann Hutchinson (58)' is notably missing in regard to another historic figure that appears in Hawthorne's novel: that of Ann Hibbens.

²³ Hall.

²⁴ Jane Kamensky, *Governing the Tongue: The Politics of Speech in Early New England* (New York ; London: Oxford University Press, 1997).

Ann Hibbins

Though Hutchinson's lingering presence is viewed with a favored eye, Hawthorne seemingly hardens his view on the similarly outcast Ann Hibbens, whose historical actions share many similarities with both Anne Hutchinson and Hester Prynne. Physically present throughout Hawthorne's story, Ann Hibbens appears in the text as a crone-like citizen of the town who invites Hester Prynne to follow her to a midnight gathering of assumed witches:

‘Hist, hist!’ said she, while her ill-omened physiognomy seemed to cast a shadow over the cheerful newness of the house. ‘Wilt thou go with us to-night? There will be a merry company in the forest; and I well-nigh promised the Black Man that comely Hester Prynne should make one (129)’.

Hawthorne's portrayal of Hibbens as a glorified horror is starkly at odds with her historical actions, namely her refusal to admit wrongdoing in her period of censure, and again when excommunicated. Initially brought to trial for slander (a merchant's wife, Hibbens claimed that a furniture maker had attempted to overcharge for the services rendered, thus damaging his reputation), Hibbens was censured until she was to apologize or show suitable remorse²⁵. Donald Capps²⁶ breaks down Ann Hibbens' case into a series of phases, utilizing the preserved court records to further characterize her conduct. Due to her refusal to condemn herself to the public, Hibbens' censure became a full excommunication, handed down by the religious leader of the time, the same Reverend John Cotton that had been caught up in the controversy that surrounded Anne Hutchinson only three

²⁵ Jenny Pulsipher, *Hibbins, Ann* (Oxford: Oxford University Press, 2004) <<https://doi.org/10.1093/ref:odnb/72604>>.

²⁶ D. Capps, 'Erikson's Theory of Religious Ritual the Case of the Excommunication of Ann Hibbins', *Journal for the Scientific Study of Religion*, 18 (///), 337–49 <<https://doi.org/10.2307/1386359>>.

years prior. In this instance, Reverend Cotton's pronouncement was much more marked:

"I do here pronounce you to be a leprous and unclean person. You have scorned counsel and refused instruction and have like a filthy swine trampled those pearls under your feet. And so as an unclean beast and unfit for the society of God's people, I do from this time forward pronounce you an excommunicated person from God and His people." The fact that there were various statements of this sort during the excommunication phase of the trial indicates that shaming had come to dominate a judicial process that was ostensibly concerned to determine her *guilt*.' (343)

Once more, similar to Hutchinson, Hibbens' unsuitability is marked by her status as a woman. More precisely, the issue is that of the female body and voice in the public sphere. Hibbens' own controversy is especially rooted in her willingness to speak out in a public manner on an imbalance of social power. Whereas Hutchinson's dissent was in regard to theology, a medium which was arguably a bit more favorable for the female voice, Hibbens' own dispute was one that placed her firmly into the commercial sphere.

This theme of "desirable" and "undesirable" female autonomy is at odds with the author Nathaniel Hawthorne's text as a pro-feminist critique, as through the characterizations of both Hutchinson and Hibbins, the text still advocates limitations in the sense of propriety for both the female body and voice in the social sphere. It is the absent Anne Hutchinson that is viewed benignly and the present Ann Hibbens that is not. This reading is further enhanced by Hawthorne's own dialogue regarding female presence in the commercial field of literature.

John T. Frederick²⁷ cites an 1855 letter in which Hawthorne pens his views on the surge of female-authored literature:

America is now wholly given over to a damned mob of scribbling women, and I should have no chance of success when the public taste is occupied with their trash – and I should be ashamed of myself if I did succeed. What is the mystery of these innumerable editions of the ‘Lamplighter.’ And other books neither better nor worse? – worse they could not be, and better they need not be, when they sell by the 100,000. (231)

While this may read simply as an individual’s written gesticulations of irritation, Hawthorne’s choice to focus on the gender of his competitors as a destructive collective (i.e. mob) does not escape notice. It is unclear whether Hawthorne wrote the martyred saint of Anne Hutchinson and the beldam Ann Hibbens in this manner, perhaps in order to call attention to this aspect of Puritan society and denounce it. However, the text itself, when coupled with Hawthorne’s own views on women’s expansion from the domestic to commercial sphere makes this seem doubtful.

Returning to Hester Prynne, Hawthorne begins moving the story towards its denouement. In a scene that takes place in the latter half of the novel, Hester Prynne and Arthur Dimmesdale converse privately with one another in the nearby forest. Hester urges the pastor to travel with her and their daughter Pearl out of the town so that the three of them can live together openly with neither public scorn nor knowledge of the original nature of their relationship. Showing her passion in this moment, Hester Prynne removes the scarlet letter from her breast:

²⁷ John T. Frederick, ‘Hawthorne’s “Scribbling Women”’, *The New England Quarterly*, 48.2 (1975), 231–40 <<https://doi.org/10.2307/364660>>.

So speaking, she undid the clasp that fastened the scarlet letter, and, taking it from her bosom, threw it to a distance among the withered leaves. The mystic token alighted on the hither verge of the stream (232).

Going a step further, Hester also unties her hair:

By another impulse, she took off the formal cap that confined her hair, and down it fell upon her shoulders, dark and rich, with at once a shadow and light in its abundance, and imparting the charm of softness to her features (233).

In both of these actions, Hester has symbolically freed herself from the restraining force of the society, as her body is no longer metaphorically branded or covered by its presence. Instead, the symbol of her crime is cast off, allowing Hester to view herself in a positive light, not as a sinful body or existence, but as a fully realized woman. Hester pushes this freedom yet further by removing her cap and allowing her hair to spill out, drawing comparisons to Aphrodite, a goddess who is secure both in her identity and sexuality. With no one around to shame or inhibit her for her body and personal belief. In this state of true security and triumph, Hester attempts to bring in the final piece of herself, her daughter Pearl, in order to fully realize and reclaim her status as a subject rather than object of social malaise, only for Pearl to shy away, refusing to come close until her mother once more dons the marks of her confinement and imposed shame.

4.2 Pearl Prynne

When compared to Hester Prynne, whose actions and descriptions are deeply rooted in historical figures, Hawthorne's descriptions of Pearl are of a truly allegorical nature. Utilizing referential descriptors that can be viewed as

either benevolent or malevolent, Hawthorne presents contradictory methods of referring to Pearl throughout the text (cherub, imp, elf); terms that highlight her possible nature in the eyes of her mother and community. As a product of both Hester Prynne and Reverend Arthur Dimmesdale's relationship with one another, Pearl is an illegitimate child in the eyes of society and subject to the many abjective superstitions that follow such individuals:

[Hester] remembered—betwixt a smile and a shudder—the talk of the neighbouring townspeople; who, seeking vainly elsewhere for the child's paternity, and observing some of her odd attributes, had given out that poor little Pearl was a demon offspring; such as, ever since old Catholic times, had occasionally been seen on earth, through the agency of their mothers' sin, and to promote some foul and wicked purpose. (110)

Pearl's duality is most prominent in the scene referred to earlier, in which the unburdened Hester Prynne calls out for Pearl to both join her and meet with her father, Reverend Arthur Dimmesdale. Hawthorne takes this moment to shift the narrative to Pearl herself, who has initially been occupied in the nearby woods, interacting with the various wildlife:

The small denizens of the wilderness hardly took pains to move out of her path. A partridge, indeed, with a brood of ten behind her, ran forward threateningly, but soon repented of her fierceness...A pigeon alone on a low branch, allowed Pearl to come beneath, and uttered a sound as much of greeting as alarm... A fox, startled from his sleep by her light footstep on the leaves, looked inquisitively at Pearl, as doubting whether it were better to steal off, or renew his nap on the same spot. A wolf, it is said – but here the tale surely lapsed into the improbable – came up, and smelt of

Pearl's robe, and offered his savage head to be patted by her hand.
(224-5)

On one hand, Pearl's camaraderie with the forest animals can be comfortably viewed as a somewhat Edenic scene of innocence and purity, as they do not flee from her or she from them. However, on the other hand, Pearl's easy attitude with the wild creatures may also mark her as truly wild herself, as a common superstition towards illegitimate children of the time was that they, being produced in much the same way as wild animals (freely and without true partnership), were more closely aligned with nature than their 'trueborn' counterparts. This thematic usage can be seen in Shakespearean texts and their villains, such as Edmund in *King Lear*²⁸, to whom Shakespeare attributes both a robustness and dangerousness due to the circumstances of his birth:

Why brand they us
With base? with baseness? bastardy? base, base?
Who, in the lusty stealth of nature, take
More composition and fierce quality
Than doth, within a dull, stale, tired bed,
Go to the creating a whole tribe of fops,
Got 'tween asleep and wake? (I.2.9-15)

On Renaissance era illegitimacy, Michael Neill²⁹ argues that the female bastard, though much less common, engenders a much larger level of threat and transgression than that of her male counterpart, utilizing one such instance in the

²⁸ William Shakespeare and G. K. Hunter, *King Lear*, The New Penguin Shakespeare (Harmondsworth: Penguin, 1972).

²⁹ Michael Neill, "'In Everything Illegitimate': Imagining the Bastard in Renaissance Drama", *The Yearbook of English Studies*, 23 (1993), 270–92 <<https://doi.org/10.2307/3507984>>.

characterization of Joan La Pucelle in Shakespeare's *Henry VI* Part I: 'La Pucelle's self-proclaimed bastardy is merely an extreme manifestation of her trans-sexual monstrosity: she usurps, as it were, the role of male usurper (275).'

Pearl's status as illegitimate relegates her to a threat or contagion for any family she may marry into, as seen in the townspeople's inclusion of her in their attribution of social sickness toward her mother Hester Prynne: '...the mother of a babe that would hereafter be a woman...(90). In this regard, Pearl takes on a transgressive, masculine role in which her birth and circumstances overshadow those of any prospective spouse. It is perhaps for this reason that Pearl does not return to the town with her mother at the end of the text, instead inspiring speculation as to whether she has 'mingled her wild blood (282)' with another.

Pearl's preternatural inclination towards discord is also counterposed by the possibility of her actions having basis in divine punishment for her parental bodies, as Pearl outright refuses to acknowledge Hester's effective attempt to circumvent her punishment, much like the precautions taken to prevent the original Edenic couple from re-entering the Garden after being tainted by sin (namely Uriel's presence at the entrance, armed with a flaming sword). To Pearl, the act of public acknowledgement is of tantamount importance, and she reiterates this view again and again through her interactions with both her mother and father. A kiss from Arthur Dimmesdale is washed away after Pearl is told that he will not accompany his wife and child openly into town, and one is freely given as he lays dying on the town scaffold after revealing his part.

In the end, Hawthorne's characters are historically rooted in both nature and behavior, and as a result, Pearl Prynne is no exception. Viewed as a looming threat to the town's inhabitants and moralistic social structure, Pearl's nature is one of social, signifying an illicit threat and possible breakdown in the community simply through her continued presence. Pearl serves as a living allegory of a

historical event that brought a Puritan minister and his frank congregation member together: the Antinomian (or Free Grace) Controversy itself. As the controversy was scathingly dubbed by its detractors as *antinomian* (i.e. anti-moral/law), the perception of Pearl by the townspeople echoes this sentiment as well. Constantly calling on her father Arthur Dimmesdale to acknowledge his collaboration in her birth, Pearl wishes to have her presence recognized, regardless of her possible nature. As a result, Hawthorne utilizes Arthur Dimmesdale's hesitance to reveal this connection as the driving force of his conflict.

4.3 *Arthur Dimmesdale*

As an equal bearer in responsibility for Hester Prynne's position, Arthur Dimmesdale should by all accounts share in the same public shaming that is afforded to her by the townspeople. In this regard, Arthur Dimmesdale shares many similarities with the historical figure, Reverend John Cotton, a prominent Puritan minister who traveled from England to the Boston, Massachusetts colony and is most remembered for his subsequent embroilment in the Antinomian Controversy. Reverend John Cotton found himself to be a major point of suspicion by the other religious figures due to the followers of his "free grace" theology serving prominent roles in the Antinomian dispute. As a possible vector of discord, Reverend Cotton's own beliefs were called into question by the Boston church in 1636, when he was pressed by his fellow ministers to personally present his religious views and maxims in a series of written answers³⁰. Though an effective participant alongside Ann Hutchinson as his ministry was determined to be the source of the disturbance (138), Reverend Cotton's response was one

³⁰ Hall.

that disassociated himself from what was viewed by the religious authorities as a damaging, rogue element.

In *The Scarlet Letter*, Hutchinson sentimentalist Hawthorne effectively lampoons the actions of Reverend Arthur Dimmesdale, introducing the character as a young clergyman, recently arrived ‘from one of the great English universities (77)’ and with ‘...an apprehensive, a startled, a half frightened look (77)’ that appears to show a general discomfort of surroundings. Instead of sharing in Hester Prynne’s censure, Arthur Dimmesdale instead utilizes his position as the town’s religious leader to deflect suspicion from himself:

...I charge thee to speak out the name of thy fellow-sinner and fellow-sufferer! Be not silent from any mistaken pity and tenderness for him; for, believe me, Hester, though he were to step down from a high place, and stand there beside thee, on thy pedestal of shame, yet better were it so than to hide a guilty heart through life. What can thy silence do for him, except it to tempt him – yea, compel him as it were – to add hypocrisy to sin? (78)

Though not quite as pointed as the pronouncement from Reverend John Cotton to Ann Hibbens, it is nonetheless damning, as Dimmesdale’s own proclamation serves as a thinly veiled vocal and public display of rejection towards Hester and Pearl, as he separates and abjects the blame from himself and onto her, heaping his own perceived sin on Hester Prynne and further deepening the townspeople’s urge to oust and ridicule her (doubly so for both herself and unnamed co-sinner). Hawthorne takes especial care to present these instances to the reader, employing both an understanding and a marked disapproval of Arthur Dimmesdale’s actions through his language.

While many scholars such as Bruce Ingham Granger³¹ categorize Dimmesdale as a tragic figure due to his constant inner turmoil that manifests itself as outer sickness, Dimmesdale does not undergo any sort of betterment or change over the course of the text, with each of his actions on a grand scale serving as an escape from a looming problem, whether through his dialogue to the townspeople or his attempted departure from the town. Despite his seeming repentance, Dimmesdale instead comes off as a rather hollow individual, as he goes on to effectively remove the guilt from himself at intervals. In one such instance, Dimmesdale abjects his guilt through a series of ‘mock-confessions’ to his congregation:

More than once-nay, more than a hundred times – he had actually spoken! Spoken! But how? He had told his hearers that he was altogether vile, a viler companion of the vilest, the worst of sinners... They heard it all, but did reverence him the more... The minister well knew – subtle, but remorseful hypocrite that he was!
(159)

In this instance, Dimmesdale seeks, if only temporarily, to place himself both within and outside of the society through reverence (fig. 1), and thus clear himself of psychological sickness. This effect is temporary, but satisfactory for the moment, characterizing Arthur Dimmesdale as an individual that exploits his position in society in order to cover his own errors and/or misdeeds.

Much like Reverend Arthur Dimmesdale’s refusal to publicly claim Pearl as his own daughter, Reverend John Cotton pulls short of publicly claiming paternity in the birth of what would be known scathingly as an ‘anti-law’ (and therefore anti-society) movement. Reverend Cotton instead utilizes his platform to

³¹ Bruce Ingham Granger, ‘Arthur Dimmesdale as Tragic Hero’, *Nineteenth-Century Fiction*, 19.2 (1964), 197–203 <<https://doi.org/10.2307/2932581>>.

denounce that which the Bostonian religious authorities viewed as a vehicle for justifying immorality and threatening the sanctified ideal of the community³². Dimmesdale's own fear of association is encapsulated in his dialogue with Hester at the stream: 'Methought – O Hester, what a thought it that, and how terrible to dread it! – that my own features were partly repeated in [Pearl's] face, and so strikingly that the world might see them! But she is mostly thine! (226)' Here, Dimmesdale's acceptance is conditional, and without personal threat to his own standing. Conclusively, the historical account ends in exile for Anne Hutchinson, and Reverend Cotton continues to serve the Massachusetts colony until his eventual death of protracted illness in the winter of 1652³³ (243). Nathaniel Hawthorne stays true to this ending in his own interpretation, with Hester and Pearl's exit from the colony and Arthur Dimmesdale's choice to remain behind (albeit as a corpse) mirroring Hutchinson and her Antinomian followers' departure from Massachusetts.

Leaving Arthur Dimmesdale and his guilt-illness behind after his literary savaging, Hawthorne presents an ethereal, elevated figure in Hester Prynne upon her return to the Massachusetts colony an unspecified number of years later. Hester's return at the end of the novel is viewed with reverence by the townspeople, as her return from exile, the symbolic death, reinforces her changed status from feared outcast (Fig. 1) to a revered (Fig. 2) and beneficial figure who is still defined by their separation from society. As a result, both Hester Prynne and her small cottage become a haven for those in need of guidance:

Women, more specially – in the continually recurring trials of the wounded, wasted, wronged, misplaced, or erring and sinful passion

³² Larzer Ziff, *The Career of John Cotton: Puritanism and the American Experience* (Princeton, NJ: Princeton UP, 1962).

³³ Ziff.

– or with the dreary burden of a heart unyielded, because unvalued or unsought – came to Hester’s cottage, demanding why they were so wretched, and what the remedy! Hester comforted and counselled them best as she might (284).

As Hester settles comfortably into the role as a public balm for the townspeople, one still must be aware of her precarious position. The novel’s placement in time is ominous, as despite the text’s relatively positive and somewhat hopeful conclusion, there is still an impending threat to both Hester and the town. In the not too distant future, as Hawthorne points out, there will be a renewed suspicion amongst the townspeople. The Massachusetts Bay Colony has a future as the hotbed of the infamous 1692 Witch Trials, which will see its citizens shifting their lingering societal ills to any outcasts and an eventual decline due to public suspicions amongst one another. Though the townspeople now view Hester fondly, even this is subject to change.

CHAPTER 5: *Paradise*, Literary Background

5.1 *Post-Civil War Period*

After the end of the American Civil War in 1865 and the subsequent Emancipation Proclamation, the United States began the process of Reconstruction. With an infrastructure that could no longer be supported through forced labor, different methods of farming began to spring up in the South to replace it. One of the most prevalent methods at the time was sharecropping, which saw the rental of prior plantation land to former slaves in exchange for a portion of their harvest. While seemingly straightforward, the percentages required tended to be exorbitant, leaving only just enough for the sharecropper to subsist on and effectively reducing the process of sharecropping to unpaid labor. Similarly, even less favorable methods became commonplace as laws that forbid public idleness and unemployment were ratified, punishing those profiled and found guilty to jail time. Jails could subsequently rent out their prisoners for manual labor in what would come to be known as chain gangs³⁴. Unsurprisingly, dissatisfied individuals with an enterprising nature began to move westwards en masse. These self-styled “Exodusters”³⁵ travelled west towards the territories in order to settle and found their own towns and businesses.

5.2 *Founding Towns*

After the period of Reconstruction (1865-1877), the Oklahoma Territory and others like it became a migratory destination for African Americans seeking better lives and opportunities, as the Homestead Act of 1862 was a beacon of hope for those who wished to be truly self-sufficient. This government law

³⁴ Jacqueline Jones, ‘Labor and the Idea of Race in the American South’, *Journal of Southern History*, 75.3 (2009), 613–26.

³⁵ Glen Schwendemann, ‘St. Louis and the “Exodusters” of 1879’, *The Journal of Negro History*, 46.1 (1961), 32 <<https://doi.org/10.2307/2716077>>.

claimed that any part of the “unassigned lands” throughout the US territories (and what was then known as Indian territory) would be claimable to whomever settled them, so long as the individual was willing to pay a small fee and cultivate the land they inhabited for a period of five years³⁶. Viewing this as a chance to pursue the American Dream and carve out a place for both themselves and their children, African Americans settlers set out and began to establish small settlement towns in the territories. Much like the Puritan colonies, the creation of these expanding towns served as an opportunity for their founders to create an ideal haven of their own, and the journey to new lands and opportunities was strongly marked with terms of religious destiny. Mike Meacham³⁷ writes on the usage of this imagery, referring to the efforts of a freedman by the name of Pap Singleton, who pushed members of his community towards westward migration: ‘As always, his work was material and ideological, but his rhetoric was highly symbolic according to the group addressed. He compared his efforts to Moses leading the Hebrews from Egypt (114).’ The movement of people to the figurative ‘promised land’ of the American West was swift, and the Kansas and Oklahoma area quickly attracted eager settlers and financiers. Newly minted newspapers further boosted³⁸ enthusiasm with calls to join and contribute to a better society.

5.3 Decline

The period following World War II unfortunately buried many of these black towns, as their residents begin to migrate towards other, more entrenched

³⁶ ‘Our Documents - Transcript of Homestead Act (1862)’
<<https://www.ourdocuments.gov/doc.php?flash=true&doc=31&page=transcript>> [accessed 13 June 2019].

³⁷ Mike Meacham, ‘The Exoduster Movement’, *Western Journal of Black Studies*, 27.2 (2003), 108–17.

³⁸ Mary M. Cronin, ‘A Chance to Build for Our Selves: Black Press Boosterism in Oklahoma, 1891-1915’, *Journalism History*, 26.2 (2000), 71–80.

townships and cities. A mixture of social hardships, racial antagonism, and a declining financial stability made rebuilding difficult, and as of 2019, only a handful of these towns remain. Though these lost paradises and their few surviving siblings inspire a mixture of both pride and regret, they are still an integral and significant part of American history. Utilizing the idea of a utopia, Nobel Prize author Toni Morrison employs a modified version of these settings in her novel *Paradise*.

CHAPTER 6: PARADISE

6.1 Toni Morrison

Toni Morrison's 1997 novel *Paradise* further reinforces the notion of cyclical emancipation and disenfranchisement through its portrayal of the towns of Haven and Ruby. Set against a backdrop of racial intolerance and exclusion, *Paradise* presents this naked fact sharply and abruptly in its opening sentences: 'They shoot the white girl first. With the rest they can take their time (3).' While jarring, this is the only direct mention Morrison gives toward the race of her stricken character, and the reader never discovers *who* exactly this first victim is. In this way, Morrison does not let race obscure the overall leitmotif of her work, but instead focuses primarily on its effects. In her 1998 interview³⁹, "This Side of Paradise", Morrison provides her reasoning for the novel's existence and its associated themes: 'I was interested in the kind of violence and conflict that could happen as a result of efforts to establish a paradise (2).' Exclusion and racism serve as one of the many establishing injustices that drive the narrative forward, but it is the events that come of it that are placed at the forefront.

6.2 Inside and Outside of Paradise

Beginning chronologically, the novel starts with the founding of Haven, Oklahoma. The town of Haven is not planned in advance, instead coming into being as an emotional response to a received snub. Morrison follows the journey of nine newly freed African American families looking to live free of post-

³⁹ 'This Side of Paradise' <<https://www.amazon.com/gp/feature.html?ie=UTF8&docId=7651>> [accessed 16 June 2019].

Restoration persecution, exploitation, or restriction, something that they are shocked to find is present both in the ‘promised lands’ and even the existing, settled towns they initially hope to join: ‘In short, they were too poor, too bedraggled-looking to enter, let alone reside in, the communities that were soliciting Negro homesteaders (14).’ Being *othered* by every group, including those of their fellow freedmen, the settlers take deep offense:

This contemptuous dismissal by the lucky changed the temperature of their blood twice. First they boiled... Then, remembering their spectacular history, they cooled. What began as overheated determination became cold-blooded obsession’ (14).

Far outside of their initial range, the settlers begin to build, and their resultant town of Haven, Oklahoma flourishes, though its younger residents (such as Deacon and Steward Morgan) are nourished through their elders’ stories of injustice and suspicion which are referred to collectively as ‘The Disallowing’. Finally, the town is centered around the Oven, a large brick and iron cooker that doubles as a monument to the town’s struggle and is the first object to move to its new location.

6.3 *The Rubyites*

Over time, Haven steadily begins to decline due to both the losses of World War II and the remaining settlers drifting apart. The new town, eventually dubbed Ruby, is initially successful, but the Morgan brothers’ practice of extreme isolationism is a manifestation of their elders’ lessons and a personal takeaway from their sister, Ruby Smith’s death. Instead of inspiring confidence and collaboration, the purposeful isolation of Ruby causes the community’s suspicions to turn inwards, a fact noted by the town’s new (and similarly mistrusted)

reverend, Richard Misner: ‘Now, it seemed, the glacial wariness they once confined to strangers more and more was directed toward each other (161).’ Looking amongst themselves for primacy, the townspeople have begun to firmly *other* all those who are not an immediate relation or ‘original’ settler of the area.

While the idea of separation is initially instilled to protect the town from ‘Out There’ and its dangers, Ruby’s isolation only serves to hurt the community in the long run, as after its establishment, the town becomes one that views any outside presence as threatening, firmly establishing itself as a society that utilizes the theme of the feared outcast (Fig. 1). Anything that is not Ruby or Rubyite is an implicit threat in the eyes of the town and its leading Morgan family, which utilizes a firm grip on Ruby’s economy in order to “protect” it by discouraging any outside influence.

Though the town boasts its seeming perfection through its lack of a graveyard or jail, ‘having never needed one (11)’, it also lacks any type of welcoming feature either, instead presenting hostility to all those who pass through it:

Men strong and willing were needed when lost or aimless strangers did not just drive through, hardly glancing at a sleepy town with three churches within a mile of one another but nothing to serve a traveler: no diner, no police, no gas station, no public phone, no movie house, no hospital’ (12).

Ironically, the brunt of the town’s suspicion is leveled on the inhabitants of a building some distance away, known as the Convent. Initially built by a corporate embezzler on the run from the law, the mansion is a sprawling expanse that predates the town of Ruby. After the owner’s arrest, the mansion falls into the hands of a Catholic organization, which reshapes it into a convent for the ‘education’ of Native American girls. Over time the building falls into disuse, and

the current Convent now houses only two people: the sickly Mother Magna and her protégé/adoptive daughter Consolata, who opens its doors to any troubled individual in need of a place to stay and someone to listen. Much like Hester Prynne in her cottage following the conclusion of *The Scarlet Letter*, Morrison's Convent and its inhabitants serve as a social balm for the nearby town. However, a growing suspicion and a refusal to accept and understand their own feelings of malaise causes the Rubyite townspeople to eventually view the Convent as a menacing and contagious *other*. The twin Morgan brothers agree that this *othering* is the best method of running the town, but the two patriarchs also take notice of the townspeople's loose connection with the Convent and its resident matriarch.

6.3 *Abject Femininity and Motherhood*

The complex relationship between mother and child is heavily explored in Morrison's *Paradise*, as the very future of Ruby depends on the town's expansion and the growth of the next generation. However, Morrison's usage of motherhood and the mothering body is noticeably blended with themes of abject horror, most especially in its spiritual connections and the implicit threat of consumption. In her section titled 'Semiotics of Biblical Abomination', Julia Kristeva writes on the association between spiritual and physical consumption, citing its usage as a: '...recognition of that ineradicable "death drive", seen under its most primordial or archaic aspect – devouring (96).' This aspect of devouring, or utilizing death to guarantee life, is a driving force in Morrison's work, as many of her characters make or experience a connection between in some form over the course of the novel, with their interactions with the Convent women providing insight into their own personal motivations. Most notably, the threat of death for the children of Ruby is an ominous marker for the death of the town itself. As the townspeople

continue to associate the outcast women and the Convent with these ideas, the women steadily become that scapegoated *other* whose removal or destruction is believed to be the key to repairing the town. At the head of this targeted group is the woman known as Consolata.

6.4 Consolata Sosa

As Consolata herself states near the start of Morrison's text, 'Scary things not always outside. Most scary things is inside (39)', highlighting the fact that many psychological phobias can be viewed as a personal, internal, *other* in relation to the *self*. This inner fear, much like Kristeva makes clear in her milk-skin analogy⁴⁰ (2-3), is predicated on death and the avoidance thereof, regardless of whether it is physical, spiritual, or psychological. This *othering* fear motivates the actions of many of Morrison's characters, as they purposefully travel to or unconsciously find themselves at the Convent in order to abject a looming fear of death and decay. This fear and hatred of death and its implicated illness is firmly linked with *othered* femininity by Morrison, and 'clarified like butter (4)' by Kristeva:

But blood, as a vital element, also refers to women, fertility, and the assurance of fecundation. It thus becomes a fascinating semantic crossroads, the propitious place for abjection where *death* and *femininity*, *murder* and *procreation*, *cessation of life* and *vitality* all come together (96).

This link is most present in the figure of Consolata herself, who experiences both spiritual and physical consumption in her relationship with Deacon Morgan. In Consolata's section, Morrison provides additional backstory that delves into the

⁴⁰ Kristeva.

history between the Convent's current matriarch and one of the current patriarchs of Ruby, Deacon Morgan. Having spotted each other for the first time when Ruby was still new, Deacon Morgan and Consolata are instantly smitten with one another and begin a relationship despite Deacon's married status. As time passes, Consolata becomes increasingly ravenous in her relationship with the Ruby settler, which she characterizes as of '...an edible quality (228)'. Consolata's unconscious urge to consume Deacon Morgan startles and repulses him, a realization that Consolata witnesses for herself during a moment of passion:

'Not when she bit his lip, but when she had hummed over the blood she licked from it. He'd sucked air sharply. Said, "Don't ever do that again." But his eyes, first startled, then revolted, had said the rest of what she should have known right away. Clover, cinnamon, soft old linen – who would chance pears and a wall of prisoner wine with a woman bent on eating him like a meal (239)?'

As a result, Consolata breaks off her relationship with Deacon Morgan, viewing her actions as both terrifying and abominable, and apologizing in confession for her 'gobble-gobble love' which she found inspired feelings of personal salvation within her. In this instance, Morrison draws parallels to the practice of the Eucharist with the passage: 'From Christ, to whom one gave total surrender and then swallowed the idea of His flesh, to a living man. Shame. Shame without blame (240).' Consolata's confession further highlights her own feelings of abjection as tethered to her, unable to be shifted away, and she follows her apology with a seemingly unusual statement: "'Dear Lord, I didn't want to eat him. I just wanted to go home (240).'"

Consolata's yearning for home directly connects with her consumptive actions, as she has come to equate Deacon Morgan as a sort of Eucharist with which to reach Paradise. Consolata's own belief in Paradise is unique, as it exists

in the form of a mothering figure that she dubs 'Piedade' in her nearly forgotten native language. Morrison plays on this figure, as in Brazilian Portuguese, Consolata's mother tongue, the word *piedade* is synonymous with mercy, though it is also a homonym for pity. The merciful nature that Consolata extends to the other women of the Convent is sharply contrasted by her pitiable personal circumstances, as Morrison points out a Rubyite's emotional reaction in the opening scene of the Convent raid: 'His saliva is bitter and although he knows the place is diseased, he is startled by the whip of pity flicking in his chest' (8). Despite her mercy and words of wisdom towards the *othered* individuals that come to her, Consolata finds herself distanced from both the *othered women* and the society itself. Through her own abjection, Consolata connects herself to the sublime, which stands as a mirror to the abject and presents itself to her as a ethereal and revered (Figure 2) gift.

In the section 'Premises of the Sign, Linings of the Sublime', Julia Kristeva points out that 'The abject is edged with the sublime (11)', and Morrison makes use of this through Consolata's resultant gift, an ability to see the life within others. Consolata first uses this gift to save a badly injured Scout Morgan, not knowing that the young boy is the son of Deacon Morgan and his wife, Sloane: 'Within the [dying] boy she saw a pinprick of light receding (245). Pulling up energy that felt like fear, she stared at it until it widened.' As if guided, Consolata manages to save the young boy, bringing him back from the brink of death and receiving the wholehearted thanks and friendship of his once dismissive mother. However, Consolata is also fearful, believing that her new ability is not a gift, but a curse: 'The exhilaration was gone now, and the thing seemed nasty to

her. Like devilment (246).’ Melanie R. Anderson⁴¹ characterizes Consolata’s change as one of betterment or progress:

She has passed through the void, changing her silenced and rejected identity into one of power, and she has reclaimed her original persona. She has transformed from a ghosted woman into a spectral guide. Consolata and her place of residence are situated within the border between life and death and past and present (311).

Though undeniably uplifting, this is not completely accurate. While Consolata has moved from a silenced identity to a rooted and noticeable one, she has not been able to reclaim her original self. While this is a positive take on Consolata’s newfound reverent outcast (Fig. 2) status, it does not take into account her sense of loss both from herself and her chance of reaching her own paradise. Instead, Consolata appears to view herself in a vacuum, unable to fully realize the people around her: Other than Mavis, who had been there the longest, it was getting harder and harder to tell one from another (221).’

After her possible death the end of the novel, Consolata finds herself on a beach alongside ‘Piedade’, her own version of paradise which is as indistinct as her own view of herself. Though Consolata does not achieve the power that Anderson states, she does enable others to seek it for themselves.

6.5 *Mavis*

Morrison utilizes the character of Mavis for instances of self-reflection and realization, most notably in relation to her femininity and motherhood.

⁴¹ Melanie R. Anderson, ““What Would Be on the Other Side?”: Speciality and Spirit Work in Toni Morrison’s “Paradise.””, *African American Review*, 42.2 (2008), 307–21.

Opening the novel proper with Mavis' loss of her twin infants, Merle and Pearl, Morrison presents a young woman deep in the throes of what may well be postpartum depression. This ailment, coupled with her traumatic experiences with an abusive partner, leaves Mavis swimming in self-doubt and interacting with both herself and her surroundings in a detached and suspicious manner.

As an individual traumatically distanced from her own body, Mavis steadily grows accustomed to herself over the course of the text. Initially starting off as a stoic, tired woman afraid to show pain (22), Mavis is both overwhelmed and disturbed by her own children, most notably Sal, to whom she has attributed negative, predatory aspects. Writing on the mother as object, Kristeva states: 'Toward the mother there is convergence not only of survival needs but of the first mimetic yearnings. She is the other subject, an object that guarantees my being as a subject.' For Mavis, these demands on her as an object of motherhood are too much when coupled with her abusive relationship and, believing she is at risk of being killed by her children, she flees to her mother's home.

Mavis' talk with her mother perfectly encapsulates her fear, though she herself is unable to put it into words herself. Upon her arrival, Mavis tells her mother Birdie that her children have tried to kill her and that they have 'no right (31)' to do so. After a period of silence, Birdie asks her daughter an arresting question that Mavis struggles to find the words to answer: 'They didn't talk anymore for a while, but later, at the sink, Birdie asked "Were the twins trying to kill you too?"' Mavis stared at her mother. "No! Oh, no, Ma! Are you crazy (32)?"' Mavis' brief silence has her both realizing and discarding the idea that her twins Merle and Pearl may have been complicit, though she is horrified by her mother's implications with such a question: that she may have committed purposeful infanticide. Rather than Mavis' denial and her difficulty in explaining her reasoning, Mavis' fear can be narrowed to that selfsame fear of being

consumed that marks Consolata and Deacon Morgan's relationship. As Kristeva argues, the act of devouring connects death with life, and Mavis' thoughts have settled on the preceding action; what comes before the devouring is what is to be feared. To avoid being killed prevents her from being devoured and this serves as one of the primary motivations for Mavis' flight.

Morrison mirrors this feeling of being devoured in Sweetie Fleetwood, a Ruby citizen who has unfortunately struggled with her own four children, all of whom are severely disabled to the point that they cannot survive without constant monitoring. Determined not to have any of her children be the first to die in Ruby's paradise, Sweetie lives with her husband's family and tends to the children continuously, with the help of her mother-in-law, Mable Fleetwood. As a result, Sweetie has never travelled out of her home in six years, spending all her time watching the children's breathing: 'Sweetie was the best at watching. Her mother-in-law second best. Arnette used to be good but not anymore. Jeff and her father in law couldn't look, let alone watch (125).' This almost solo effort takes a toll on Sweetie, who does not even take the chance to truly sleep just in case a tragedy occurs. Delirious and lacking sleep, Sweetie leaves her home abruptly and with no regard to an oncoming blizzard, finding herself (much like Mavis) at the doors of the Convent. Followed by the stow-away hitch hiker Seneca, Sweetie believes that she is being accompanied by Sin itself once Seneca reaches out to wrap a wool cloak about her shoulders and introduce herself:

'Sweetie heard what she said and, for the first time since she'd left her house, stumbled as she turned her smiling – or crying – face toward the uninvited companion. Sin, she thought. I am walking next to sin and wrapped in its cloak. "Have mercy," she murmured, and gave a little laugh – or whimper (129).'

Much like Hester Prynne, Sweetie has been linked to the figure of sin, though in Morrison's case, this is a self-imposed action. Unlike Hester, who has been utilized by the Puritan community for its own benefit, Sweetie instead views her companion as a separate entity linked to herself. Morrison makes this clear when both Sweetie and Seneca reach the Convent and Sweetie moves to the door, letting 'the demon do the rest (129)' and arriving to a flurry of activity as the women of the Convent rush to tend to the two cold-stricken women.

Both Mavis and Sweetie struggle with the burdens of abject motherhood, experiencing a devouring sense of dread from their own children. As the two young women move through the Convent in separate instances, they both believe that they hear the sounds of children. The women respond in very different ways, with Mavis finding comfort in the domestic sounds of laughing children and clinking pans, constantly finding reasons to return to the Convent:

Left alone, Mavis expected the big kitchen to lose its comfort. It didn't. In fact, she had an outer-rim sensation that the kitchen was crowded with children – laughing? singing? – two of whom were Merle and Pearl. Squeezing her eyes shut to dissipate the impression only strengthened it (41).

This simple, comfortable domesticity is what Mavis truly wishes for, and she is content to ask for help, psychologically associating the Convent with safety and utilizing it to emotionally heal. Meanwhile, Sweetie Fleetwood, who has been a subject of 'cursed' gossip around the town of Ruby (57), breaks down in both rage and horror, attempting to flee the Convent and the women who are trying to care for her:

Somewhere in the house the child continued to cry, filling Sweetie with rapture – she had never heard that sound from her own. Never

heard that clear yearning call, sustained, rhythmic. It was like an anthem, a lullaby, or the bracing chords of the decalogue. All of her children were silent. Suddenly, in the midst of her joy, she was angry. Babies cry here among these demons but not in her house (129-130)?

After the Convent women refuse to let her flee outside and into the blizzard, Sweetie is 'rescued' by her worried husband Jeff Fleetwood, tearfully telling him of the Convent women and how: "'They made me, snatched me' (130).'

Sweetie's fevered view of the women is one of fear, as she is certain that the kindnesses offered to her (such as warm blankets, food, and drink) are corrupting and that her stay will transfer the nature of the women to her. Though Sweetie unconsciously seeks help from the Convent as a place for emotional healing, the sound of her own desires is something she cannot stomach when attempting to rationalize Ruby outsiders as a personal and social threat. As a result, Sweetie instead utilizes the Convent as a place to abject her 'cursed' nature, further demonizing the Convent women. Leaving both Sin/Seneca and her associated guilt behind, Sweetie returns to Ruby and her isolation.

6.5 Deacon and Steward Morgan

Morrison connects the Morgan brothers' understanding and worldview with traumatic experiences regarding the opposite sex, both in their sister Ruby Smith's death and their associations with 'hungry' women. Morrison utilizes the twin brothers to showcase the town's perception of women and how it is enforced. Deacon's own actions generally mirror those of his brother Steward, but Morrison presents one instance in which Deacon separates himself, which is when he talks with Consolata. Telling her he has a twin, Deacon refuses to say that there are two of him, instead admitting that he is his own person: 'He closes his eyes. When he

opens them, he is looking away. “There’s just one of me (232).” Deacon instead seems to only emulate his brother Steward, who takes control of Ruby and its people in a much more aggressive manner. For instance, the novel opens up with an unidentified Rubyite, who is most likely Steward Morgan based on his dialogue, comparing the Convent women and their perceived monstrosity with that of the women of Ruby: ‘Certainly there wasn’t a slack or slovenly woman anywhere in town and the reasons, he thought, were clear. From the beginning its people were free and protected (8).’ This statement comes on the heels of a statement of intense exclusivity, that any individuals who ‘...acted up, humiliated their families, or threatened the town’s view of itself were taken good care of (8)’, recontextualizing the statement into more of a conformative threat or warning than any sort of protective pride.

What is simultaneously terrifying and revolting to Deacon Morgan is not Consolata herself but it is instead her purposeful and determined attitude in her relationship with him. Consolata’s hunger tears down the Morgan brothers’ notions of women as naturally fragile or helpless existences, establishing Consolata and any like her as a threat towards themselves and also towards the town and its growth. As Consolata threatens to devour, Deacon Morgan defends himself from what appears to be a cowl that threatens to erase him by separating and retreating to the cage that is Ruby. Through the act of caging, one avoids being devoured, and it is this social fear that motivates the town to pursue any possible ills that threaten its growth. Deacon’s relationship with Consolata appears to repeat itself with his nephew K. D. Smith, Arnette Fleetwood, and the new Convent resident, Gigi to whom the brothers immediately attribute certain social ills and disruptions:

But K.D. was still messing around with one of the strays living out there where the entrance to hell is wide, and it was time to give

him the news: every brothel don't hang a red light in the window (114).

6.6 Grace "*Gigi*" Gibson

Gigi's arrival cements her status in the Rubyite's eyes as a culturally destructive force descending onto their town, as K. D. Smith marks her sudden appearance:

Neither he nor his friends lounging at the Oven saw her step off the bus, but when it pulled away there she was - across the street from them in pants so tight, heels so high, earrings so large they forgot to laugh at her hair. She crossed Central Avenue toward them, taking tiny steps on towering block heels not seen since 1949 (53).

From her sudden, abrupt appearance, to the tight clothes that flaunt her figure, Gigi represents the sensuous, dangerous, *othered* female body newly encroaching into the town, her possibly corrupting influence arriving from somewhere else that must have driven her out. In the section titled 'Females Who Can Wreck the Infinite', Kristeva writes on the social perception of this sort of woman, categorizing her as '...[a] dark, abominable, and degraded power' which threatens 'a murderous sociality' (168). Moving towards K. D.'s group, Morrison takes special care to describe her movement. 'She walked fast, as though tripping through red coals or else in pain from something stuck in the toes of her shoes (53).' Here, Morrison utilizes the image of Gigi's walk, calling to mind the red-

hot iron shoes that are used in the Grimm brother's fairy tales to vanquish witches⁴² and restore social order.

Gigi's surprise arrival at K. D. Smith and Arnette Fleetwood's wedding further mirrors the domestic peril that has become culturally synonymous with the dangerous and commodified female body. Drawing more similarities with the Grimm brother's Evil Queen, Morrison places Gigi there as a threatening obstacle to the couple's domestic happiness. Gigi and the other Convent women dance at the wedding, and she and the other women return to the Convent, reigniting the Rubyites' previous talk of their removal pushing the novel towards its final conclusion.

6.7 Soane Morgan

As the wife of Deacon Morgan, Soane is a prominent member of the town of Ruby. However, as a woman, Soane lacks any physical say in its affairs, serving primarily as a figurehead alongside her husband. Despite her lofty position in the town, Soane is effectively powerless when she hears of her husband's affair with Consolata. Taking matters into her own hands, Soane marches the seventeen miles between Ruby and the Convent while pregnant in order to confront Consolata and scare her with a perceived statement of cold-bloodedness, asking the other woman for assistance with an abortion. Disgusted that she would go so far, Consolata calls Soane's bluff and demands that she leave, breaking off her relationship with Deacon Morgan soon after. Soane leaves in triumph rather than wait for a ride, subsequently losing her unborn child. It is only until her son Scout's near death that Soane's view of Consolata softens, and

⁴² Grimm, Jacob. Grimm, Wilhelm. Andrea Dezsö ill. and others, 'Little Snow White', *The Original Folk and Fairy Tales of the Brothers Grimm: The Complete First Edition* (Princeton University Press, 2014).

she admits that she herself was at fault for her lost child. As she better understands the outcast women of Ruby, Soane begins to shift her view and defend the women. Propagates the argument that the Convent women have been spirited to heaven as saints.

The Rubyites consider whether or not they have been spiritually tested and have been given a second chance upon the disappearance of the Convent women's bodies. Their success seems unlikely, as the town continues forward on its earlier path, with K.D. Smith and his wife Arnette beginning to exert their authority over the town through what can only be viewed as a new *othering*: '[Arnette] was pregnant again, and they both hoped to get in a position to make life unpleasant for the Pooles, the DuPreses, the Sandses and the Beauchamps...(299)' In this way, we see that the events of the town move in a cyclical manner, mirroring events that have come beforehand.

Morrison characterizes many of her female characters through instances of motherhood, often utilizing discomfort and understated horror to highlight the characters' trauma through distorted memories, stilted interactions, and out of sequence events, each of which repeat themselves in some form over the course of the text. Whether it is the illicit relationship between Deacon Morgan and Consolata alongside that of K. D Smith and Gigi, the fear and dread of the young mothers Mavis and Sweetie, or the tragic loss of a child for Soane Morgan and Arnette Fleetwood, Ruby's attempt to both reify the past and exclude outsiders from any future only serves to repeat the same mistakes. Just as Ruby's cycle begins with a burial, it also ends with one, and likely more to follow.

CHAPTER 7: FINAL CONCLUSION

In both Nathaniel Hawthorne and Toni Morrison's texts, the town settings are formed by individuals in search of a better life outside of their place of origin. Utilizing spiritual imagery and rhetoric, both groups travel to the 'unclaimed' territory of North America and attempt to establish a paradise within their promised land. However, these marginalized, othered groups come to view their society as perfect only when utilizing exclusion against an othered *minority*.

The same societies that *other* the female individuals outside of their ideal of normative behavior eventually come to lionize them after their departure. In both Hawthorne's and Morrison's texts, the communities fail to achieve the *jouissance* seemingly promised after *othering* the women of the respective texts, instead beginning a cyclical loop of casting off and being cast off in order to protect from a psychologically perceived individual or social decay.

When applying this concept to society as a whole, this dissertation comes to the conclusion that it is within the psychological nature of the human experience to abject from oneself, and that nascent horror, though a natural presence, cannot help but be viewed as an indicator of possible death and/or decay. With birth itself portrayed as horror, the female body's prominence in this social narrative is inevitable, and the method in which Nathaniel Hawthorne and Toni Morrison utilize it serves to point out that even their own communities are not immune. Just as Nathaniel Hawthorne's uplifting novel was followed by a scathing rebuke of female writers encroaching into the literary market⁴³, Toni Morrison's novel was met with less favor than that of her previous works since it

⁴³ Frederick.

had, for those who felt that its themes of race were too forward, gone too far⁴⁴ in its mirroring of a social problem.

As Julia Kristeva states in her closing, there is an unusual constant in literature regarding the abject, as if the act of writing itself is a form of separation:

On close inspection, all literature is probably a version of the apocalypse that seems to me rooted, no matter what its sociohistorical conditions might be, on the fragile border (borderline cases) where identities (subject/object, etc.) do not exist or only barely so—double, fuzzy, heterogeneous, animal, metamorphosed, altered, abject (207).

⁴⁴ Tessa Roynon, *The Cambridge Introduction to Toni Morrison*, Cambridge Introductions to Literature (Cambridge ; New York: Cambridge University Press, 2013).

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