Abstract

Mamiko KOMIYAMA

This dissertation aims to analyze how Nathaniel Hawthorne's characteristic "twice-told" narrative technique enables the reader to be reconnected with the past and reconstitute the stories of people who had been excluded from the official history or authorized narratives. Focusing on the "task of mourning" undertaken or re-imagined in Hawthorne's romance, this study seeks to answer the question of why exploring a literary space to "grieve" and "bury" others, who remain unrepresented, is a critical issue in terms of recovering the voices of others and building up an alternative narrative.

Nathaniel Hawthorne is famous for constructing his unique narrative style of Romance, adapting the early colonial history of New England where he was born and raised into his works. From the tales he wrote in his early days, which focused on the colonial period, to the unfinished English romances in his later years, he repeatedly draws on the Puritan past. These historical facts and materials are then woven into fictional tales in the imaginary space of Hawthorne's narrative.

Not only that, he sometimes reuses, revises and updates the tales several times. All those retelling methods, or repeated ways of telling, aim to connect the two distinct periods by making his own new version of "history" in his narrative space. When the events of the Puritan past are re-told in Hawthorne's stories, they are told from the viewpoint of the oppressed, not from that of the oppressor. Hawthorne sheds light on the past of the community which he and his characters inhabit by focusing on and listening to the voices of those who were regarded as "others" in the official narratives.

It is the lives of others, dead others, that Hawthorne tries to make alive by retelling

the stories of the past. According to Judith Butler, a life cannot become "a life worth noting, … a life that qualifies for recognition" (*Precarious* 34) until an obituary is written. The obituary, or printed note of someone's death, "functions as the instrument by which grievability is publicly distributed" (*Precarious* 34). Hawthorne's retold stories could be considered as a kind of obituary which brings the erased lives of others back to life. Butler further points out that a life which is not grievable "does not qualify as a life and is not worth a note" and remains "the unburied, if not the unburiable" (*Precarious* 34). This is why death and burial are the main topics for Hawthorne's Romances.

How can one generation enable the dead to be properly buried? What kind of duty do they have as descendants? First, they should perform an actual rite at the burial ground in front of the tomb. This is, however, not enough. Secondly, to be buried properly, the grief for the death of those who died in the past should be expressed in words and be publicly known so that the lives of the dead be made "grievable." The latter is what Butler proposes as the function of the obituary "by which grievability is publicly distributed" (*Precarious* 34).

It is this task of burying the dead decently that Hawthorne tries to do by telling the story of the past in his retold form. If Hawthorne, a descendant of Puritan ancestors, made grief, especially that which is caused by the death of people in the past, verbalized, the stories written by him become the official sites of mourning where sorrow for the loss of people in the past is shared and expressed in a community.

My endeavor in this dissertation is to examine how Hawthorne's narrative style of "twice-told" reconnects with the past and reconstructs the stories of people who had been excluded from the official history or authentic narratives. Living in the midst of

rapid national expansion, Hawthorne must have known that this nation was based on the sacrifice of "others" such as Native Americans living in the North American continent who inhabited the land prior to the arrival of the colonists. Hawthorne took a sympathetic view of those who had suffered violent deaths and who were totally ignored not only in his contemporary society but in the Puritan community of the seventeenth century, to make his readers notice that their present history is built upon the previous one. Reading Hawthorne not only as a romancer but also as an obituary writer, I explore how he responds to the persistent imploring voice to place unrecognized memory, as the dead bodies of the ancestors in their final resting place, *properly* into history by telling their story of the past. Considering the locations where these voices are addressed, I investigate the reasons why the rites of burial and public mourning are indispensable for constructing America and its history as a national memory.

In the Introduction, I start by reaffirming Hawthorne's narrative form of "Romance" and analyze how "retelling" is related to this form. By considering Hawthorne's claim about the style of "Romance" described in his famous preface of *The House of the Seven Gables* (1851), I demonstrate how he tries to adapt it to his narrative. In order to establish the characteristics of Hawthorne's Romance style, referring to Richard Chase's influential book *The American Novel and its Tradition* (1957), I clarify the difference between the American novel and the British novel before entering upon discussions of individual works.

Chapter One begins with a consideration of one of Hawthorne's earliest works, "Alice Doane's Appeal" (1835), to trace the initial adaptation of the "twice-told" style within his narrative. The extant version is a reconstruction of an earlier manuscript

named “Alice Doane” that was composed around 1825, which uses the historical source of the Salem witch trials. First, I deconstruct the narrative structure and clarify the characteristics of inner tale and outer frame. Then, focusing on the author’s experiment that is to judge “whether truth were more powerful than fiction” (*IX* 278) in his narrative, I consider how his style of Romance was generated by using the technique of “retelling” in his early career.

In Hawthorne’s Romance, he frequently adapts actual materials such as historical events, real places, or existing characters in his works in order to provide them with authenticity. These “past” materials are sometimes strongly related to graves, burial grounds, and mourning that evoke the image of death. In Chapter Two, I read “Roger Malvin’s Burial” (1832), which is based on “Lovell’s Fight” in 1725, as a survivor’s narrative. Comparing the posture of the corpse in Indian burial and the Western way shown in Philip Freneau’s poem, I analyze the differences in burial rites from a cultural point of view. Then, assisted by Freud’s “Mourning and Melancholia” (1917), I consider if failure of burial induces misfortune not only within a family but also how it generates a harmful effect on the growth of America.

In Chapter Three, I give an interpretation of Hawthorne’s representative work *The Scarlet Letter* (1850) that retold of the early colonial community, by focusing on Dimmesdale’s “tremulous voice.” Here, I trace not the contents of his speech but his voice, which elicits an effect to unite the minds of people through an emotional reaction of “sympathy.” In order to consider Dimmesdale’s position in the Puritan community, I clarify the philosophy of emigration from Europe to New England and the meaning of speaking in the election sermon. Then, taking “Custom-House” and the final chapter entitled “Conclusion” into account, I investigate how Hawthorne made his private

colonial tale survive over two hundred years through the relay of testimonies into the transhistorical narrative of *The Scarlet Letter*.

What I focus on in Chapter Four is the modern technology of early photography of "daguerreotype" brought by Holgrave into *The House of the Seven Gables* (1851). By using the technique of photography, I examine how his daguerreotypes settle the long-lasting family issue retold from the seventeenth century concerning land and property ownership. By focusing on two types of "original"—one being a photograph and the other the earliest ancestor—I consider the unavoidable influence of the Past on the Present, and how this problem was resolved by the help of Holgrave's technological device. Then, by decoding the meaning of "security" and focusing on the sanitary problem in nineteenth-century America, I reconsider the reason why all the characters had to leave this House at the end of the story.

In his later years, Hawthorne crossed the Atlantic and lived in England as American consul in Liverpool between 1853 and 1857, the country his ancestors had left over two hundred years before. While there, Hawthorne conceived the idea of the "Claimant Narrative" which focused on a young American's attempt to reclaim his ancestral English estate and its titles. In spite of his endeavor in revising and rewriting several versions, all were unfinished and set aside for a long time. In Chapter Five, in order to consider Hawthorne's vision toward England and America from the viewpoint of the mid-nineteenth century, I include discussion of the second version entitled "Etherege" as well as referring to his English travel essay *Our Old Home* (1863) and letters to his close friends. By focusing on the term and performance of "connection" in the text, I explore what sorts of national anxieties interrupt Hawthorne's claimant narratives, and how they even led Hawthorne to desire to assimilate England with

America.

To demonstrate how this twice-told technique has been perpetuated in American literature and how it affects the construction of national memory, in the Conclusion I then introduce two more recent examples worthy of discussion: John Hersey's *Hiroshima* (1946, 1985), a piece of twentieth-century journalism, and Barack Obama's "Hiroshima Speech" in 2016.