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# Surrealism and the Psyche in "Young Goodman Brown," "The Haunted Mind" and "The Birthmark"

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ENG 874

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## REFLECTION

Reflecting on the subjects discussed and the various skills acquired throughout my matriculation in the Master of Liberal Studies (MLS) program has allowed me to identify several courses that have helped prepare me for my culminating project. Being in the MLS program has exposed me to an array of subjects that were essential in developing the topic for my culminating project which focuses on Surrealism and the psyche in the works of Nathaniel Hawthorne. My desire to explore Hawthorne’s works through a psychoanalytic lens was fueled by the knowledge that I acquired in certain courses. The courses that prepared me most for executing my project are as follows: Ways of Knowing in Comparative Perspective (Spring 2009), Information Literacy (Spring 2009), Topics in English: Creative Writing (Spring 2010) and Studies in Literature: Theory and Application (Spring 2010). Each of these classes provided me with essential information that is being utilized in successfully completing my project. Though there were other useful courses that I have had the pleasure of taking, the culmination of the aforementioned classes has not only prepared me for this project, but for future projects as well.

The courses listed above provided me with the opportunity to learn about the various ways of knowing in my discipline and the particular avenues in which knowledge can be attained. I also was able to learn about the various approaches that can be used to interpret

literature while developing my personal writing style. These classes are pertinent to any aspiring scholar and are applicable in the various disciplines. It is important that all students partake in these courses so that they can grow intellectually. Without the knowledge that was acquired in my earlier coursework, I would not have been prepared to thoroughly assess and discuss the components of my culminating project.

In the Spring semester of 2009, my first semester as a graduate student at Fort Hays State University, I enrolled in two Interdisciplinary Studies courses that did not seem relevant to my studies at that time. I was completely unaware that one of these courses would provide me with skills that are not only essential for my culminating project, but also for my post-graduate coursework. My Ways of Knowing in Comparative Perspective course was taught by Dr. Joe Potts and focused on the nature, kinds and limits of human knowledge. Although the course covered the ways of knowing in several different disciplines, the ways of knowing associated with the Arts was most intriguing and geared toward my area of study, English. In exploring the ways of knowing in the Arts, I was exposed to different ideologies and methods of gaining knowledge as it relates to the Arts and its sub-disciplines. Specifically, the use and understanding of older ideas to generate new ideas is a common practice of acquiring new information in the Arts and is also the foundation of my project.

Ways of Knowing in Comparative Perspective was essential in developing my topic for my culminating project. Learning about the different ways that new ideas can be generated fueled my desire to develop a concept that is both interesting and enlightening. A previous review of Hawthorne's works and current criticism about them led me to develop a topic unique in Hawthorne studies. Much of the criticism I reviewed focused on similar concepts such as the moral depravity of man and the significance of dream imagery within Hawthorne's works. Those

critics that focused on the moral depravity of man did so without considering the possible reasons for the wicked behavior of each of the characters in Hawthorne's fiction. Additionally, the critics that concentrated on determining the meaning and/or significance of the dream imagery in Hawthorne's fiction did not indicate the impact that dreams had on the characters' overall behavior in any of the stories. Although many of Hawthorne's works have been reviewed through a psychoanalytic lens, critics have yet to delve deeper into the psychological implications of the behavior demonstrated by Hawthorne's characters. The similarities found in many of the criticisms of Hawthorne along with the lack of behavioral analyses of the characters led me to explore his works from a more contemporary perspective. Since several of the criticisms of his works focused on the behaviors of the characters within his stories, I chose to view his works through a psychoanalytic lens with a focus on Surrealism and the psyche. Without exploring the older interpretations of his works, I would have never considered focusing on Surrealism and the characters' mental awareness from a psychoanalytic standpoint.

In addition to being enrolled in the Ways of Knowing in Comparative Perspective course, I was also enrolled in Dr. Renee Levant's Information Literacy course at the same time. This course was equally important in preparing me for culminating project and providing me with a vital set of skills that can be utilized throughout my educational journey. This particular course focused on understanding, identifying, and demonstrating the nature of truth in different capacities. Learning how to identify and demonstrate truth was essential in progressing as a literary scholar. Possessing the ability to understand and identify various truths is critical in my attempt to explain the bizarre experiences of Hawthorne's characters in "Young Goodman Brown," "The Haunted Mind," and "The Birthmark." In each of their dreamlike realities, each character is subjected to a different truth that relates to their unconscious desires. Understanding

the various truths that each of the characters were subjected to relied heavily on my ability to identify their respective truths and explain analytically using the conscious and unconscious minds as the basis of my psychological argument.

Additionally, Dr. Levant's Information Literacy course sharpened my research skills. This course focused on identifying the information needed to successfully execute an assignment or project, understanding how the information is organized and identifying the best sources for an assignment, or project while explaining how to locate and critically assess those sources. A lot of the information that exists is not reliable and this course taught me how to classify these sources accordingly. This is a particularly useful skill for the successful execution of this project as there are multiple reviews and critiques of Hawthorne's works that may or may not be suitable for my project. This course allowed me to further develop research skills which are essential to locating viable sources for my culminating project.

Progressing further into my program of study, I enrolled in Dr. Amy Cummins' Creative Writing course. Dr. Cummins' course stimulated my imagination and increased my artistic writing capabilities. This course also re-introduced me to certain literary elements and familiarized me with several different writing styles. Another significant aspect of this course relates to learning to revise one's works which is an important part of the writing process. Most important, this course helped me to discover my own style of writing and develop better critical analysis skills since we had to critique the works of other students while being constructive. Being able to effectively analyze the works of others is necessary for this project because this particular skill allows me to dissect the ideas of earlier scholars in a way that provides understanding and produces new literary analysis concepts.

This course particularly relates to the Surrealistic analysis component of my project in that many of the concepts presented in the students' writings were filled with odd, dreamlike plotlines which are reminiscent of Surrealistic literature. The idea to incorporate Surrealism into my psychoanalytic criticism of Hawthorne's works stemmed from the various bizarre ideas that I was subjected to throughout the course. Dr. Cummins gave me the freedom to express myself which resulted in some strange yet interesting works and requiring me to reevaluate my works allowed me to acquire the analytical skills needed to pursue such a unique approach to analyzing Hawthorne's works.

Of all of the aforementioned courses, Studies in Literature: Theory and Application is the most indispensable. This course, also taught by Dr. Cummins, provided students with an in-depth study of specific critical theories that could be applied throughout our literary studies. Though I enrolled in this class late in my program of study, it should be taken early so that students can benefit from the valuable lessons on critical theory that are taught and apply these lessons accordingly throughout their respective courses. The primary focus of this class was to provide students with a deeper understanding of scholarly approaches to literary works. In addition to becoming familiar with these approaches, we also were taught how to select, explain, and apply these approaches to any given text. This course broadened my horizon and exposed me to several previously unknown critical approaches that will be analyzed and utilized throughout my project.

A very important aspect of this course relates to understanding where a text's meaning originates. Determining where a text's meaning stems from allows one to effectively select a critical approach as a tool of analysis. This aspect of this course stayed with me as I began preliminary research on my culminating project. It is important to know how to locate a text's meaning so that one can present a valid critical argument about any work of literature. In my

early research of Hawthorne, I noted that many of works seemed to have several possible origins of meaning that include: the work itself, the individual reader, and the culture in which the work was produced. From these three possible avenues, I chose to focus on finding meaning in the work itself as it allows me to concentrate on how meaning is represented throughout Hawthorne's texts. Learning how to pinpoint meaning within a text is only part of what is needed to critically analyze a text.

Moreover, it is absolutely vital that one be fully capable of understanding and applying critical theories to literary works. Fully understanding the components of any given critical theory is necessary before it can be successfully applied to any literary text. In this course, we learned that each critical theory has specific guidelines and terminology associated with them. In order to apply a specific critical theory to a text, one has to know how to locate specific examples in said text that are associated with the theory's guidelines. In applying this critical theory, one also has to illustrate why the selected theory has been chosen in a manner that maintains the argument being presented is credible.

With this in mind, I read several of Hawthorne's stories in order to identify any commonalities among them. In reviewing his texts, I found that many of them had psychological components which led me to choose psychoanalysis as my means of explaining the meaning of his texts. This course fully prepared me to critically analyze Hawthorne's works through a psychoanalytic lens. In studying psychoanalytic criticism, I learned how to read a text using the methodologies employed by Sigmund Freud. Psychoanalytic criticism argues that literary texts are really representations of the author's unconscious desires. After studying this particular form of literary criticism, I immediately began looking for psychological elements in other texts. One can truly see the importance of literature as most of it has hidden meanings. Using this approach

will allow me to clarify the meanings of several of Hawthorne's works in a useful and entertaining way.

Ultimately, my ability to complete my culminating project is largely dependent on my application of all the skills that I acquired in the abovementioned courses. These courses along with careful instruction by my professors have prepared me to successfully execute my project. Exposure to a wide range of information has increased my overall awareness of the literary world. The knowledge acquired in each of these courses is important, but when combined together, the knowledge that is produced is much more functional and significant. Without these courses, I would not be equipped to produce a project that is indicative of a graduate student. My desire to critically analyze Hawthorne's works is directly related to the information that I acquired in my Creative Writing and Studies in Literature: Theory and Application courses with my other two courses serving as supplemental aids. The culmination of these courses has given me the creativity, research skills, and comprehension skills needed to present my psychoanalytic analysis of Hawthorne's works utilizing Surrealism and the psyche as a means to finding meaning in his texts and has prepared me for future literary endeavors.

## ABSTRACT

“Surrealism and the Psyche in ‘Young Goodman Brown,’ ‘The Haunted Mind’ and ‘The Birthmark’”

Understanding the significance of applying the psychoanalytic approach to literary works is essential for all aspiring critical writers. Using the psychoanalytic approach, I delved into the core of the works by Nathaniel Hawthorne using Surrealism and the psyche as the foundation for my argument. Since Surrealism and the psyche often focus on the behaviors of an individual, the ideas associated with these concepts are ideal for dissecting the behaviors of the characters in “Young Goodman Brown,” “The Haunted Mind,” and “The Birthmark.” The conscious and unconscious minds are components of both the psyche and Surrealist literature and their significance is illuminated throughout the project. Using Sigmund Freud’s psychoanalytic framework, I indicated the roles of Surrealism and the psyche in Hawthorne’s work as they relate to the characters. It is through these concepts that I explained the actions, behaviors, and desires of the characters in each story. An in-depth exploration of these topics provided me with additional clarity of the psychoanalytic approach and of Hawthorne’s works. This project illustrates the relationship between Sigmund Freud’s framework for psychoanalysis as it relates to Surrealism and proves that it is a vital tool for analyzing and understanding the works of Hawthorne.

## RESEARCH

The works of Nathaniel Hawthorne have been explored from several different literary angles; however, there has been some neglect by critics in examining these works using some of the more obscure sub-categories of psychoanalytic criticism that pay special attention to Hawthorne's life and writing style. There is a consensus among most critics that most of Hawthorne's work focuses on the moral depravity of man; however, there is not much agreement on how this is illustrated in his works. Using the psychoanalytic approach, critics have analyzed Hawthorne's writings by describing the significance of dreams in his works, yet no one has examined his works on a deeper level using the components of the psyche and their relationship to the behavior of characters that results from being in a bizarre environment. It is astonishing that no one has taken this approach since many of Hawthorne's works juxtapose dreams and reality. This project will examine the works of Nathaniel Hawthorne through a psychoanalytic lens by explaining the significance of Surrealism and the psyche as it relates to the characters' behaviors and reactions to unexplained events throughout "Young Goodman Brown," "The Haunted Mind," and "The Birthmark."

### **Biographical and Historical Context**

Historically, Hawthorne's Puritan heritage links his relatives to the Salem Witch Trials. Some of his paternal ancestors, particularly, John Hathorne, played a major role in the witchcraft trials of 1692. His disdain for his family's practices and their relation to the Salem Witch Trials is evident in his writings. Having had "deep familial roots, of course, in his Puritan past, in which the mind and its events were viewed in specifically moral terms as symbols of God's judgment or Satan's interventions," (Goldman 27) Hawthorne's works unequivocally reference

the contempt he felt toward his ancestors' horrendous practices and emphasize man's battle with morality and sin.

In "Young Goodman Brown," Hawthorne psychologically probes the witchcraft hysteria that took place in Puritan Salem by illuminating the intricacies of morality primarily through the character of Goodman Brown. Critic Eric Goldman states that "Nathaniel Hawthorne wrote much of his short fiction during a period that witnessed waves of religious revivalism and the rapid development of medical perspectives of the human mind" (27). Hawthorne's short fiction illustrates the difficulties that the human mind endures because of social and personal stressors that are largely associated with religion. Many of his characters suffer from an array of psychological symptoms that are indicative of their individual battles with daily stressors and are illustrated through surrealistic dreams and visions. Additionally, similar psychological symptoms are present in the speaker in "The Haunted Mind" and Aylmer in "The Birthmark" with each of them fantasizing about suppressed desires. Hawthorne's works are release mechanisms for his repressed desires that are undoubtedly linked to his feelings about Puritanism and the heinous acts committed by his ancestors.

The protagonists in "Young Goodman Brown," "The Haunted Mind," and "The Birthmark" all battle issues of morality that are depicted through surrealistic dreams and visions. Despite the fact that "The Haunted Mind" or "The Birthmark" does not directly make reference to Hawthorne's paternal ancestry like "Young Goodman Brown," they still are reminiscent of his desire to understand the morality of man using psychoanalysis as his platform. "The Haunted Mind" is an exploration of an individual's quest for understanding that is illustrated through the main character's inability to distinguish dreams from reality, while "The Birthmark" focuses on

man's quest for perfection at any cost. Through his writings, Hawthorne dissociates himself from his family by including certain Surrealistic elements and psyche-related behaviors in his works.

### **Psychoanalytic Criticism: The Psyche and Surrealism**

There are several different aspects of psychoanalytic criticism that are present in Hawthorne's works, but Surrealism and the psyche are two of the more prevalent psychoanalytic elements that are included in his works that have gone unnoticed. Using the principles and theories of early psychoanalysts such as Sigmund Freud, Surrealists' "verse and their prose give evidence of elaborate composition, of skillful combination of effects, of a restrained choice made among the riches of the unconscious" (Peyre 42). Surrealistic literature consists of incongruous images and visions that are usually present in bizarre settings. It also focuses on all that is bizarre and presents conflict between conscious and unconscious desires. Hawthorne's short fiction can definitely be categorized as Surrealistic literature because of the presentation of disorganization in the minds of the characters and their inability to distinguish fantasy from reality illustrated throughout many of his writings.

In relation to psychoanalysis, the psyche relates to the conscious and unconscious desires that influence one's behaviors both physiologically and socially. These latent desires directly impact the characters' conscious and unconscious behaviors and are illustrated throughout Hawthorne's fiction. In his fiction, Hawthorne illustrates the effects that Surrealistic phenomenon has on his characters by focusing on their latent desires and emphasizing their behaviors. Many of Hawthorne's characters are presented as mentally and morally unstable and often lose their sense of awareness. The peculiar dreamlike situations in which they are placed are consistent with the juxtaposition of unnatural situations and latent desires in Surrealistic literature.

The dreamlike quality of Hawthorne's writings further implicates the connection between the psyche and one's behavior because each of those characters acquires a new perception of reality as a result of experiencing hallucinations. Critic Q.D. Leavis states that Hawthorne's renderings of dreams illustrated in his stories are "away from home and the community, from conscious, everyday social life, to the wilderness where the hidden self satisfies, or is forced to realize, its subconscious fears and promptings" (195). These dream renderings force the protagonists in each of the stories to come to terms with their unconscious desires and thoughts. According to Feldman, Freud "viewed dreams as a guide to the unconscious" (138). The illustration of the characters' unconscious fears enables Hawthorne to illuminate the psychological implications of religious and personal stressors. Hawthorne's characters are placed in unbelievable situations that illustrate the unusual juxtapositions of morality and the psyche that many are confronted with on a daily basis.

Based on Freud's theories on the psyche and his psychoanalytic approach to Surrealism, it is obvious that many of Hawthorne's works and characters are morally and psychologically complex. Freud is considered to be the founder of psychoanalysis and it is his belief that the unconscious mind and repressed desires are responsible for our behaviors. It is this belief that launched the Surrealism movement. In particular, Freud's theories on the existence of different levels of the psyche as it relates to behavior are the basis of most Surrealistic literature.

According to Freud, the psyche is comprised of three major parts: the conscious, preconscious, and unconscious also referred to as the subconscious by many critics. Freud proposes that the conscious part of the psyche includes categories such as ideas and decisions ("The Unconscious and Unconsciousness" 223). The preconscious part of the psyche contains "material that is not threatening and is easily brought to mind" (Feldman 383). Freud asserts that

the “unconscious is the larger circle which includes within itself the smaller circle of the conscious; everything conscious has its preliminary step in the unconscious” (“The Unconscious and Consciousness” 224). The unconscious part of the psyche contains the “memories, knowledge, beliefs, feelings, urges, drives, and instincts of which the individual is not aware” (Feldman 383). It is these subconscious beliefs, desires, and feelings that drive the protagonists in Hawthorne’s stories to display such unusual behaviors. The notion that unconscious thoughts and desires are the driving force behind many of our behaviors is the basis of my argument and is illustrated in several of Hawthorne’s works.

Henri Peyre, author of “The Significance of Surrealism,” makes several references to the conscious and unconscious in his article and discusses the impact that Freud and other noted psychoanalysts had on Surrealism as it relates to innovations in writing that “cleared all that was worn out and effete in literature” (Peyre 42). In relation to literature, Peyre largely focuses on the significance of Surrealism as it relates to delving into the conscious and unconscious mind to produce literature that is stimulating to the intellect and to the senses. Surrealists strived to compose literature using “a new and vast accumulation of materials hitherto unexplored” (Peyre 42) that condemned “realism and its platitudinous dullness” (Peyre 41). Peyre stresses the significance of Surrealism and its relation to literature. Comprehensively explicating Surrealism, Peyre outlines the significance of Surrealism as a “literary phenomenon” (34) while devoting special attention to its parallels with Freud’s theories on the conscious and unconscious minds. He contends that Surrealism has not been given enough attention and describes it as “one of the most far-reaching attempts” (Peyre 34) at changing literature. Though audacious, this statement rings true in many regards, especially in relating it to the eccentricities and oddities illustrated in Hawthorne’s works. Hawthorne’s characters seemingly reveal his deepest beliefs about the fate

of humanity and his desires to create literature that combats the monotony of realism in a manner that is thought-provoking and fantastically unusual by relating his characters' behaviors to the bizarre phenomena that occurs in each of the stories. Surrealism serves to "liberate [the] imagination" (Peyre 39) and is intricately woven throughout Hawthorne's works.

Being sure to illustrate the many differences between Surrealism's principles and those of Freud and his colleagues, Peyre focuses on the aspects of Surrealism that developed due to the differences of opinion on the role and function of the psyche, particularly the use of the unconscious in producing elaborate compositions that derived from the "virgin expanse in or under man's mind" (Peyre 42). Peyre delineates another important aspect of Surrealistic literature – dreams. Many critics have made references to the significance of dreams in Hawthorne's works, but few have made note of the psychological parallels between dreams and the psyche in his short fiction. Hawthorne uses dreams to "indicate his conception of man's mortal life" (Herndon 538). The correlation between Surrealism and Freud is overwhelming as it relates to the role that the unconscious mind plays in the realm of dreams. Making reference to Pierre Reverdy's belief that the dream represents "a freer and more uninhibited form of thought," (Peyre 42) he further establishes the bond between Surrealism and Freud. Hawthorne's use of dreams or dreamlike states in his stories illuminates the repressed beliefs and desires of the major characters in each of the stories.

Another critic, Alan Bass, references Freud's psychoanalytic theory in "Time and the Witch: Femininity, Metapsychology and the Temporality of the Unconscious." Bass refers to psychoanalytic reason as "the difference between the unconscious and consciousness" (872). Making reference to Freud's *The Interpretation of Dreams* (1900) and *Totem and Taboo*, Bass further emphasizes the relation of dreams to the unconscious by highlighting the origins of

dreams. According to Bass, “psychoanalytic investigation must reverse some of the processes of paranoia: it will speculate, but it will observe the unconscious instead of projecting it” (885). In this regard, it is necessary to view Hawthorne’s works through a psychoanalytic lens to promote more objective readings of his works instead of looking for meaning in the behaviors of the characters that were orchestrated by their respective unconscious and conscious minds.

Robert Milder, another critic, offers a particularly interesting point of view on Hawthorne’s writings in his article entitled “Hawthorne’s Winter Dreams.” In this article, Milder focuses on Hawthorne’s method of writing by relating its significance to a particular season of the year. Milder compares Hawthorne to Freud by stating that “Hawthorne seems to have regarded fantasy and art as related enactments of desire” (172) in what Freud describes as “either ambitious wishes [or] erotic ones” (“Creative Writers” 147). Though there are not visible signs of eroticism present in “Young Goodman Brown,” “The Haunted Mind,” or “The Birthmark,” it is highly plausible that Hawthorne was seeking to fulfill some of his suppressed desires in each of the stories. According to Milder, “Hawthorne’s early development as a storyteller consisted in learning to objectify his private concerns, remove them to a historical setting, and universalize their meaning” (176). By objectifying, removing, and universalizing his concerns, Hawthorne is illuminating his repressed desires.

Goldman mentions in “Explaining Mental Illness: Theology and Pathology in Nathaniel Hawthorne’s Short Fiction” Frederick C. Crews’ dismissal of the “superficial moralism of Hawthorne’s works” and refers to Crew’s suggestion that Hawthorne should be read as an “acute (proto-Freudian) analyst of mental disease” (28). Describing Hawthorne’s characters as “conscience-stricken” (28), Goldman further solidifies Hawthorne’s association with Freud’s psychoanalytic principles. He also asserts that “a number of Hawthorne’s works offer readers the

opportunity to see central Puritan or neo-Puritan figures as victims of mental disease who represent pathological symptoms rather than moral symbols that many of them try to be” (Goldman 29). This statement is central to my argument that Hawthorne’s works should be read for their psychological components instead of focusing solely on the morality issues that are presented throughout his works.

In “Young Goodman Brown,” “The Haunted Mind,” and “The Birthmark,” the main characters are subjected to bizarre dreams that illustrate their hidden desires and dictate their behaviors. Goodman Brown, the unnamed speaker and Aylmer all have strange dreams in which they act upon their unconscious desires and feelings which relate to man’s sin and immorality, feelings of guilt about one’s conscious actions, and man’s desire for perfection. The Surrealistic phenomena presented in “Young Goodman Brown,” “The Haunted Mind,” and “The Birthmark” is responsible for the characters’ behaviors which are indicative of Surrealism’s progressive, non-conformist view of literature and Freud’s theories on the psyche as it relates to behavior.

### **Young Goodman Brown**

Many critics agree that “Young Goodman Brown” is a wonderful short story, but they cannot seem to agree on its most important elements or how it should be approached. In “Hawthorne’s ‘Young Goodman Brown’: An Attack on Puritanic Calvinism,” Thomas E. Connolly ignores the psychological implications of “Young Goodman Brown” and focuses primarily on the concept of Goodman’s Brown’s faith as it relates to his criticisms of Puritanism. Connolly’s focus on Hawthorne’s criticism of Puritanism in “Young Goodman Brown” represents only a portion of the story and does not provide the full scope of what Hawthorne is portraying in the story. He shares the views of Regis Michaud who describes Hawthorne as “an anti-puritan and prophet heralding the Freudian gospel” (Connolly 375). This is not a completely

accurate description of Hawthorne as he was not completely against Puritanism and his works actually reflect many Puritanistic values that are consequently illuminated using Freud's psychoanalytic theories.

According to Freud, "many of the latent elements of the psyche can be transformed into conscious processes or be replaced by the latter" ("The Unconscious" 291) as evidenced by Goodman Brown in "Young Goodman Brown," the unnamed speaker in "The Haunted Mind," and Aylmer in "The Birthmark". Many of Hawthorne's works have a dreamlike quality in which the characters experience unexplainable phenomena as a result of their conscious and unconscious desires. In "Young Goodman Brown," Goodman Brown makes a conscious decision to venture into the woods despite his wife's misgivings about his journey. Driven by a deep desire to pursue the "evil purpose" ("Young Goodman Brown" 66) of his journey, Goodman Brown takes a path into the woods where he experiences the surreality of sin and immorality. During his surreptitious expedition into the "unconverted wilderness" ("Young Goodman Brown" 73), Goodman Brown has auditory and visual hallucinations of "all whom [he has] revered from youth" ("Young Goodman Brown" 73). Goodman Brown is bombarded with feelings of doubt and despair about the righteousness of not only his neighbors, but of a mankind as a whole as he observes their "communion to the [evil] race" ("Young Goodman Brown 74). Not fully aware of the level of wickedness his journey represents, Goodman Brown departs from home to reconcile his beliefs on immorality and sin. His preoccupation with immorality and sin and his desire to understand them are illustrated in his experiences in the woods. Hawthorne demonstrates the relationship between unconscious desires and behavior by emphasizing Goodman Brown's reactions as they relate to his feelings about righteousness.

Critic David Levin insists that Goodman Brown is deceived by the Devil who “consistently present[s] evidence to a prospective convert who is only too willing to be convinced” (“Young Goodman Brown” 350). A statement of this magnitude removes fault from Goodman Brown rather than “placing the fault on the powers of the mind and its effects on human behavior” (Hurley 410). Though Goodman Brown makes a conscious decision to travel into the woods, his behaviors are driven by his unconscious beliefs regarding immorality and sin and desires to comprehend and combat the corruption of mankind. His unconscious beliefs and desires are heightened by the surreality of his ordeal. The likelihood of Goodman Brown hallucinating in the woods is very high and the visions that he sees are supplied by his “depraved imagination” (Hurley 411). Goodman Brown’s “dream” of an evil, secret communion in the woods is representative of his struggle with inhumanity and sin and alludes to Hawthorne’s personal ideals on man’s moral depravity.

It cannot be disputed that “Young Goodman Brown” addresses the “reality of sin, the pervasiveness of evil, [and] the secret sin and hypocrisy of all persons;” however, it is important to be cognizant of the fact that “Young Goodman Brown” is ultimately a portrait of a depraved mind (McKeithan 93). Paul J. Hurley writes that “Young Goodman Brown” is a subtle work of fiction concerned with revealing a distorted mind” and that the “pervasive sense of evil in the story is not separate from or outside its protagonist; it is in and of him” (411). Though other characters in the story are depicted as possibly morally corrupt, it is Goodman Brown who is actually suffering from a morality crisis. Goodman Brown is representative of “everyman of average intelligence who is striving to live the good life,” (McKeithan 94) and whose behavior cannot be clearly understood without recognizing how the conscious and unconscious minds dictate his behavior.

Goodman Brown's "state of mind and his strange adventures are [both] associated with dreams" (Gollin 115) and are a result of his unconscious thoughts about the morality of society. Goodman Brown evidently is plagued with feelings of guilt which causes his hallucinatory journey into the woods. His journey into the woods is evocative of his withdrawal into himself. During his internal retreat, Goodman Brown encounters the "strange dream world" (Hurley 413) of his unconscious mind where he comes across several entities who are suggestive of the sin that is present within him. His struggle with morality and sin is revealed by the presence of individuals that represented piety and virtue in his everyday life. It is no coincidence that Hawthorne makes a comparison between Goodman Brown and the Devil: "the second traveler was about fifty years old, apparently in the same rank of life as Goodman Brown, and bearing a considerable resemblance to him" ("Young Goodman Brown" 66). The second traveler is how Goodman Brown sees himself; he is "indisputably Goodman Brown's own personal devil" (Hurley 413). This apparition is a visual representation of the sin that is dormant in his unconscious mind. Traveling further into the woods, he encounters a group of familiar faces:

Among them, quivering to and fro between gloom and splendor, appeared faces that would be seen next day at the council board of the province, and others which, Sabbath after Sabbath, looked devoutly heavenward, and benignantly over the crowded pews from the holiest pulpits in the land. ("Young Goodman Brown" 72)

Seeing other individuals that he considers to be outstanding citizens in the community causes Goodman Brown to alter his perception of reality. The stark realization that his wife Faith is present jolts him back into reality and he ventures back to the town the next morning "staring around him like a bewildered man" ("Young Goodman Brown" 74). The bizarre convergence of the townspeople in the heart of the dark woods leads Goodman Brown to question the morality

of all that he encounters. The visions and auditory hallucinations experienced in the woods are “emanations from Brown’s unconscious” which intimate the “corruption of Brown’s own mind” (Hurley 416). After his bizarre experience in the woods, Goodman Brown “[takes] earthly illusion for reality and cease[s] to see the strivings for good in his imperfect fellow creatures” (Herndon 539):

The next morning young Goodman Brown came slowly into the street of Salem village, staring around him like a bewildered man. The good old minister was taking a walk along the graveyard to get an appetite for breakfast and meditate his sermon, and bestowed a blessing, as he passed on Goodman Brown. He shrank from the venerable saint as if to avoid an anathema. (“Young Goodman Brown 74)

His unconscious beliefs are now manifested in his conscious behaviors as a result of the “fearful dream” (“Young Goodman Brown” 75) that occurred into the woods and he grows distrustful of everyone although he is not completely sure of the reality of what he saw.

### **The Haunted Mind**

In “The Haunted Mind,” the speaker’s consciousness eventually takes over his erratic unconscious thoughts and visions only after he has struggled with the notion of dream versus reality for an extended period of time. Hawthorne states that the “imagination is a mirror, imparting vividness to all ideas” (“The Haunted Mind” 57). The narrator makes reference to his struggles with his imagination early in the text:

By unclosing your eyes so suddenly, you seem to have surprised the personages of your dream in full convocation round your bed, and catch one broad glance at them before they can flit into obscurity. Or. To vary the metaphor, you find yourself, for a single instant, wide awake in that realm of illusions, whither sleep has been the passport, and

behold its ghostly inhabitants and wondrous scenery, with a perception of their strangeness, such as you never attain while the dream is undisturbed. (“The Haunted Mind” 55)

From the above excerpt, it is apparent that the speaker experiences a sense of non-reality often and has seemingly mastered the task of gaining some insight into these nightly surreal dreams despite only being able to preserve it for a moment because of his clouded sense of reality.

Though the unnamed speaker in “The Haunted Mind” does not journey from the comforts of his bed, his internal retreat is similar to that of Goodman Brown’s. The unnamed speaker in “The Haunted Mind” has a difficult time distinguishing his dreams from reality. Suffering from auditory hallucinations, he “question[s] with [him]self, half seriously, whether it has stolen to his waking ear from some gray tower, that stood within the precincts of [his] dream” (“The Haunted Mind” 55). His thoughts are disorganized and he experiences bizarre hallucinations that seem to draw him deeper into himself; however, he periodically awakens from his dream state with apparitions still present in his mind. The surreal environment to which his dreams take him is filled with a random assortment of visions that causes the dreamer to become more confused.

There are several instances in which the speaker wonders if he actually hears or sees certain objects or if these are hallucinations or products of his unconscious mind. Dreaming of a “funeral train gliding by his bed” (“The Haunted Mind 57) carrying Passion, Feeling, Sorrow, Hope, Disappointment, Fatality, Shame and Remorse, the speaker is forced to confront “the devils of [his] guilty heart” (“The Haunted Mind”). The speaker’s dream is a psychological imposition that is both bewildering and eerie because of the fact that the bizarre environment of his dream seems to have escaped into his reality. Hawthorne uses the unnamed speaker’s dream to illustrate how the combination of the conscious and unconscious minds is representative of

things that are not well-received in reality. He is able to accept his dream, but is incapable of accepting it is a product of the uneasiness experienced in his own mind. Like Goodman Brown, the speaker becomes more uneasy about the reality in which he resides as a result of his surreal dream.

Milder asserts that “to indulge a fantasy [is] not merely to risk subjecting oneself to its bidding; it [is] also, Hawthorne feared, culpably to enact it” (173). In “The Haunted Mind,” the narrator is being psychologically assaulted with fantastical visions that cause him to wildly ponder how to fulfill these visions. Referring to the psychological and Surrealistic aspects of “The Haunted Mind,” Milder dissects the narrator’s undisclosed guilts that are represented by his strange dreams and suggests that they are related to his suppressed desires and feelings. Using another of Hawthorne’s short stories as his foundation, Milder poses a question about one’s accountability for their actions and thoughts as they relate to reality and fantasy. He resolves this question by expounding upon Hawthorne’s belief that one should remain guiltless until an actual offense is carried out. The speaker alludes to the thoughts and beliefs that plague him without specifying what they actually are and indicates how unresolved feelings surface in this passage:

In the depths of every heart, there is a tomb and dungeon, though the lights, the music, and revelry above may cause us to forget their existence, and the buried ones, or prisoners whom they hide. But sometimes, oftenest at midnight, those dark receptacles are flung wide open. In an hour like this, when the mind has a passive sensibility, but no active strength, when the imagination is a mirror, imparting vividness to all ideas, without the power of selecting them or controlling them; then pray that your griefs may slumber, and the brotherhood of remorse not break their chain. (“The Haunted Mind” 57)

In the excerpt above, the speaker also describes how one's daily activities can suppress one's true feelings. He further explains how these dormant feelings rise to the surface when the mind is resting and free from distraction. Additionally, the speaker suggests that suppressed feelings cannot be controlled which leaves one pondering how to fulfill them.

Frederick C. Crews, author of "The Sins of the Fathers: Hawthorne's Psychological Themes," offers a similar perspective. Crews states that in Hawthorne's short fiction "suppression always has the psychological consequences of repression: the denied element surreptitiously reappears in imagery and innuendo" (20). The narrator's suppression of his desires is the reason that he is bombarded with visions of what he has denied himself:

There is your earliest Sorrow, a pale young mourner, wearing a sister's likeness to first love, sadly beautiful, with a hallowed sweetness in her melancholy features, and grace in the flow of her sable robe. Next appears a shade of ruined loveliness. With dust among her bright garments all faded and defaced, stealing from your glance with drooping head, as fearful of reproach; she was your fondest Hope, but a delusive one; so call her Disappointment now. ("The Haunted Mind" 57)

Hawthorne's personification of sorrow, hope and disappointment in the above passage is indicative of the narrator's guilt about his undisclosed desires and experiences. Though his desires are unknown, it is evident that the speaker has unresolved feelings about the unknown desires. His unconscious desires and feelings of guilt send him into a psychological tailspin.

In "The Haunted Mind," Hawthorne highlights the mental distress caused by the intermittent, Surrealistic slumber of the narrator. As a result of the surreality of his dreams, the speaker presents symptoms of paranoia as he struggles to find a balance between fantasy and reality. The narrator's "long repressed memories and their unconscious remnants which, under

the guise of senseless pictures have slipped into consciousness by devious paths left open to them” (“Dream Psychology” 235). Essentially, the narrator’s constant battles with sleeplessness and vivid dreams allow his repressed desires to materialize in his conscious thoughts. Hawthorne presents the relationship between the unconscious and conscious minds while demonstrating the importance of surreality as it relates to latent behaviors and desires.

### **The Birthmark**

“The Birthmark” is an excellent example of how the psyche dictates one’s actions and behaviors. Hawthorne simultaneously emphasizes what it means to be human and the folly of the human race by illustrating man’s desire for perfection. Using the character of Aylmer to focus on man’s inability to accept human imperfection, Hawthorne illustrates how one’s conscious and unconscious desires can facilitate dangerous behaviors. As in the previous stories, the surreality of the character’s dream is responsible for his behaviors. Hawthorne also uses Surrealism and the psyche to illustrate the psychological implications of human immorality.

Aylmer’s conscious and unconscious minds cause him to behave negligently and become mentally distressed due to his obsession with his wife’s imperfection. Hawthorne references the significance of the unconscious mind in Aylmer’s conversation with his wife:

Truth often finds its way to the mind close muffled in robes of sleep, and then speaks with uncompromising directness of matters in regard to which we practice an unconscious self-deception during our waking moments. Until now he had not been aware of the tyrannizing influence acquired by one idea over his mind, and of the lengths which he might find in his heart to go for the sake of giving himself peace. (“The Birthmark” 121)

The above excerpt indicates how unconscious desires evolve into conscious behaviors.

Considering Georgiana's birthmark to be a flaw, Aylmer resolves to remove in order to have a perfect wife. Aylmer's deep-rooted obsession with perfection causes him to take actions that lead to the death of his beautiful wife. After having made many unsuccessful attempts at removing "the visible mark of earthly imperfection" ("The Birthmark" 119) that was shaped as a crimson hand, Aylmer has a bizarre dream in which he removes the birthmark from his wife's face.

Aylmer recounts his dream to his wife in the following statement:

He fancied himself with his servant Aminadab, attempting an operation for the removal of the birthmark; but the deeper went the knife, the deeper sank the hand, until at length its tiny grasp appeared to have caught hold of Georgiana's heart; whence her husband was inexorably resolved to cut or wrench it away. ("The Birthmark" 121)

Indicative of both his conscious and unconscious desires, Aylmer's dream is the catalyst for his dangerous behavior. Despite feelings of guilt, Aylmer is still driven to perform the life-threatening surgical procedure that he envisioned on his wife. Freud stresses that a certain amount of freedom should be given to dreams and that "unconscious wishes, brought to their last and truest expression," ("Dream Psychology 236) has more than one form of existence that can be attributed to the reality of the situation. In this instance, the psychological implications of allowing repressed desires to dictate one's behavior are overwhelming.

Alfred S. Reid, author of "Hawthorne's Humanism: 'The Birthmark' and Sir Kenelm Digby," states that "the tragic sense in Hawthorne derives from his deeply held beliefs about human values" (337). Reid discusses Hawthorne's ideals on human values as they relate to the development and behaviors of Aylmer in "The Birthmark." It is evident in "The Birthmark" that Hawthorne is shedding light on human values. Hawthorne chooses to depict these values by

indicating the lengths that man will go to achieve perfection through Aylmer's unconscious desires and his conscious behaviors. With minimal focus on the innerworkings of the psyche, Reid makes very interesting observations about Hawthorne's personal beliefs and ideals and also illustrates how these beliefs and ideals are conveyed through Aylmer's behaviors without indicating the Surrealistic implications present in the story.

Critic Martin Laser, author of "Head," "Heart," and "Will" in *Hawthorne's Psychology*," asserts that the "characterizations in many of [Hawthorne's] tales and in his novels are too carefully worked out in consistent psychological patterns to admit of only a casual interest in the contributions which psychology could make to the art of fiction" (135). Many critics focus on the allegorical implications in Hawthorne's writings as opposed to focusing on the psychological patterns that are present in the text. Hawthorne's short fiction provides great insight into the psychological consequences of inhumanity and immorality through the bizarre dreams of his characters. Referring back to Herndon who specifically discusses the dream imagery in "The Birthmark," he further discusses the significance of Aylmer's dreams as they relate to his behaviors. He also asserts that Aylmer should have been wise enough to "overcome his dream by love" (Herndon 539) instead of letting it control his actions. In "The Birthmark," Hawthorne uses Aylmer's Surrealistic dream to illustrate not only man's moral follies, but also the repercussions of suppressing one's desires.

Surrealism is evident in each of Hawthorne's short stories and manifests in the form of dreams and visions. Hawthorne uses strange dreams and visions in each of his stories as indicators of repressed beliefs and desires brought on by societal and personal stressors. In this respect, the penetration of the desires of the unconscious mind into the conscious mind causes the various reactions and behaviors of the characters in each of the stories. Freudian theories

regarding the power of the unconscious and conscious minds are more visible in “The Birthmark” and “The Haunted Mind” than they are in “Young Goodman Brown”. In both “The Birthmark” and “The Haunted Mind,” the correlation between the unconscious and conscious minds is more overt, whereas in “Young Goodman Brown,” the psychological implications are more subtle and highly ambiguous.

All of the protagonists discussed so far suffer from a psychological imbalance that becomes heightened by unconscious beliefs, desires, and guilt. In regard to Hawthorne’s works, a Freudian-based psychoanalysis is needed to further understand the behaviors of each of the characters in the story. Understanding the tenants of Surrealism as it relates to the psyche is crucial in acquiring a deeper understanding of Hawthorne’s short fiction. Surrealism “explore[s] [the] symbolic secrets as revealing remnants of a primitive mentality only imperfectly repressed in ourselves” (Peyre 42). The surrealities illustrated through dreams and dreamlike situations in the stories are the source of the characters’ psychological difficulties. Hawthorne’s use of Surrealism evokes the psychological struggle between the unconscious and conscious desires.

Hawthorne’s infusion of some of his personal beliefs and experiences with Puritanism adds to the overall significance of analyzing his works psychoanalytically. It is impossible to disregard the glaring psychological implications present in Hawthorne’s short fiction due to each character’s exposure to surreal dreams, situations, and visions that center around immorality and Puritanic values. The surreal dreams and visions that the characters are subjected to are only projections of their unconscious desires. Each of the characters’ dreams, especially those of Goodman Brown and Aylmer, are clear representations of their repressed desires and “follow a consistent pattern” (Herndon 538). As a result, their dreams cause them to act and think strangely and lose their senses of awareness and reality. Hawthorne’s uses dreams to represent an

alternative reality where one's repressed desires are no longer restrained. These dreams allow the characters' repressed desires to penetrate their consciousness and cause them to behave irrationally. Ultimately, Hawthorne's use of dreams in his short fiction explores moral depravity and its psychological implications.

Several critics have examined Hawthorne's short fiction through a psychoanalytic lens, but they have failed to fully address "Hawthorne's treatment of the connection between sin and mental disease" (Goldman 28). Most critics have "refused to examine the psychological implications of his plots" (Goldman 28) which is consistent throughout his works. Hawthorne establishes the connection between surreality and the psyche to explain the driving forces behind man's desires and behavior. In his short fiction, Hawthorne "open[s] up to literature the domain of dreams, and even of insanity" (Peyre 42). The psychological inconsistencies experienced by the characters in "Young Goodman Brown," "The Haunted Mind," and "The Birthmark" is evidence of the power and significance of the unconscious mind in relation to human behavior. Hawthorne's short fiction illustrates the multitude of desires that man represses within himself. Though Hawthorne's works are undoubtedly influenced by his Puritanic past, his works are inherently Freudian-based as each of his stories juxtapose fantasy and reality which illustrates the control that our unconscious desires has over conscious behaviors.

## REACTION

After a thorough analysis of Hawthorne's works, I became aware of three specific areas where my research would be most useful. My thesis project is best suited for publication in a periodical, as a teaching tool, and as a topic of debate among scholars as it provides clarity and perspective for its readers on the subjects of Surrealism and the psyche as they relate to Hawthorne's short fiction. These particular areas are best suited for the concepts described in my research and will allow me to reach a greater audience than some of the other avenues available to display my work. The information presented in my thesis project is vital to both students and scholars looking to gain a deeper understanding of Hawthorne's fiction. It is pertinent that my research be shared with a larger audience to ensure that cycle of enlightenment continues in the field of English studies.

Since the target audience of my project is scholars and students, it is essential that my research be presented in a way that it is accessible to both parties. Literature-specific journals are ideal forums in which to present my research. *The American Literature* and the *Nineteenth-Century Fiction* journals are my preferred sources of information on authors like Hawthorne as they offer a wide range of topics on different pertaining to an array of authors. Both periodicals are well-respected by scholars which makes me more enthusiastic about submitting my research for possible publication. In preparing to submit my research to these periodicals, I familiarized myself with the journals' expectations and I also cited them several times throughout my research. My deep admiration for these periodicals is the driving force behind my desire to submit my research for publication.

The submission requirements are not stringent for either periodical; however, they are quite specific. Both periodicals have a blind submission policy to ensure impartiality during the

review process. This aspect of the submission process is important to me because it reassures me that there will be no bias toward my research since I have no prior publications. The length of manuscripts allowed for submission is also suitable as I am generally a concise writer and there is no pressure to submit works that are exceedingly lengthy. In addition to familiarizing myself with the submission requirements, I also included several journal articles in my research that were published by both *American Literature* and *Nineteenth-Century Fiction*. By including journal articles from their respective periodicals, I am illustrating my knowledge of and respect for their publications. Presenting my research in either of these periodicals will offer scholars and students a contemporary psychoanalytic perspective on Hawthorne's fiction.

My analysis of Hawthorne's fiction as it relates to psychoanalysis and Surrealism is targeted toward not only scholars but also high school students in accelerated courses and college students. The information found in my thesis project will be useful for students studying both English and Psychology as several concepts from each discipline are discussed. Since the writings of Hawthorne are largely misunderstood, it is important to share research that focuses on the aspects of his fiction that confusion or debate among scholars and students. There is a stigma associated with psychoanalytic criticism because of the biases that exist toward Sigmund Freud's work. As a teaching tool, my research analysis of Hawthorne's fiction can be used to explain psychoanalytic criticism as it relates to literature and remove the stigma associated with the Freudian-based psychoanalytic criticism by drawing attention to the more interesting and creative aspects of Freud's work outlined in my research. There are multiple assignments and strategies that can be used to teach both high school and college students the significance of psychoanalytic criticism using my thesis project.

The strategies needed to teach psychoanalytic criticism to students involve: providing them with the historical context of Freud and psychoanalysis, familiarizing them with the psychoanalytic perspectives on dreams, and exposing them to additional psychoanalytic theories based on Freud's work. The research presented in my thesis project focuses on Hawthorne's fiction which is commonly studied among high school and college students. My thesis project provides a historical context of Freud and psychoanalysis which is crucial to teaching students the key components of psychoanalytic criticism. In addition, my research also provides substantial information about dreams as they relate to psychoanalysis which is essential when considering strategies for teaching psychoanalytic criticism to students. Moreover, my thesis project incorporates several different psychoanalytic perspectives in Hawthorne criticism, which is also an important part of teaching psychoanalytic criticism. Using my thesis project, the previously outlined teaching strategies can be used to develop several assignments that will aid in educating students on how to utilize psychoanalytic criticism as a means to gaining a deeper understanding about literature.

In terms of teaching assignments, my thesis project includes three prime short stories that can be used to highlight the key components of psychoanalytic criticism. Each of Hawthorne's short stories included in my research illustrate several concepts that can be taught psychoanalytically. Teachers and professors will be identify the different psychological elements presented in my research and explain them in a manner that will aid students in fully understanding psychoanalytic criticism and Hawthorne's short fiction. Using my thesis project as a guide, teachers and professors can use illustrations of Freud's concept of the mind, research article reviews, and story-writing as assignments to ensure that students comprehend psychoanalytic criticism.

Psychoanalytic criticism is a somewhat difficult analysis tool that can be taught effectively if approached in a simplistic manner. First, instructors can explain Freud's concepts of the mind using a visual representation of the conscious, preconscious, and unconscious in conjunction with the information presented in my project to provide students with the information needed to fully understand psychoanalysis. With this information, students will be able to understand which part of the mind controls what functions. Research article reviews can be assigned to students on the secondary and post-secondary levels to allow them to become knowledgeable on multiple psychoanalytic perspectives. My thesis project is also ideal for a research article review assignment as it is comprised of several different psychoanalytic concepts and simplistically written to ensure that a wide age group is able to grasp the abstract ideas that are associated with psychoanalytic criticism. The creation of Freudian-inspired tales is another engaging assignment that can be used to foster understanding in the classroom as it relates to psychoanalysis. Using the detailed character analyses presented in my research for this assignment, students will be required to re-write a short story of their choice while giving the main character a Freudian psychological disorder. This assignment will allow the students to showcase their mastery of Freudian theories and help them understand the significance of psychoanalytic criticism. Using these assignments to teach psychoanalytic criticism will produce students that are well-educated and able to recognize the importance of psychoanalysis as it relates to literature and the world around them.

During the course of my research, I acquired a deeper understanding of both psychoanalysis and Surrealism. In terms of subject matter, I became more familiar with Freud's theories on the mind and how it plays a role in one's behaviors. Freud had very interesting ideals regarding levels of consciousness especially as they relates to dreams. Understanding Freud's

ideology was especially important as it was needed to dissect Hawthorne's short fiction. I found that the complexities of the human mind far exceed what the human imagination can fathom. Additionally, I discovered that one's desires and beliefs are ultimately responsible for one's behavior as indicated in my thesis project. This is a substantial discovery being that many refute Freud's theories regarding the level of control the psyche has over one's behaviors. Hawthorne's works allowed me to fully understand the relevance of conscious and unconscious as they relate to one's behavior. Significant discoveries were made during the course of my research that will aid me in future analyses that involve psychological elements.

As a result of my thesis project, I also further developed my research skills and cultivated a new personal writing style. The development of my research skills and the cultivation of my new writing style are products of extensive studying and adaptive writing. Having to produce evidence for the argument presented in my project caused me to unwittingly enhance my research capabilities. Research is vital to any project and must be properly examined to yield favorable results. The need to have a wide range of information that covered various subjects helped me to organize my findings and sort them according to their relevance. Learning to distinguish between the relevant and irrelevant information allowed me to produce clearly defined ideas and concepts that increased the validity of my argument. Organization and categorization are crucial components of academic research as they allow one to effectively distinguish between important and unimportant sources. Maximizing my research skills permitted me to compose a document that is well-organized and transparent enough to recognize the validity of my claims.

Additionally, I was able to cultivate a new writing style as a result of my research. When one undertakes a task as great as this, it is impossible not to adapt one's writing style

accordingly. The conciseness of my writing is an attribute that many applaud; however, my research has allowed me to develop a more fluid style of writing that is both insightful and engaging. Having to intertwine various subjects in my thesis project, it was important for me to adapt my writing style so that the information being presented flowed in a manner that facilitated comprehension of all ideas being presented. The amount of research that had to be included also presented the especially difficult challenge of keeping the reader engaged. Using sections from various sources that were particularly interesting and incorporating them into the body of my research, I was able to maintain a consistent flow of engaging information. Overall, the skills I developed during the course of my research have made me a better scholar and writer and I am appreciative of the transformation that my writing style has undergone.

The research presented in my thesis project is practical for students, teachers, and scholars as it affords each party a different opportunity. Students are given the opportunity to learn about psychoanalytic criticism while becoming familiar with Hawthorne's writing style. Teachers and scholars also benefit from my research in that they are provided with information that is suitable for teaching and that fuels the generation of new ideas regarding psychoanalytic criticism and Hawthorne's short fiction. The focus on the psyche and its relation to Surrealism illustrated in my research makes my project an excellent candidate for publication as Hawthorne's short fiction has not been approached using this particular method of psychoanalytic criticism. The primary purpose of my research is to continue the circle of knowledge and provide individuals with the tools needed to better understand both psychoanalytic criticism and Hawthorne's short fiction.

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