

Chapter 2

(Part A)

An Argument of Pathos: The Novelists use of the Shocking Primitive

2A.1 Introduction--Authors Impassion Reader Emotion by Introducing Their Primitive-as-Savior Characters in a Shocking Way:

The previous chapter looked at Cooper's, Melville's, and Hawthorne's use of arguments of ethos-persuasive techniques designed to manipulate reader expectations for the personality or moral qualities of primitive-as-savior characters. These arguments of pathos relied on the myth of the American frontier, and the myth of the Native-American peoples, biasing reader perceptions of primitive-as-savior characters even before these characters' introductions in their respective novels. The following two sections look at the role of another rhetorical strategy-the argument of pathos. Pathos occurs when a text manipulates or appeals to readers through their emotions (Corbett 50).

One technique of pathos that Cooper, Melville, and Hawthorne use in manipulating their readers' emotions is to shock readers with the behavior of their individual primitive-as-savior characters. Each of these authors depict their primitive-as-savior characters as social outsiders whose shocking behaviors often embody qualities of sexuality, scandal, violence, and blasphemy that quickly captivate their readers' attention (Booth 149). This chapter will examine how Cooper, Melville, and Hawthorne gain the attention of their readers through the rhetoric of pathos by depicting their primitive characters in a way that is shocking.

This chapter asserts that primitive characters enable a

significant rhetorical process in the early chapters of Melville's Moby Dick, Cooper's The Deerslayer, and both Hawthorne's The Scarlet Letter and The Blithedale Romance. This rhetoric involves two simultaneous processes. First, authors craft primitive characters to shock their readers with the suggestion or representation of the primitive's reckless sexuality, violence, or other such blasphemy. Second, while presenting the primitive's shocking and offensive attributes, the author counters these negatives with a narrative voice, who panders to the audiences' stereotypical judgments, and wins the audiences' good will by expressing a sense of shock and surprise similar to that of this assumed audience. This chapter will examine how authors use primitive characters to shock readers. The next chapter will examine how authors use primitive characters to befriend readers and gain their good will.

Five primitive characters will be examined with the goal of demonstrating their rhetorical similarity as devices for gaining readers' attention and goodwill. The first two are racial primitives, Melville's Queequeg, and Cooper's Chingachgook. The final three are white female characters cast in the primitive mode, Cooper's Hetty, and Hawthorne's Pearl and Priscilla. Each primitive is depicted in a way that is initially shocking, and is paired with a hero or heroine deigned to gain the audiences' sympathy.

2A.2--Cooper's Hurry Harry and Hetty Hutter as Shocking Primitives:

Cooper in The Deerslayer gains his readers' attention by presenting them with two shocking characters cast in the primitive mode. These primitive characters are the white

frontier scout Hurry Harry, and the mentally feeble, white-female character Hetty. Hurry Harry functions as a surrogate shocking primitive, for Chingachgook. Often in the mid-nineteenth century American novel, when a primitive-as-savior character is first introduced, that primitive character is depicted in a shocking way designed to captivate the audience's attention (Fiedler, Love 195). Chingachgook cannot be used as a shocking primitive at the novel's initiation because readers already know him as a heroic character that appears in three of the four previously published novels of Cooper's popular Leatherstocking Tales (Fiedler, Love 195). Although Hurry Harry is a character of Anglo-American decent, on his initial appearance in the first chapter of The Deerslayer, readers may confuse his character with that of a stereotypical caricature of a Native American.

While readers know Natty's character from the previous novels of The Leatherstocking Tales, Hurry Harry's character appears for the first time in The Deerslayer, and is therefore a new entity for readers. Cooper introduces Hurry Harry to readers displaying stereotypical Native-American qualities. Hurry Harry is impulsive, brutish, eager to kill, and to take the scalps of his enemies. As villainous Native-American characters in The Deerslayer such as the members of the Mingo tribe, Hurry Harry's function in The Deerslayer is to act as a character whose behavior readers will contrast with that of the heroic Natty Bumppo and to create moral trials for Natty to overcome (Dekker 181). This contrast between Hurry Harry and Natty Bumppo is depicted both with the words of the novel's omniscient narrator and by the dialogue shared by Natty and Hurry in the first chapter.

Natty and Hurry are first contrasted through the voice of the novel's omniscient narrator. The narrator directly compares Hurry with Natty Bumppo. The narrator explains why Hurry Harry is called by a Native-American name, and provides readers with other names suggesting Hurry's impulsiveness.

We will profit by this pause in the discourse to give the reader some idea of the appearance of the men, both of whom are destined to enact no insignificant parts in our legend. It would not have been easy to find a more noble specimen of vigorous manhood, than was offered in the person of him who called himself Hurry Harry. His real name was Henry March; but the frontier-men having caught the practice of giving sobriquets, from the Indians, the appellation of Hurry was far oftener applied to him than his proper designation, and not unfrequently he was termed Hurry Skurry, a nick-name he had obtained from a dashing, reckless, off-hand manner, and a physical restlessness that kept him so constantly on the move, as to cause him to be known along the whole line of scattered habitations that lay between the province and the Canadas. (Cooper DS 20)

The omniscient narrator next describes Natty Bumppo. In contrast to Hurry who was described as "dashing," "reckless," and having an "off-hand manner;" Natty is described as having "unusual agility, if not unusual strength (Cooper, DS 20)." The narrator also describes how Natty's physical features convey his integrity. Natty's features convey the feeling of an "earnestness of purpose," "guileless truth," and "sincerity of feeling" (Cooper, DS 21).

Deerslayer, as Hurry called his companion, was a very different person in appearance, as well as in character. In stature, he stood about six feet in his moccasins, but his frame was comparatively light and slender, showing muscles, however, that promised unusual agility, if not unusual strength. His face would have had little to recommend it except youth, were it not for an expression that seldom failed to win upon those who had leisure to examine it, and to yield to the feeling of confidence it created. This expression was simply that of guileless truth, sustained by an earnestness of purpose, and a sincerity of feeling, that rendered it remarkable. At times this air of integrity seemed to be so simple as to awaken the suspicion of a want of the usual means to discriminate between artifice and truth; but few came in serious contact with the man, without losing

this distrust in respect for his opinions and motives.
(Cooper, DS 21)

Hurry Harry's character is designed to shock readers, while at the same time revealing the rational, heroic, and moral nature of Natty's character. In the first section of dialogue between Natty and Hurry, the discussion quickly turns to the acts of hunting and killing. Hurry is depicted as having a gluttonous appetite, and an eagerness to kill. As Hurry questions Natty, Natty proves himself Hurry's opposite.

[Hurry:] 'Come, Deerslayer, fall to, and prove that you have a Delaware stomach, as you say you have had a Delaware education,' cried Hurry, setting the example by opening his mouth to receive a slice of cold venison steak that would have made an entire meal for a European peasant; 'fall to, lad, and prove your manhood on this poor devil of a doe, with your teeth, as you've already done with your rifle.'

[Natty] 'Nay, nay, Hurry, there's little manhood in killing a doe, and that, too, out of season; 'The Delawares have given me my name, not so much on account of a bold heart, as on account of a quick eye, and an actyve [*sic*] foot.' (Cooper, DS 22)

Hurry next turns the focus to the discussion of the killing of Native Americans. Hurry boasts of killing Native Americans and asks Natty if he has ever killed another human.

[Hurry:] 'Harkee, Master Deerslayer, since we are on the subject, we may as well open our minds to each other in a man-to-man way; answer me one question; you have had so much luck among the game as to have gotten a title, it would seem, but did you ever hit any thing human or intelligible: did you ever pull trigger on an inimy that was capable of pulling one upon you?'

[Natty:] 'To own the truth, I never did,' answered Deerslayer; 'seeing that a fitting occasion never offered. The Delawares have been peaceable since my sojourn with 'em, and I hold it to be onlawful to take the life of man, except in open and ginerous warfare.' (Cooper, DS 22)

Natty here reveals to Hurry and the readers that he has never killed another person before. He expresses his belief that it is morally wrong for individuals to take the law into their own hands and kill, except under the extreme conditions of war.

Natty's statement brings a reaction of outrage from his

companion. Hurry appears appalled at Natty's attitude towards killing. The contrast is further developed between Hurry and Natty as Hurry expresses a cavalier attitude toward killing.

[Hurry:] 'What! did you never find a fellow thieving among your traps and skins, and do the law on him, with your own hands, by way of saving the magistrates trouble, in the settlements, and the rogue himself the costs of the suit?'

[Hurry:] 'Ay, ay, this is all very well, in the animal way, though it makes but a poor figure alongside of scalps and and-bushes. Shooting an Indian from an and-bush is acting up to his own principles, and now we have what you call a lawful war on our hands, the sooner you wipe that disgrace off your conscience, the sounder will be your sleep; if it only come from knowing there is one enemy the less prowling in the woods. I shall not frequent your society long, friend Natty, unless you look higher than four-footed beasts to practyse your rifle on.' (Cooper, DS 22)

Hurry further reveals his blood thirsty nature by stating he feels the same about scalping a Native American for bounty as he does about killing animals.

[Hurry:] 'That depends on your enemy. As for scalping, or even skinning a savage, I look upon them pretty much the same as cutting off the ears of wolves, for the bounty, or stripping a bear of its hide. And then you're out significantly, as to taking the poll of a red-skin in hand, seeing that the very Colony as offered a bounty for the job; all the same as it pays for wolves' ears, and crows' heads.' (Cooper, DS 45)

Cooper through contrasting Hurry and Natty through the use of omniscient narration and dialogue depicts Hurry's character as a shocking character of the primitive mode. Cooper successfully gains the attention and peaks the interest of his readers by embodying in the character of Hurry Harry stereotypical Native-American qualities of impulsiveness, crudeness, and bloodlust. These stereotypical qualities of Hurry are similar to those of the Mingo tribe who Hurry describes as "more than half devil" (Cooper, DS 49). Hurry serves to gain audience attention, and through his descriptions of and expectations for the adversarial

relationship Natty and the white settlers will experience with Mingoe warriors as the novel develops.

While Cooper's primary primitive-as-savior character in The Deerslayer Chingachgook is unable to function as a shocking primitive gaining the attention early in the novel, the primitive-as-savior character of Hetty Hutter faces no such limitations. As Hetty Hutter's character is limited to The Deerslayer segment of The Leatherstocking Tales readers are meeting Hetty's character for the first time and are not biased by the appearance of her character in previously published novels. What biases readers prior to encountering Hetty is Hurry Harry's account of Hetty's mental feebleness early in the novel. Although Cooper takes great pains early in his novel to assert Hetty's moral veracity, the mid-nineteenth century audience of Cooper's time, an audience that considered phrenology a legitimate science, was likely to associate Hetty's mental disability as suggesting an accompanying defect in her moral character. On learning of Hetty's mental disability readers of Cooper's time likely expect Hetty's character to be shocking through comic behavior and shocking by being more vulnerable to being seduced or duped into participating in some other waiting vice (Dekker 175).

Hetty Hutter qualifies as a primitive-as-savior character. As a mentally disabled character Hetty proves herself to be more childlike, more impulsive, and less rational than her older mentally sound sister Judith. Cooper's pairing of Hetty with her worldlier sister Judith, allows Cooper to contrast the virtues of the primitive versus the modern consciousness. As the novel progresses Hetty's primitive consciousness will prove more vital

to her family's survival on the forest frontier than the more modern and rational consciousness of her sister. While Cooper takes extensive measures to protect the moral status of Hetty, and these measures are further analyzed in Appendix 2 (Section AP2_2.1) of this study examining how Cooper gains reader empathy, Hetty's character throughout the novel does assume the stereotypical role of the comic fool. Hetty's mental abilities make her fearless of the hostile Native-Americans. Fortunately for Hetty, the hostile Mingo tribe believes that it is taboo to injure the mentally disabled. Natty in describing Hetty's protected status to Hurry states,

'Them are beings that the Lord has in his 'special care,' said Deerslayer, solemnly; 'for he looks carefully to all who fall short of their proper share of reason. The Redskins honour and respect them who are so gifted, knowing that the Evil Spirit delights more to dwell in an artful body, than in one that has no cunning to work upon.' (Cooper, DS 27)

Rhetorically Hetty's character manipulates reader emotions. Readers indoctrinated with stereotypical expectations for the morality of the mentally deficient are held in suspense by Hetty's character expecting her to commit vice. Hetty's character also gains attention of readers' through the comic events brought about by Hetty's fearless travels to and interactions with the leadership of the hostile Mingo tribe. Chapter section 3A.2 and Appendix 3.1 will examine the significance of how Hetty's childlike questions of the enemy Mingo leadership, while initially comic in presentation, expose readers to problems of religious and social irony.

2A.3--Melville's Queequeg as a Shocking Primitive:

Melville gains reader attention and impassions reader emotions with his controversial character of the pagan harpooner Queequeg. Melville depicts Queequeg violating mid-nineteenth century standards of dress, religion, and social conduct. Queequeg's character gains reader attention with violence, blasphemy, self-mutilation, and nudity. As an ethnic Pacific Islander, Queequeg's character is a mystery to many of Melville's readers who may never have met someone from this region. The stereotypical view of Pacific Islander's as Mitchell's New Geography asserts is not a flattering one. Readers expect Queequeg to be asocial, to be ignorant of Christianity, and to be fierce--a headhunter, and most likely a cannibal. Melville delivers on his audience's expectations, capturing reader attention and generating suspense in the early chapters of Moby Dick with Queequeg. While rhetorically Ishmael's reactions to Queequeg are more significant to the novel's development, it is useful to understand how Melville builds suspense in his story, and gains his readers' attention with Queequeg's character.

Melville builds suspense for Ishmael's initial encounter with Queequeg, by providing the narrator Ishmael with secondhand knowledge of Queequeg. The first image of people from the Pacific Islands occurs as Ishmael observes Harpooning tools that hang to decorate a wall in the Spouter-Inn.

The opposite wall of this entry was hung all over with a heathenish array of monstrous clubs and spears. Some were thickly set with glittering teeth resembling ivory saws; others were tufted with knots of human hair; and one was sickle-shaped, with a vast handle sweeping round like the segment made in the new-mown grass by a long-armed mower. You shuddered as you gazed, and wondered what monstrous cannibal and savage could ever have gone a death-harvesting with such a hacking, horrifying implement. (Melville 21)

With these remarks, Melville refreshes in his readers' minds popular stereotypes of pacific islanders as bloodthirsty cannibals and savages. The image will echo in reader's minds as circumstances force Ishmael to share a bed with Queequeg.

Melville uses Queequeg's character to create suspense. The innkeeper's gradual descriptions of Queequeg are designed to build this suspense. The innkeeper, Peter Coffin, plays on the recent image of Pacific Islanders as cannibals. As Ishmael observes the sailors in the Spouter-Inn attempting to find the harpooner who will be his bedfellow, Ishmael turns to Peter Coffin and asks if one of the seamen in the room, a seaman who is dining on dumplings is the harpooner with whom he will spend the night. Peter Coffin describes the Harpooner as a dark complexioned man who eats only rare meat.

[Ishmael:] 'Landlord,' I whispered, 'that aint the harpooneer is it?'
 [Peter Coffin:] 'Oh, no,' said he, looking a sort of diabolically funny, 'the harpooner is a dark complexioned chap. He never eats dumplings, he don't--he eats nothing but steaks, and he likes 'em rare.'
 [Ishmeal] 'The devil he does,' says I. 'Where is that harpooner? Is he here?' (Melville 22)

With Ishmael's further questioning of Peter Coffin, the suspense of Queequeg's arrival is further heightened by the innkeeper's revealing that Queequeg is walking the streets in the early hours of Sunday morning selling shrunken heads.

[Ishmael:] 'Can't sell his head?--What sort of a bamboozling story is this you are telling me?' getting into a towering rage.
 'Do you pretend to say, landlord, that this harpooner is actually engaged this blessed Saturday night, or rather Sunday morning, in peddling his head around this town?' (Melville 22)

This image of Queequeg selling shrunken heads fulfills the audience's stereotype expectations for Queequeg's character as a savage. By having Queequeg sell shrunken heads on Sunday, Melville is revealing Queequeg to be in opposition to the basic doctrines of Christianity, therefore making his character shocking to Christian readers. Queequeg is blasphemous in his violating the Christian ideal of Sabbath Sunday. Queequeg's selling of shrunken heads suggests he does not respect human life, that he is violent, in violation of the Christian "Thou shall not kill" commandment. With his selling of shrunken heads Queequeg is revealed not to have respect for Christian traditions of burying the dead.

Melville builds suspense by allowing readers to observe Ishmael contemplating ways not to spend the night with Queequeg. He considers sleeping on the beach, but it is winter and too cold outside. He contemplates sleeping on a bench in the inn, but the bench is too small, and too hard for sleep. Ishmael contemplates bolting the door of the bedroom locking Queequeg out, but he fears the Pacific-Islander's revenge.

Ultimately, on seeing Queequeg for the first time readers are presented with an image of Queequeg that is shocking, an image that relies on stereotypical images of Pacific Islander's to glue the reader to the page. Queequeg is shown as blasphemous. He enters the bedroom carrying a shrunken head. After placing the head in his travel bag, Queequeg violates another Christian doctrine by lighting a fire and worshipping a small wooden idol.

Queequeg's body is physically shocking. His entire body is covered with tattoos. Ishmael is horrified by Queequeg's appearance.

He [Queequeg] turned round--when, good heavens; what a sight! Such a face! It was of a dark, purplish, yellow color, here and there stuck over with large blackish looking squares. Yes, it's just as I thought, he's a terrible bedfellow; he's been in a fight, got dreadfully cut, and here he is, just from the surgeon. But at that moment he chanced to turn his face so towards the light, that I plainly saw they could not be sticking-plasters at all, those black squares on his cheeks.

...

He now took off his hat--a new beaver hat--when I came nigh singing out with fresh surprise. There was no hair on his head--none to speak of at least--nothing but a small scalp-knot twisted up on his forehead. His bald purplish head now looked for all the world like a mildewed skull. Had not the stranger stood between me and the door, I would have bolted out of it quicker than ever I bolted a dinner.

...

He continued the business of undressing, and at last showed his chest and arms. As I live, these covered parts of him were checkered with the same squares as his face, his back, too, was all over the same dark squares ... (Melville 28)

After building suspense for Ishmael's meeting with Ishmael, and shocking readers with Queequeg's blasphemy, and shocking physical appearance, Melville makes a transition from depicting shocking images of Queequeg, to allowing readers to experience Ishmael's fear of violence by Queequeg's hand.

It was now quite plain that he must be some abominable savage or other shipped aboard of a whaler in the South Seas, and so landed in this Christian country. I quaked to think of it. A peddler of heads too--perhaps the heads of his own brothers. He might take a fancy to mine--heavens! look at that tomahawk! (Melville 30)

Queequeg's first interaction with Ishmael increases his fears of violence, and keep the reader in suspense. Queequeg, thinking he was alone in the inns chamber, is startled to find Ishmael in his bed. Queequeg's first words to Ishmael are threatening.

'Speak-e! tell-ee me who-ee be, or dam-me, I kill-e!' again growled the cannibal, while his horrid

flourishings of the tomahawk scattered the hot tobacco ashes about me till I thought my linen would get on fire. (Melville 31)

Rhetorically Queequeg captivates reader emotions through his shocking appearance and behavior. Melville capitalizes on stereotypical images of Pacific-Islanders as savage cannibals to gain the attention of his readers. While Queequeg's character appeals to readers emotionally by being shocking, his character is even more significant in the development of Melville's rhetoric of pathos in how Melville uses Ishmael's reactions to Queequeg's behavior to establish an emotional connection between Ishmael and readers. Queequeg's character is ultimately used in the rhetoric of pathos to allow Ishmael to empathize with readers and gain their goodwill.

2A.4--Hawthorne's Pearl as a Shocking Primitive:

Hawthorne cast his characters of Pearl and Priscilla in the primitive mode of existence, embodying qualities of Cooper's racial primitive Chingachgook, and Cooper's female character, the mentally challenged Hetty. As is true with Hetty, and Melville's racial primitive Queequeg, Hawthorne in introducing Pearl and Priscilla to readers, presents these two female characters in a way designed to shock readers and maintain their attention. Pearl and Priscilla's characters enable dramatic tension in the novels. Pearl and Priscilla's characters initially portrayed as less than socially desirable. Their characters are associated with sexual scandal, poverty, and sacrilege. As characters of the primitive mode their characters possesses elements of mysticism and the mysterious, intriguing readers' interests.

Pearl's character as the product of an adulterous relationship is socially shocking. Pearl's birth is the only evidence of her mother, Hester's crime. If Pearl had never been conceived Hester's sexual relationship with Dimmesdale would easily become one of the forest's dark secrets. Hawthorne first introduces Pearl to the audience as an infant in Hester's arms. Hawthorne creates mystery by not immediately telling the audience that reverend Dimmesdale is the baby's father. He creates dramatic tension by having Hester's husband doctor Chillingworth return as Hester stands her punishment of public exhibition on the scaffold, and later by having Chillingworth declare his intention of seeking and taking revenge on Pearl's father-Hester's adulterous lover. The audience is further shocked to learn the scandal that a spiritual leader of Boston, reverend Dimmesdale is Pearl's father.

Pearl is considered the product of Hester's sin. Hawthorne seems to suggest with Pearl's character that the sins of one's relatives can be passed on to the children. Pearl's social growth often seems to mirror her mother's as she works to redeem herself to the community, through acts of charity, and selflessness. As Hester is condemned by the village adults, so Pearl is condemned by the village children. As Hester fights successfully against the civil and clerical leaders of Boston-preserving her right to raise her child, Pearl fights successfully against their children causing them to flee.

In all her walks about the town, Pearl, too, was there; first as the babe in arms, and afterwards as the little girl, small companion of her mother, holding a forefinger with her whole grasp, and tripping along at the rate of three or four footsteps to one of Hester's. She saw the children of the settlement, on the grassy margin of the street, or at the domestic thresholds, disporting themselves in such grim fashion as the Puritanic nurture would permit;

playing at going to church, perchance; or at scourging Quakers; or taking scalps in a sham-fight with the Indians; or scaring one another with freaks of imitative witchcraft. Pearl saw, and gazed intently, but never sought to make acquaintance. If spoken to, she would not speak again. If the children gathered about her, as they sometimes did, Pearl would grow positively terrible in her puny wrath, snatching up stones to fling at them, with shrill, incoherent exclamations that made her mother tremble, because they had so much the sound of a witch's anathemas in some unknown tongue. (Hawthorne, SL 65)

Hawthorne also has numerous references to Pearl as an "elf child," "a sprite," a brat of Hellish breed," and many references to Pearl as a child of nature, particularly in his metaphors; there is in "The Marketplace," the unforgettable allusion to Hester and Pearl as a Madonna image.

Had there been a Papist among the crowd of Puritans, he might have seen in this beautiful woman, so picturesque in her attire and mien, and with the infant at her bosom, an object to remind him of the image of Divine Maternity, which so many illustrious painters have vied with one another to represent; something which should remind him, indeed, but only by contrast, of that sacred image of sinless motherhood, whose infant was to redeem the world. (Hawthorne, SL 41)

As a primitive character Pearl is shown to embody qualities often associated with Native Americans.

Pearl has a mystic sense of intuition and natural truth. She can recognize the secret that Dimmesdale is her father, without her mother's intervention. Pearl is described as a natural child, as a spiritual image, and of an elf child--a potentially demonic figure. Pearl's wildness is captured in the Election Day chapter, where Pearl "looked the wild Indian in the face; and he grew conscious of a nature wilder than his own..." (Hawthorne, SL 165). Pearl's character is wild, intuitive, and unpredictable, functioning as a racial primitive, shocking and intriguing Hawthorne's readers.

2A.5--Hawthorne's Priscilla as a Shocking Primitive:

Priscilla in the Blithedale Romance also qualifies as a female character in the primitive mode. Priscilla's character shocks readers with her mysterious and unexpected arrival at the Blithedale community. Readers know nothing of her history or origins. She is a "slim and unsubstantial girl" apparently a young, destitute woman from the city with no family to care for her (Hawthorne, BR 26). Coverdale on seeing Priscilla for the first time fantasizes that "she was some desolate kind of a creature, doomed to wander about in snow-storms, and that, though the ruddiness of our window-panes had tempted her into a human dwelling, she would not remain long enough to melt the icicles out of her hair." (Hawthorne, BR 27) As with Pearl's character Priscilla is also described as a sprite, described as a supernatural being, the "ghost child", the "shadowy snow maiden", and, in terms of nature as having "animal spirits" (69), and being connected with the image of a "forlorn dove" (Hawthorne, BR 26, 141).

Coverdale entertains the possibility that Priscilla's character is somehow morally deficient, a student whom Hollingsworth has brought to Blithedale to reform.

Another conjecture likewise came into my mind. Recollecting Hollingsworth's sphere of philanthropic action, I deemed it possible that he might have brought one of his guilty patients, to be wrought upon, and restored to spiritual health, by the pure influences which our mode of life would create. (Hawthorne, BR 26)

This possibility of Priscilla's moral deficiency adds to the mystery of Priscilla's character. The audience cannot help but wonder: "Does the woman have a dark past?" "How did she get into this destitute state?"

Compounding these questions is the mystery of the veiled lady, and the constant undertones throughout the novel that the mysterious Veiled Lady is Priscilla. Priscilla specializes in sewing purses that are of a material similar to the mysterious lady's veil, and she is seen with Professor Westervelt a sinister man also associated with the mysterious lady.

In the case of the Veiled Lady, moreover, the interest of the spectator was further wrought up by the enigma of her identity, and an absurd rumor (probably set afloat by the exhibitor, and at one time very prevalent) that a beautiful young lady, of family and fortune, was enshrouded within the misty drapery of the veil. It was white, with somewhat of a subdued silver sheen, like the sunny side of a cloud; and falling over the wearer, from head to foot, was supposed to insulate her from the material world, from time and space, and to endow her with many of the privileges of a disembodied spirit. (Hawthorne, BR 3)

The Veiled Lady adds a second element of spiritual primitivism to The Blithedale Romance and compliments the physical primitivism embodied in Priscilla's character. The veiled lady is but another element of primitivism designed to gain the reader's attention-while asking readers to contemplate the spiritual condition of the veiled lady's soul.

(Part B)

**Another Argument of Pathos:
Narrator Empathy--The Art of Befriending Readers**

2B.1--The art of narrative empathy--Why Cooper, Melville, and Hawthorne befriend their readers at the expense of their primitive-as-savior characters:

The previous chapter demonstrated that one rhetorically effective way to manipulate a reading audience's emotions is to depict a primitive character in a way that is shocking. Another technique that Cooper, Melville, and Hawthorne use to appeal to their reader's emotions is the creation of a narrator or narrative voice that empathizes with their reader's shock and disgust over the unsettling behaviors ascribed to the primitive-as-savior figures. Each author gains audience empathy by having his narrator express disgust and uncertainty at the primitive character's actions that is similar to the disgust and uncertainty that their reading audience may experience. This rhetorical appeal to emotion establishes a sense of similarity and goodwill between author and audience and, therefore, increases the audience's receptiveness to the author's story. The following section will examine the Melville's use of narrative empathy for Pathos in Moby Dick. Refer to Appendix 2 for additional examples of how narrative empathy is used for pathos in the novels of Cooper and Hawthorne.

2B.2-- Melville's use of Narrative Empathy for Pathos in Moby Dick:

Melville creates a narrator who empathizes with the readers shock at Queequeg's character, and affirms to readers that he feels similar to the average persons beliefs when dealing with non-white characters--winning their goodwill. Queequeg,

Melville's racial primitive in Moby Dick is ethnically a Pacific Islander. Through the first-person narrative of Ishmael, Melville introduces his readers to the controversial non-white and non-Christian character. Melville's introduction of Queequeg is strategic. Ishmael's initial narrative from chapter I "Loomings" to the end of chapter III "The Spouter-Inn" serves as a buffer zone between the audience and Queequeg. This buffer zone enables the audience a chance to emphasize with Ishmael's character, his outlook, and his apprehensions.

Ishmael's initial narration makes a universal appeal to readers that he is a common man, similar to the average reader in his emotion and social status. Ishmael's campaign of perceived similarity is reinforced by his reasons for going to sea, by his discussion of occupation, and by his demonstrated discomfort in dealing with non-white peoples. Ishmael's opening soliloquy in "Loomings" generates ironic tension by covertly attacking the myth of the American dream, in his cry for reader empathy. Whereas the myth of the American Dream depicts an American of opportunity, challenge, and diversity, Ishmael's character reflects the common reality of the average person living as part of the mid-nineteenth century American industrial revolution. Ishmael is downtrodden, board, and apprehensive about dealing with non-white peoples. Ishmael is going to sea, leaving the "great American desert" because he is admittedly depressed and feels, as he believes his audience does, that vastness of the ocean somehow affords the opportunity for meditation and a metaphysical rebirth that is not possible inland.

Call me Ishmael. Some years ago-never mind how long precisely-having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail a little and see the watery part of the

world. ... This is my substitute for the pistol and ball. ... If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings toward the ocean with me. ...
 ... Yes as everyone knows, meditation and water are wedded for ever. (Melville 12-13).

Ishmael shares with the audience that his previous occupation was that of a school-master, reinforcing his voice as a man who understands poverty, and the plight of the middle class worker. Ishmael goes to sea as a "simple sailor", rather than as a captain, cook, or passenger and he does so with contentment (Melville 14). He expresses in reinforcing his average man perspective that everyone is a slave to something.

What of it [if] a sea captain orders me ...
 What does the indignity amount to, weighed ... in the scales of the New Testament? Do you think the archangel Gabriel thinks anything less of me, because I promptly obey ... ? Who aint a slave? ... however they may thump and punch me about, I have the satisfaction of knowing that it is all right; that everybody else is one way or another served in much the same way-either in a physical or metaphysical point of view, that is; and so the universal thump is passed around, and all hands should rub each other's shoulder blades and be content. (Melville 15)

Melville through Ishmael's opening dialogue establishes Ishmael's character as a common man, one of poverty, of restless curiosity, and one seemingly comfortable with the Christian ethos shared by many of his readers-an ethos that advocates strict obedience to authority, and contentment with one's place in the world. Despite Ishmael's apparent declared adherence to of his Christian ethos, he also has expressed to readers that he is somehow not content with his humdrum everyday existence, and is "tormented with an everlasting itch for things remote (Melville 16)."

Despite Ishmael's universal ideas of all people being servants to something, and his soliloquy rich in Christian metaphors, Ishmael is shown not to feel this universal commune

with humanity when he accidentally enters an African-American church thinking it an inn.

...I picked myself up and hearing a loud voice within ... opened a second interior door. It seemed like the great Black Parliament sitting in [Hell]. A hundred black faces turned around in there rows to peer; and beyond, a black Angel of Doom was beating a book in a pulpit. It was a Negro church and the preacher's text was about the blackness of darkness, and the weeping and wailing and teeth-gnashing there. Ha, Ishmael, muttered I, backing out, Wretched entertainment (Melville 18)

Ishmael is clearly uncomfortable on entering the African-American church and Melville crafts this moment to gain empathy from his largely white reading audience. The humor in this scene is racial. Ishmael is preoccupied with the congregation's blackness. He quickly associates the African-Americans attending the service as somehow not worshipping in the fellowship of Christ, but rather in the fellowship of the Devil. The African-American worshippers are degraded by Ishmael, described as making sounds similar to livestock such as "teeth-gnashing" for the rhetorical purpose of building audience empathy, and demonstrating Ishmael's racial sensitivity, preparing the audience for his meeting with the Pacific-Islander Queequeg.

Ishmael's initial apprehensiveness towards associating with non-whites is reinforced, through his reluctance to share his bed with the "dark complexioned" harpooner (Melville 22)." Melville reveals Ishmael's reluctance about his meeting with the harpooner through his dialogue with innkeeper Peter Coffin, and by allowing readers to experience the internal dialogue inside the mind of Ishmael as the meeting approached.

Ishmael is initially indecisive on his decision to share a bed with Queequeg. Ishmael describes himself as initially "suspicious of this 'dark complexioned' harpooner (Melville 22).

Ishmael contemplates how he should share the bed, deciding that he would not enter the bed until the harpooner had already entered it, allowing him to better access the situation. When nine o'clock arrives and the mysterious harpooner is nowhere to be seen, Ishmael announces to Peter Coffin that he has changed his mind about sharing the bed, and that he will rather sleep on the public benches of the inn. After trying however, Ishmael finds the benches too uncomfortable.

On changing his mind, and deciding to sleep with the harpooner, Ishmael again shares his reluctance as he learns from Peter Coffin that the harpooner is out late because he is selling shrunken heads. The dialogue between Ishmael and Peter Coffin is again comical and again racial in nature, including jokes about the Harpooner's selling of shrunken heads, and mention of how the innkeeper had to stop Queequeg from selling his heads on the Sabbath day. Ishmael expressing his feeling of uncertainty rhetorically asks the reading audience "... what could I think of a harpooner who stayed out of a Saturday night clean into the holy Sabbath, engaged in such cannibal business as selling the heads of dead idolators?" (Melville 26). Ishmael is fearful of the physical and spiritual consequences of his encounter with the Harpooner. The harpooner is suggested to be a dangerous man. The harpooner's possession of shrunken heads implies that he is an experienced killer. He is in possession of shrunken heads. His being out on the Sabbath demonstrates that he does not value the Christian traditions of Ishmael's society. The Sabbath day was taken very seriously in the time that the novel is set during the 1840s. Ishmael must spend an extra night in New Bedford, because he missed the last Saturday ferry to Nantucket. On

Sunday's ships were not allowed to leave port, and unnecessary travel was forbidden by law, punishable by fine.

Melville has maximized the suspense of Queequeg's arrival through Ishmael's self-declared insecurity, and through Ishmael's dialogue with Peter Coffin. The scene is set for Ishmael's first encounter with Queequeg. Ishmael waits alone in the inn's room, undressed and pretending to sleep. On seeing Queequeg for the first time Ishmael is horrified. Queequeg initially fulfills the audiences' every stereotype of how a dark complexioned heathen of the Pacific Islands would look and act. Ishmael is startled by Queequeg's appearance. Queequeg is tattooed, sells shrunken heads, and worships a wooden idol. When the startled Queequeg threatens Ishmael, Melville lets the reader hear Ishmael's thought process. Ishmael's thoughts are typical of how the average reader may react in his situation.

Lord save me,... that must be the harpooner, the infernal head-peddler. But I lay perfectly still, and resolved not to say a word until spoken to. Holding a light in one hand, and that identical New Zealand head in the other, the stranger entered the room... I was all eagerness to see his face, but he kept it averted... good heavens; what a sight! Such a face! It was of a dark, purplish, yellow color, here and there stuck over with large blackish looking squares (Melville 28).

Although shocked by Queequeg's tattoos Ishmael considers briefly the notion that skin does not define the quality of a person:

And what is it, thought I, after all! It's only his outside; a man can be honest in any sort of skin (Melville 30).

But Ishmael's optimism subsides--as with a closer look Queequeg seems even more intimidating.

He ... presently pulled out a sort of tomahawk, He now took off his hat There was no hair on his head--none to speak of at least-- nothing but a small scalp-knot twisted up on his forehead. His bald purplish head now looked for all the world like a mildewed skull. ... I am no coward, but what to make of

this headpeddling purple rascal altogether passed my comprehension. Ignorance is the parent of fear, and being completely nonplussed and confounded about the stranger, I confess I was now as much afraid of him as if it was the devil himself who had thus broken into my room at the dead of night.

... I quaked to think of it. ... A peddler of heads too-- perhaps the heads of his own brothers. ... He might take a fancy to mine--heavens! look at that tomahawk! ... he produced at length a curious little deformed image with a hunch on its back, and exactly the color of a three days' old Congo baby. ... I concluded that it must be nothing but a wooden idol, which indeed it proved to be.

...All these queer proceedings increased my uncomfortableness, and seeing him now exhibiting strong symptoms of concluding his business operations, and jumping into bed with me

...
The next moment the light was extinguished, and this wild cannibal, tomahawk between his teeth, sprang into bed with me.

...
'Who-e debel you?'--he at last said- 'you no speak-e, dam-me, I kill-e.' ... And so saying the lighted tomahawk began flourishing about me in the dark (Melville 31).

Queequeg's entrance is crafted to be shocking. Melville uses Queequeg's physically disturbing appearance, his non-Christian rituals, his props of the idol, the tomahawk, and the shrunken head, along with placing Ishmael in a dark and isolated setting to maximize the shock experienced with Queequeg's introduction. This passage enables the reader to experience Ishmael's fear, and to understand that while Ishmael is optimistic about human nature, stating that "a man can be honest in any sort of skin", he feels discomfort when he is forced to associate with ethnic peoples, or peoples outside of the Anglo-American Christian culture with which he is familiar.

The intensity of this first meeting of Queequeg and Ishmael allows for readers to accept the closeness of the bond that develops between these two, and allows in the following chapters for comic moments where Queequeg's cultural differences are exploited for comic relief. Such as the next morning when

Queequeg, having no notion of modesty, stands naked before dressing at the bedroom window, where he can be seen by Sunday morning churchgoers, or at Breakfast where he uses his harpoon to select and retrieve a piece of meat from the dining table before the inns other guests.

The event of Ishmael and Queequeg sharing a bed marks a change in the rhetorical tone of their relationship. Queequeg is transformed from being a mere mechanism for audience shock value, to being a source of mystery and comic relief. Ishmael established a perceived similarity with readers by sharing his fears, and his ethos. Melville by having Ishmael share his fears and ethos through giving the reader access to Ishmael's thoughts, allows the reader to personally understand Ishmael's declared and subliminal reasoning, that is the reader is privy to Ishmael's thinking that a man's outside skin does not affect his character, yet Ishmael demonstrates in his brief encounter at the African-American church, and through his anxiety about sharing a room with Queequeg, that he is not comfortable in dealing with other cultures, much as one can expect Melville's audience of 1850 to have felt a similar discomfort, living a period where conflicts with the Native-American peoples had not completely subsided, and where the issue of African-American slavery was an issue of great tension. The resolution of this tension from that of fear and anxiety, to that of good spirited comedy, is an important moment, one that is captured as by Ishmael apologetically as Queequeg welcomes Ishmael into bed.

For all his tattooings he was on the whole a clean, comely looking cannibal. What's all this fuss I have been making about, thought I to myself-the man's a human being just as I am: he has just as much reason to fear me, as I have to be afraid of him. Better sleep with a sober cannibal than a drunken Christian. (Melville 31)