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ANTEBELLUM AMERICAN IDEALISMS AND THEIR DISCONTENTS: MAD SCIENTISTS AND CHANGING MASCULINITIES IN RAPPACCINI'S DAUGHTER AND THE BELL-TOWER

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ABSTRACT

As America swiftly transformed from being a virgin land of untouched wilderness to an infernal of industrialism, the definition of 'manhood' also rapidly changed. Unlike its artisan or aristocratic ancestors, the newly emerged capitalist man in the antebellum period, or in Michael Kimmel's words the 'Marketplace Man' derived his masculine authority from his ability to acquire, accumulate and consume. This newly emerged manhood of antebellum America utilized and disregarded the old conventional ways of being; like a chameleon, it quickly blended into the competitive and mercantile fabric of the Marketplace. Respectively, this article by analyzing two short stories written in the antebellum period, Nathaniel Hawthorne's *Rappaccini's Daughter* (1844) and Herman Melville's *The Bell-Tower* (1856), argues that the mad scientist figures in antebellum American literature are not only stereotypes but also masculine sexual personas through which the Marketplace Manhood is allegorized and criticized. In *Rappaccini's Daughter*, the newly emerged masculine sexual persona of industrialized America is allegorized through two competitive marketplace mad scientists fervently seeking intelligence and progress. The competitive relationship between these two mad scientists, Rappaccini and Baglioni, deepens as their ravenous desire to eliminate each other becomes a signifier of ultimate manhood. This competitive relationship also demonstrates an emerging paradigm shift in the context of cultural discourses and changing masculinities, underlining the fact that acquisitive individualism became a vital sign of capitalist marketplace masculinity. Herman Melville's short story *The Bell-Tower*, on the other hand, delves into the hierarchical relation between the Marketplace Man and the artisan group and also unfolds the

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technologizing of American society. The phallic tower that the protagonist Bannadonna builds exposes his desire to re-establish his masculine authority while the process of building the bell tower becomes the mechanism through which the capitalist man proletarianizes the artisan group. In short, by using Michael Kimmel's triadic conceptualization of American Manhood, this article seeks to analyze Hawthorne's *Rappaccini's Daughter* and Melville's *The Bell-Tower* in order to demonstrate how mad scientist narratives have enabled writers of the Antebellum era to allegorically respond and then expose the emerging masculinities of their period.

Keywords: Mad Scientist, Antebellum America, Marketplace Manhood, Acquisitive Individualism, *Rappaccini's Daughter*, *The Bell-Tower*

İÇ SAVAŞ ÖNCESİ AMERİKAN İDEALİZMLERİ VE HOŞNUTSUZLUKLARI: RAPPACCINI'S DAUGHTER VE THE BELL-TOWER'DA ÇILGIN BİLİM ADAMLARI VE DEĞİŞEN ERKEKLİKLER

ÖZ

Amerika el değmemiş bakır bir vahşi doğadan hızlıca endüstriyalizmin cehennemine dönüşürken, Amerikan erkeğinin tanımı da hızla değişti. Zanaatkâr ve aristokrat atalarından farklı olarak, iç savaş öncesi Amerika'sında ortaya çıkmaya başlayan kapitalist erkek, ya da Micheal Kimmel'in deyimiyle Piyasa Erkeği, eril otoritesini edinme, biriktirme ve tüketme yeteneğinden türetilir. İç savaş öncesi Amerika'sının ortaya çıkardığı bu erkeklik eski yaşam biçimlerinden istifade etmiş ve yok saymıştır: tıpkı bir bukalemun gibi, Pazaryerinin rekabetçi ve ticari dokusuna hızla karışmıştır. Bu bağlamda, bu makalenin amacı, iç savaş öncesinde yazılmış olan Nathaniel Hawthorne'nun *Rappaccini's Daughter* (1844) ve Herman Melville'in *The Bell-Tower* (1856) adlı öykülerini analiz ederek, iç savaş öncesi Amerikan edebiyatındaki çılgın bilim adamı figürlerinin yalnızca bir motif değil, aynı zamanda o dönemde ortaya çıkmakta olan Piyasa Erkeğinin alegorize edildiği ve eleştirildiği eril bir cinsel kişilik olduğu argümanını ortaya atmak. *Rappaccini's Daughter* adlı öyküde sanayileşmiş Amerika'nın yeni ortaya çıkan eril cinsel kişiliği, akıl ve ilerleme peşinde koşan iki rekabetçi kapitalist bilim adamı üzerinden alegorize edilir. Bu iki bilim adamı Baglioni ve Rappaccini arasındaki rekabet, birbirlerini ortadan kaldırmaya yönelik açgözlü arzuları nihai erkekliğin bir göstergesi haline geldikçe derinleşir. İki bilim adamı arasındaki bu rekabetçi ilişki, kültür söylemleri ve değişen erkeklikler bağlamında bir paradigma değişimine işaret ederken edinimci bireyciliğin de hegemonik bir söylem olmaya başladığının altını çizer. Melville'in *The Bell-Tower* adlı öyküsü ise, kapitalist adam ile zanaatkâr grubu arasındaki hiyerarşik ilişkiyi irdeler ve Amerikan toplumunun teknolojikleşmesini de gözler önüne serer. Başkahraman Bannadonna'nın inşa ettiği fallik kule onun eril otoritesini yeniden tesis etme arzusunu açığa çıkarırken, çan kulesinin inşa süreci kapitalist erkeğin zanaatkâr grubunu proleterleştirdiği bir mekanizma haline gelir. Kısaca, bu makale, Michael Kimmel'in Amerikan Erkekliği üçlü modelini kullanarak, Hawthorne'un *Rappaccini's Daughter* ve Melville'in *The Bell-Tower* adlı öyküsünü analiz etmeyi amaçlamaktadır, böylece çılgın bilim adamı anlatılarının iç savaş öncesi Amerikalı yazarların dönemin

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ortaya çıkmakta olan eril kimliklerine alegorik bir şekilde yanıt vermelerini ve daha sonra bunları açığa çıkarmalarını nasıl sağladığını göstermeyi amaçlamaktadır.

Anahtar Sözcükler: Çılgın Bilimadamı, İç Savaş Öncesi Amerika, Piyasa Erkekliği, Edinimci Bireycilik , *Rappaccini's Daughter*, *The Bell-Tower*

1. INTRODUCTION

American literature and culture in the Antebellum period, correspondingly, react to a state of dismay and a series of unprecedented crises. This reactive interconnectivity between dominant cultural values and antebellum literature can especially be perceived through the changing dynamics of masculinities because each major breakthrough and state of crisis in American history brought forth the necessity to redefine the definition, cultural boundaries, and measures of hegemonic masculinities. Within this time period, the United States swiftly went from being a virgin land of untouched wilderness¹ to an infernal of industrialism. In literature, this swift change revealed itself through the constant appearance of the mad scientist stereotypes whose consumption of scientific knowledge and acquisitively individualistic urge for power over human and non-human nature, gave way to an imaginative reevaluation of antebellum American idealism and masculinities. By using Michael Kimmel's triadic conceptualization of American Manhood, this study argues that the abundant mad scientist figures in antebellum writing actually function to expose the depredatory and avaricious aspects of both industrialized American idealisms and the newly emerging capitalist marketplace masculinity of the antebellum era. Since "American civilization and art [...] were radically and permanently altered as a result of the spread of a market economy" (Gilmore, 2010, p. 4) the Faustian men of science in both Hawthorne's *Rappaccini's Daughter* and Melville's *The Bell-Tower* embody the cultural idealisms of their period, precisely, the acquisitive individualism and the compensatory

¹ Right from its discovery, the American wilderness and its fauna and flora were pretty exotic to the European eye. It was infused with masculine idealizations that consequently ascribed European man as the ultimate measure of agency within the compounds of this new terrestrial prelapsarian garden of Eden. Not surprisingly, the agentic power that the European men attributed to themselves enabled them "to withdraw from the great world and begin a new life in a fresh, green landscape. And now here was a virgin continent!" (Marx, 1964, p. 3). By exclusively idealizing the American wilderness, the colonial men were not only able to satisfy their masculine urges but to impose their masculine fantasies of authority over the virgin land of the new Garden of Eden which was strictly exempted from non-white men. Of course, this rhetoric is not only patriarchal but also ecologically racist since it completely disregards the presence and agentic capabilities of indigenous people already living on the land. So, in relation to the discourse of virgin land, the reception of American wilderness as vacant and untouched land should be regarded in relation to masculine claims of authority.

consumerism of the Marketplace Manhood. The Faustian men in these stories, as allegorical signifiers of American men, attempt to reestablish their masculine authorities through their reason, and because “[s]cience in the antebellum era was practical and utilitarian in outlook” (Conser, 1993, p. 10), instrumentalized science serves as an ultimate medium for the accumulation of utilitarian knowledge.

Therefore, antebellum American literature’s initial function is to critically respond and figuratively expose the hegemonic cultural idealisms of that respective culture out of which it was eventuated. “[R]anging from Enlightenment philosophy and European Romanticism to debates over abolition and westward expansion” (Bates, 2015, p. 515), antebellum American literature embraces a rather dark romantic approach to its subject and American Gothicism is a profound extension of this approach. The Gothicism enabled antebellum writers to embark upon the rediscovery of the American subconscious in the face of rapid industrialization because in its essence, “the Gothicism [...] had begun, [...] to exhibit a nostalgic sensibility that scorned the expansionist, utilitarian industrialism of the new America” (Kaufmann, 1999, p. 23). In this tradition, the mad scientist narratives critically react and formulate subversive rhetoric against the popular wisdom that science is a prerequisite for the advancement of the material well-being of the whole nation. That being the case, the mad scientist narratives do not endorse the hegemonic cultural discourses, and “by contrast, mad scientist stories, as exercises in antirationalism, must challenge the belief that just because this stuff is scientific, it must be valuable” (Toumey, 1992, p. 414).

2. Changing Masculinities and Kimmel’s Triadic Conceptualization of American Man

As stated before, the counter-discursivity of the antebellum American writing lies in its ability to devoutly reciprocate the evolving American idealism, as well as creating subversive rhetoric that could react to an epoch dominated by the unprecedented growth of the Marketplace and technological advancement. The dislocation of men after the scientific revolution and also the increased emphasis on accumulation and acquisition in the marketplace inevitably disintegrated the Victorian and pre-Industrial conceptualization of manhood. The definition of the ‘American man’ was no longer subjected to men’s ability to cultivate their lands, produce and craft goods, or provide for their families, nor on their ability to peacefully coexist with each other because “major socioeconomic changes have threatened the masculine identities of many men” (Holt and Thompson, 2004, p. 425). Rather, the definition of American man began to be associated with the dominant discourses of antebellum American idealism, particularly, acquisitive individualism, and compensatory consumerism. Unlike their agrarian ancestors, American Marketplace Men in the nineteenth century had to acquire and consume to compensate for what

they were lacking. Gradually, the act of acquiring and consuming became part and parcel of being a man in pre-Civil War American society. Especially combined with the instrumentalization of scientific advancements, the never-ending masculine urge to consume and acquire gradually evolved into a medium through which men (in particular the men of science) found a justification for the exploitation of their immediate surroundings. They reclaimed their authorities by way of reappropriating the definition of manhood.

According to Michael Kimmel (1994), when the United States was just an agrarian virgin land, there were two dominant concepts of manhood that prevailed in the American consciousness, “The Genteel Patriarch” and “The Heroic Artisan”. Both of these concepts were borrowed from the European conceptualization of Victorian masculinities and were correspondingly complementary to each other, in the sense that they were able to co-exist together. Kimmel describes the Genteel patriarch as follows:

The Genteel Patriarch derived his identity from land ownership. Supervising his estate, he was refined, elegant, and given to casual sensuousness. He was a doting and devoted father, who spent much of his time supervising the estate and with his family. Think of George Washington or Thomas Jefferson as examples. (Kimmel, 1994, p. 123)

The Genteel Patriarch was the ideal manhood of aristocracy. Captivated by the aristocratic code of courteous demeanor and the elegant taste for upper-class values, The Genteel Patriarch “embodied love, kindness, duty, and compassion, exhibited through philanthropic work, church activities, and deep involvement with his family” (Kimmel, 1996, p. 16).

Whereas The Genteel Patriarch mostly indulged in leisurely activities, the Heroic Artisan, on the other hand, was generally involved in craftsmanship and production. Kimmel asserts:

[T]he Heroic Artisan embodied the physical strength and republican virtue that Jefferson observed in the yeoman farmer, independent urban craftsman, or shopkeeper. Also a devoted father, the Heroic Artisan taught his son his craft, bringing him through ritual apprenticeship to status as master craftsman. Economically autonomous, the Heroic Artisan also cherished his democratic community, delighting in the participatory democracy of the town meeting. Think of Paul Revere at his pewter shop, shirtsleeves rolled up, a leather apron—a man who took pride in his work. (Kimmel, 1994, p. 123)

Overall, The Heroic Artisan was a self-reliant honest man who often lived in harmony with The Genteel Patriarch and they “reflected ideals of an economy based on a premodern mode of production, agriculture” (Alexander, 2003, p. 537).

With the rise of the industrial era in the United States came acquisitive individualism and compensatory consumerism; two newly established cultural lifestyles that would also dominate The Genteel Patriarch and The Heroic Artisan. In other words, “democracy was expanding, and with it, by the end of the first half of the century, America was converted to acquisitiveness, a conversion that would have dramatic consequences for the meanings of manhood in America” (Kimmel, 2002, p. 22). The immutable co-existence of The Genteel Patriarch and The Heroic artisan was swiftly shattered by the emergence of the Marketplace/Self-Made Man because “[a]t the beginning of the nineteenth century [...] American men began to associate their masculinity with their position in the marketplace and with their economic success” (Armengol, 2006, p. 64). The Marketplace Man derived his masculine authority from his ability to acquire, accumulate and consume. This newly emerged manhood of antebellum America utilized and disregarded the old conventional ways of being; like a chameleon, it quickly blended into the competitive and mercantile fabric of the Marketplace.

3. Mad Scientist Stereotype and Marketplace Manhood

The constant appearance of the mad scientists in antebellum writing goes beyond the mere representation of men and science and amounts to the reevaluation of the masculine discourses of its time. Therefore, the mad scientist figure in antebellum American literature is not only a motif but a masculine sexual persona² through which the American civilization and its discontents are articulated, exposed, and criticized. The mad scientist as a sexual persona then, takes on the mantle of a Marketplace Man, in the sense that both, the men of science and The Marketplace Man refuse to accept the natural limitations of the human mind. Then the idea of the American mad scientist as a capitalist sexual persona paves the way for the reevaluation of hegemonic antebellum discourses, precisely acquisitive individualism and compensatory consumerism.

Within the scope of Western literary tradition, the idea of the mad scientist as a sexual persona can be traced back as far as the earliest representations of the mad alchemist in medieval literature. Generally, the mad alchemist found its representation as “the miserable seeker who is obsessed with the idea of gold-making and who spends all his money for

² The term, sexual persona, is particularly used not only to emphasize the gender expression of the Marketplace Manhood but also to underline its narrative capacity within cultural discourses.

nothing, ruins his health and his family, loses his social reputation, and ends up in the gutter” (Schummer, 2006, p. 103). Pretty much like the mad scientists in antebellum literature, the mad alchemist narratives in medieval writing eventuated from the scientific materialism of their time and gradually evolved into acute signifiers of culture criticism. When talking about the interdependence of hegemonic market-driven cultural discourses and the emergence of the mad alchemist, Schummer proposes:

Late medieval and early modern satires featuring the mad alchemist and the cheating alchemist had a much more general moral than being simply a critique of alchemical goldmaking efforts. They were criticising the striving for material goods, such as money, or physical health and immortality, as in corresponding alchemist stories about “elixirs of life.” They were arguing for a spiritual life guided by moral and religious values. And by making kings, aristocrats, clerics and representatives of other social classes the blind victims of cheating alchemists, they were denouncing the corruptness of their society. (Schummer, 2006, p. 103)

From the very beginning, the madness of the men of science has corresponded to the excessiveness of the respective cultural discourses in which they have come into being.

In that sense, antebellum writers use the mad scientist narrative as “a madly prophetic symbolism of serious disorder in the philosophy of science and its growing hegemony over the modern mind” (Lawler, 1988, p. 257). Therefore, in nineteenth-century American literature, the American mad scientist responds to a state of crises between individuals and reigning cultural discourses. Since “antebellum writers were ambivalent about the triumph of Marketplace Man” (Kimmel, 2006, p.125) they have turned the mad scientist narrative into a masculine sexual persona through which the changing reality of America was projected and exposed.

4. Hawthorne’s *Rappaccini’s Daughter* and Capitalist Mad Scientist Controversy

Right off the bat, Hawthorne masterfully establishes his surrogate discourse at the beginning of *Rappaccini’s Daughter* by explicitly placing the story in a neo-Dantean place and time that was “very long ago [...] in Italy” (Hawthorne, 2005, p. 32). The fact that the young Giovanni Guasconti accommodates in an old edifice “which looked not unworthy to have been the palace of a Paduan noble, and which, in fact, exhibited over its entrance the armorial bearings of a family long since extinct” (Hawthorne, 2005, p. 32; emphasis added) signifies the first indication of the swift replacement of the embedded values of the old. Once highly appreciated noble families of

Genteel Patriarchs are now gradually being replaced by acquisitive individuals whose aims are nothing more than material and compensatory gratification. As will also be the case for Melville's *The Bell-Tower*, Italy, the place in which the Renaissance and the Scientific Revolution highly contributed to the process of instrumentalization of reason, also functions as a literary double for antebellum America as far as spatial symbolism is concerned. Therefore, the discourse Hawthorne creates, enables him to articulate and then criticize first, the inability of science to achieve the idealized inviolateness of the human soul and second, the discontents of the emerging sexual persona of his time. Humble where his Faustian mad scientists were substantially proud, Hawthorne remains rather averse to the utilization of science and critical of the rapidly changing American character and masculinities as a result of the increased emphasis on the marketplace of his time. Thus, *Rappaccini's Daughter* can also be read as an allegorical reevaluation of antebellum America where the scientific materialism of the two main mad scientists in the story, Rappaccini, and Baglioni, corresponds to the acquisitive individualism and compensatory consumerism of the Marketplace Manhood. The never-ending avaricious desires of both Rappaccini and Baglioni, reveal the newly emerged masculine sexual persona's capitalistic appetite for absolute supremacy over its immediate surroundings which naturally makes it impossible for the two mad scientists to peacefully live together as opposed to the mutual coexistence of the Genteel Patriarch and the Heroic Artisan of the eighteenth century.

As a matter of course, the poisonous plants that "bore tokens of assiduous care, as if all had their individual virtues, known to the scientific mind that fostered them" (Hawthorne, 2005, p. 33) indeed function as the ultimate manifestations of Rappaccini's Faustian desire to disenchant the world around through his on-going process of utilizing science and reason. Throughout the narrative, this "scientific gardener" (Hawthorne, 2005, p. 34) perceives everything and everyone, including his own daughter Beatrice, as merely a means to satisfy his scientific materialism. His acquisitive individualism lies in his ceaseless accumulation of scientific knowledge. To that matter, Baglioni's description of Rappaccini carries the utmost importance at this point, Baglioni provides the following insight:

[H]e cares infinitely more for science than for mankind. His patients are interesting to him only as subjects for some new experiment. He would sacrifice human life, his own among the rest, or whatever else was dearest to him, for the sake of adding so much as a grain of mustard-seed to the great heap of his accumulated knowledge. (Hawthorne, 2005, p. 37)

Baglioni's description of Rappaccini actually serves two different purposes; the first is to declare the murderous logic of Rappaccini's acquisitive

individualism and the second, it is an act of reflecting one's self back to himself, in the sense that through a Faustian figuration of Rappaccini, Baglioni, who indirectly kills Beatrice with his antidote, in the end, reflects his own murderous logic. The conflict between the two³ is fueled by capitalist volition and a masculine urge to eliminate one another for the sake of accumulation of and compensation for materialist knowledge. Both Rappaccini and Baglioni are murderous in their occupations and "[i]nstead of healing, they poison, torment, and finally kill their patient. And they work neither from a dispassionate interest in scientific experimentation nor from a coldly objective view of human nature" (Uroff, 1972, p. 70).

The plants that are cultivated by the mad scientist are "nothing less than the growth of capitalism" (Gilmore, 2010, p. 53). They are *the flowers of evil* growing at the heart of the American garden and serve as ultimate symbols of the decay in antebellum America. To that extent, Rappaccini's garden which is in fact "Eden of poisonous flowers" (Hawthorne, 2005, p. 50), stands for an anthropocentric urge for power over human and non-human nature through scientific madness. Apart from his reason and rationality, what gives Rappaccini absolute control over his surrounding is his ability to gaze, look at, and see; as the narrator says Rappaccini:

was looking into their inmost nature, making observations in regard to their creative essence, and discovering why one leaf grew in this shape, and another in that, and wherefore such and such flowers differed among themselves in hue and perfume. (Hawthorne, 2005, p. 34).

Rappaccini's omnipresent god-like gaze creates a distance between him and human and non-human nature. This is stereotypical of mad scientist narratives in which the mad scientist distances and isolates himself in order to gaze upon his surroundings. For this reason, the male gaze and patriarchal instrumentalization of materialist science go hand in hand. As Carolyn Merchant explains:

Similarly, vision is a dominating way of knowing- a male "enlightenment" category that tells "God's stories" from a transcendent "view from above," replacing participatory (use of all the senses), oral, and tactile modes of knowing with the "perspective" of the "witness." The distancing from nature (as object) inherent in the term "representations" is made possible by sixteenth-century perspective art, the Copernican view of

³ According to M.D Uroff (1972), the conflict between Rappaccini and Baglioni stems from a dispute between the allopathic approach and the homeopathic approach to disease and the cure in antebellum America. Baglioni embodies the allopathic approach and Baglioni stands for the homeopathic.

the earth from above, and the voyeurism inherent in scientific instruments such as the microscope, telescope, camera, and space satellite. Through the method of witnessing, Science knows Nature. (Merchant, 1996, p. 62)

Therefore, the gaze of the men of reason in the story is accompanied by an urge to overtop the mysteries of the world in order to demystify it with science. It is through the covetous gaze of these men that nature is exploitatively acknowledged.

Moreover, Rappaccini's instrumentalized reason inevitably leads to the disenchantment of the world. Between instrumentalized reason and the disenchantment of the world, there is a cause-and-effect relationship. In that regard Freya Matthews argues:

Instrumental reason is the form of rationality that seeks to know the world only in order to utilize it for human purposes. This form of reason is usually equated with scientific method and is described as scientific reason. The world it dislocates is a world of mere objects, devoid of intrinsic normative significance. To see the world this way is empty it of religious significance. (Matthews, 2006, p. 89)

Hawthorne portrays this disenchantment by staging an ungodly world in which the individuals are spiritually uprooted. This uprootedness consequently leads to the disintegration of the individual's psyche who suffers from a vacuum of meaning in their existence as a result of an absence of a spiritual authoritarian figure. The emptiness of religious significance as a result of Faustian pride to acquire knowledge is especially made clear by Giovanni when he comes to the realization that he is also poisonous. He says to Beatrice:

Thy very prayers, as they come from thy lips, taint the atmosphere with death. Yes, yes; let us pray! Let us to church, and dip our fingers in the holy water at the portal! They that come after us will perish as by a pestilence. Let us sign crosses in the air! It will be scattering curses abroad in the likeness of holy symbols! (Hawthorne, 2005, p. 57)

Having come into a contact with two mad scientists, Giovanni gradually finds himself spiritually uprooted.

What is also interesting is that Hawthorne attentively puts his emphasis on the beauty of this young boy to create a contrast between the beauty of Giovanni and the corrupt ugliness of Rappaccini. Giovanni's beauty is "Grecian than an Italian" (Hawthorne, 2005, p. 40), and "his features had never before possessed so rich a grace, nor his eyes such vivacity, nor his

cheeks so warm a hue of superabundant life” (Hawthorne, 2005, p. 54). On the other hand, Rappaccini is described as an:

emaciated, sallow, and sickly looking man, dressed in a scholar's garb of black. [...] with gray hair, a thin gray beard, and a face singularly marked with intellect and cultivation, but which could never, even in his more youthful days, have expressed much warmth of heart. (Hawthorne, 2005, p. 34)

In Hawthorne’s writing, As David Greven also makes clear in *The Fragility of Manhood* (2012), the corresponding presence of the beautiful young boy and the ugly old man creates a reflective double meaning:

[T]he part of these beautiful young men, these older male figures are a distorting mirror image for their own bodily perfection, reflecting back a grotesque self. Given that almost all of these young men are revealed to be as morally shallow, dubious, and corrupt as they are comely, youthful, and desirable, Hawthorne appears to suggest that the old man functions as the corrective mirror to the younger. (Greven, 2012, p. 81)

In this regard, the poetic beauty of Giovanni carries a different meaning. His “remarkable beauty” (Hawthorne, 2005, p. 32) not only testifies to his soon-to-be deprived but for the time being innocent self, but also it paves the way for his objectification within the compass of Rappaccini’s gaze. Hawthorne’s representation of beauty generally

defies the Victorian assumption that outer beauty reveals inner goodness. Most often in Hawthorne, the beauty of men masks an inner depravity, to the extent that this beauty seems the hallmark of this depravity rather than a contrast to it. (Greven, 2012, p. 3)

Giovanni who, at the very beginning of the story, “had but a scanty supply of gold ducats in his pocket” (Hawthorne, 2005, p. 32), comes to Padua from Naples to further his academic studies. In other words, *Rappaccini’s Daughter* begins as if it is about to narrate young Giovanni’s self-invention story, but instead, it ends as a self-destruction tragedy of Rappaccini, a corrupt individualist and a materialist mad scientist. Then, the beauty of Giovanni gradually begins to be associated with the unbearable ugliness of Rappaccini. Rappaccini’s ugliness can thus be read as a symbolic outburst of his corrupt Faustian desire to acquire knowledge. And similarly, failed self-invention of Giovanni stands out as another signifier of Marketplace Man’s avaricious desire to eliminate others at the expense of his own self-destruction.

Baglioni is another mad scientist who bares the characteristics of the individualistic nature of The Marketplace Manhood. Since “there was a

professional warfare of long continuance between him[Baglioni] and Doctor Rappaccini, in which the latter was generally thought to have gained the advantage” (Hawthorne, 2005, p. 38) Baglioni’s initial aim is to eliminate both Beatrice and Rappaccini for his own professional gains. At times, Baglioni almost functions as a substitute God, much like Goethe’s Mephistopheles or Milton’s Lucifer. As a substitute God, Baglioni generally appears when Giovanni feels morally weak, spiritually deserted, and psychologically unstable. After his first encounter with Baglioni, Giovanni who “was inclined to take a most rational view of the whole matter” (Hawthorne, 2005, p. 36) begins to find himself “within the influence of an unintelligible power” (Hawthorne, 2005, p. 41). Baglioni’s presence as a substitute God takes Giovanni from the realm of rationality to that of irrationality. On another occasion, Giovanni talks to Baglioni as “he stared forth wildly from his inner world into the outer one, and spoke like a man in a dream” (Hawthorne, 2005, p. 42). By playing the role of a substitute God for Giovanni, Baglioni contributes to the process of failed self-invention of Giovanni and also leads to the self-destruction of Rappaccini by giving Giovanni the antidote which kills Beatrice. Therefore, the last words of the story are important because it declares one more time the individualistic aspect of the Marketplace Man; “Professor Pietro Baglioni looked forth from the window, and called loudly, in a tone of triumph mixed with horror, to the thunder-stricken man of science: ‘Rappaccini! Rappaccini! And is this the upshot of your experiment?’” (Hawthorne, 2005, p. 60). As the ending rigorously suggests, the Marketplace Men are not able to co-exist together for they are seized by a rapacious desire to eliminate one another to assert their masculinity. Thus, both instrumentalized reason and utilized science function as mediums through which this end is sustained.

5. Melville’s *The Bell-Tower* and Proletarianization of the Heroic Artisan

Just like Hawthorne’s *Rappaccini’s Daughter*, in *The Bell-Tower*, Melville also uses Renaissance Italy in order to establish his allegorical surrogate discourse for antebellum America’s change from an agrarian land to an industrial one through imperatives of technological progress and scientific developments. As previously discussed, in *Rappaccini’s Daughter*, this shift and the newly emerged masculine sexual persona that it brought into being, were allegorized through two competitive marketplace mad scientists whose acquisitive individualism led to the disenchantment of their immediate surroundings. On the other hand, in *The Bell-Tower*, Melville ostensibly delves not only into the hierarchical relation between the Marketplace Man and the artisan group but also unfolds the technologizing of American society, using the phallic tower which is a “torch or rocket in its pride” (Melville, 2009, p. 265), as a signifier of Marketplace Man’s Faustian pride to consume and acquire. Then, the tower functions as an allegorical manifestation of the Marketplace Man’s compensatory consumption of utilitarian science because:

The sexuality of the tower, with its connotations of energy here directed by reason, is Melville's conception of Man-American Man in particular, one would guess - attempting through science and mechanics to re-establish himself after the dislocations of the Copernican and scientific revelations. (Fenton, 1951, p. 224)

It's through the gigantic appearance of the tower that the Marketplace Man tries to compensate for what he is lacking in terms of his masculinity but tragically fails since he tries to push and disregard not only nature but the natural limitations of the human mind. *The Bell-Tower* was written when human progress through science and human enslavement through technology were beginning to be more concrete in the United States. As Bruce Franklin states, in antebellum America,

as the machine turned country into city, serf-like peasants into slave-like workers, distance into time, hours into minutes, land into capital, and the ideal of a primitive Arcadia into the idea of a highly industrialized utopia, it loomed huge in the everyday consciousness of almost everybody. (Franklin, 1995, p. 172)

Antebellum America, was the beneficiary of the very notion that there was no limit to the capabilities of human progress, and Bannadonna, the protagonist, is the embodiment of this notion in the story. He is a mad scientist, a Renaissance artist, a marketplace, and a Faustian man who is on a mission to build "the noblest Bell Tower in Italy" (Melville, 2009, p. 265). Bannadonna's Faustian scientific materialism is embedded in his pride and artistry as well as in his attempt to build a noble and phallic tower with the aim of compensating for his lack of masculine authority, eliminating the dynamism of nature, and declaring his fabricated and therefore unnatural superiority over the artisan group.

Throughout the story, Melville uses a variety of different adjectives to describe Bannadonna; for example, he is the "architect", "the great mechanician", "the unblest foundling", "the builder", "the Founder", "the caster," and, the most controversial, "the artist". As the art goes beyond the natural limitations, the artist is concurrently dehumanized and fell victim to his pride. Bannadonna's acute dehumanization in the process of building the Bell Tower first begins with his voluntary isolation to gaze upon human and non-human nature. Melville brings this incident to the reader's attention when he describes the isolation of Bannadonna; he says, "The builder, standing alone upon its ever-ascending summit, at close of every day, saw that he overtopped still higher walls and trees [...] he stood erect, alone, with folded arms, gazing upon the white summits of blue inland Alps" (Melville, 2009, p. 265). The excessive height of the tower enables Bannadonna to equate himself

with God because it is at the top of this blasphemous tower that Bannadonna “is able to view [...] with near equality, the other physical achievements which surround him—the Alps and the ocean, monuments to another Creator. The inference is plain. His intention is transparently clear. He will mirror the natural phenomenon” (Fenton, 1951, p. 223).

Another important aspect of Bannadonna’s tower is the fact that it contains both a bell tower and a clock tower. The presence of the clock tower corresponds to the linear perception of time that became an important component of America’s industrialization. Or in other words:

Since punctuality and regularity were indeed crucial factors in transforming mostly agrarian and feudal societies into sites of industrial production, the erection of a monumental (phallic) time-piece must be read as an assessment of and commentary on this very transition. (Benesch, 1997, p. 63)

The unification of the bell and clock tower which “before that period—had commonly been built distinct” (Melville, 2009, p. 266), stands for rampant advancement of technology in the United States.

As the tower begins to overtop “not alone the bounds of human invention, but those of divine creation” (Melville, 2009, p. 280) Bannadonna’s anthropocentric will to mirror the natural phenomena gradually begins to be more apparent because “Bannadonna is simultaneously a proud creator of lifelike artificial forces and a relentless enemy of the natural life force. His dedication is an affirmation of utility and a denial of spiritual vitality” (Fisher, 1966, p. 205). Through the course of American cultural history, the vastness, ambiguity, and unlawfulness of the American wilderness were often considered a menace to the linear and order-oriented culture of the Enlightened and the rational minds. Therefore, Bannadonna’s pathological approach toward divinity, nature, and material vitality allegorizes the utilitarian reception of science and the marketplace in antebellum America. As such, the main purpose of the construction of the tower becomes:

to solve nature, to steal into her, to intrigue beyond her, to procure someone else to bind her to his hand; —... but, asking no favors from any element or any being, of himself, to rival her, outstrip her, and rule her. He stooped to conquer. With him, common sense was the ury; machinery, miracle; Prometheus, the heroic name for machinist; man, the true God. (Melville, 2009, p. 281)

From this angle, Bannadonna’s passionate desire to conquer nature and achieve a God-like material vitality puts him in “the sexually inviolate males of antebellum American fiction” (Greven, 2012, p. 170).

Not surprisingly, Bannadonna, similar to the men of science of his period, displays the common values and discourses of the Marketplace Man. He bestows himself a right to reduce the artisan group in the story into mere commodities to be instrumentalized in the process of his art because as a Marketplace Man he sees himself as an end and the artisan group as means. When the workmen become restive because of the metals that “bayed like hounds” (Melville, 2009, p. 266) Bannadonna loses his temper for he considers the workmen as threats to his art and fatally harms one of them. This incident should be read in terms of hierarchical relationships between the Marketplace Man and the artisan groups because, “Marketplace Man is capitalist man, and he makes both freedom and equality problematic, eliminating the freedom of the aristocracy and proletarianizing the equality of the artisan” (Kimmel, 1994, p. 124). Having tried to overcome the material vitality and natural dynamism, Bannadonna now tries to completely overrun the masculinities of the old. What is also interesting is that “the homicide was overlooked” and it was declared not to be a product of a misdemeanor but rather “esthetic passion” (Melville, 2009, p. 267).

In the end, Bannadonna’s Faustian pride and scientific materialism lead to his horrifying death. His noble tower is destroyed by the forces of nature and symbolically he is castrated by the forces that he had tried so hard to overtop and emulate. As a medium through which the overwhelming personality of the Marketplace Man is exposed, Bannadonna’s tragic end is not a surprise because “Marketplace Manhood is no match for the forces of nature, and so the relations are inverted, revealing the terror of being dominated that lies beneath the drive to dominate” (Kimmel, 2006, p. 142). In light of this, the closing remarks of the story carry utmost importance, Melville concludes,

So the blind slave obeyed its blinder lord; but, in obedience, slew him. So the creator was killed by the creature. So the bell was too heavy for the tower. So the bell’s main weakness was where man’s blood had flawed it. And so pride went before the fall. (Melville, 2009, p. 267)

6. CONCLUSION

All in all, both Hawthorne in *Rappaccini’s Daughter*, and Melville in *The Bell-Tower*, critically respond and masterfully create a double narrative for America’s perniciously rapid change from an agrarian land to an industrial one through technological and scientific progress idealisms of antebellum America. The allegorical United States that they envision in their short stories is marked by acquisitive individualism and compensatory consumerism of newly emerged American masculinity. In both stories, the mad scientist like the Marketplace Man, also exploits and consumes, but it is the field of knowledge and science in which his manhood culminates and his trajectory of

purpose and success is set. To that end, the mad scientist figures in Hawthorne's and Melville's short stories correspond to the respective emerging sexual personas of antebellum writing. Much like their counterparts, the mad scientists in antebellum literature perform their masculinities through their Faustian efforts to acquire and consume. So, utilitarian science and scientific materialism provide an end for men to perform their masculinities. Therefore, as a symbolic reconceptualization of the Marketplace Manhood, the representations of the mad scientists in antebellum America paved the way for the reassessment of the American character. It not only exposed the acquisitively individualistic aspect of the capitalist American man -as opposed to the masculinities of the past- but also unveiled the decay in antebellum culture.

Furthermore, the spatial usage of Italy in both stories creates another double narrative in terms of spatial symbolism. Italy as a literary space of antebellum surrogate discourse functions as a romantic yearning for an American Golden Age of the past and golden age that is yet to arrive. Many antebellum writers, including Hawthorne and Melville, perceive the antebellum era as an epoch of cultural decay. Then, it becomes clear that the term American Golden Age has been reconceptualized as a nonconformist medium through which a myriad of social and cultural discourses are articulated. Thus, allegorical usage of the mad scientists and spatial symbolism of neo-Dantean Italy, inevitably amount to the idea that the disenchantment of the pre-industrial United States signifies yet another paradise lost, at the dawn of a golden age that is yet to come into being.

CONFLICT OF INTEREST

The authors declare that there is no conflict of interest regarding this research.

ETHICS COMMITTEE APPROVAL / PARTICIPANT CONSENT

Ethics committee approval is not required for this study. There are no participants in this study

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