

CHAPTER ONE

Introduction

Introduction 1-0

Hawthorne extensively uses the literary technique of symbolism and imagery to convey an idea to his audience. Symbolism and imagery are popular literary devices of Romantics, where an object represented an idea, meanwhile, it creates mental image to the reader. Symbols and imagery could have been words, places, characters, or any other objects in which a meaning extended beyond the items literal context. Symbolism and imagery are technique of the Romantics that have continued to be a popular literary devices, and are broad category in which allegory, a specialty of Hawthorne's writing technique, is under their hierarchy. Hawthorne draws upon his personal and cultural history to create his intensely symbolic and imagery works that investigate the depths of the Romance.

Hawthorne's writing is full of symbolic and characters, settings, objects and images. His characters and settings are not always actually important for what they are, but for what they exemplify, and the use of images of intellectual and emotional complex. Hawthorne's audience finds the meanings of his symbols as they grow among his characters' efforts to tell the audience what the symbols represent. The usage of metaphors, allusions, descriptive words and similes “tickle” and awaken the readers' sensory perceptions. He uses the development of events in different settings to convey the meanings of his symbols as well. and uses

Imagery to limit the visual sensations and to refer to the auditory sensations as well.

Hawthorne's genius is in his technique of developing the symbolism of the story via the characters and events because Hawthorne, by intention, makes the characters and their actions the direct allegorists instead of the narrator of the narrative himself. Hawthorne's genius is also in his efficiency to make his symbols so commonly placed and natural that they go overlooked. The meanings conveyed by these symbols become more effective when placed so naturally, they conceal themselves because it requires deeper intellectual and intrinsic thought. His genius is the usage of vivid and descriptive language (imagery) to add a second dimension and depth to his Romance.

1-1 Statement of the Study

Nathaniel Hawthorne wrote *theScarlet letter* in the Romantic period in American literature. His ancestry are Puritans judges. This hereditary reflects his awareness and sensitivity to his own Puritan background. *The Scarlet Letter* is one of his magnum opus abounds with symbolism and imagery through indirect method.

First of all, it is important to understand that imagery is description which appeals to one of the five senses. This means the author paints a picture through sight, smell, taste, sound, or touch . Hawthorne uses imagery extensively throughout the entire story to enhance what he is trying to portray in the scene. The researcher particularly interests in the figurative language instead of introducing objects single angles. While Hawthorne introduces several images, the researcher believes it is a great technique because the readers can develop these images as they

progress through the story. Not only that, but this novel sets the tone for the following occurrences.

The use of symbolism is a distinctive feature in *The Scarlet Letter* therefore, in this study, the researcher observes the author's making one of his most distinctive and significant symbolism in his romance to the growth of the American fiction. Moreover, the use of symbols makes his narrative more convincing, detailed and powerful. In this novel the writer depicts the eFirst of all, it is important to understand that imagery is description which appeals to one of the five senses. This means the author paints a picture through sight, smell, taste, sound, or touch . Hawthorne uses imagery extensively throughout the entire story to enhance what he is trying to portray in the scene. The researcher particularly interests in the figurative language instead of introducing objects single angles. While Hawthorne introduces several images, the researcher believes it is a great technique because the readers can develop these images as they progress through the story. Not only that, but this novel sets the tone for the following occurrences early colonial society dominated by the Puritans. The Puritans have a tendency to see everything allegorically. They looked also ever simple matter from allegorical point of view. Hawthorne vividly portrays this puritan tendency to look for a symbolic meaning in everything.

The researcher also would merely want to clarify that *The Scarlet Letter*, by Nathaniel Hawthorne is written around the symbols in the novel itself. Each symbol had an effect within the novel that should not be taken for granted. The symbols in the novel are not just 'signs or tokens of something.' They are in fact the 'meaning from the work of which they are part'. Hawthorne uses double meanings for every symbol within the novel. lends the novel an intriguing air of ambiguity, leaving

the final definition of the symbols entirely up to the reader.

Furthermore, It could be said that Hawthorne uses symbolism to create a heightened effect, rendering the story more memorable with the images of dark and light, good and evil, nature and society, freedom and oppression.

The most important symbol which is carried throughout the novel is undoubtedly the scarlet letter A.. It initially symbolizes the immoral act of adultery but by the end of the novel the 'A' is hidden. Other symbols are the scaffold, the night day, the forest, the brook, the prison, wild rosebush and the beadle. The character names are also symbolic of different things which contribute to the theme. Pearl the daughter of Hester and Dimmesdale. 'The name Pearl refers to the pearl of great price, Hester wants her daughter to as pure as a pearl so she gives that name'; Hester is also a symbolic name of the old Testament, 'Esther' a strong, beautiful and defender of weaker sex. Hester having inculcated the similar virtues is a defender of weaker sex; Arthur Dimmesdale has links with King Arthur, the defender of Christianity. It is this Arthur who is guilty of adultery. The two parts of his name, 'dim' and 'dale', the first part represents darkness or weakness, the second, the valley or heart; The name Chillingworth husband of Hester also has a 'representation', 'Chill' and 'Worth' denotes coldness and cold heart and also points out that once he was a meritorious person with his noble and academic tastes and sense of restraint and order.

The dissertation states that Hawthorne uses imagery intensively as, the red mark on Dimmesdale's Chest - the red mark on Dimmesdale's chest in the shape of the letter A, is the physical manifestation of the minister's guilt; Hawthorne uses imagery to show the distinctions between a civilized society and the wild; the crying baby who is visibly and

outwardly mirroring the inner turmoil of her mother; Pearl begins to cry for a red rose. The rose is a strong image because it can represent beauty.

The thesis also explores the distinctive method used by Hawthorne. He does not tell the reader what is the direct answer to the question is, he offers numerous solutions and then, allowed the reader to decide for themselves. He uses many symbols and to create mental images in this Romance. These images play key roles to understand Hawthorne depiction of certain events.

To conclude, the researcher simply justifies the statement of the this study wishing to proceed upward profoundly.

1-2 Research Questions

- 1- Why does Nathaniel Hawthorne apply symbolism and imagery in his Romance The Scarlet Letter?
- 2- What are the different explanations they stand for?
- 3- Why does the author seek refuge in symbolism and imagery to give the reader a complete image of Puritan community?
- 4- Does Hawthorne overuse symbolism and imagery to add a profound depth to his themes?
- 5- How does he utilize symbols so as to focus on themes of 'sin' and 'adultery'.
- 6- What are the difference between the 'figurative language' and the 'descriptive language' in imagery

1-3 Significance of the Study

Contemporary researches using symbolism and imagery in literary works rely on self-reporting and switching while the present study using groundbreaking approach to grasp fully the trace of the manifestation of such literary devices. Moreover, to capture the natural and artificial occurring of such devices and to translate them through understanding and behavior to the literary investigators. It also supplies a systemic sample survey of the episodes of such terms.

The review of this study will redound the potential benefit from the realm of literature considering symbolism and imagery to the investigators in this territory. And, to convey how they play an important role to discover the invisible universe of fiction.

The greater demand for researchers with symbolism and imagery in fiction need for more capable and effective to probe the usage of these literary techniques throughout a novel. Thus, postgraduates who will study these terms within this thesis will have capacity to judge how such literary devices are aesthetic, overflowed with rigor and grace, and stocked with literary extents.

The researchers` partners will be guided on what should be emphasized to upgrade their critical views and their performance in studying the Romance by studying symbolization content or interpretation of the meaning over symbolic forms and symbolization and to discover that symbol is a cognitive code (through the conceptual framework); To identify the symbolic imagery and the tiny boundary between symbolism and imagery through one of Nathaniel Hawthorne jewels.

For the researcher, the study will guide him to uncover the critical area of the usage of symbolism and imagery in Nathaniel Hawthorne`s

masterpiece, *The Scarlet Letter*, few researchers managed to explore. Thus, a new vision on the usage of symbolism and imagery in Hawthorne's magnum opus, *The Scarlet Letter*, may be discovered; and this is why the present study is important.

1-4 Aims and Objectives

1-4-1 Aims

- 1-To identify the utilization of symbolism and imagery in the sphere of literature.
- 2-To notify the aforementioned literary terms via concepts and scholarly views and theories to recognize their operation in fiction.
- 3- To overcome the boundaries between symbolism and imagery in order to create a full picture of what they signify in fiction.

1-4-2 Objectives of the Study

- 1-To clarify, to measure and to describe the usage of imagery and symbolism through the Romance phenomenon, *The Scarlet Letter*.
- 2- To evaluate the effect of symbolism and imagery in *The Scarlet Letter*
- 3- To verify the fact that Hawthorne, who comes from Puritan origin, uses these two literary techniques to draw a full picture of the New England inhabitants at the mid of eighteenth century.
- 4- To analyze the symbolic and imagery themes *The Scarlet Letter*.

5- To assess the reader to find out the themes of 'sin' and 'adultery'.

1-5 Conclusion

The current thesis is a recognizable endeavor to convey symbols and images in *The Scarlet Letter* by shaping them with an aesthetic comprehension of their values, The Statement of the study serves as the basis and directing the reader's attention quickly to the issues that the project will address and providing him with a concise statement. The significance of the study, which is written from general to specific, observes the harmony between imagery and symbolism and refers to the statement of the thesis. The objectives include obtaining answers to the research questions and address various aspects of the study. The research tries to find out answers to the said questions and to focus on Hawthorne's motives to use symbolism and imagery in his Romance. The researcher donates the reader a parallel research in symbolism and imagery along with the employment of these two literary technique in *The Scarlet Letter*.

CHAPTER TWO

Theoretical Framework and Literature Review

2-0 Introduction

Imagery and symbolism are two literary conventions used in a variety of genres including fiction. They are both used in similar ways to enhance an author's message or theme, and may sometimes be confusing for this reason. Imagery is a technique that uses strong sensory words to create a vivid mental picture for the reader, so that he or she can see something as the author sees it. Symbolism, on the other hand, is the use

of a concrete object to stand for a concept, idea, or situation. Many authors use imagery and symbolism together to enhance the overall theme of a literary work, but they can also be used separately.

Use of imagery in fictional work may be for the straightforward purpose of conveying to the reader a full and thorough description of something. For example, instead of telling the reader outright that a thunderstorm was severe, an author may attempt to show this fact by using colorful words like “booming thunder,” “piercing lightning,” or “pelting rain” to allow the reader to draw the conclusion on his or her own. Many times, a writer will use imagery to signal the reader that the description of a particular object is an important part of the overall story or message that is being conveyed.

Symbolism and imagery are to be considered the most significant and aesthetic elements that writers utilize in their writings. These literary terms help them to avoid dilemmas that may be produced from repetition and assist them to deliver their messages.

Imagery and symbolism are often used together, which can sometimes make it difficult to identify them as two separate literary conventions. A thunderstorm which has been thoroughly described using imagery could also be used to symbolize, or stand for, a concept like chaos or discontent among characters or in a certain situation. An author may also begin a scene by telling the reader about the thunderstorm, then progress to an argument between characters or a major plot twist in the story. In this case, the thunderstorm is used to symbolize the characters’ negative feelings and emotions.

Sometimes, imagery and symbolism can be recognized through careful analysis of a story or other literary work. When an author is using imagery, there will be a large number of adjectives and adverbs used that appeal to many different senses. These words will be very specific and give the reader a mental picture of the such as the letter A in Hawthorne's *The Scarlet Letter*. object that is being described. Symbolism, on the other hand, may be accompanied by a great deal of description, or sometimes by very little. The object being used as a symbol will often appear repeatedly throughout the writing,

This chapter is divided into two parts:

2-1 Theoretical Framework

Theoretical framework which is a collocation of interrelated concepts, like a theory but not necessarily so well worked-out. A theoretical framework guides the dissertation , determining what things should be measured and explores the previous theories

2-1-1 Definition of symbolism

The word(symbolism) derives from the Greek (smbolon) meaning, token or watchword. It is an amalgam of (syn) meaning (together), and (bole) meaning (throwing), and(on) meaning (beam). The sense evolution in Greek is from (throwing things together) to contrasting or to comparing, to (token used in compassion), to determine if something is genuine. First recorded in 1590. The meaning, is

something stands for something else.(Spencer, 1590, p.10).

Spencer used symbolism in one of his novels to condemn the political status during Elizabethan era .The researcher believes that (symbolism) is a word that is mixture between traditional, classical Greek meaning and the conceptual token.

There are many words used to describe symbols. We use the word "image" to denote any physical likeness to a person or thing, and an image can take any form. The word "image" is from the Latin meaning copy, likeness, or equivalent. Images are therefore symbols that can be written or printed (Steele 2008).

Steele blended between image and symbol. The researcher thinks that there could be distinction between both of them in gist

something that stands for, represents or suggests another thing, especially, an object used to represent something an abstract. It's a short. There are strongly held views about knowledge managements(Merriam Webster 2011) and from personal experience.

The investigator estimates when the two morphemes of symbolism put blandly, the use of symbolism is a something abstract. Symbol could be possibly anything, it is usually word, something, character or place stands for something.

symbolism and allegory defines Language itself is a system of spoken or written symbols by which we communicate. Every word is a symbol; the five letters that form the word 'chair' represent a sound as well as a physical object. In writing, the use of a word, a phrase, or a description, which represents a cheaper meaning than the words themselves. This kind of extension of meaning can transform the written word into a very powerful instrument(Catcher in the Rye Symbolism 2015)

This website clarifies that language is a set of form and sense, signifier and signified and concrete and concept.

a communication element intended to simply, represent or stand a complex of person, object, group or idea. It is a kind of figure of speech used for increasing the beauty of the text and

has figurative meaning beside it is literal meaning(Encyclopedia Britannica(2015).

According to the Encyclopedia symbol is an element that stand for something by association, resemblance or convention especially a material object. Also an instance that typifies a boarder pattern or situation.

2-1-2 Concept of Symbolism

what I want to discuss is something much more specific; not even symbol and symbolism in literature but the concept and the term as a period in a literary history, it can. I suggest be conveniently used as a general term for literature, in all Western countries following the decline of 19th century realism and naturalism, expressionism, surrealism, existentialism or whatever else, how has it come about. (Shlesinger, 1973, p.1190)

Schlesinger argues that the symbolism is much more exaggerated than a mere concept in literature, it parallelizes the Western schools of literature.

Max Schlesinger attempts to neither connect nor exemplifies the symbolism with the literary and dramatic schools ,however,he tries to supersede or to correspond those dramatic schools by the symbolism.

'symbol' is one of the three basic categories Frye uses to differentiate the five phases. Here we encounter the breadth of reference and unconventional usage so often found in Frye's works; for in the second essay 'symbol' is the first of the three basic categories Frye uses to differentiate the ' is used to mean (any unit of literary structure which can be isolated for critical attention) (Robert, 1971, p.63).

This broad statement permits Frye to associate types of symbolism with each phase and thereby define the phase at the highest level of generality. He views the symbol as a motif in literal phase; as image in formal phase; as archetype in mythical phase; as a sign result in descriptive phase and as monad in anagogic phase.

The researcher understands that R.D. Denham strives to scout that; literal phase demonstrates contextual meaning of the symbol inwardly, in other words, the opposite meaning in common sense. The formal phase embodied by the image when there is interaction between harmony and rhythm and sign and motif. Descriptive phase points out to personal connotation and conventional definition and, the sound of word evokes the form of stuff. The mythical phase is a treatment of a symbol as an archetype and interrelated to intersexuality. Finally Frye proposes anagogic phase which treated as monad. The anagogic level expresses a highest spiritual sense.

Victor Turner utters

I prefer the term 'symbol' to 'icon' ,however since 'icon' an 'image 'or 'picture' for Jesus, Mary or Saint. Has too many precise historical association in the Christian culture and tradition to make it easy a probable in semiotic context(Turner, 1975, p.151).

Turner wants to advocate that there is a relation between icon and symbol, both of which is the same thing. The researcher thinks that there is no bond between icon and symbol, since symbol steers the connotation of the text, it is dominant and it is the core of the text.

symbolism is essential act of thought and the symbol-making function is one of the main major actions like eating, looking, or moving about. It is a functional process of his mind and goes on all time (Langer, 1954, p. 91)

Langer, the American philosopher, suggest that symbolism is a man-action i.e., a human could make it willingly as thinking or dashing, furthermore, the researcher believes that symbolism is part of the sixth sense.

symbolism is very fallible in the sense that it may induce actions, feelings, emotions, and

beliefs about things which are only notions without exemplifications in the world which the symbolism leads as presuppose (Whitehead, 1927, p. 6).

Whitehead argues that there is difference between symbolism and motivations as long as it. The researcher thinks out that symbol is infallible i.e., accurate even though it sometime interprets by some critics and literary men differently which in turn enhances the utility of symbolism.

2-1-3 Scholarly Views in Symbolism

Arthur Symon voices

that without symbolism there can be no literature. What are words themselves but symbols, almost as arbitrary as letters which compose them, mere sounds of the voice to which we have agreed to give certain significance, as we have agreed to translate these sounds by those combination of letters. .Symbolism began with the first words uttered by the first man, as he named every living thing; or before them, in heaven, when God named the world into being. And we see, in these beginning, precisely what symbolism in

literature really is: a form of expression
(Symon, 1919, p.111).

A.Symon argues; without symbolism words may be arbitrary as letters create them. The significance of these words produced by us when we translate them through letters. Symbolism uttered through first words spoken by the first man on the earth, as well as, Almighty God on the heaven when He named the being.

The researcher guesses that every word evokes a certain sound associated with it is referent i.e., every sound is onomatopoeia. On the other hand, symbolism is the invisible third side of the word that reflects on an imaginative surface.

the method of art involves symbolism. An artist can tell a story at a time , paint only one picture at a time , or sing a song at another time. The story, the picture and the song, would mean nothing artistically unless they drag in into their wide penumbra of meaning.
(Sloan, D& Pearce, 1949, p.116).

Those authors proclaim that behind every concrete object of art there is a reflection of countless shadows, which are absent, meanwhile are present in an image of a symbol.

The researcher believes that when, for instance, there is a character in a literary work, it reminds us with all actual people. We have never met Roger Chillingworth, nor shall we ever meet him: there is no such person. Yet we meet him every day and he lives for us because we have met so many dull, deformed, and evils.

symbolism leads feeling or sensation, a moment of consciousness. It renders our sensation to literature. The poet personality is a combination of elements and a succession of words and images. Poetry effect like those of music, tended of to think of these images as possessing in an abstract like musical notes or chords. In poetry, complicated association of ideas represented by a medley of metaphors to communicate unique personal feeling (Sons, 1949,p.10).

Sons wants to say that our emotion and awareness of literature is minimized by symbolisms. Symbolism is the cornerstone of understanding literature in account of it allows us to read literary work deeply critically and what does the author intend (does his work encompass the literal and figurative meaning?). Then, Sons slips to poetry (a literary branch) and focuses on poets their feelings and their personalities that expressed through symbolism. he confirms for the poet to search for component of language to express their identity through creating metaphorical sense, placing certain symbolic objects and

succession of words and images and exotic objects, but not by conveying statements and descriptions. Then, Sons observes some similarities between music and language, symbolism is the matchless unit in language whereas, tones and chords are the unparallel pitch in music, consequently, symbolism is like tones and chords. The similarity is inscrutability and sweetness. He also says that; no one enjoy color and sound for their own sake but for outside image and ping. Finally he defines symbolism as an attempt by carefully studied means-accomplished association of ideas represented by a medley of metaphors to communicate unique personal feeling.

'symbol' in its broadest use is anything which signifies else, thus, all words are symbols in criticism, 'symbol' is applied only to a word or phrase signifying an object which has also significance and refers to some meanings behind it. Some symbols are conventional" or "public". Poets use "conventional", or "private" which they develop for themselves (usually by expanding or elaborating pre-existing associations of an object), and they set a problem of interpretation(Abram, 1957, p.18).

The author thinks that symbols signifying an object which in turn signifies some other meanings beyond it. Symbols are grouped into two classes, 'conventional' which widely known, and 'private' which is not widely known. The latter exposed to development and broad

interpretation by readers and critics i.e., there are many literary men and critics who have views in symbolism and its employment; these views are different from one critic to another which lead to appear different literary theories that help the reader to pick up symbols easily in literary works.

F.D.Saussure is a Swiss linguist who pioneering the science of semiotics in 19th century.

'Semiotics' is the study of 'sign', 'symbol' and their meaning. He describes semiotics as a link between an object that is called the 'signified' and its linguistics representation that can be a word called signifier' and the two are connected. The word symbol has been used to designate the linguistic sign or more specifically what is called ' the signifier'. The signifier is interpreted as the material of (physical) form of the sign; it is something which can be seen, heard, touched, smelt or tasted(Saussure, 1990, p. 105).

The field of semiotics is governed by its elements and key concepts which help in studying, constructing and understanding symbols, which are the signified, signifier and object. For Saussure the signified is the intellectual concept represented by the signifier (verbal or non verbal); signifier is the visible form that represents the signified; the object is the observed form that is being represented by the sign.

2-1-4 Color and Symbolism

In the second century CE, Artemidorus Daldianus wrote that in dreams red clothes are a sign of “good fortune and fame”, and that white clothes signify “great calamity” and uncertainty due to the association with the white shrouds in which the dead were clothed when they were buried (Brusatin 1991 cited Daldianus). He went on to say that black is a symbol of mourning and slavery, but in a dream it represents only “minor misfortunes”. mentions violet, refers a “shade of separation (Dilloway, 2005, p.6).

Laura searches colors in history and how concentrates on the investigation of some philosophers and theories in colors symbolism. She adds that some ones interested in the 'physics' of the colors only and some expanded their predecessors theories. The author explains some colors in Ancient Greek and what do they signify.

The symbolism of color in different cultures tends to have the common identification of color names through cultural exchange. Jung (1964) defined symbols “terms, names, or even pictures that may be familiar in daily

life, yet that possess specific connotations in addition to their convention and obvious meanings. They imply something vague, hidden, and unknown to us (Yu, c, 2014, p.4).

Of the foregoing, it can be said; symbols could be names, terms or pictures and it has association to its evident meaning. They convey hazy, invisible and peculiar messages; and they constitute universal language across cultures. Hui C Yu also declares "In several cosmologies, colors display a cosmic symbolism and mediate as divinities. For example, they play an important part in the Navaho story of the creation of the Sun. The Navaho had already partially separated light into its several colors. Next to the floor was white, indicating, dawn, upon the white blue was spread for morning, and on the blue, yellow for sunset, and next was black, representing night. Chinese cosmology is based upon the principle of dualism. The Yin and Yang are the positive and negative principles of universal life, and are represented by the symbol; the dark and light colors distinguish the two principles. Yang signifies heaven, sun, light, vigor and male. It is symbolized by the Dragon and is associated with azure color. Similarly Yin stands for earth, moon, darkness, female. It is symbolized by the Tiger and is associated with orange color".

Here there is light shed on the importance of colors in cosmology and in theology. He donates an instance of how colors of the sun were analyzed in one of the old Indian stories. Furthermore, he illustrates the colors in a Chinese and European (Ying Yang), a diagram in a fish-like shape, has symbolic meaning of its colors.

Paul kay and Chad McDanel state

The words red, yellow, green, and blue in boldface refer to response states of LGN cells in an organism. that need not have color words at all. That is, they label neural responses which are shared by macaques, humans, and probably all higher primates. As such they have no NECESSARY relation to the corresponding English words or their meanings (Kay & Paul,1978,p.109).

These scientists ensure that the words; green, red, blue and yellow refer to reaction condition of (retinogeniculate visual bath way) cells at the brain in every animate thing. Even though they have no match as words in English or meaning, however, there is reaction condition between them and color words. The researcher thinks Kay and McDanel -from the aaforementioned summary- consider there is picturing of colors at the optic tract where the LGN situated at the brain when a light of color reflects on LGN; the LGN analyzes it, recognizes its origin and then sends it back to retina (saying) it is 'the color blue' for instance.

the seven colors of the rainbow symbolize diversity, tolerance and solidarity. The multicultural symbolism of the rainbow is nothing new. Several peoples consider the rainbow to be a bridge between earth and

sky. Rainbow symbolism is seen in Hinduism, Buddhism, Judaism, and in Christian art. (waterpartners 2003).

In our culture rainbow colors are symbolism for fertility, pleasure and brightness.

2-1-5 Definition of Imagery

means to use figurative language to represent objects, actions and ideas in such a way that it appeals to our physical senses. Imagery needs the aid of figures of speech like simile, metaphor, personification, onomatopoeia etc. in order to appeal to the bodily senses. Also descriptive language is very important to reinforce it as; visual. auditory. olfactory, organic, tactile and kinesthetic imagery (Literary Devices 2005).

Also the researcher found this definition of imagery,

the imagery of a literary work thus comprises the set of images that it uses; these need not be mental pictures, but may be appeal to senses other than sight. The term has often be applied

particularly to the figurative language used in a work (Dictionary of Literary Terms 1990).

Usually it is thought that imagery makes use of particular words that create visual representation of ideas in minds. The word imagery is associated with mental pictures. however, this idea is partially correct. Imagery, to be realistic, turns out to be more complex than just a picture. The purpose of imagery is to picture what the author is telling. It gives detail so it can have all those details in mind ,however, mind is picture. too.

the function of imagery in literature is to generate a vibrant and graphic presentation of a scene that appeals to as many of the reader's senses as possible. It aids the reader's imagination to envision the characters and scenes in the literary piece clearly (Imagery 2005).

The researcher notices that according to this function, in literary criticism, there could be discrepancies in what you pictured in a literary piece from what other represented.

The below are some definitions found in Webster's Revised Unabridged Dictionary.

- *Imagery Fig.: Unreal show; imitation; appearance. "What can thy imagery of sorrow mean?"*
 - *Imagery Rhetorical decoration in writing or speaking; vivid descriptions presenting or suggesting images of sensible objects; figures in discourse. "I wish there may be in this poem any instance of good imagery ."*
 - *Imagery The work of one who makes images or visible representation of objects; imitation work; images in general, or in mass. "Painted Rich carvings, portraitures, and imagery ."*
 - *Imagery The work of the imagination or fancy; false ideas; imaginary phantasms. "The imagery of a melancholic fancy."*
- (Webster Revised Unbridgeddic 1939)

All of said definitions concur in the proposition that imagery is imaginative object.

The Britannica Encyclopedia defines imagery as

a subject matter of paintings in early cultures were generally prescribed by tribal, religious, or dynastic authorities. In some Eastern countries, traditional models survived into the 18th century and even later. With the Renaissance, however, images and themes in

Western painting, reflecting the new spirit of humanistic, objective curiosity and scientific research, came to be...(Britannica Encyclopedia. 1950).

Here the definition focuses on painting imagery and subject matter and how paintings reflect new soul of mankind in old civilizations.

from the age of Homer until late antiquity the culture of ancient Greece and Rome was permeated by images of Greek myths. Gods and heroes were represented as statues, on vase and wall paintings, on temples, on sarcophagi, as well as in other media.(Klaus, 2005, p. 222)

The researcher sees that its main aim is to make the pictorial versions of the mythscomprehensible on their own terms. Ancient artists were well aware of the potential—but also the limitations—of these 'silent'images and ofthe strategies that made them'speak'to the audience/viewer(2).

2-1-6 Concept of Imagery

Plato tentatively Suggests that memory might be analogous to a block of wax into which our perceptions and thoughts stamp

impressions (i.e. memory images); he also speaks, metaphorically, of an inner artist who paints pictures in the soul, and suggests that imagery may be involved in the mechanism by which the rational mind exerts its control over the animal appetites. (Thomas, 2008, p. 45).

The researcher thinks, it is Plato's successor, Aristotle who provides the first systematic account of the role of imagery in cognition. In Aristotelian psychological theory, images play much the same role that the rather broader notion of mental representation plays in modern cognitive science. He held that mental images play an essential role in memory and thought: memory is the recall to mind of images of past events, and "It is impossible to think without an image". He also held that images underpin the meaningfulness of language, and play a key role in motivation. Were it not for mental images, he thinks, our speech would be empty noise, like coughing, and our desire for (or fear of) something would only motivate our actions when that something was actually being perceived. However, a mental image of the desired (or feared) thing enables us to think about it in its absence, and thus can sustain our motivation at other times. Aristotle also posits a mental faculty, *phantasia* (usually translated as "imagination"), that is closely allied to (or perhaps even structurally identical with) the general faculty of sense perception, and is responsible for creating our mental images.

Abstract ideas are not so obvious or easy to children or the yet unexercised mind as particular ones. If they seem so to grown men it is only because by constant and familiar use they are made so. For, when we nicely reflect upon them, we shall find that general ideas are fictions and contrivances of the mind, that carry difficulty with them, and do not so easily offer themselves as we are apt to imagine (Berkeley, 1710, p. 55).

my design is to show the manner wherein we perceive by sight the distance, magnitude, and situation of objects. Also to consider the difference there is betwixt the ideas of sight and touch, and whether there be any idea common to both senses. It is, I think, agreed by all that distance, of itself and immediately, cannot be seen. For distance being a Line directed end-wise to the eye, it projects only one point in the fund of the eye, which point remains invariably the same, whether the distance be longer or shorter (Berkeley, 1709, p. 115).

Then he declares "I seriously believe that there is no such thing as what philosophers call 'material substance'; but if I were made to see anything absurd or sceptical in this, then I would have the same reason to renounce this belief as I think I have now to reject the contrary opinion. (Berkeley, 1706, p. 43).

George Berkeley (1685—1753) was one of the three most famous British Empiricists. (The other two are John Locke and David Hume.) Berkeley is best known for his early works on vision (*An Essay towards a New Theory of Vision*), and metaphysics (*A Treatise concerning the Principles of Human Knowledge*, ;*Three Dialogues between Hylas and Philonous*,).

Berkeley's empirical theory of vision challenged the then-standard account of distance vision, an account which requires tacit geometrical calculations. His alternative account focuses on visual and tactual objects.

the visual perception of distance is explained by the correlation of ideas of sight and touch. This associative approach does away with appeals to geometrical calculation while explaining monocular vision and the moon illusion, anomalies that had plagued the geometric account.(Berkeley, 1706, p. 43).

Berkeley claimed that abstract ideas are the source of all philosophical perplexity and illusion. In his *Introduction to the Principles of Human Knowledge* he argued that, as Locke described abstract ideas (Berkeley considered Locke's the best account of abstraction), (1) they cannot, in fact, be formed, (2) they are not needed for communication or knowledge, and (3) they are inconsistent and therefore inconceivable.

In the *Principles* and the *Three Dialogues* Berkeley defends two metaphysical theses: idealism (the claim that everything that exists either is a mind or depends on a mind for its existence) and immaterialism (the claim that matter does not exist). His contention that all physical objects are composed of ideas is encapsulated in his motto *esse is percipi* (to be is to be perceived).

Although Berkeley's early works were idealistic, he says little in them regarding the nature of one's knowledge of the mind. Much of what can be gleaned regarding Berkeley's account of mind is derived from the remarks on "notions" that were added to the 1734 editions of the *Principles* and the *Three Dialogues*.

Berkeley was a priest of the Church of Ireland. In the 1720s, his religious interests came to the fore. He was named Dean of Derry in 1724. He attempted to found a college in Bermuda, spending several years in Rhode Island waiting for the British government to provide the funding it had promised. When it became clear that the funding would not be provided, he returned to London. There he published *Alciphron* (a defense of Christianity), criticisms of Newton's theory of infinitesimals, *The Theory of Vision Vindicated*, and revised editions of the *Principles*, and the *Three Dialogues*. He was named Bishop of Cloyne in 1734 and lived in

Cloyne until his retirement in 1752. He was a good bishop, seeking the welfare of Protestants and Catholics alike. His *Querist* (1735-1737) presents arguments for the reform of the Irish economy. His last philosophical work, *Siris*(1744), includes a discussion of the medicinal virtues of tar water, followed by properly philosophical discussions that many scholars see as a departure from his earlier idealism.

Three related key aspects of imagination (non-discursiveness, creativity, and seeing as) raise difficulties for the other theories. Perceptual activity theory presents imagery as non-discursive and relates it closely to seeing as it is thus well placed to be the basis for a general theory of imagination and its role in creative thought (Thomas, 1999, p. 112).

It seems likely that the association between imagery and creative imagination is not unrelated to the unusual passion surrounding the debates about imagery of the past. Except to the aficionado, mere visualization is surely not, in itself, a terribly exciting matter; “imagination”, by contrast is a highly value laden and culturally charged term. If the relationship between imagery and imagination (in the relevant sense) can be clarified, perhaps the constraints which scientific results lay upon theories of imagery may help to bring some discipline to the more extreme claims made on behalf of the imagination. In particular, the concept of imagination has played a key role in anti-scientific attitudes and ideologies, at least since the writers and artists of the

Romantic movement gave it a central place in their ideology. Imagination is presented as supremely valuable and forever beyond the reach of scientific understanding.

there are in fact two types of imagery.' Pictorial imagery' and 'attention based imagery', which occurs, for example "when you look at a tiled floor. . . and 'see' a letter by attending to specific tiles" Except for the fact that he seems to be thinking of attention entirely in spatial terms (as a matter only of where we look rather than also of what we may be looking for. (Kosslyn, 1995, p. 506).

for the purposes of this theory, Koesslyn move to embrace two theories of imagery need not be rejected. The researcher would merely want to insist that it is ("attention based") imagery, and not pictorial imagery, that is related to the process of seeing of us, and thus, as we shall see, to creative imagination

Ellis

I focus on the wall as if trying to become intensely aware of any amount of blue that is or might be mixed in with the pink . . . There is a sense in which I look for blueness in the wall and

do not find it. (i.e. I look for blue and find pink instead.) (Ellis, 1997, p, 37).

Ellis, launches into an account of imagery which understands it neither as a matter of having pictures in the head, nor as a subset of computational quasi-linguistic representations, but rather as the result of acts of selective perceptual attention. Perception, for Ellis, is an active process of looking for features of the object or scene before us (presumably features we, or our perceptual systems, expect to be present on the basis of what has been previously found), and it is the notion that this sort of directed 'questioning' of our (inner and outer) environment is fundamental and essential to consciousness.

Perception conscious in as much as it involves this sort of active 'questioning', as opposed to the mere passive affection of the sense organs (or even the brain). The experience imagining what a pink wall would look like if it were blue.

2-1-7 Images of Dark and Light

Our eyes have light sensors that are sensitive to the visible spectrum's wavelengths. When light waves strike these sensors, the sensors send signals to the brain. Then, these signals are perceived by the brain as a particular color. Exactly which color is perceived depends on the composition of wavelengths in

*the light waves. For example, if the sensors detect all visible wavelengths at once, the brain perceives white light. If no wavelengths are detected, there is no light present and the brain perceives dark.*Light (Waves and Colors. 2009).

The investigator contends on this scientific fact about vision system in organisms.

The antithetical imagery of light and dark can be treated as a matter of white and black. While whiteness has a complex meaning, Hawthorne's white and black has somewhat a simple and traditional ones. White is emblematic of good and innocence; black is emblematic of evil and experience.(FRANCIS, D. (2000) , p.50).

This is what this piece explains of Hawthorne intention of images of dark and white in his novels; Hawthorne notion is more deeper and sophisticated than most of the readers imagine.

the constant devices of light and dark are used to emphasize evil, spiritual corruption, and the harmful repercussions of the puritan ideals. The use of light in Hawthorne's writing has

*established new grounds for this simple color
of good.*(ALBERT, S. 2001, p. 12)

Illuminations of Light and Dark, Hawthorne creates depth and a new dimension within his writing, with a manipulated form of classic imagery. One of the most consistently prominent types of imagery throughout his work is his use of dark and light. Unlike the classic interpretation of light as a force of goodness and purity and dark being the embodiment of evil, Hawthorne gives depth and meaning to the contrasting elements by incorporating love and the puritanical ideal. In describing the objects surrounding his characters,. It has come to represent love, comfort, and the nature of a human. While imaging passion and truth it has been used to solidify Hawthorne's own rejection of the puritan ideal. The use of light and dark as more than a form of description or foreshadowing has given Hawthorne the tool for developing a new relationship with his readers. It has allowed him to add depth to the emotions surrounding the events and readers' participation in his stories.

*In Nathaniel Hawthorn's novel, The
Scarlet Letter, Hawthorne uses light to portray
the exposure and vulnerability of Hester and
Dimmesdale, while darkness provides them
with shelter from the outside world and
Puritan society but also consumes their souls,
especially Dimmesdale's, in guilt and remorse.
(Hawthorne, 1959, p.67).*

Nathaniel Hawthorne is an amazing writer when it comes to his quality of the use of language and his interesting ways to write sentences and portray many things. One of his most famous novels is *The Scarlet Letter*. In this novel he uses many literary techniques to get his point across and sometimes leaves the reader questioning why he does many things. One recurring technique he uses is the effects of light and darkness on the novel's main characters. Hawthorne uses light to portray the exposure and vulnerability of Hester and Dimmesdale, while darkness provides them with shelter from the outside world and Puritan society but also consumes their souls, especially Dimmesdale's, in guilt and remorse.

*Contrasted with its opposite, light, it forms one of the major symbols of the novel: the opposition of dark and light. Hawthorne uses dark imagery throughout his novel to express a sense of decay, but he also uses light imagery to inject hope. Nathaniel Hawthorne in *The House of the Seven Gables* describes Phoebe as 'an illuminating speck (Mega Essays, 2004).*

Traditionally, light means good and dark means evil. ... This is the first instance where light and dark imagery collide. ... light and dark conflict are images for white and black , also, good vs. evil. In the midst

of the darkness is a glimmer of light, being a sword to cut melancholy into pieces.

2-1-8 Color Imaging

A color image simply provides much more information than a monochromatic image about the scene, its material properties and its illumination. We have to think and rethink about how to extract the additional information more effectively for the applications we have in mind. In this chapter, we will study some basic issues and explore some new concepts for formulating old problems which we might have encountered when working on monochromatic image processing.(Lee,2010, p. 34).

A color image is made up of pixels each of which holds three numbers corresponding to the red, green, and blue levels of the image at a particular location. Red, green, and blue (sometimes referred to as RGB) are the primary colors for mixing light—these so-called additive primary colors are different from the subtractive primary colors used for mixing paints (cyan, magenta, and yellow). Any color can be created by

mixing the correct amounts of red, green, and blue light. Assuming 256 levels for each primary, each color pixel can be stored in three bytes (24 bits) of memory. This corresponds to roughly 16.7 million different possible colors.(Sachs, 1996)

The color of light is bluer with higher color temperatures and yellower with lower ones. Note that color temperature refers only to the visual appearance of a light source and does not necessarily describe its photographic effect (Fisher, 2000).

2-2 Literature Review

This section reviews published information into the particular subject area. It summarizes a few resources in an organizational pattern and combines both synopsis and synthesis- a reorganization or reshuffling of information. It also offers new interpretation and traces the intellectual progression of the territory including major debates so as to develop up to date argument with no contribution of the researcher who anticipates credibility.

2-2-1 (The Study of RahalHadjira, M.A Thesis U. of KasidiMerbah, 2012).

The title of the study

Symbolism in Nathaniel Hawthorne`s The Scarlet Letter (1850)

American literature is a treasure land for several authors to discover, lots of topics to deal with and a successive periods to shed light on. It has been passing through different literary movements as Realism, Naturalism, Rationalism and Romanticism; the latter considered the richest period of authors who contributed in the evolution of the American literature as whole.

Hawthorne prefers the form of romance than novel because the former gives greater freedom than the latter in literary techniques. When in a century the novel was moving more and more to realism, Hawthorne was moving to romance. His fiction considered part of Romanticism movement, particularly the dark Romanticism which suggests; evil, secrecy, innocence, sin and isolation. His fiction never ends happily.

This study examines the American literature as a fertile milieu for symbolism. Nathaniel Hawthorne is an American symbolist and one of the prominent and significant figures in the Romantic period. Hadjira finds that romance is considered among the American great symbolic works which play a big part to the evolution of the Romanticism. Hawthorne always writes about man in society rather than man in nature. His characters usually have some secret, guilt and innocence or, problems which keep them at a distance than other people; his characters are troubled by pride or the desire for revenge. The author does not display the four personal traits of Hawthorne`s characters in *The Scarlet Letter*

briefly and also does not manifests how Hawthorne manipulate his characters professionally. She also uncovers that Hawthorne writes essentially as a moralist. He interests of what happens in the mind and the hearts of man and the woman. The researcher wonders the romance is a type of fiction, it is not a conventional sense, but is the romance of mind.

He interests of what happens in the mind when they do wrong (Demmisdale as instance); he abandons the social realism for the sake of psychological realism. Hadjira sustains, the choice of Hawthorne is mainly based on our interests in his case of allegory and symbolism in his works. The selection of *The Scarlet Letter* (1850) on the basis that is Hawthorne magnum opus and his most symbolic work.

The author utilizes the method of descriptive analysis to investigate symbolism in Hawthorne's *The Scarlet Letter* to conceal symbolism in objects as in the letter A which alters many times as follows: from the very beginning it symbolizes adultery committed by Hester Prynne. Then alienation for Prynne and then, gradually shifts to ability done by Hester Prynne. The researcher believes that the another symbol of the letter A at

ultimate is 'angle'. The author refers to the scaffold as symbol for punishment; the forest as symbol for freedom and dark; Pearl as symbol for innocence; Prynne as symbol for passion and affection; Demmisdale as symbol for weakness and Chillingworth as symbol for evil.

The method of the author is similar as the present study. However, in the present study there are also some deduced symbolism as the wild rosebush at the prison door represents H. Prynne; the golden lump represents the fertility of New England soil; the black handkerchief of the pastor is a symbol for sin.

The author does not use the layout of the conventional research paper, otherwise he utilizes the modern design for literary research paper, he lists such elements of figure of speech as: metaphor, simile, irony, and personification. She defines, and does citation for these genres. This mode might bewilders the reader. The present study which is

complementary to this thesis emphasizes on the main topic of the research (symbolism) and extends to encompass imagery).

The finding by the author are: The struggle between the woman and the legislations. We, the readers, understand that in account of Puritans laws; Hawthorne uses symbols to express social and spiritual status at the time of Puritans and to portray the themes of sin and isolation; He uses symbolism in an intelligent way to express his beliefs and his views on human nature and religion.

The Scarlet Letter is stocked of symbols. The researcher thinks that it is impossible for the author to survey all symbols thereby she focuses on the major ones and focus on meaning in order to add multiple sense.

2-2-2 The Study of (Castello, G. M.A. University of Cuenca, 2012).

The title of the study is

Elements of Contrasts in Nathaniel Hawthorne's The Scarlet Letter

Hawthorne is one of the most important writers in English literature, and he is recognized as such after publishing his master work The Scarlet Letter. The novel is perfectly developed in 24 chapters plus an introductory chapter to the story named 'The Custom House'. The type of the novel is Romance and it is historical novel. Hawthorne writing is focused on images and symbols clusters .

In the study of Castello, the technique of contrasting symbolism and imagery gives perfect seasoning to the novel. Almost the story is based on the dark side of human behavior and thoughts as against the light of the nature. These sides are found in different scenes and characters. However, it depends on how the reader interprets the light and the dark element according to the effect of each element. Some scenes are

focusing on the forest and the sea stuffs; most of the scenes related to these element centered on Hester Prynne, Pearl, Dimmesdale and Chillingworth.

In the present study, Puritans legal authority emerges as gloomy; The picture of Hester Prynne on her first appearance on the scaffold 'black shadow'; Dimmesdale is a symbol for weakness and Chillingworth is symbol for black evil.

In Castello study, there is a great deal of symbolism in the novel. Hawthorne gives special meaning to some objects or behavior; however, he gives the reader opportunity to understand them in different way that they might wish. For Hawthorne, the humanity dark symbol for Puritans because it is unknown to them. It has an evil side and it is linked with Satan. On the other hand, the researcher merely would want to add that the forest creativity and imagination for both Hester and her child.

Both of the Castello study and the present study portray Pearl as a perfect example of love. She is the result of love between Hester and Dimmesdale. She is a symbol for truth for both of them; she is the light, the bright flame and she is her mother's scarlet letter. In Castello study, Pearl tries to hide her head from the sunshine! the researcher reckons she does not do that, instead, the sun shine loves Pearl and chases her, in contrary, it fades away from her mother until Pearl says to her that sun shine dislikes you. Light here represents all needs Hester would want in her life, it could mean that she wishes for forgiveness. But she has not been enlightened yet as for how to do that. In the present study, the disappearance of light in the scene symbolizes plight Hester confronts. The vanishing of light represent the refusal of Hyster by the townspeople.

Castello study continues on saying that here is a kind of reverse meaning associated with light and darkness. For example, the use of light to symbolizes sin and evil is evident in the novel.

The scarlet letter embroidered on Hester clothing shines and is only thing lights up Hester chest; similarly, the present study reveals that the letter A represents adultery from the very beginning, but later on it is used as a symbol for sin and Hester considered it punishment of what she has done, consequently, the light of the letter A represents evil, sin and adultery. and not the goodness and kindness as expected to represents. Furthermore, there is also reverse meaning of Hester hair, it is presented as shiny and glossy that it can be that it can be compared to the sun radiance. The description of this kind of light belongs to woman commits fornication, the light here represents evil. The researcher adds: Roger Chillingworth eyes light up in chapter 10; Hawthorne says that Roger eyes are kind of blue and grim just like the light of fire in the reign of the Black Man. It is an evil light comes from the Hell.

The present study reveals that there is a traditional meaning of light and good and darkness as evil in the novel. For most part, this is standard interpretation of light and darkness.

In Castello study, there is also an example of darkness occurs when Hester and Arthur Dimmesdale are in the wood talking about their departure from Salem, a storm of weather is coming , it means that they could not leave their problem because they are under the shadow of their sin. The researcher supplements that the storm is a symbol for their dilemma. And also adds, when they are in the forest they say that no golden light has ever been so precious as the gloom of this thick forest. It means that they could not be together. The forest considered the place of

darkness for the puritans, they think that all evils lodging there and this is why Hester is casting away at the edge of the town.

In this study there is clarification of the red color. The red color is used to represent sin, lust and Hester A turns out to be the scarlet color which could be linked to crimson, one of the most beautiful tones of red; nevertheless it still has a previous meaning for the townspeople. In the present study colors hold significance for people who read literature. They influence their emotion and carry religious meaning in various cultures.

This study says that in Hawthorne Romance there is no loving story between two partners or telling the truth of a heart, yet he shows us some components of Romance by presenting some elements of the novel: the Romance has conflict that must overcome; building mystery, suspense and little sex; the novel full

The author defines what is a Romance, shows that it is a genre in literature and illustrates the role of woman in it, however, he ignores the utilization of symbolism and imagery in it despite he arranges most of them throughout her thesis. Also she does not explain how Hawthorne creates a real Romance at the introductory chapter when he talks about the perfect novel in the evening, about the moonlight effect which makes everything visible and adds the real and imaginary objects interact. Moreover, she doesn't the mixture account of historical facts with images and symbols when she describes the piece of cloth at the Custom House and the image of the letter A and it is representation.

The present study explains that Hester Prynne is a romantic element in the novel because she is a symbol for Puritans corruption and ignorance. Hester Prynne is a human condition in common way; everyone makes

mistakes; no one in the entire world is perfect, therefore Hester is a human creature exposed to fault.

The author also speaks about the meteor which appears in the sky and lights up all the existence when Dimmesdale is on a scaffold at one night then it vanishes. This study does not explain it as a symbolism linked with a romance element. The present study shows the image of the scene " the night is dark gray; a light of meteor illuminates the dense white clouds and lights up the sky; everything becomes visible; it glimmering all the streets and then it falls on him and discloses his secret. Hester stands by him, Pearl stands between them as a symbol object; he sees his friend Winthrop goes past him, there is a radiant halo surrounds him in a gloomy light. The researcher wonders, this light of the meteor is the secret which Dimmesdale couldn't uncover when it vanishes. And the image of light and black reinforces the background of the scene.

The findings of this study are the: The author finds that Hawthorne focuses on characters deep feeling and the struggle within themselves that why he does not focus on the direct confrontation among the characters; The author (of the novel) prefers to disclose human explicit psyche through investigation of the dark part of human awareness; Every detail has different connotation to the reader as light or dark can be understood in miscellaneous ways; Hawthorne symbols of colors appear to be broadly traditional, and this is drawn from the main stream of Western thought as well as Oriental one but these symbols are yet fresh in our imagination.

Hawthorne makes great use of his imagination and mastery of words throughout his Romance (novel); he presents contrary elements and contrasting ones as: white and black, dark and light. He uncovers every

element in the Romance by giving it its second and the third dimension, the symbolism and the imagery respectively.

2-2-3 Conclusion

To conclude, this is an overview of the subject issue or theory under consideration of symbolism and imagery, along with the objectives of the literature review division of works under review into categories (e.g. those in support of a particular position, those against, and those offering alternative thesis entirely). Explanation of how each work is similar to, and how it varies from the others. Furthermore, to see which pieces are best considered in their argument, are most convincing of their opinions, and make the greatest contribution to the understanding and development of their studies.

The overall goals of this chapter are firstly, to establish the significance of the general field of study (symbolism and imagery), then identify a place where a new contribution could be made. The bulk of the chapter was on critically evaluating the different methodologies used in this field so as to identify the appropriate approach for investigating the research question(s).

CHAPTER THREE

(The Scarlet Letter (Critical Review

Introduction

Like other national literatures, American literature is shaped by the history of the country that produces it. For almost a century and a half, America was merely a group of colonies scattered along the eastern seaboard of the North American continent—colonies from which a few hardy souls tentatively ventured westward. After a successful rebellion against the motherland, America becomes the United States, a nation. By the end of the 19th century this nation extends southward to the Gulf of Mexico, northward to the 49th parallel, and westward to the Pacific. By

the end of the 19th century, too, it is taken its place among the powers of the world—its fortunes so interrelated with those of other nations that inevitably it becomes involved in two world wars and, following these conflicts, with the problems of Europe and East Asia. Meanwhile, the rise of science and industry, as well as changes in ways of thinking and feeling, wrought many modifications in people's lives. All these factors in the development of the United States mold the [literature](#) of the country. Its literature becomes a treasure island of authors who contribute to its evolution in different genres such as poetry, drama and fiction. It passes through successive periods, and each period has its special characteristics which affects the style and the writing of authors and poets. American literature develops from time to time because of the plentiful authors, poets, novelists, and critics and the diversity of their work.

3-1 Puritans

The Puritan is a group of [English Protestants](#) in the [16th](#) and [17th centuries](#), which sought to purify the [Church of England](#) of what they considered to be [Roman Catholic](#) practices. Particularly in the years after 1630, [Puritans leave for New England](#), supporting the founding of the [Massachusetts](#).

Puritans beliefs are transported by the emigration of congregations to the [Netherlands](#) and later to [New England](#). They believe in the idea of personal Biblical interpretation, while central to Puritan beliefs, is shared with most Protestants in general. Puritans sought both individual and corporate conformity to the teaching of the Bible, with moral purity pursue both down to the smallest detail, as well as ecclesiastical purity to

the highest level. They believe that, man existed for the glory of God, that his first concern in life is to do God's will and so to receive future happiness. Puritans believe in demonic forces, as almost all Christians of this period. Puritan pastors undertake [exorcisms](#) for demonic possession in some high-profile cases, and believe in some allegations of [witchcraft](#) and possession. the context of the [Salem witch trials](#) of 1692–1693 shows the intricacy of trying to place "Puritan" beliefs as distinctive. Puritans place family at the center of their societies, as an organization to facilitate their devotion to God. Based on Biblical portrayals of Adam and Eve, Puritans believe that marriage represents one of the most fundamental human relationships rooted in procreation, love, and, most importantly, salvation. According to Puritans, husbands are the spiritual head of the household, while women are to demonstrate religious piety and obedience under male authority. Furthermore, marriage represents not only the relationship between husband and wife, but also the relationship between spouses and God. Puritan husbands command authority through family direction and prayer.. Puritans believe wives to be spiritual equals to their husbands. Children enter the world with the stain of original sin. A child could only be redeemes through religious education and obedience. Girls carry the additional burden of Eve's corruption and are [catechized](#) separately from boys at adolescence. Boys' education prepared them for vocations and leadership roles, while girls are educated for domestic and religious purposes.

3-2 American Literature In Nineteenth Century

American literature is a pearl land of authors who have contributed to its revolution in multiple genres as poetry, drama and fiction. It goes through extraordinary eras, and each era has its particular characteristics which influences the style and the writing of authors and poets .

American literature develops from time to time because of the miscellaneous authors, poets, novelists, and critics and the diversity of their writings.

The nineteenth century American literature is characterized by the multiplicity of literary works in different genres. The first comprehensive anthology of American poetry appeared in the 1820s, 1830s, and 1840s; in the half of the century poets try to inform, to entertain, and to put into memorable language America's history, myths and topography, their poetry build upon tradition, so poetry represents tradition itself, a long history of expression carried to America from a European past. The most prominent American poets are Walt Whitman, William Cullen Bryant, and Henry Wadsworth Longfellow. William Cullen Bryant (1798-1878) is one of the America's first naturalistic poet; his poems' themes are typical of the nineteenth century American verse. He is interested in describing nature; he used to describe the beauty of flowers and trees. Bryant chooses nature as a source for poetic inspiration, and also he is interested in death and melancholy that is why he is the most known American romantic poet. His first great poem is *Thanatopsis*; its title is Greek standing for *view of death*; in this poem, Bryant attempts to make the individual believe that the death is the absolute end of the individual.

Walt Whitman is another great American poet who called himself

“cosmic poet”; he means the poet of the whole world and the seer of the past, present, and future. Whitman uses to write his poems like ordinary sentences rather than stanzas, his repetition of words' sounds gives unity to his poetry, so that ordinary people can read and understand

his poems easily. Whitman's best work is *Leaves of Grass*, A book that contains a cluster of poems; he remains to add new poems to the collection until his death, most of the poems in *Leaves of Grass* deal with man and nature. The nineteenth century American literature has seen the rise of different literary movements which have made the American authors produce wonderful works in all genres especially in fiction. Fiction includes novels and short stories to which the United States made early contributions; in the early nineteenth century, short stories reached a high point in its development.

3-3 American Romanticism

'Romanticism', as a term, derives from 'romance', which from the Medieval Period (1200-1500). And on simply means a story. 'Romances', are distinguished from 'novels', which emphasize the mundane and realistic. The period between 1860 and 1900, for the U.S., is often called 'The Age of Realism' because of the existence of many authors who present their novels' subject matter in a realistic manner.

The 'Romantic Period' refers to literary and cultural movements in England, Europe, and America roughly from 1770 to 1860. Romantic writers (and artists) see themselves as revolting against the 'Age of Reason' (1700-1770) and its values. They celebrate imagination/intuition versus reason/calculation, spontaneity versus control, subjectivity and metaphysical musing versus objective fact, revolutionary energy versus tradition, individualism versus social conformity, democracy versus monarchy, and so on. The movement begins in Germany and then reinforced by some emergent various

Idealist philosophers (who believe mental processes are the ultimately reality, as opposed to Materialists). The movement then goes to England (Blake, Coleridge, Wordsworth, Shelley, Byron, and Keats), until about 1830 (upon which the Victorian Age begins). Romanticism does not appear in the U.S. until Irving and Emerson are writing; so, somewhat confusingly, the Romantic Period in the U.S. (1830-1860) overlaps with the period in which U.S. culture may also be said to be 'Victorian' (1830-1880). One consequence of the latter: a writer such as Hawthorne is both Romantic and Victorian (he is simultaneously fascinated by and worried about Hester's rebelliousness in *The Scarlet Letter*). The most notable properties of this movement are:

3-3-1 imagination

The first of these characteristics is imagination. This falls in line with the Industrial Revolution, which is a great time of progress. In many cases, when there is progress, there is also great optimism. People start to imagine what could happen next, and progress continues. On the flip-side of that, with that much progress, a lot of people began migrating to big cities that were becoming overpopulated. The cities became dirty and disease-ridden, so it's no surprise that many people wanted to escape that. Therefore, the American Romantic writers embrace that notion through (escapism). Escapism is where the mind allows someone to escape harsh conditions by taking them to a place that is purely beautiful. Characters in Romantic literature are often journeying away from the city and into the countryside to a place that's not totally realistic, a place that has improbable and even supernatural qualities. The authors develop these places with imagery to make the reader experiences the locale as if it is real. Washington Irving, who's known as the father of American

literature, wrote a story called 'Rip Van Winkle,' which is about a man who wanders out into the woods to escape some chores his wife is asking him to do. After falling asleep for twenty years in the woods, he does not only escape his chores but his wife as well because she's dead. This fanciful escape is typical during this time, but it's something we still see in movies today. Think about the movie *Avatar*. Jake Sully is able to escape by assuming a new identity in a beautiful new world. Even the audience, as they watch, is able to escape reality as they experience the fantastical world of Pandora. So, we see escapism continues today.

3-3-2 Individuality

The second characteristic used to identify American Romanticism is individuality. As people are moving into the frontier, they are establishing new areas in ways that best suit their needs. Not only are people moving across the country but into the country. Immigration begins creating what we now call the 'melting pot' in America. As a result, you see, not only people creating an identity for themselves, but the country creating its own identity as people with different social pasts come together to create something new.

Americans also want to distance themselves from Europe and become intellectually independent. This shows up in literature with characters who live on the outskirts of society. Kind of like that old-school cowboy, they aren't going to follow the norms that have come over from Europe; they're going to follow their intuition and their feeling, and they're going to embrace this newly found freedom and become individuals.

3-3-3 Nature as a Source of Spirituality

Third, the nature is a source of spirituality , initially, the Puritans are coming to the Colonies to escape religious persecution in England. Those Puritans' ideas do not disappear when the country was established. During this time, the Romantics want to embrace that spiritual root that is planted by the Puritans. To do that, they're taking what is established in that spiritual realm, but then taking it into nature. Where the Puritans see nature as savage, with the Devil hiding behind every tree, the Romantics really are finding God in nature. They believed that they could achieve high levels of insight and information about the world around them just by going to nature. William Cullen Bryant is a poet during this time, and he writes a poem called 'Thanatopsis.' It's a prime example of looking into nature for spiritual insight. He explores death through the life cycles that we see in nature. He finds comfort both for the living and for the dying. In his point of view, death is just a chance to go back to nature.

3-3-4 Dark Romanticism

The Romantic period, which ends roughly from 1800-1860, experiences an explosion of uniquely American literature near the end of the time period. This is The American Renaissance in literature, is actually a very specific part of the larger literary surge of American literary masterpieces from 1840-1860 is known as the (American Renaissance).

During the American Renaissance, writers could generally be placed into one of two subgenres, or categories: the Dark Romantics and the Transcendentalists. Dark Romantic doesn't mean darkly romantic, though both are exploring the inner workings of the mind. Instead, it is

talking about a subgenre of writing that takes a shadowy approach to the fantastical. The Romantic writers took an optimistic approach to the mystical aspects of the universe where sins are properly punished and those who are truly good are rewarded. For example, in Washington Irving's 'The Devil and Tom Walker,' Tom Walker is punished for his greed. It's a moral tale to warn against hypocrisy and evil. On the other hand, the Dark Romantics, like Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville, sometimes called Gothic, were more serious and find the darkness and evil in those same aspects, with evil taking over the good. As a result, their writing typically has the characteristics of . Lots of creepy symbols, horrific themes and psychological effects of guilt and sin.

3-4 The Scarlet Letter: (Literary Study)

3-4-1 Setting

The novel takes place on a small colonial town of Boston, Massachusetts in the seventeenth century; as Hawthorne describes it, the town is situated between the sea and a great wilderness. It is the Puritan society, a pure religious community. The events of the novel take a long period and different places, which make the novel more interesting.

The first events take place in the market place which is one of the main gathering places of the Puritans. The scaffold is also one of the significant settings of the novel, where Hester Prynne is punished publicly and where Dimmesdale confesses his sin of adultery. The novel also takes place in the prison and the cottage where Hester lives an isolated life after committing her sin of adultery.

The forest is the most noticeable setting in that novel, in which Dimmesdale and Hester feel the freedom which is vanished in the city, they can express their feelings and emotions openly, and discuss plans.

3-4-2 Plot Overview

The Scarlet Letter opens with a long preamble about how the book came to be written. The nameless narrator was the surveyor of the customhouse in Salem, Massachusetts. In the customhouse's attic, he discovered a number of documents, among them a manuscript that was bundled with a scarlet, gold-embroidered patch of cloth in the shape of an "A." The manuscript, the work of a past surveyor, detailed events that occurred some two hundred years before the narrator's time. When the narrator lost his customs post, he decided to write a fictional account of the events recorded in the manuscript. *The Scarlet Letter* is the final product.

The story begins in seventeenth-century Boston, then a Puritan settlement. A young woman, Hester Prynne, is led from the town prison with her infant daughter, Pearl, in her arms and the scarlet letter "A" on her breast. A man in the crowd tells an elderly onlooker that Hester is being punished for adultery. Hester's husband, a scholar much older than she is, sent her ahead to America, but he never arrived in Boston. The consensus is that he has been lost at sea. While waiting for her husband, Hester has apparently had an affair, as she has given birth to a child. She will not reveal her lover's identity, however, and the scarlet letter, along with her public shaming, is her punishment for her sin and her secrecy.

On this day Hester is led to the town scaffold and harangued by the town fathers, but she again refuses to identify her child's father.

The elderly onlooker is Hester's missing husband, who is now practicing medicine and calling himself Roger Chillingworth. He settles in Boston, intent on revenge. He reveals his true identity to no one but Hester, whom he has sworn to secrecy. Several years pass. Hester supports herself by working as a seamstress, and Pearl grows into a willful, impish child. Shunned by the community, they live in a small cottage on the outskirts of Boston. Community officials attempt to take Pearl away from Hester, but, with the help of Arthur Dimmesdale, a young and eloquent minister, the mother and daughter manage to stay together. Dimmesdale, however, appears to be wasting away and suffers from mysterious heart trouble, seemingly caused by psychological distress. Chillingworth attaches himself to the ailing minister and eventually moves in with him so that he can provide his patient with round-the-clock care. Chillingworth also suspects that there may be a connection between the minister's torments and Hester's secret, and he begins to test Dimmesdale to see what he can learn. One afternoon, while the minister sleeps, Chillingworth discovers a mark on the man's breast (the details of which are kept from the reader), which convinces him that his suspicions are correct.

Dimmesdale's psychological anguish deepens, and he invents new tortures for himself. In the meantime, Hester's charitable deeds and quiet humility have earned her a reprieve from the scorn of the community. One night, when Pearl is about seven years old, she and her mother are returning home from a visit to a deathbed when they encounter Dimmesdale atop the town scaffold, trying to punish himself for his sins. Hester and Pearl join him, and the three link hands. Dimmesdale refuses

Pearl's request that he acknowledge her publicly the next day, and a meteor marks a dull red "A" in the night sky. Hester can see that the minister's condition is worsening, and she resolves to intervene. She goes to Chillingworth and asks him to stop adding to Dimmesdale's self-torment. Chillingworth refuses.

Hester arranges an encounter with Dimmesdale in the forest because she is aware that Chillingworth has probably guessed that she plans to reveal his identity to Dimmesdale. The former lovers decide to flee to Europe, where they can live with Pearl as a family. They will take a ship sailing from Boston in four days. Both feel a sense of release, and Hester removes her scarlet letter and lets down her hair. Pearl, playing nearby, does not recognize her mother without the letter. The day before the ship is to sail, the townspeople gather for a holiday and Dimmesdale preaches his most eloquent sermon ever. Meanwhile, Hester has learned that Chillingworth knows of their plan and has booked passage on the same ship. Dimmesdale, leaving the church after his sermon, sees Hester and Pearl standing before the town scaffold. He impulsively mounts the scaffold with his lover and his daughter, and confesses publicly, exposing a scarlet letter seared into the flesh of his chest. He falls dead, as Pearl kisses him.

Frustrated in his revenge, Chillingworth dies a year later. Hester and Pearl leave Boston, and no one knows what has happened to them. Many years later, Hester returns alone, still wearing the scarlet letter, to live in her old cottage and resume her charitable work. She receives occasional letters from Pearl, who has married a European aristocrat and established a family of her own. When Hester dies, she is buried next to Dimmesdale. The two share a single tombstone, which bears a scarlet

3-4-3 Major Characters

The major characters are Hester Prynne, Roger Chillingworth, Arthur Dimmesdale and Pearl.

3-4-3-1 Hester Prynne

Although *The Scarlet Letter* is about Hester Prynne, the book is not so much a consideration of her innate character as it is an examination of the forces that shape her and the transformations those forces effect. We know very little about Hester prior to her affair with Dimmesdale and her resultant public shaming. We read that she married Chillingworth although she did not love him, but we never fully understand why. The early chapters of the book suggest that, prior to her marriage, Hester was a strong-willed and impetuous young woman—she remembers her parents as loving guides who frequently had to restrain her incautious behavior. The fact that she has an affair also suggests that she once had a passionate nature. But it is what happens after Hester's affair that makes her into the woman with whom the reader is familiar. Shamed and alienated from the rest of the community, Hester becomes contemplative. She speculates on human nature, social organization, and larger moral questions. Hester's tribulations also lead her to be stoic and a freethinker. Although the narrator pretends to disapprove of Hester's independent philosophizing, his tone indicates that he secretly admires her independence and her ideas.

Hester also becomes a kind of compassionate maternal figure as a result of her experiences. Hester moderates her tendency to be rash, for she knows that such behavior could cause her to lose her daughter, Pearl. Hester is also maternal with respect to society: she cares for the poor and brings them food and clothing. By the novel's end, Hester has become a protofeminist mother figure to the women of the community. The shame

attached to her scarlet letter is long gone. Women recognize that her punishment stemmed in part from the town fathers' sexism, and they come to Hester seeking shelter from the sexist forces under which they themselves suffer. Throughout *The Scarlet Letter* Hester is portrayed as an intelligent, capable, but not necessarily extraordinary woman. It is the extraordinary circumstances shaping her that make her such an important figure.

3-4-3-2 Roger Chillingworth

As his name suggests, Roger Chillingworth is a man deficient in human warmth. His twisted, stooped, deformed shoulders mirror his distorted soul. From what the reader is told of his early years with Hester, he was a difficult husband. He ignored his wife for much of the time, yet expected her to nourish his soul with affection when he did condescend to spend time with her. Chillingworth's decision to assume the identity of a "leech," or doctor, is fitting. Unable to engage in equitable relationships with those around him, he feeds on the vitality of others as a way of energizing his own projects. Chillingworth's death is a result of the nature of his character. After Dimmesdale dies, Chillingworth no longer has a victim. Similarly, Dimmesdale's revelation that he is Pearl's father removes Hester from the old man's clutches. Having lost the objects of his revenge, the leech has no choice but to die.

Ultimately, Chillingworth represents true evil. He is associated with secular and sometimes illicit forms of knowledge, as his chemical experiments and medical practices occasionally verge on witchcraft and murder. He is interested in revenge, not justice, and he seeks the deliberate destruction of others rather than a redress of wrongs. His desire to hurt others stands in contrast to Hester and Dimmesdale's sin, which

had love, not hate, as its intent. Any harm that may have come from the young lovers' deed was unanticipated and inadvertent, whereas Chillingworth

3-4-3-3 Arthur Dimmesdale

Arthur Dimmesdale, like Hester Prynne, is an individual whose identity owes more to external circumstances than to his innate nature. The reader is told that Dimmesdale was a scholar of some renown at Oxford University. His past suggests that he is probably somewhat aloof, the kind of man who would not have much natural sympathy for ordinary men and women. However, Dimmesdale has an unusually active conscience. The fact that Hester takes all of the blame for their shared sin goads his conscience, and his resultant mental anguish and physical weakness open up his mind and allow him to empathize with others. Consequently, he becomes an eloquent and emotionally powerful speaker and a compassionate leader, and his congregation is able to receive meaningful spiritual guidance from him.

Ironically, the townspeople do not believe Dimmesdale's protestations of sinfulness. Given his background and his penchant for rhetorical speech, Dimmesdale's congregation generally interprets his sermons allegorically rather than as expressions of any personal guilt. This drives Dimmesdale to further internalize his guilt and self-punishment and leads to still more deterioration in his physical and spiritual condition. The town's idolization of him reaches new heights after his Election Day sermon, which is his last. In his death, Dimmesdale becomes even more of an icon than he was in life. Many believe his confession was a symbolic act, while others believe Dimmesdale's fate was an example of divine judgment.

3-4-3-4 Pearl

Hester's daughter, Pearl, functions primarily as a symbol. She is quite young during most of the events of this novel—when Dimmesdale dies she is only seven years old—and her real importance lies in her ability to provoke the adult characters in the book. She asks them pointed questions and draws their attention, and the reader's, to the denied or overlooked truths of the adult world. In general, children in *The Scarlet Letter* are portrayed as more perceptive and more honest than adults, and Pearl is the most perceptive of them all.

Pearl makes us constantly aware of her mother's scarlet letter and of the society that produced it. From an early age, she fixates on the emblem. Pearl's innocent, or perhaps intuitive, comments about the letter raise crucial questions about its meaning. Similarly, she inquires about the relationships between those around her—most important, the relationship between Hester and Dimmesdale—and offers perceptive critiques of them. Pearl provides the text's harshest, and most penetrating, judgment of Dimmesdale's failure to admit to his adultery. Once her father's identity is revealed, Pearl is no longer needed in this symbolic capacity; at Dimmesdale's death she becomes fully "human," leaving behind her otherworldliness and her preternatural vision.

3-5 Themes

3-5-1 Sin, Knowledge, and the Human Condition

Sin and knowledge are linked in the Judeo-Christian tradition. The Bible begins with the story of Adam and Eve, who were expelled from the Garden of Eden for eating from the tree of knowledge of good and evil. As a result of their knowledge, Adam and Eve are made aware of

their humanness, that which separates them from the divine and from other creatures. Once expelled from the Garden of Eden, they are forced to toil and to procreate—two “labors” that seem to define the human condition. The experience of Hester and Dimmesdale recalls the story of Adam and Eve because, in both cases, sin results in expulsion and suffering. But it also results in knowledge—specifically, in knowledge of what it means to be human. For Hester, the scarlet letter functions as “her passport into regions where other women dared not tread,” leading her to “speculate” about her society and herself more “boldly” than anyone else in New England. As for Dimmesdale, the “burden” of his sin gives him “sympathies so intimate with the sinful brotherhood of mankind, so that his heart vibrate[s] in unison with theirs.” His eloquent and powerful sermons derive from this sense of empathy. Hester and Dimmesdale contemplate their own sinfulness on a daily basis and try to reconcile it with their lived experiences. The Puritan elders, on the other hand, insist on seeing earthly experience as merely an obstacle on the path to heaven. Thus, they view sin as a threat to the community that should be punished and suppressed. Their answer to Hester’s sin is to ostracize her. Yet, Puritan society is stagnant, while Hester and Dimmesdale’s experience shows that a state of sinfulness can lead to personal growth, sympathy, and understanding of others. Paradoxically, these qualities are shown to be incompatible with a state of purity.

3-5-2 The Nature of Evil

The characters in the novel frequently debate the identity of the “Black Man,” the embodiment of evil. Over the course of the novel, the “Black Man” is associated with Dimmesdale, Chillingworth, and Mistress Hibbins, and little Pearl is thought by some to be the Devil’s child. The characters also try to root out the causes of evil: did Chillingworth’s

selfishness in marrying Hester force her to the “evil” she committed in Dimmesdale’s arms? Is Hester and Dimmesdale’s deed responsible for Chillingworth’s transformation into a malevolent being? This confusion over the nature and causes of evil reveals the problems with the Puritan conception of sin. The book argues that true evil arises from the close relationship between hate and love. As the narrator points out in the novel’s concluding chapter, both emotions depend upon “a high degree of intimacy and heart-knowledge; each renders one individual dependent . . . upon another.” Evil is not found in Hester and Dimmesdale’s lovemaking, nor even in the cruel ignorance of the Puritan fathers. Evil, in its most poisonous form, is found in the carefully plotted and precisely aimed revenge of Chillingworth, whose love has been perverted. Perhaps Pearl is not entirely wrong when she thinks Dimmesdale is the “Black Man,” because her father, too, has perverted his love. Dimmesdale, who should love Pearl, will not even publicly acknowledge her. His cruel denial of love to his own child may be seen as further perpetrating evil.

3-5-3 Identity and Society

After Hester is publicly shamed and forced by the people of Boston to wear a badge of humiliation, her unwillingness to leave the town may seem puzzling. She is not physically imprisoned, and leaving the Massachusetts Bay Colony would allow her to remove the scarlet letter and resume a normal life. Surprisingly, Hester reacts with dismay when Chillingworth tells her that the town fathers are considering letting her remove the letter. Hester’s behavior is premised on her desire to determine her own identity rather than to allow others to determine it for her. To her, running away or removing the letter would be an acknowledgment of society’s power over her: she would be admitting that the letter is a mark of shame and something from which she desires to

escape. Instead, Hester stays, refiguring the scarlet letter as a symbol of her own experiences and character. Her past sin is a part of who she is; to pretend that it never happened would mean denying a part of herself. Thus, Hester very determinedly integrates her sin into her life.

Dimmesdale also struggles against a socially determined identity. As the community's minister, he is more symbol than human being. Except for Chillingworth, those around the minister willfully ignore his obvious anguish, misinterpreting it as holiness. Unfortunately, Dimmesdale never fully recognizes the truth of what Hester has learned: that individuality and strength are gained by quiet self-assertion and by a reconfiguration, not a rejection, of one's assigned identity.

3-5 Hawthorne Style In The Scarlet Letter

One of the most obvious problems when discussing *The Scarlet Letter* is determining the identity of the narrator. This difficulty is clearly intentional. In the second paragraph of 'The Custom-House'. Hawthorne claims that he is merely 'explaining how a large portion of the following pages came into [his] possession,' hoping to offer 'proofs of the authenticity of a narrative therein contained'. Hawthorne proclaims himself only an editor, 'or very little more'. Yet later he states that 'I have allowed myself nearly or altogether as much license as if the facts had been entirely of my own invention,' and all he is willing to verify is 'the authenticity of the outline.'. Thus Hawthorne's characteristic use of ambiguity is both a central theme and a central technique of the novel.

Another of Hawthorne's techniques, one that so effectively immerses us in the atmosphere of his story, is his use of setting. The entire novel takes place in and around the small colonial town of Boston,

Massachusetts. As Hawthorne describes it, the town is situated precariously between the sea and the great 'wilderness' of unsettled America. What lies outside the town is a 'black forest,' strongly symbolic of moral absence and evil. Thus the narrator describes a 'footpath' that straggles onward into the 'mystery of the primeval forest. This [forest] hemmed it in so narrowly, and stands so black and dense on either side that, to Hester's mind, it imaged not amiss the moral wilderness in which she had so long been wandering.' Here we see an almost claustrophobic pressure being evoked, which alludes to not only Hester but also the community of which she is a part, always facing the possibility of moral failure.

As seen above, Hawthorne uses color adeptly in his description of settings. Besides the black wilderness there is the gray of the village and its inhabitants, who, as the narrator describes, 'seemed never to have known a youthful era.' Even though it is in fact a young settlement, the town jail 'was already marked with weather stains and other indications of age, which gave a yet darker aspect to its gloomy front.' In fact, it is precisely the dark and gloomy depiction of the town that helps to provide a tension with the forest, as if the town were already much like the forest and therefore more liable to be absorbed by its influence. While the importance of ambiguity as a theme has already been emphasized, it must still be described as one of Hawthorne's most important techniques. Repeatedly, where the reader expects to be given sure information, Hawthorne qualifies and withdraws assurance to the point that the reader is often left frustrated. In chapter sixteen even the small forest brook by which Hester discards the scarlet letter threatens Hawthorne's narration with the disclosure of meaning, and so, the surrounding "giant trees and boulders of granite seemed intent on making

a mystery of the course of this small brook; fearing perhaps, that, with its never-ceasing loquacity, it should whisper tales out of the heart of the old forest whence it flowed, or mirror its revelations on the smooth surface of a pool." Hawthorne renders this beautiful passage to remind the reader, seemingly at every turn, that meaning, or truth, will be profoundly difficult to uncover.

Hawthorne tells the story using vocabulary and a writing style familiar to readers in 1850. The speech of the characters in the story, however, is that of Puritans in the early 1600s. Yet to many of contemporary readers, the speech of the Puritans seems more familiar than the 'more modern' language of Hawthorne's time. This is because the Puritans left England around the time when the King James Version of the Bible was written. Therefore, their language is similar to Jacobean (Jacobus is the Latin word for James) English of the King James Bible. Although the Puritan speech may seem familiar to readers of the King James Bible, the overall difficulty of the language in *The Scarlet Letter* frequently frustrates students and hinders their appreciation and enjoyment of the story. Rather than belabor the problem by explicating passages at length, encourage students to become involved with the novel's language through one or more of these activities.

- There is a line or passage in the King James Version of the Bible that uses words or phrases characteristic of the speech of the characters in the novel. Keep a list of interesting, impressive, and/or amusing words, phrases, or passages used by the novel's narrator or characters.
- There are also two examples of such passages occur when the townspeople call Hester a 'brazen hussy' (p.61) and when the children say: 'Behold, verily, there is the woman of the scarlet letter', and, of a

truth moreover, 'there is the likeness of the scarlet letter running along by her side! Come, therefore, and let us fling mud at them!' (p. 103)

- Words such as 'ignominy', 'labyrinth', 'propensity' and 'precipice' may be included also. The researcher studies them shows their significance and, pointing out the appeal of the words, phrases, and passages, and trying to discover what they mean.
- The researcher advice literary readers to read parts of the novel aloud to appreciate the cadence of Hawthorne's language and study his use of commas and length of sentences.

Conclusion

In this chapter, the researcher explores American community in New England at the eighteenth century and their Puritanism beliefs. Also, American literary status and its characteristics in nineteenth century, this is what makes Hawthorne celebrated figure . As well as Hawthorne`s The Scarlet Letter plot, characters, his themes which related to some eighteenth century historical factors

CHAPTER FOUR

The Investigation of Symbolism and Imagery in *The Scarlet Letter*

4-0 Introduction:

In Hawthorne's *The Scarlet Letter*, there is an exaggerated amount of symbolism and imagery. It would be impracticable to deal with all the symbols and imagery; therefore, the researcher will **emphasizes** on the major ones and attempt to depict the different interpretations they stand for. "*The Scarlet Letter* is Hawthorne's master work, it is so **well-liked** generation after generation, because its charm lies in the layers of meaning, **ambiguity**, using of literary devices as figurative language and the uncertainties of the symbols, imagery and characters. This chapter discovers the major symbols and imagery used in this romance and their miscellaneous interpretations.

4-1 Color Symbolism

In the *Scarlet Letter*, there are several motifs that symbolizes red, light and darkness. As an author Nathaniel Hawthorne uses imagery and detail to create settings, in which images appear to represent a specific theme.

The color red is introduced first, at the beginning of the novel. The rosebush and the letter "A" are the first two items that have

a meaning and they happen to share the same color, red. What does the color red symbolize anyway?

While the rosebush stands for innocence, purity and prosperity; the letter 'A' is a negative patent that embodies hate, lust, shame and sin. The bush offers solace to the prisoners and it shows them that life will continue and nature always stays beautiful, even when life's difficult. But the Scarlet Letter is the sole embodiment of shame and sin and by wearing this emblem, it picks away at the soul of Hester, causing her to feel burdened. Does Hawthorne intend to match these two items together based on color? Or does it appear that both reds symbolize good and evil because of a mere coincidence.

The researcher also thinks that both the rose outside the prison, and the scarlet letter are a deep red. Always associate the color red with passion. The color of the rose and letter represent the passion behind Hester and Dimmesdale's sin, which created their daughter Pearl. The color red stands out against the dull hues of Hester's clothes and the grim colors of the prison, symbolizing how Hester and Pearl stand out against the Puritan society.

Another interpretation of the scarlet color A is as follows: "On the breast of her gown, in fine red cloth, surrounded with an elaborate embroidery and fantastic flourishes of gold thread, appeared the letter A" (Hawthorne. 1945, p. 60). This quote describes the scarlet letter that Hester is wearing when she is standing on the scaffold. It says that she was wearing a fine red cloth and has gold thread. The use of red and gold are royal colors that symbolize the letter A. Red usually symbolizes passion and love. It is ironic how such royal colors are used to embroider

Hester's A, which represents the sin she has committed. Prison, symbolizing how Hester and Pearl stand out against the Puritan society.

The red color also represents on Pearl costume. 'Her mother contriving the child's garb, had allowed the gorgeous tendencies of her imagination their full play; arraying her in crimson velvet tunic, of a peculiar cut, abundantly embroidered with fantasies and flourishes of gold-thread.' (Hawthorne, 1945, p. 92). Hester dressed Pearl in the same colors and style of her scarlet letter in order to connect her sin with her daughter. In a sense, the scarlet letter and Pearl are the same thing due to the fact they represent the same sin.

'Ay, indeed!' cries good old Mr. Wilson. 'What little bird of scarlet plumage may this be? me thinks I have seen just such figures, when the sun has been shining through a richly painted window, and tracing out the golden and crimson images across the floor.' (Hawthorne, 1945, p 101). Mr. Wilson greets Hester and Pearl in the governor's mansion, commenting on Pearl's clothing. The girl is wearing clothes of gold and scarlet. Do those colors sound familiar? Pearl is dressed like her mother's letter. This establishes a clear relationship between the child and the letter. It illustrates how Pearl is a symbol of the letter. Both are products of Hester's sin. "He tells you, that, with all its mysterious horror, it is but the shadow of what he bears on his own breast, and that even this, his own red stigma, is no more than the type of what has seared his inmost heart!". (Hawthorne, 1945, p. 240). The red that is on Dimmesdale, Hester, and Pearl is all the same. The three all of the red stigma because all of them are the ones who committed the sin. The redness really represents that they all are apart of this, and that Hester and Dimmesdale have the letter both on their breasts.

The color white has significance in the novel, It stands for purity and innocence. Hester is not allowed to sew wedding dresses. This is because they stand for the purity and innocence that she has broken as shown here: "But it is not recorded that, in a single instance, her skill was called in aid to embroider the white veil which was to cover the pure blushes of a bride. The exception indicated the ever-relentless rigor with which society frowned upon her sin." (Hawthorne, 1945, p.76). This quote is presented in chapter 5. In this quote, the color white symbolizes purity and goodness, while Hester symbolizes evil and darkness because of the crime of adultery that she has committed with Dimmesdale. So symbolically, this would be a very important quote. Symbolically speaking, if Hester touches and/or works with the white cloth, she is making it impure and she is defiling the wedding veil. The townspeople normally don't let Hester do white wedding dresses, let alone and wedding dresses at all. This is because they believe that she should curse the marriage of whoever's wedding dress she creates.

There is a presentation of the black color, the black color stands for evil as in this quotation: "Art thou like the Black Man, that haunts the forest about us?"

This quote is at the end of chapter 4 when Hester is speaking to Roger Chillingworth as she is in prison. Traditionally, the color black represents evil and darkness. The case is the same for the reference to this "Black" in the "Black Man" as well. There is justification in this symbol for black because the "Black Man" refers to the devil's messenger or the devil himself. This quote is also a symbol for the forest as well. This is a symbol for the forest because the Black Man haunts the forest, which must mean that the forest is evil as well.

Hawthorne utilizes some pessimistic colors as brown, black, gray and yellow. "The picture of human life in the market-place, though its general

tint was the sad gray, brown, or black of the English emigrants, was yet enlivened by some diversity of hue." (Hawthorne, 1945, p 255) Hawthorne uses the dull colors such as gray, brown, and black throughout the novel to give the impression that Puritan life is just drab, plain, and boring. The only reason there is "some diversity of hue," at this time is because the quote is describing Election Day. Hawthorn goes on to mention that the Indians are dressed in bright reds and yellows, providing a sharp contrast to the bleak colors worn year-round by the Puritans. In the researcher`s opinion, Hawthorne makes color-based distinctions so stark in order to mock and poke fun at the Puritan way of life by making it seem even more bland than it is.

Green; Green symbolizes nature. An example is when Pearl makes the Green A out of seaweed.

4-2 Dark and Light symbolism

Nathaniel Hawthorne, author of *The Scarlet Letter*, felt that the Puritans are people who believed that the world is a place where the battle between good and evil is a never-ending one. Throughout the novel, Hawthorne uses the symbols of light and dark to depict this battle among the characters Hester Prynne, Pearl, and Roger Chillingworth.

After Hester commits her sin, her beauty almost immediately vanishes into darkness. Her hair no longer hangs freely about her face, instead she ties it up in a bonnet. Hester is not perceived as an evil person, but her sin makes her 'light' hide away. The sun is used as a symbol of the goodness or pure nature of character. Because of her sin and the scarlet letter, Hester is no longer pure, therefore she is not seen in the sun. Hawthorne states, "It was only the darkened house that could contain her. When sunshine came again, she was not there.". While on a walk to the forest, Pearl, Hester`s daughter states, "...the sunshine does

not love you. it runs away and hides itself, because it is afraid of something on your bosom." (Hawthorne, 1945, p. 111). This is evidence that the scarlet letter itself may be the cause of Hester's darkness.

Pearl is the character most recognized for her presence in the sun. She is drawn to the sun, as the sun is drawn to her. While at the governor's house, Pearl notices how brightly the sun shines through the windows. She requests seen the Black Man once before. This suggests that the Black Man may be her husband, Roger Chillingworth. The sunlight represent the truth for Hester as nre daughter Perarl but Hester rejects it. Roger Chillingworth is a character who is almost Satan-like. Chillingworth is described as the Black Man by Pearl and his own description of himself suggests that he is a fiend of some kind. When Chillingworth discovers that Dimmesdale is the father of Pearl, he taunts him and makes him feel more guilt than he already possesses. Hester feels guilty because she is suppressed from Dimmesdale who Chillingworth really is. Chillingworth says, "Ye that have wronged me not sinful, save in a kind of typical illusion, neither am I fiend like who have snatched a fiend's office from his hands. It is our fate. Let the black flower blossom as it may!"(Hawthorne,1945,p.113). The black flower, as Chillingworth describes it, is the symbol for the truth of all the events leading up to who the father is, and who Chillingworth is. The truth is a dark truth, therefore it is related with the darkness.

Hester, Pearl, and Chillingworth are all characters associated with good and/or evil. Hester's character is at first beautiful and after she bonds with the scarlet letter she is seen with the darkness, and shadows. Her transformation occurs when she takes the bonnet off, and detaches the letter. Almost immediately her light comes back and she is beautiful

again. This is her physical exposure to Pearl, as well as the exposure of her adulterous sin. Dark and light represent Hester repentance and her sin.

Pearl does not have anything to expose, but she does witness Hester's transformation in the light. Pearl, for the first time, expresses human emotion, which happens in her mother's light.

Roger Chillingworth represents the dark force in this particular story. He suffices the truth through Dimmesdale and Hester's guilty feelings. Hence, Chillingworth is the tool for exposing the dark truths.

4.3 Symbolism in Objects

Hawthorne in *The Scarlet Letter* uses several symbols; he uses them to make one stand for another, and he based on presenting things and objects with two meanings, the invisible meaning and the hidden meaning which is the real meaning that stands for the symbols. **The** readers of this novel, should decode these symbols and recognize their real meaning.

4-3=1 The Scarlet Letter 'A'

The most prominent and the noticeable symbol in the Hawthorne's novel is the scarlet letter "A" that is embroidered on the bodice of Hester's dress when she committed adultery and brought Pearl as her illegitimate child. Since the Puritan society is a model society operating on God's laws and it is a safe-haven for humanity that is free of sin and crime. Even the Puritanism, a religion based on purity and worship, cannot be sin-free and crime-free; so they punished her and obliged her to wear a scarlet "A" upon her breast and stand upon the scaffold to show the world that she is an adulteress. In the Second Chapter, Hawthorne writes:

had all the effect of a last and fitting decoration to the apparel which she wore,...was the scarlet letter so fantastically embroidered and illuminated upon her bosom (Hawthorne, 1994. p 45-46).

... she turned her eyes downward at the scarlet letter, and even touched it with her finger ,to assure herself that the infant and the shame were real (Hawthorne, 1994. p 50).

In the novel, the meaning of the scarlet letter “A” changes different times. It begins as a symbol of sin and especially adultery, it becomes a symbol of loneliness, alienation and isolation, and finally it becomes a symbol of ability, admirable and angel.

Firstly, the scarlet letter “A” is a symbol of adultery in which Hester wears the scarlet letter on her breast as symbol of her sin against Roger Chillingworth. The Puritans punished her and obliged her to wear a scarlet A upon her dress in order to show the world that she is adulteress because she brought shame upon them; in the Fifth Chapter, Hawthorne writes:

Here, she said to herself, had been the scene of her guilt, and here should be the scene of her earthly punishment.

(Hawthorne, 1994. p. 68).

As the townsman said to Hester's husband Chillingworth when he
came to Boston,

*For the remainder for her natural life
to wear a mark of shame upon her
bosom." (Hawthorne, 1994. p. 53).*

With reference to this quotation, it is obvious that "the mark of shame" is the scarlet A, which is a symbol of shame, sin and especially adultery.

"Any sin will be followed by isolation, therefore, the sin in general led to isolation, from whatever the sinner did. The sin of Hester causes her to be isolated from her society, departing from this point; we arrive at the second meaning of the scarlet letter which is aloneness and alienation.

The second meaning of the scarlet letter is aloneness and alienation that stands for Hester's isolated life in New England. She lives in cottage near the outskirts of the city. Hester becomes isolated because of her shameful history, she has no friend in the world; pearl, her illegitimate child is the only companion of her lonely life. Hawthorne writes:

*Lonely as was Hester's situation, and
without a friend on earth who dared to
show himself, she, however, incurred no
risk of want (Hawthorne, 1994, p. 69).*

Finally, the meaning of the scarlet letter “A” takes another direction which is ability, admirable and angel; because later, the townspeople view the scarlet letter to stand for the ability of Hester’s needlework and for the ability of the help of the poor and the sick without selfishness. Therefore, Hester’s personality grows to be admirable amongst the people of the town. In Chapter Thirteen, the townspeople said:

‘Do you see that woman with the embroidered badge?’ They would say to strangers. ‘It is our Hester—the town’s own Hester—who is so kind to the poor, so helpful to the sick, so comfortable to the afflicted!’ (Hawthorne, 1994. p. 138).

The town’s people refuse the first meaning of the scarlet letter that Hester wears on her breasts.

The letter was the symbol of her calling. Such helpfulness was found in her—so much power to do, and power to sympathize— that many people refused to interpret the scarlet “A” by its original signification. They said that it meant “Able”, so strong was Hester Prynne, with a woman’s strength (Hawthorne, 1994. p. 137).

The three changes of the meaning of the scarlet letter show the progressive possession of Hester's sin, her lonely life and her ability.

4-3-2 The Scaffold

The second symbol in this novel is the scaffold, which is a platform on which Hester stands and wears the scarlet "A" on her dress and carrying her illegitimate child for approximately three hours:

It was, in short, the platform of the pillory, and above it rose the framework of that instrument of discipline, so fashioned as to confine the human head in its light grasp, and thus hold it up to the public gaze. The very ideal of ignominy was embodied and made manifest in this contrivance of wood and iron...her sentence bore that she should stand a certain time upon the platform, but without undergoing that gripe about the neck and confinement of the head
(Hawthorne, 1994. p. 47).

For the Puritans, the sinner must stand on the scaffold to show his/her sin; in the Second Chapter, Hawthorne writes:

the townspeople assembled and leveling their stern regards at Hester Prynne_ yes, at herself_who stood on the scaffold of the pillory ,an infant on her arm ,and the letter “A” in scarlet ,fantastically with gold thread, upon her bosom !(Hawthorne, 1994, p. 50).

The scaffold, like the scarlet letter to the Puritans, is a place of public shame for those persons who decide to break the puritan laws; it represents the sin of the person standing upon it and it shows the Puritan way of dealing with sin. It also symbolizes punishment, shame and the fate of isolation.

4-3-3 The Forest

The forest in the novel is a place where Hester and her lover Dimmesdale are met together, in order to be alone far from the eyes of the people. To many Puritans, the forest is a dark and evil place hunted by the black man. It is a place free of laws where people can go to escape the harsh strictness of the Puritans. The forest is considered as a natural world, governed by natural laws, as opposed to the artificial one, the Puritan community will man made laws. In this world, Hester can take off her cap, let down her hair, and discuss plans with Dimmesdale to be together away from the severe laws of the Puritans. Therefore, the forest symbolizes the free world and the dark world at the same time. It represents the dark world because it is a place where no Puritan laws exist, where witches gather, and where individuals sell their soul to the devil, as Mistress Hibbins says to Hester in the Eighth Chapter:

“Wilt thou go with us tonight? There will be a merry company in the forest;

and I well-nigh promised the Black Man that comely Hester Prynne should make one ...had they taken her from me, I would willingly have gone with thee into the forest ,and signed my name in the Black Man's book too ,and that with mine own blood (Hawthorne, 1994, p. 98).

The trees surrounding it do not allow a lot of sunlight penetrate in the forest; this makes the forest a place of gloom and darkness; thus, sins are easy to commit. No one can see what happens in that forest and no one can report misbehaviours. Therefore, it is obvious that the individuals may do as they wish. Here, the forest can symbolize darkness and evil. In Chapter Sixteen Hawthorne writes:

Hester Prynne made a step or two towards the track that led through the forest, but still remained under the deep shadow of the trees. She beheld the minister advancing along the path, entirely alone, and leaning on a staff which he had cut by the wayside. (Hawthorne, 1994, p. 160).

The forest also symbolizes freedom, because it is a place where men and women can open up, be themselves, and pull out secrets. It is a place where Dimmesdale openly expresses his undying love to Hester, and she can do the same for him. The forest represents the freedom when Hester removes her letter for a brief time, and she

places it back on her bosom before returning to the city. Therefore, the forest symbolizes the free world and the dark world at the same time. It represents the dark world because it is a place where no Puritan laws exist, where witches gather, and where individuals sell their soul to the devil, as Mistress Hibbins says to Hester in the Eighth Chapter:

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Hawthorne uses the forest to present protection for members of society to become safe from the daily puritan life where all the strict and religious laws are vanished.

4.3.4 The Meteor

When Dimmesdale stands on the scaffold with Hester Prynne and Pearl in Chapter Twelve, a scarlet meteor appears. In Chapter Twelve, Hawthorne wrote:

and traces a red A in the night sky.

*Dimmesdale had done speaking, a light
gleamed for
and wide over all the muffled sky. It was
doubtless caused
by one of those meteors, which the night –*

watcher may so often observe burning out to waste, in the vacant regions of the atmosphere.”(Hawthorne, 1994: 130).

Things like meteors in the shape of an “A” and stars which occur in the sky of America are common and regular, especially in the Puritan communities, and the community leaders and religious men would interpret these meteors to be messages from God to give them warning about bad things or offences affecting the community (Kirk, 2000).

However, in This novel, the scarlet meteor that forms a red A in the sky seemed to have two interpretations. The meteor first interpretation relates to the naivety of the Puritans. Since they are more religious community, the townspeople see the meteor “A” as sign of “Angel” which relates to the governor who passed away onto Heaven to become one of God's angels.

The second interpretation, the meteor symbolizes an aspect of Dimmesdale’s life because he is the first person who sees the sign in the sky. Therefore, Dimmesdale sees the meteor as a symbol of his own sin of adultery, and he believes that God is trying to expose his secret as a sinner to the entire world; he thinks that the meteor is saying that he should wear a mark of shame like Heste

duskily through a veil of cloud ,but with no such shape as his guilty imagination gave it, or, at least, with so little definiteness, that another’s

guilt might have seen another symbol in it."(Hawthorne, 1994: 132).

Hence, identical to the scarlet letter on Hester's breast, the meteor serves as Dimmesdale's personal symbol for his share of the sin. The meteor explodes onto the scene as a divine sign of wrongdoing and a message to the world that God sees all.

4.4 Symbolism in Characters

"*The scarlet letter* achieves greatness in its dramatic, objective presentation of conflicting moralities in action: each character seems at once symbolic, yet real." (Gross, 1960: 45). There are four major symbolic characters in the novel, which are Hester Prynne, Arthur Dimmesdale, Roger Chillingworth and Pearl.

4.4.1 Hester Prynne

Hester Prynne is a woman who falls in love with a religious man called Dimmesdale and commits adultery. Hester in the novel presents a lot of symbols (Kirk, 2000). Firstly, she is a symbol of strength and ability, in the sense that she remains in Boston alone without her husband for two years, and accepts her punishment; this shows the great strength because she could easily have left Boston searching for new life, and also she later on becomes a voluntary nurse in the town and gives advice in matters of the heart for the people who condemned her. Hence, this acceptance of her fate presents her as a symbol of strength and ability.

The second example of her strength is her refusal to reveal the identity of Pearl's father, and chooses to face the insults and the

punishment alone, because watching someone who commits the same crime remains freely and did not expose to any sentence is so difficult. In addition, her strength is clear in the way that she tries to create new life with her lover in the wilderness and she has been able to escape with him from the town. Hester is also a symbol of passion and affection because she lets her heart controls her, and thinks as her heart prompts her. She is a very passionate and affectionate woman whom the heart predominates. She sinned through blind passion, and her passion and affection leads her to fall in love with the reverend Dimmesdale and commits her sin, because with whom she knows the real meaning of love, affection and safety which was never felt before with her husband. Hester is a symbol of beauty and attraction as Hawthorne describes her as a very beautiful woman with dark eyes; in the Second Chapter Hawthorne writes:

elegance on a large scale. She had dark and abundant hair, so glossy that it threw off the sunshine with a gleam; and a face which, besides being beautiful from regularity of feature and richness of complexion, had the impressiveness belonging to a marked brow and deep black eyes. She was ladylike, too, after the manner of the feminine gentility of those days; characterized by a certain state and dignity, rather than by the delicate, evanescent, and indescribable

4.4.2 Arthur Dimmesdale

Dimmesdale is a religious man who commits adultery. He is a symbol of weakness, because he was trying to hide his sin. His sin is concealed from the town until the novel's final scaffold scene. He is weak in the sense that he attends Hester's punishment on the scaffold, but he could not reveal his sin, and makes Hester suffer alone and wear the scarlet letter A on her dress alone. Normally, he is obliged to wear the scarlet letter as Hester has done, because they share the same sin. However, Dimmesdale chooses to hide his guilt which leads him to suffer mentally and also he tortures himself by branding an A on his chest with a hot iron.

Dimmesdale is also a symbol of hypocrisy because he was broken the religious laws and committed the sin of adultery secretly, and we all know that adultery is forbidden in any religion and especially in the Puritan religion, and the sinner must be punished severely.

4.4.3 Roger Chillingworth

Roger Chillingworth is Hester's husband who sends his wife before him to the Puritan settlement, while he remains two years in Amsterdam looking after some necessary affairs. Chillingworth is a symbol of devil and hell in which he returns on quest for revenge against Dimmesdale. He is a scholar who used his knowledge to disguise himself as a doctor, intent on discovering and tormenting Hester's anonymous lover. In order to take revenge for his wife, he took up residence with Dimmesdale. Hence, here since the devil tries to damage and corrupt the most holy of humans, Chillingworth's secret

act for revenge against a religious man makes him equal to the Satan himself because of his devilish operation. In the fourth chapter, Hawthorne writes:

master Brackett, the jailer, thought fit to introduce a

Physician. He described him as a man of skill in all

Christian modes of physical science, and likewise familiar with whatever the savage people could teach, in respect to medicinal herbs and roots that grew in the forest.” (Hawthorne, 1994: 60).

4.4.4 Pearl

Pearl is the illegitimate child of Hester and Dimmesdale. She is the living personification of the scarlet letter “A” that her mother wears upon her chest. Pearl is a symbol of childhood’s innocence, because she is the only major character the novel that does not know what the scarlet letter really means; this appears when Pearl shapes an A on her bosom. In the Fifteenth Chapter, Hawthorne writes:

Pearl took some eelgrass and imitated, as best she could on her own bosom the decoration with which she was so familiar on her mother’s. A letter _ the

letter “A”_ but freshly green, instead of scarlet” (Hawthorne, 1994: 151)

According to this quotation, it is clear that Pearl is a pure innocent child who does not know anything. If she knew what the letter A really means, she did not shape it on her bosom, she was only imitating her mother. Pearl also symbolizes the intelligence; her acts suggest the super intelligence which a child at her age cannot have. Hawthorne writes:

“Pearl also symbolizes the intelligence; her acts suggest the super intelligence which a child at her age :

The second example of Pearl’s intelligence is that she asks strange questions that no one equal to her age can ask. She asks her mother:

What does the letter mean, mother? _and why dost thou wear it?_ And why dost the minister keep his hand over his heart ?”(Hawthorne, 1994: 154).

Pearl is intelligent because she is used to repeat these questions to her mother several times, and she insists because she wants to get the answers. However, her mother was failed in giving her the answers because this subject hurts her and also she prefers to hide the answers and cover the situation with her anger in order to avoid shame in front of her child. Hawthorne writes:

What shall I say?’Thought Hester to

herself... 'Silly Pearl' said she, 'what questions are these? There are many things in this world that a child must not ask about. What know I of the minister's heart? And as for the scarlet letter, I wear it for the sake of its gold thread'" (Hawthorne, 1994: 154).

Imagery

Nathaniel Hawthorne uses the 'imagery of the descriptive language imagery' to paint the occurrences and the characters of his romance with diverse colors; and to convey the five senses, the characters within the novel feel, to his audience. Moreover, by utilizing the 'figurative language imagery' in order to add a cute and a bottomless angle of meaning, duplicity and ambiguity to his master slice *The Scarlet Letter*.

4-5 Imagery (Figurative Language)

4.5.1 Allegory

Allegory is a story that uses lots of symbolism. Like, something to symbolize something else. Like a cross symbolizes Christianity, or black symbolizes something bad. When the researcher has read *The Scarlet Letter* with that in mind, the symbols are everywhere. and the reader can probably reads more into it than the author.

Allegory is like a metaphor, only visual. Something stands for something else. In the simplest sense, the letter 'A' stands for the word

'Adultery. Of course, Hester makes the A (which is supposed to shame her) stand out and be beautiful. In this way, the allegory is less literal but I always took it to mean that she is aware of what she has done. Not proud, so much, but honest (unlike the reader-know-who).

One way in which *The Scarlet Letter* can be seen as allegory is in its depiction of Hester. There is a definite quality in the way Hester is depicted. Hester's depiction is allegorical in the context it attacks and criticizes. Hawthorne develops Hester as a representation of the idea that Puritanical notions of judgment and condemnation are wrong: Hester's characterization is allegorical in its depiction of Salem society. The way in which Hester is shown is allegorical with regards to how she must assume the role of the scapegoat, or target of others' gossip and judgment. Hester is a direct allegory in how Salem society operates on hypocrisy. Hawthorne uses Hester as an allegory to probe into 'the reality of sin.' The very notion of the letter 'A' is allegorical to what constitutes guilt or innocence. In Hester's depiction, Hawthorne creates an allegory about the nature of Salem society and what defines a just and moral social and political order. In this regard, Hawthorne's work can be seen as an allegorical.

4.5.2 Metaphor

The following are some examples the researcher has found in the novel:

- Hester declares that Pearl is her "torture." "See ye not....she is the scarlet letter, only capable of being loved,..\" (Hawtorne,1945, p. 44).
- In Chapter 10, Dimmesdale suffers from "some black trouble of the soul,\" (Hawtorne,1945, p. 114).

a metaphor for his sin and gnawing conscience.

- Chillingworth is likened by Pearl to the Black Man, a metaphor for Satan, who conducts the black masses in the forest primeval also a metaphor for a place of moral danger.

The "babbling stream" (Hawtorne,1945, p. 94).

is a metaphor for the honesty of nature since Pearl will not cross this stream until Hester replaces her scarlet letter upon her bosom.

- Hester is alluded to as a "self-enlisted Sister of Charity"(Hawtorne,1945, p. 74).

in Chapter 20

- In his famous statement of theme, also in Chapter 20, Hawthorne employs 'face' as a metaphor for one's pretenses, or facade, that he puts forth to the public, or the metaphoric 'multitude'. (Hawtorne,1945, p. 124).
- Pearl is being compared to a flower. Think back to chapter one, where the beauty of the rosebush is contrasted with the ugliness of the prison which it grows next to. This metaphor connects Pearl to this very rosebush.
- Think about it. Pearl is the result of adultery. Her mother (and father) are considered sinners and are punished and shunned for. Pearl is therefore also punished and shunned. However, she bears no guilt. It was not her fault at all. She is decreed by 'Providence' (God or fate) to be born in such a way that society found unacceptable. Yet, she is described here as a "lovely and immortal flower," meaning, she grows

in rare beauty and innocence, a stark contrast to the society in which she blooms.

4.5.3 Metonymy

To remind the reader, metonymy is the act of referring to something by the name of something else and there is a relation between both of them.

"We impute it, therefore, solely to the disease in its own eye and heart, that the minister, looking upward to the zenith, beheld there an appearance of an immense letter,-the letter A,- marking out in lines of dull red light.... that another's guilt might have seen another symbol in it." (Hawthorne, 1945, p.151)

This quote is an example of metonymy because the narrator of the passage implies that this 'letter A that has been seen in the meteor shower represents the Scarlet Letter that Hester and maybe Dimmsdale has'

At times Hawthorne uses something closely related for the things actually meant.

- In Chapter 11, the Reverend Dimmesdale longs to speak to his congregation from his pulpit and confess,

"I, whom you behold in these black garments...I, who ascend the sacred desk...."(Hawthorne, 1945, p.148).

Here the word *desk* stands for Dimmesdale's office as minister and religious leader.

- *heart* is often used for the soul in this novel. And, in Chapter 11, also, it is used to mean the souls of Dimmesdale's congregation.

4.5.4 personification

The novel is extremely stocked with such examples of personification. The researcher offers some of them:

“...foolish and tiresome little brook...why art thou so sad?” (Hawthorne, 1945, p. 183). In this example, the brook that flows through the forest is being given the human emotion of sadness.

sunshine symbolizes happiness. Pearl reaches to grab the sun just as her mother told her to. She is immediately “filled” with the sunshine and happiness. However, when Hester reaches to grab the sun, the sun vanishes. By the sun vanishing, the reader is able to interpret that Hester is not a happy person.

This is personification because a non-living object is being given human characteristics. .

"His presence was painful"(Hawthorne,1945, p.66). This personifies his presence because it cannot cause physical pain.

"...but that of addressing the whole human brotherhood in the heart's native language." (Hawthorne, 1945,p.124). This is an example of personification) " ...rooted almost at the threshold, was a wild rose-bush, covered, in this month of June, with its delicate gems, which might be imagined to offer their fragrance and fragile beauty to the prisoner as he went in, and to the condemned criminal as he came forth to his doom..." (Hawthorne,1945,p.45). Hawthorne uses personification when he writes that the rose bush's buds "offer" their fragrance to the people passing in and out of the jail.

4.5.5 Simile

Nathaniel Hawthorne uses similes throughout the book. In the first chapter, the narrator writes that an ugly expression that flashes across a man's face is "like a snake gliding swiftly over them." (Hawthorne, 1945, p. 23).

In chapter eight, he writes that the child Pearl standing on the window ledge looks "looking like a wild tropical bird of rich plumage, ready to take flight into the upper air." (Hawthorne, 1945, p.98).

Hawthorne also uses similes that use the word "as." For example he writes that a man who has disappeared from society vanished "out of life as completely as if he indeed lay at the bottom of the ocean." (Hawthorne, 1945, 66). Later, in chapter ten, Dimmesdale says that a person may seem "pure as new-fallen snow" (Hawthorne, 1945, p.120) but still have significant sin in her heart.

Hawthorne also employs a number of adjectival similes throughout the text, writing that someone has a 'saint-like frown' in chapter 11 and describing a 'tomb-like heart' in chapter 15.

"...I happened to place it on my breast...It seemed to me then, that I experienced a sensation not altogether physical, yet almost so, as of a burning heat; and as if the letter were not of red cloth, but red-hot iron. I shuddered, and involuntarily let it fall upon the floor." (Hawthorne, 1945, p. 30)

The letter "A" is compared to burning heat or red hot iron: It shows the connections between spiritual perception of sin and the physical manifestation.

4.6 Imagery (Descriptive Language)

First, remember that imagery is also descriptive language that appeals to one of the five senses (sight, sound, taste, touch, smell). In other words, descriptive imagery occurs when the reader uses their five senses to picture the authors words. The Scarlet Letter is full of such images , particularly in the areas of color, light and dark, and nature.

4.6.1 Visual Imagery

One of the best scenes to find examples comes in Chapters 16-19, when Hester and Pearl take a walk in the forest and find Dimmesdale there. Notice as the researcher re-reads these chapters the use of shadow and sunlight imagery. Often, Pearl is seen only in sunlight ("Pearl had stood still in the sunshine" (Hawthorne,1945,p.169), while the clouds tend to put shadows only on Hester.

In this scene, Pearl asks Hester about "The Black Man." This term could be a representation of the devil, or simply the personification of evil. Note that it is only in the secrecy (shadows) of the forest that Hester feels safe to discuss that she has actually met the Black Man once in her life.

Later in the scene, Dimmesdale walks by, and he and Hester are able, for the first time since the first scaffold scene, to regard one another without the judgmental eyes of the townspeople. Hester has the courage to momentarily remove her scarlet letter and when she does, it is as if the shadows and gloom of the forest momentarily lift, and sunshine fills the space as well as her heart.

Essentially, these four chapters use sunlight and shadow as images which parallel honesty and secrecy, which is a deeper level of a good versus evil theme. This is also a point of transformation for Hester, one in which she allows herself to be honest out loud for the first time in the story. The researcher thinks the reader will find several examples within this forest scene to make several points on this theme.

“...gray twilight into which the clouded sky and the heavy foliage had darkened the noontide...” (Hawthorne,1945, p. 185).

The narrator tells us in chapter two that Hester emerges from the gray dungeon as a black shadow in the sunshine , and she is beautiful with black brows and black eyes. She is dangling a scarlet letter. On the scaffold she remembers their gray house in England, her father`s white bear and the new life which is waiting for her as a green moss on the wall. Among the throng there is a red man and a white man beside him. There is a man with brown eyes and white brows. There is Bellingham, The governor putting a black feather on his head and wearing black velvet tunic. This is a mere paraphrasing of some colors scattered in this chapter. There is visual imagery ...”. There is the description of the light comes out of the Leech eyes.. blue. (Hawthorne,1945, p. 185)

4.6.2 Auditory Imagery

In chapter four Chillingworth visits the jail, "his first care was given to the child whose cries indeed as she lay writhing on the trundle bed made it of peremptory necessity to postpone all other business to the task of soothing her" (Hawthorne, 1945. p.48).

the stark contrast in the description of Chillingworth's quiet demeanor as contrasted with the crying baby who is visibly and outwardly mirroring the inner turmoil of her mother.

The stranger had entered the room with the characteristic quietude of the profession to which he announced himself as belonging. Nor did his demeanor change when...left...face to face with the woman .

In this chapter, the reader can see and hear a screaming and upset newborn baby, and a mother who is useless to sooth her. Then, we witness a calm and collected doctor enter the room, take control of the situation, and quiet everything down to his level. The imagery here foreshadows Chillingworth's future control over other characters in the story, which he continues to do from a place of quiet and resolute calm, secrecy, and silent control.

Pearl is sitting listening to the brook and interprets its kind, quiet babbles as it being sad.

another example of auditory imagery:

"On that spot, in very truth, there was, and there had long been, the gnawing and poisonous tooth of bodily pain. Without any effort of his will, or power to restrain himself, he shrieked aloud; an outcry that went pealing through the night, and was beaten back from one house to another, and reverberated from the hills in the background; as if a company of devils detecting so much misery and terror in it, had made a plaything of the sound, and were bandying it to and fro" (Hawthorne, 1945, p. 97).

4.6.3 Organic Imagery

"Let men tremble to win the hand of woman, unless they win along with it the utmost passion of her heart! Else it may be their miserable fortune, as it was Roger Chillingworth's, when some mightier touch than their own may have awakened all her sensibilities, to be reproached even for the calm content, the marble image of happiness, which they will have imposed upon her as the warm reality." (Hathorne,1945,p. 265). An imagery of fear.

"Mr. Dimmesdale, whose sensibility of nerve often produced the effect of spiritual intuition, would become vaguely aware that something inimical to his peace had thrust itself into relation with him. But old Roger Chillingworth, too, had perceptions that were almost intuitive; and when the minister threw his startled eyes towards him, there the physician sat; his kind, watchful, sympathizing, but never intrusive friend". (Hawthorne, 1945, p.128). Here there is an imagery of fear.

4.6.4 Kinesthetic imagery

"Stretching forth the official staff in his left hand, he laid his right upon the shoulder of a young woman, whom he thus drew forward; until, on the threshold of the prison-door, she repelled him, by an action marked with natural dignity and force of character, and stepped into the open air," (Hawthorne, 1945, p.22). The reader can follow the movement of Hester and her follower.

"There played around her mouth, and beamed out of her eyes, a radiant and tender smile, that seemed gushing from the very heart of womanhood. A crimson flush was glowing on her cheek, that had been long so pale." (Hawthorne,1945,p. 307). Imagery of motion.

4.6.5 Tactile imagery

" The bright morning sun, therefore, shone on broad shoulders and well-developed busts, and on round and ruddy cheeks, that had ripened in the far-off island, and had hardly yet grown paler or thinner in the atmosphere of New England" (Hawthorne,1945, p.60). Imagery of touching.

4.6.6 Gustatory imagery

" without further expostulation, or delay Hester Prynne drained the cup, and at the motion of the man of skill, seated herself on the bed" (Hwthorne,1945, p. 44).

Here there is a taste image the reader can feel.

Conclusion

The researcher has taken an extended time to investigate the whole literary devices in this novel and pays a broad attention on the usage of symbolism and imagery, consequently, the researcher has been bestowed the attitude of the author, Hawthorne, toward the ignorant, strict and the rigid community of Puritan. There is lots of usage of symbols and images by him so as to introduce his opinion of uneducated and severe Puritans in reverse to sensibility and friendly nature of Hester Prynne and it sounds that he is in favor of it.

CHAPTER FIVE

General Conclusion

In *The scarlet Letter* the use of symbolism and imagery is very important due to it uncovers the inner thoughts of the author and his intention to imply an aesthetic portrait to his work. In his masterpiece *The Scarlet Letter*, Hawthorne, utilizes words to paint images and attempt to convey the message of his romance via symbolic meaning.

The main point that should be said is that of Hawthorne's symbolism in *The Scarlet Letter*. The investigation of Hawthorne's symbols in the novel, it is clear that Hawthorne utilizes symbolism to express social and spiritual status at that time of Puritan in his work, and to explore more themes of sin and isolation. He presents a highly complex variation on his usual theme of human isolation and the human community. The heroine Hester Prynne is a clear example of both of these themes since she is isolated from a strict Puritan community.

This study uses groundbreaking approach to capture the trace of manifestation of symbolism and imagery. The researcher describes it as a groundbreaking piece of research used to discover new things in

The Scarlet Letter few researchers managed to explore these terms and a new vision of Hawthorne using these terms is affirmed.

By conducting this dissertation the researcher would love to overcome the boundaries between symbolism and imagery in order to eliminate the misunderstanding concepts off readers. Some readers imagine that the symbolic meaning of an a concrete is identical of its image. and other reckon that symbols have the similar sense of images in literature and this is misconception.

This study hurls some questions to be answered at chapter four. In chapter four , the researcher attempts to find out the difference between symbolism and imagery; the types of symbolisms and imagery symbolism in characters color symbolism and what are the boarders between symbolism and imagery?

Through the theoretical framework the researcher define both the symbolism and imagery and reveals the conceptions , illustrates some scholarly views over them and points out for both color symbolism and imaging color.

Hawthorne expresses the struggle between the woman and the law status. Thus, as readers, we understand well that the Puritan Society is a severe religious community, and a model society operating on God's laws and it is a safe- haven for humanity that is free of sin and crime. Even the Puritanism, a religion based on purity and worship, cannot be sin-free and crime-free; that is why they punish Hester severely by making her wear the scarlet A upon her dress and stand upon the scaffold, facing public humiliation.

Then there is exposure to several literary and historical components. the Puritans, their beliefs, customs and traditions;

American literature in nineteenth century, its era and their characteristics. The American Romanticism is also shown along with its characteristics as imagination, individuality, nature as a source of spirituality and dark romanticism. Then the researcher conveys symbols and images in the novel.

In addition, Hawthorne's symbolism is an essential tool in addressing topics indirectly, which is too radical to be publicly addressed in the nineteenth century. Therefore, he used symbolism in an intelligent way to express his beliefs and his own views on human nature and religion.

To conclude, Hawthorne's *The Scarlet Letter* is full of symbols. However, it would impossible to deal with all the symbols. The present study has focused more on the major ones and tried to explain their meanings in order to add an extra meaning to the novel which is mixed between different emotions and feelings towards the sinners and their society.

Nathaniel Hawthorne's Biography

1804 Born in Salem, Massachusetts, July 4, the second of three children.

1818 Hawthorne's move to Raymond, Maine.

1819 Nathaniel returns to Salem and begins preparing for college.

1820 He enters Bowdoin, where he was to form lifelong friendship with Franklin Pierce, Horatio Bridge, and Jonathan Cilly.

1825 Graduates from Bowdoin, standing eighteenth in a class of thirty-five. Goes back to Salem, but does not enter his Manning uncles' counting house.

1828 Publishes his first novel, *Fanshawe*, anonymously and at his own expense.

1829 Begins to publish stories, first in the Salem *gazette* and then (1831) in an annual gift- book, the *Token*.

1836 Goes to Boston and edits the *American Magazine of Useful and Entertaining Knowledge* for a salary of 500\$ a year, 20\$ of which was ever paid.

- 1837** Publishes *Twice-Told Tales*, which his Bowdoin classmate Longfellow reviews enthusiastically. That autumn he meets the three Peabody sisters.
- 1838** Hawthorne has been calling on a heiress, Mary Crowninshield Silsbee. In February she tells him a false story about John Louis O' Sullivan, editor of *The Democratic Review*, and Hawthorne challenges him to duel. O' Sullivan refuses the challenge and refutes the story. Later that month, however, Hawthorne's friend Jonathan Cilly accepts a challenge from a political enemy and is killed in the duel that follows. At that end of the year, Hawthorne becomes engaged to Sophia Amelia Peabody.
- 1839** Receives his first political appointment, as weigher and gauger in the Boston Custom House, at a salary of 1500\$ a year.
- 1840** Joins the Utopian community at Brook Farm, hoping to find a home for himself and Sophia, but leaves it that same ye
- 1841** Marries Sophia July 9; and goes to live with her in Concord, at the old Manse. Publishes an enlarged edition of *Twice-Told Tales*.
- 1842** Lives in Concord, a neighbor of Emerson and Thoreau.
- 1845** Edits and writes an introduction for *Journal of an African Cruiser*, by his friend Horatio Bridge.

1846 Receives his second Democratic Party appointment, as surveyor at the Salem Custom House. Publishes *Mosses from an Old Manse*.

1849 After being discharged from the Custom House in June, by the new Whig administration, he starts on his most productive period as a writer.

1850 Publishes *The Scarlet Letter*. Moves to red farm house near Lenox, in the Berkshires.

1851 Publishes the *House of the Seven Gables* and *A Wonder –book for boys and girls*. Moves in the late Autumn to west Newton, near Boston.

1852 Publishes *The Snow Image* and *The Blithedale Romance*. Buys “The Wayside”, in Concord, and moves there with his family.

1853 Publishes *Tangle wood Tales*, the last book of his productive period. Receives his most lucrative political appointment, that of United States consul at Liverpool.

1854 Publishes an enlarged edition of the *Mosses*. Keeps an extensive journal, in preparation for writing a novel about England.

1857 Resigns his consulship and spends two months in London.

1858 Travels through France and by sea to Italy; spends the spring in Roma and summer in Florence, where he starts writing *The Marble Faun*.

1859 In Roma his daughter Una nearly dies of a lingering fever and Hawthorne's health begins to fail.

1860 Publishes *The Marble Faun*. Returns to Concord and the "Wayside".

1861-62 Works on *Dr. Grimshove's Secret* and *Septimius Felton*, but finds himself unable to finish either.

1863 Publishes *Our Old Home*, a volume of travel sketches dedicated to his friend Pierce, who has become vastly unpopular. Begins work on *Dolliver Romance*, but finds he is rapidly losing his strength.

1884 Sets out on carriage trip with Pierce, to restore his health, but dies in his sleep on the night of May 18-19, at Plymouth, New Hampshire.

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