

## **Symbolism in *the Scarlet Letter***

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**ABSTRACT:** - Symbolism in writing is the profundity and shrouded significance in a bit of work. It is frequently used to speak to a good or religious conviction or worth. Without imagery writing is only a cluster of trivial words on paper. The most typical bit of work in American Literature is Nathaniel Hawthorne's *The Scarlet Letter*. Hawthorne's utilization of imagery in *The Scarlet Letter* is a standout amongst the most huge commitments to the ascent of American Literature. In *The Scarlet Letter*, Hawthorne depicts a standout amongst the most puzzling youngster figures in American writing. Despite the fact that she is an illegitimate little girl of Hester Prynne and Arthur Dimmesdale, Pearl assumes a vital part more as a dynamic power of good watchman than a static image of sin in the plot. A lot of Hawthorne's Symbolism is elusive however a few images are likewise self-evident. The jail speaks to the wrongdoing and discipline that was joined in the early Puritan life. In the same part he portrays the congested vegetation of weeds around the jail. The weeds symbolize how degenerate human advancement truly is. He likewise brings up a positive image, the wild flower bramble. This speaks to the blooming of good out of the murkiness of all humanized life.

**Keywords:** *American Literature, Hawthorne's Symbolism, Nathaniel Hawthorne's, The Scarlet Letter.*

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### **I. INTRODUCTION:**

Nathaniel Hawthorne was an American Writer. He made a heavy partition out of his books, focusing on that event, and the dimness of individual slant. Hawthorne was considered on Independence Day, and changed his name from the first spelling, "Hathorne," including a "w" because he might not want to be associated with his antecedent's dealings in the witch-make trials. Hawthorne formed various books, notwithstanding, is basically known for his most vital hits, *The Scarlet Letter* and *The House of Seven Gables*. Friendly and individual partner, Herman Melville, conferred his model novel *Moby Dick* to his sidekick Hawthorne. As the author of *The Scarlet Letter*, Nathaniel Hawthorne has been made as a huge writer of the nineteenth century and the most perceptible recorder of New England and its common history. This from the get-go book for understudies coming to Hawthorne shockingly outlines his life and works in a pleasant and open style. Leland S. Individual also illuminates a segment of the basic social and social advancements that affected Hawthorne's most fundamental works: Puritanism, Transcendentalism and Feminism.

The huge works, including *The Scarlet Letter*, *The House of the Seven Gables* and *The Blithedale Romance*, and Hawthorne's basic short stories and undeniable, are analyzed in unobtrusive component. The book moreover consolidates a succinct history and survey of Hawthorne stipend, with extraordinary highlight on late studies. Understudies of nineteenth-century American composing will find this a compensating and dazzling preamble to this amazing creator. Nathaniel Hawthorne was a maker, and inventor's express their feelings, and from different points of view, their general public. Hawthorne changed the general public of that time through media; his books. They were not all "most critical hits" however a few them developed among others. He elucidated the darker side that humanity has, and what sways it has on people. This new perspective through his books in the media was a bit of the changing society and patriotism around then in America.

## II. LITERARY STYLE

By selecting a component of Hawthorne's work that you discover especially fascinating or captivating and afterward examining that particularly intriguing or captivating and after that inspecting that component over Hawthorne's work.

Pershaps the depiction of father-daughter relationship interesting in your perusing of "The Scarlet Letter" and "Rappaccini's little girl. Pearl after all does not know her father and when Bellingham questions about her radiant father, she answers "I am mother's youngster". Beatrice then again appears to have no mother and the story's title "Rappaccini's Daughter" – appears to characterize her considerably all the more especially as her father's girl. There are realities that you may think about the "child rearing" styles of Rappaccini and Dimmesdale. An alternate component you could analyze over Hawthorne's work is blossom symbolism. It is clear in these two writings and *The Blithedale Romance*. A great part of the Hawthorne's work takes into account a comparative investigation of components inside a work<sup>1</sup>.

As per Stanley Bank, Hawthorne may remain as the image of the 19<sup>th</sup> Century. American creator and his problem. Europe could manage the cost of the advantage of romanticizing its past and thinking that its perfect in the pastoral. Anyhow America's past was excessively close. Yet America's writing needed custom in which writing could prosper. Hawthorne battled with the issue of importance of the craftsman to the world and the significance of craftsmanship to America.

The American Romanticists made a structure that, from the get go, appears aged and customary; they acquired from established sentiment, adjusted pastoral subjects, and consolidated Gothic components. Was there anything special about the American state of exposition fiction, or would it say it was simply an amalgam of long and settled classes? It can be demonstrated that sentiment, as drilled in America, was a takeoff from each of the class, albeit identified with them. Gilbert Highet, in *The Classical Tradition: Greek and Roman Influences on Western Literature* records the fundamental components of established sentiment: 1. divided sweethearts who stay valid to one another, while the lady's chastity is protected; 2. a complex plot, including stories inside stories; 3. energizing and sudden chance occasions; 4. set out to faraway settings; 5. concealed and mixed up character; and 6. written in an involved and rich style<sup>2</sup>.

Hawthorne is best known today for his a lot of people short stories and his four noteworthy sentiments composed 1850 and 1860. *The Scarlet Letter*, *The House of the Seven Gables*, *The Birthedale Roman*, *The Marble Faun*, Another novel length sentiment, *Fanshawe* was distributed namelessly in 1828. Hawthorne characterized a sentiment as being drastically not quite the same as a novel by not being concerned with the conceivable or likely course of conventional experience. A considerable lot of his works are propelled by Puritan New England consolidating recorded sentiment stacked.

Time's having no bearing on Hawthorne's writing style, he uses the new knowledge of Rome to add to range of his craft. The notes to the postscript, let us know the first production of "The Marble Faun" was entitled *Transforming*, This title reflects a comparatively thought utilized by Coverdale as an illustration for Fauntleroy in "The Blithedale Romance" it suits this sentiment pleasantly can depict the transformation of Donatello : The trainees now seen in him were parts of the same character, exhibiting itself in an alternate piece. Hawthorne wishes his pursuers to view the world in another route, maybe as the creator has after visiting Rome and Europe. Reiteration exhibits the propensity for human to rehash the past through the same methodology. Hawthorne's sentiments stem from the sketch's urge to over and again come back to one thought or however to exhibit that there are dependably indications of the past, yet in changing the story lines and moving perusers to see distinctive possibilities, perusers can leave the security of old vow and change them into new considerations<sup>3</sup>.

## III. SYMBOLISM

*The Scarlet Letter* teems with Symbolism, which Hawthorne uses to bind together the novel and include a more profound level of intending to the story. Symbolism is all around, Symbolism

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<sup>1</sup>Bloom's *How to Write about Nathaniel Hawthorne* by Laurie A Sterling, 2009 Page 66, 67

<sup>2</sup>*Nineteen Century to 1965 : Romanticism* Paul P. Reuben , June 21, 2014

<sup>3</sup>Hawthorne, Nathaniel. *The Scarlet Letter: 1850*. Infomotions, Incorporated, 2001.

exists when it is intended to express something else. Symbolism is a more interesting methods of expression when a creator needs to utilize certain inclination or movement in the work of writing. Symbolism is the utilization of an article, individual, circumstance, or word to speak to something else, similar to a thought in writing. Examination of Symbols Scarlet Letter, Pearl, Rose Bush, Meteor, Forest and Wilderness and Brook The Scarlet Letter swarms with Symbolism, which Hawthorne uses to bring together the novel and include a more profound level of intending to the story. Some kind of Symblism include Metaphor(A comparison between two unlike things) without using the words "like" or "as". Eg. "Time is Money" Time and Money are two important words and they are not inter-related, but being symbolism we have to utilise Money and time wisely. Secondary an Allegory(It is an extended Metaphor, an entire story, poem or book)

#### IV. THE SCARLET LETTER

"The life of the custom house lies like a dream behind me... Soon, likewise, my old native town will loom upon me through the fog of memory, a mist brooding over and round it; equally if it were no component of the real world, but an overgrown village in cloud-land, with only imaginary inhabitants to people its wooden houses, and walk its homely lanes, and the unpicturesque prolixity of its main street... It may be, however, - oh, transporting and triumphant thought! - that the great - grandchildren of the present race may sometimes think kindly of the scribbler of bygone days..."

The Scarlet Letter began life as a short story. The Scarlet Letter has the tightness and the economy we generally associate with the shorter fiction form. Hawthorne's novel has only one plot. There are no subplots - no secondary love stories, for instnace, such as you find in the novels of Jane Austen. The scarlet letters has only four main characters: Hester, Dimmesdale, Chillingworth, and Pearl. All the other characters are really part of the historical tapestry against which the action takes place. The Scarlet Letter has one predominating mood, the lighting is largely responsible. We move in a world of darkness which is relieved only occasionally by a ray of light. Hawthorne's novel is such a spare and unified work, it is curious that readers disagree about its heart or structural center. The Scarlet Letter, by the Novelist Henry James says that it is not love story. It is the story of retribution. And its center is the relationship between Dimmesdale and Chillingworth, the guilty lover and the sinister husband whose sole purpose is to keep that guilt alive<sup>4</sup>. In the mid-1800s when Nathaniel Hawthorne formed these words in the Custom House prologue to "The Scarlet Letter", he couldn't have imagined the million of perusers after a century who might "think liberal about the scribbler of previous days" proceed to make his novel a raving success. The haze of inventive vitality that falls over Salem, Massachusetts, in his depiction is the same air that infiltrates the establishment of his novel. In making "The Scarlet letter" Hawthorne was making a sort of fiction, he watched out for the mental notion, and woven every through greetings novel are the parts of Gothic written work<sup>5</sup>.

"The Scarlet Letter" was never no more underway, even today Hawthorne's slant is one of the top of the line scripts on the business focus. The knockout of "The Scarlet Letter" lies in the layers of tremendousness and the insecurities and ambiguities of the pictures and references. In "The Scarlet letter", the editorial manager should be created to assemble the genuine and the unimaginable, the honest to goodness and the nonexistent, the conceivable and the implausible, all got in the moonlight with the energetic lighting up of a coal fire caning their shades<sup>6</sup>.

The Scarlet letter starts with a long introduction "The Custom-House" - in which Hawthorne mixes life account and fiction to show both recorded separation and the nearby association between himself (writing in the late 1840s) and the activity of the novel (set in the 1640s). The "Custom House" set up Hawthorne's inclination for imagination and human association over etiquette and vocation desire: the qualities are at the heart of "The Scarlet Letter".

The whole novel tends towards the snippet of compromises, however the premise for compromise, the wellspring of Hester's correction, remains totally unexplained. The issue is not that

<sup>4</sup>Person, Leland S. The Cambridge Introduction to Nathaniel Hawthorne. Cambridge University Press, 2007., Page No. 24,25

<sup>5</sup>Hawthorne, N., Harding, B., & Weinstein, C. (2008).The scarlet letter.Oxford University Press.

<sup>6</sup>Earl-Hubbard, M. L. (1996). The ChildSex Offender Registration Laws: The Punishment, Liberty Deprivation, and Unintended Results Associated with the Scarlet Letter Laws of the 1990s. Nw. UL Rev., 90, 788-1839.

Hester returns, which Hawthorne does represent, in his path: "There was an all the more genuine for Hester Prynne, here, in New England". Nor is it that she continues the A: we may suspect that come back to beginnings, by the standard of story conclusion. What stays risky, what Hawthorne constrains us to clarify for ourselves (and in addition for Hester's benefit, is here the emotional change of reason and conviction. Throughout her "seven years of fugitive and despicableness," Hester had considered here a "searing shame" and herself "the individuals' victimized person. Just some "annoying" blend of passivity and adoration, Hawthorne lets us know ahead of schedule in the novel, had kept her from leaving the province without a moment's delay, after her judgment.

She had been "allowed to return" to England; she had likewise had the passed of the dull, uncertain backwoods upon her where the wild of her inclination may acclimatize itself with an individuals whose traditions and life were outsider from the law that had censured her. Anyhow (Hester was controlled by) a casualty, an inclination so overpowering and unavoidable that it had the energy of fate. Her wrongdoing, her shamefulness were the roots which she had struck into the dirt. It was as though another conception, with stronger digestion that the first had changed over the woodland land.. Into Hester Prynne's wild and inauspicious, however long lasting home... The chain that boulder here was of iron connections, and bothering to her deepest soul.. What she urged herself to accept, - what, at last, she contemplated upon, as her intention in proceeding with an inhabitant of New England, - was a large portion of a truth, and a large portion of a fantasy toward oneself. Here, she said to herself, had been the scene of her blame, and here ought to be the scene of her every day discipline; thus, perchance, the torment of her day by day disgrace would length cleanse her spirit, and work out an alternate immaculateness than that which she had lost; more holy person like, in light of the fact that the aftereffect of suffering. The power of need goes to Hester's return, together with that prior denying toward oneself, amplifying toward oneself mission for suffering. Hester decides to make herself not just an object of the law, "saint-like" by her abdication to "day by day punishment," but all the more generally a specialists of the law, the sainted aide towards "an alternate immaculateness," "some brighter period" of "frightened adoration" foreshadowed by her agon<sup>7</sup>.

Hester is, additionally, in the same way as Anne Hutchinson, an autonomous scholar. One finds in an alternate perspective of Hester" that she has transformed from individual of extraordinary feeling into one of the profound thought, and, whether her thoughts were insightful, they were unquestionably ones she had shaped not her thoughts were savvy, they were positive ones she had framed free of anybody in the group. The storyteller demonstrates that she was "remaining solitary in the world" that "the world's law was so law for her psyche".

She was the soul, he says of an educated, progressive who had "ousted and reworked – not really, yet inside the circle of hypothesis... the entire arrangement of antiquated partiality, wherewith was connected a lot of aged standard". Had Hester uncovered her musings, as Anne Hutchinson did, she may, the storyteller burdens, have gotten an a great deal more serious discipline than she languished over adultery: she may, and not unrealistically would, have languished over infidelity: "She may, and not unrealistically would, have experienced passing the stern tribunals of the period for endeavoring to undermine the establishment of the Puritan foundation. Keep in mind that the allegation against Hutchinson was that she was endeavoring to disturb the foundation<sup>8</sup>.

The novel fitting starts in 1642, as Hester Prynne mounts the platform in the focal point of Boston, wearing on her chest surprisingly, the weaved A that stamp her as a conviction adultress. The red A appears superfluous: Boston in 1642 is a residential community for everybody to realize that Hester has as of late conceived a child young lady ( Pearl) notwithstanding the way that she has been in Boston for a long time and her spouse has not yet landed from England to go along with her. The Puritan town of Boston, a swarm assembles to see an authority punishment. An energetic lady, Hester Prynne, has been discovered liable of criminal discussion and must wear a Scarlet A on her clothing as an indication of disfavor.

While we meet Hester's A initially, and it absolutely is by all accounts the A to which the novel's title alludes, Dimmesdale's remarks when he uncovers his red letter appear to claim that the

<sup>7</sup>Kramer, M. P., & Goodman, N. (Eds.). (2013). *The Turn Around Religion in America: Literature, Culture, and the Work of Sacvan Bercovitch*. Ashgate Publishing, Ltd..

<sup>8</sup>Jarrett, G. A. (2006). *African American literature beyond race: an alternative reader*. NYU Press.

letter "burned on his deepest heart" is the Scarlet Letter, and Hester's and the An all alone midsection, he claims, are however "sorts" of this letter. In fact, section 23's title, "The Revelation of the Scarlet Letter," seems to fortify his point. How does this expansion of A's ponder the novel's different subjects? Is it a reflection about the Puritan method for speculation? While the letter has numerous suggested implications, it additionally has specific and unequivocal implications. The principal and most evident is that Hester's "a" remains for infidelity and as the storyteller put it, "women' frailty and wicked energy. Anyhow the "An" on her bosom starts to speak to distinctive things as the Hester's story unfolds. Furthermore when the group sees a red "An" in the sky on the night of John Throp's demise they trust it remains for blessed messenger. Some individuals start to think the "A". Remains for capable. In the process of the novel, the "An" appears to include the whole scope of individuals, from the natural and energetic "adulteress" to the unadulterated and otherworldly "holy messenger," considering everything in the middle. Besides, she must stay firm along the framework for three hours, uncovered to open embarrassment. As Hester methodologies the framework, a considerable lot of the grown-up females in the swarm are enraged by her magnificence and calm poise. At the point when requested and wheedled to name the father of her kid, Hester can't. As Hester gazes out over the swarm, she perceives a little, distorted man and knows him as her AWOL spouse, who has been assumed lost adrift. When her spouse sees Hester's disgrace, he asks a human in the swarm close to her and is told the account of his wife's infidelity. He irately yells that the tyke's father, the mate in the two-timing demonstration ought to likewise be rebuffed and pledges to get the man. He takes another name – Roger Chillingworth – to support him in his out. Reverend John Wilson and the rector of her Church. Arthur Dimmesdale, question Hester, but she refuses to call her lover. Later she comes back to her prison cell, the jailer brings in Roger Chillingworth, a doctor, to calm himself Hester and her small fry with his roots and herbs. Dismissing the Jailer, Chillingworth first treats Pearl, Hester's baby, and then asks to recognize the name of the child's father. When Hester refuses, he insists that she never reveal that he is her hubby. If she ever does so, he warns her, he will destroy the child's father. Hester agrees to Chillingworth's terms even though she suspects she will repent it. Impending after her release from jail. Hester settles in a cabin at the edge of town and acquires a small living with her embroidery. She carries on with a calm, quiet existence with her little girl, Pearl. She is angry with her little girl's strange character. As a baby, Pearl is captivated by the Scarlet A. As she gets more seasoned, Pearl gets to be fanciful and boisterous. Her direct begins gossipy tidbits and, of course the congregation parts recommend Pearl to be guided far from Hester.

In Nathaniel Hawthorne's "the Scarlet Letter, little consideration has been given to the hugeness of Pearl, the illegitimate girl of Hester Prynne and Arthur Dimmesdale. Aloofness to her part in the plot is astounding in perspective of the general supposition that absence of inspiration for the admission of Dimmesdale is a radical shortcoming in the plot. Since, it is evident that not Hester or Chillingworth constitutes an outside reason, for Dimmesdale's volte face, it appears sensible to consider the likelihood that Pearl may be the specialists who impacts his unforeseen open admission of paternity. On the off chance that Pearl is a piece of the "electric chain" shaped as she, Dimmesdale, and Hester Join delivers the dimness and remain in the pillory as a family surprisingly 1, it may not be strange to expect that she is an element constrain in the plot as are the other two parts of the chain.

The storyteller's far reaching treatment of the tyke, his watchful depiction of her physical and otherworldly qualities, his presentation of her in juxtaposition to both Hester and Dimmesdale, and his utilization of her in every conclusive scene appear to support a presumption that she is more than an aloof connection between her dad and mom and more than a static image of their transgression. Most importantly, his assertion upon the unconventional preternatural nature of the youngster and his control of this sensation in the vital scenes should positively demonstrate that she is not simply an incredibly enlivening "easing in the solemn story yet a practical component in the structural configuration. It is my motivation to present confirmation that Pearl, is more than a connection, more than an image – that she is the productive reason for the resolution and subsequently gives the inspiration to Dimmesdale's final act. Pearl is not just a customary, energetic, she is likewise intelligently clever, bewilderingly inconspicuous, startlingly free, and entering savvy. A twofold natured anomaly,

<sup>9</sup>McKnight, E. S. (2009). Beyond fig leaves and scarlet letters: women voicing themselves in diaries and blogs (Doctoral dissertation, The University of Alabama TUSCALOOSA).

tormenting her mom with qualms of her common inception, she shows even in infancy an uncanny inquisitive concerning Hester's scarlet Letter. From right on time adolescence she shows unearthly curious about the pastor's propensity for putting a hand over his hear<sup>10</sup>. Hester, listening to the gossip tidbits that she may lose Pearl, goes to converse with Governor Bellingham. With him are Reverends Wilson and Dimmesdale. At the point when Wilson inquires Pearl about her drill, she declines to do, despite the fact that she knows the privilege answer, in this manner risking her guardianship. Hester speaks to Reverend Dimmesdale in franticness, and the pastor influences the senator to let Pearl stay in Hester's consideration. Since Reverend Dimmesdale's wellbeing has begun to run out, the townsfolk are cheerful to have Chillingworth, a recently arrived doctor, take up lodgings with their dearest clergyman. Being in such close contact with Dimmesdale, Chillingworth starts to question that the Minister's disease is the result of some unconfessed blame. He utilizes mental weight to the minister on the grounds that he suspects Dimmesdale to be Pearl's dad. One nighttime pulling the dozing Dimmesdale's vestment aside, Chillingworth sees something startling on the resting clergyman's pale midsection a Scarlet A. Tormented by his feeling of remorse, Dimmesdale goes to the square where Hester was rebuffed years prior. Going up the Scaffold, he sees Hester and Pearl and calls to them to unite him. He acknowledges his feeling of remorse to them however can't get the dauntlessness to do so freely. Abruptly sees a meteor shaping what looks to be an enormous An in the sky; all the while, Pearl focuses towards the faint type of Roger Chillingworth. Hester, stunned by Dimmesdale weakening, chooses to get a release from her promise of hush to her hubby. In her treatment of those with Chillingworth, she lets him know his fixation on requital must be softened up request to extra his own mind. The first of these stages consists of a meticulous preparation for the cause-effect relationship between Pearl and Dimmesdale, a relationship which depends upon the capability of the one to initiate and of the other to receive the impetus to regenerative action. For such capability in Pearl and for such susceptibility in Dimmesdale the narrator through the chapters most carefully and elaborately provides. But detailing and dissecting the relationship of each of the two with one of the other major characters, he reveals in both certain peculiar spiritual and psychological qualities which he will juxtapose as he brings them face to face in the crucial forest scene for the first major meeting. Before this central forest scene for the first major meeting. Before this central scene, he presents Pearl in relation to Hester, Dimmesdale in relation to Chillingworth. Gradually and cumulatively, he draws first one, then the other, carefully keeping them apart except for four brief but pregnant meetings.

## **V. THE SCARLET LETTER A SYMBOL OF ADULTERY (SIN)**

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" has hidden much more meaning than that. In the Ten Commandments, God tells His people it's wrong to commit adultery. Many people say that Hester and Arthur never committed adultery because Hester, in their minds, was never actually married. Even if they weren't, those saying Hester and Arthur are not guilty would still be wrong. Elsewhere in the Bible, God says fornication (sex between two people who aren't married to each other) is wrong. Although the sunshine is meant to signify nature's, and, consequently, God's, happiness with Arthur and Hester, the reasoning behind it is incorrect.

The Bible says in Matthew 5:45, "... for He [God] maketh His sun to rise on the evil and on the good, and sendeth rain on the just and on the unjust." This verse shows that just because God makes the sun rise or the rain fall for a person doesn't mean that he likes what they are doing. The Scarlet Letter tells a single but very moving story in which four people living in a Puritan community are involved in and affected by the sin of adultery in different ways. As she was the heroine of the famous novel the Scarlet Letter by American writer Nathaniel Hawthorne, She is always thought as honest, she is always wearing the letter "A" that means adultery. In "The Scarlet Letter" Hester was punished because she was found guilty of adultery. She would wear the letter "A" forever, she knew the meaning of the letter "A", she believed that it wasn't punishment, as she couldn't rebel in public,

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<sup>10</sup>Cady, E. H., & Budd, L. J. (1990). On Hawthorne: The Best from American Literature. Duke University Press. Page. No: 59-165

so she kept silence, she never raised her head to greet other people, if they greeted her, she laid her finger on the scarlet letter and walked away<sup>11</sup>. The letter "A" was artistically done in fine scarlet cloth surrounded by rich gold thread that wasn't in accord with her clothes. As a rebel to the moral, she often thought about the role of a woman in the society. She thought that the system of society must be destroyed and built again long ago, yet she seemed to be always obedient and did so many good things to help others. But under the cover of it, the pride, sneer and rebellion were hidden. She hated the letter "A", but wearing it all the time. Some other actions and thoughts of Hester putting her deep-going thoughts and her seeming obedience together, leads readers to think of her hypocrisy. The difference between her real and disguised aspect proved her hypocrisy.

The Novel of Adultery is evidently "The Scarlet Letter" most appropriate genre, studious comparison of Hawthorne and Tolstoy uncovers a basic anomaly in Hawthorne's relation to their mutual tradition. The Scarlet Letter, by contrast, the issue of extramarital sex makes a slow transition from the sphere of mystery to the sphere of marital sociology: No longer a fateful tragedy to be ritually suffused, adultery emerges as a practical human problem that the individual involved have, with their society, a common obligation to address.

Hester's reactions makes clear that what sets up the adulteress's classic inability to see her adultery as "her crime most to be repented of" is the original sexual incompatibility between the husband and wife. Because of her reculsion for her husband, that title is reserved for her wifely acquiescence. Her adultery, Hester feels, was a crime only against church and state, but her submission to Chillingworth was a outrage she committed against herself. Thus the reason the adulteress always concludes. The Scarlet letter suggests that interpreting adultery thus can only cause the husband and wife to paralyze themselves with brooding upon the insoluble question of who injures whom first<sup>12</sup>. During the sermon, Jesus called upon his followers to be even more righteous than the Ten Commandments demanded. He explained that obeying the Ten Commandments alone was not good enough for salvation. Not only can one not kill, but one cannot have angry thoughts; not only can one not commit adultery, but one cannot have lustful thoughts; not only can one not steal, but one cannot have thoughts about one's material needs. Jesus called for his followers to obey only the teachings of God and not the teaching of rabbis, as God was the only one perfect enough to enlighten. Hester refuses to name the child's father, despite intense pressure from the strict Puritan town leaders. They ostracize her and force her to wear a Shameful symbol of her adultery—a scarlet letter. The Scarlet letter is richly symbolic and allegorical. Much of the symbolism is overt and easily understood, making the novel. The Scarlet Letter itself acts as the novel's most complex symbol, initially a sign of Hester's shame and alienation but ultimately a mark of her strength and integrity. The scarlet letter properly begins when adultery is placed under the sign of adultery. The Scarlet letter "A" that Hester wears begins its life as an instrument of civil punishment – one of those visible markings that Foucault finds characteristics of pre-modern punishment, where punishment takes the form of publicly inscribing the power of the state on the body of the offender. From the origin the letter already suggests a conjunction of love and transgression, of private desire and public law. Hester famously complicates this message by fantastically embroidering the badge she accepts. Hester makes the Scarlet Letter into something simultaneously objective and created, a socially completed designation that is indistinguishably the work of her expressive power. Adultery or illicit passion takes on the quality by this logic, of that which recurs<sup>13</sup>.

## **VI. A SYMBOL OF ABILITY**

She was "able" to deal with a town that hated her, and then a town that accepted her for her good works. The society was able to look past their hats for her and saw that in fact they needed her. And finally she was able to stay, where she wanted to be. Over the time the fact that Hester didn't

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<sup>11</sup>Hawthorne, N. (1978). *The Scarlet Letter*. Ed. Sculley Bradley, Richmond Croom Beatty, E. Hudson Long, and Seymour Gross. Page: 111

<sup>12</sup>Michael C. McGee, "Edmund Burke's Beautiful Lie: An Exploration of the Relationship Between Rhetoric and Social Theory," *Diss Iowa* 1974, pp: 154

<sup>13</sup>Zevitz, R. G. (2004). Sex offender placement and neighborhood social integration: The making of a scarlet letter community. *Criminal Justice Studies*, 17(2), 203-222.

crumble and in fact stood taller despite her exclusion from the Puritan society opened their eyes to see that good can survive even in the heart of a sinner. Thus her adulteries turn into her ability to survive.

Hester's daughter, Pearl is as a symbol in the novel. When Dimmesdale dies she is only seven years old and her real importance lies in her ability to incite the adult characters in the book. She asks them sharp questions and draws their attention.

## VII. A SYMBOL OF AN ANGEL (RIGHTEOUSNESS)

The seven stars of Revelation 1:20 represent seven special servants of Christ's Church during the Gospel Age. **"The seven stars are the angels of the seven churches." Revelation 1:20** A different angel received a message from the glorified Jesus during the existence of each of the seven churches of history. **"I saw the seven angels which stood before God; and to them were given seven trumpets." Revelation 8:2**

Hawthorne's modern themes were modelled by his own religious beliefs. For example, he raised questions concerning the morality and necessity of Hester's exile in *The Scarlet Letter*. One reason for these inquiries was Hawthorne's disbelief in heaven, hell, angels or devils since modern science was undermining the Bible.

Pearl both as a character and as a symbol. Pearl is a mischievous and almost unworldly child, whose uncontrollable nature reflects the sinful passion that led to her birth. Pearl's character is closely tied to her birth, which justifies and makes the "other worldliness" about her very important. She is a product and a symbol of the act of adultery, an act of love, an act of passion, a sin, and a crime. Hawthorne, the narrator, states, "[Pearl] was worthy to have been brought forth in Eden; worthy to have been left there, to be the plaything of the angels . . ." However, she "lacked reference and adaptation to the world into which she was born." Hawthorne also designs this chapter to advance the reader's knowledge of Pearl, both in appearance and actions. She is constant motion with "rich and luxuriant beauty." Her actions are full of fire and passion. When the Puritan children fling mud at Pearl, she scares them off. She is an "angel of judgement," an "infant pestilence." Once her fire is spent, she returns quietly to her mother and smiles. Her actions seem to be preternatural behavior in such a young child. Her scarlet dress, a product of Hester's imagination and needle, seems to intensify her "fire and passion." Pearl's scarlet appearance is closely associated with the scarlet letter on Hester's bosom, and Hawthorne continues this relationship as the novel unfolds. Even Pearl's naughtiness and impish qualities are exaggerated — at least in Hester's mind — as if to defy the stifling, moralistic atmosphere of this place. The governor and his cronies arrive, and Pearl lets out an eerie scream. Their future approaches. As a result, she cries with real human emotion for the first time in the novel. Thus indicating that, her past is put away and she will be able to lead a normal in the future<sup>14</sup>.

## VIII. CONCLUSION:

After examining this novel, it is clear that Hawthorne presents his attitude towards the rigid and the strict Puritan society; he used a lot symbols, in order to introduce his views of 42 motionless and severe Puritans in opposition to sensibility and kind-hearted nature of Hester whom, it seems, he supports. *The Scarlet Letter* is a mastery of the genre of the romance. The characters who are a mix of the real and the imagery. The clarity of the writing style and coherence of structure. The unity of theme, action, image and mood. It insights on the psychology and philosophy of Puritan Morality, including question of sin, guilt and suffering. It portrayal of important moral dilemma and their effects on people's psychological outlook. It is courageous and truthful representation of the dark side of the human behavior. It the Mastery of allegory and symbolism. It dichotomous image clusters that center on dark versus light, natural versus unnatural, sun versus moon and so on. The main point that should be mentioned is that of Hawthorne's symbolism in *The Scarlet Letter* (1850). In our investigation of Hawthorne's symbols in the novel, it is clear that Hawthorne uses symbolism to express social and spiritual status at that time of his work, and to explain more his 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 was an excellent example of both these themes since she was isolated from a strict Puritan community. Colours is added as symbols, Hawthorne's symbols appear to be broadly

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<sup>14</sup> Tony. (1983). *Mrs. Hawthorne's Headache: Reading The Scarlet Letter*. *Nineteenth-Century Fiction*, 37(4)331.



traditional and these are drawn from the main stream of western thought as well as Oriental thought. The symbols are fresh from his imagination, because he invests them with a new variety and suggestiveness. As Henry James in his book says "Hawthorne's imagination plays with his theme so incessantly, that the things cools off, as it were, hardens and stiffens, and producing effects much more exquisite, leaves the reader with a sense of having handled a splendid of silvermen's work. 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*(1850) is full of symbols. However, it would impossible to deal with all the symbols.