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بســـــم الله الرحمـــــان الرحيـــــم

" إذَا مَات ابن آدم انْقَطع عملُهُ إلاَّ مِنْ ثَلاث: صدقةٍ جارية أو عِلمٌ يُنْتَفعُ به أو ولد صالح يدعــو له."

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To the One whose value is beyond words … To Mom.

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Abstract

As considered one of the most prominent American literary classics, the importance of *The Scarlet Letter* shines on Nathaniel Hawthorne's Puritan belonging which brought him an outstanding item of invention of a story rendering an important side of identity. It is about a common Hester Prynne and a Puritan priest Arthur Dimmesdale who were put in a socio-cultural environment which devotes an inferior status to woman and an absolute rely on sinfulness and total depravity of man whose salvation as the ultimate aim is to be gained only by a severe adaptation of the Puritan ethos.

Throughout a deep complex relational attitudes performed by characters who differ in characteristics and behavior; the novelist expresses an emblematic attitude towards Puritans and Puritanism. He praises the early Puritans for the sacrifices they encountered to establish New England. However, he criticized the previous generations for the level of extremity of rituals that excludes the others and bans the individual to voice the minimum right of existence. Such a black and white view is especially revealed in the present study that characterizes the contextual dichotomy between Hawthorne and the Puritan heritage through *The Scarlet Letter*.

Firstly, it is highly essential to approach the Puritanical contextualization of *The Scarlet Letter* to understand the Puritanical character of the New Englander society so that to present an extrinsic view on the novel and highlight the socio-cultural era where the story took place. Then, in terms of dichotomy, the primary purpose to understand the "Sinful Hawthorne" is by the analysis of the perception towards sin he adapted in a way totally different from the Puritans'. So, for characters are the author's spokespersons, any attempt to discuss Hawthorne's view on Puritanism as a social behavior needs a deep analysis of the basis of each character and the level of interaction within the story. Finally, the perception of Sin in *The Scarlet Letter* is designed via a deep portrayal of two female protagonists who can

be explored in many critical views, but both of them intensify the challenging relation that bounds between the author and Puritans. Even though they can be interpreted variously, both Hester and Pearl are posited purposefully in a context of defiance to Puritans in order to explain the measure of difference Nathaniel Hawthorne contends for.

Conclusively, Hawthorne exists within the artistic text as full of emblematic attitudes that typify totally a different vision of Sin. Nathaniel Hawthorne's final aim in the romance of *The Scarlet Letter* is to refer to what level he claims his own place not only as a different romancer but as a different Puritan as well.

Résumé

Considéré comme l'un des plus importants classiques littéraires américains, l'importance de *The Scarlet Letter* brille sur l'appartenance puritaine de Nathaniel Hawthorne qui lui a apporté un élément exceptionnel de l'invention d'une histoire rendant un aspect important de son identité. Il s'agit d'Hester Prynne et d'un prêtre puritain Arthur Dimmesdale qui ont été placés dans un environnement socioculturel qui consacre un statut inférieur à la femme et un absolu appui sur la pécheresse et la dépravation totale de l'homme dont le salut est le but ultime gagné seulement par une adaptation sévère de l'ethos puritain.

Tout au long des attitudes relationnelles complexes et profondes des personnages qui diffèrent en caractéristiques et en comportement, le romancier exprime une attitude emblématique envers les puritains et le puritanisme. Il loue les premiers puritains pour les sacrifices qu'ils ont rencontrés pour établir la Nouvelle-Angleterre. Cependant, il a critiqué les générations précédentes pour le niveau de l'extrémité des rituels qui exclut les autres et interdit à l'individu d'exprimer le droit minimum d'existence. Une telle vue en noir et blanc est particulièrement révélée dans la présente étude qui caractérise la dichotomie contextuelle entre Hawthorne et le patrimoine puritain à travers *The Scarlet Letter*.

Il est essentiel d'approcher la contextualisation puritaine du roman pour comprendre le caractère et la société puritaine afin de présenter une vision extrinsèque du roman et mettre en lumière l'époque socioculturelle où l'histoire a eu lieu. Ensuite, en matière de dichotomie, le but principal de comprendre le "Hawthorne pécheresse" est d'analyser la perception de péché qu'il a adaptée d'une façon totalement différente de celle des puritains. Ainsi, comme les personnages sont les porte-paroles de l'auteur, toute tentative de discuter sa vue a besoin d'une analyse approfondie de la base de chaque personnage et le niveau d'interaction dans de l'histoire. Enfin, la perception de Péché dans *The Scarlet Letter* est conçue à travers une représentation profonde de deux protagonistes féminins qui peuvent être explorées dans de

nombreux points de vue critiques, mais les deux intensifient la relation difficile entre l'auteur et les puritains. Interprétés différemment, Hester et Pearl sont exposées délibérément dans un contexte de défi aux puritains afin d'expliquer la mesure de différence pour laquelle Nathaniel Hawthorne réclame.

En conclusion, Hawthorne existe dans le texte artistique comme rempli d'attitudes emblématiques qui caractérisent une vision totalement distincte du péché. Le but final de Nathaniel Hawthorne dans *The Scarlet Letter* est de se référer au niveau auquel il revendique sa propre place non seulement comme un romancier différent, mais aussi comme un puritain différent.

ملخص

تعتبر رواية "الحرف القرمزي" واحدة من أهم إنتاجات الأدب الأمريكي الكلاسيكي. تنعكس أهمية الرواية خصوصا على الروائي ناثانيال هوثورن من حيث علاقتها بانتمائه البيوريتاني كمصدر رئيسي في إنتاج قصة تعبر عن واجهة مهمة من هويته. و تدور أحداث الرواية حول علاقة حب بين امرأة من العامة هيستر برين و القس آرثر ديمسدايل اللذان تم حصرهما في نطاق بيئة اجتماعية و ثقافية تتميز بإعطاء نظرة دونية للمرأة واعتماد مطلق على مبدأ الخطيئة و الطبيعة الفاسدة للإنسان و التي لا يمكن الخلاص منها إلا عبر الاعتناق الصارم للمبادئ البيوريتانية.

فمن خلال ممارسة عدد من المواقف العميقة و المعقدة من طرف مجموعة من الشخصيات التي تختلف من حيث الخصائص و السلوك, فإن الروائي يعبر عن موقف مزدوج إزاء المذهب البيوريتاني و البيوريتانيين. فمن جهة, نراه يمجد البيوريتانيين الأوائل الذين ضحوا من أجل تأسيس مدينة إنجلترا الجديدة. و من جهة أخرى ينتقد و بشدة الأجيال اللاحقة منهم بسبب فكرهم المتطرف في إقصاء الآخر و في حظر حقوق الأفراد. و بالتالي, فإن هكذا إزداوجية في النظر لدى هوثورن في علاقته بالإرث البيوريتاني هي محور هذه الدراسة المتعلقة بالسياق العام لرواية "الحرف القرمزي."

ومن تم, ابتدءا يجب الاقتراب من السياق البيوريتاني للرواية لفهم مجتمع إنجلترا الجديدة من خلال التطرق للميزات الاجتماعية و الثقافية للعصر الذي جرت فيه أحداث الرواية, و ذلك قبل الخوض في الحديث عن "هوثورن الآثم" لتحليل نظرته حول فكرة الخطيئة بطريقة مختلفة تماما عن الرؤية الدينية للفكر البيوريتاني, و هذا عن طريق تحليل عميق لأساس كل شخصية من شخصيات الرواية و دراسة مستوى التفاعل بينها. ثم إن الإدراك الحقيقي لمعنى الخطيئة في رواية "الحرف القرمزي" يتأتى أساسا من خلال التصوير الذي اعتمده الروائي في تجسيد الشخصيتين هيستر و ابنتها بيرل و اللتان يمكن دراستهما عن طريق تحليلات نقدية مختلفة و التي قد تلتقي في فكرة نهائية و هي أن كلتاهما تجسدان نظرة التحدي و الندية التي تميز علاقة هوثورن بالبيوريتانيين.

خلاصة, فإن الفهم الدقيق لوجهة نظر هوثورن يتأتى من خلال النص الإبداعي المليء بالمواقف المتضاربة في سياق واحد و التي تصور رؤية مختلفة كليا لمبدأ الخطيئة. و عليه, فإن المبتغى النهائي لناثانيال هوثورن من خلال نسج رواية "الحرف القرمزي" هو البرهنة عن مستوى المكانة التي يرى أنه يستحقها ليس كروائي مبدع فقط , وإنما كبيوريتاني مختلف كذلك.

Introduction

Introduction

Society is a house the basic walls of which are -more or less- consolidated by the cement of religion. Society is an institution created by and for man who -as featured by a level of reasoning- has naturally acquired some norms upon which social life is built up. From a sociological viewpoint, therefore, religion remains the most vital source that streams dimensions of sociability of life. Religion is omnipresent since the first presence of man on earth. It shapes an immense part of one's identity and guides their interchangeable attitudes in such a way that makes people who they truly are.

Throughout human history, religions differed in terms of sources and contents including Christianity that represents one of the main heavenly religions. As evolving throughout history, Christian religion spread into multiple bodies including Puritan denomination.

Puritans and Puritanism constitute a religious and social entity that revealed outstandingly the dependence of man on religion in constructing the consciousness of life. In addition to religion, man masters literature for the sake of a certain human need. Whether influenced or influencing, literature, as well, takes part of the construction of social life according to the level of characterization in a given society in a given era. Thus, the present dissertation is about a piece of literature which deals with Puritans in an American contextualization.

In truth, the American characterization of literature is chiefly typical in terms of the newness it brought since the first coming of the European man to the new land. For the Puritans were the very first quintessential social denomination to pioneer the virgin found land and stamp it thoroughly in framing all sides of life; it is of a paramount importance to address them with some analytical requests to deconstruct and highlight some of that newness.

There may be many ways to approach Puritans. They can be viewed whether by the study of their political and religious history or by the study of their written production. Nevertheless, in order to target them as a source of literary inspiration as well as a part of a complex trial in which they bore charges in the eye of the witness- the author- who is or used to be one of them, that seems a better and shortened tunnel of destination. Thus, *The Scarlet Letter* by Nathaniel Hawthorne[1] is considerably such a fertile literary item that typified the newness of the American literature in many parts, and put the Puritans wholly and deeply under a severe analysis in Hawthorne's laboratory.

Hawthorne wrote during the Romantic period in the timeline of American literature which lasted from 1830 to 1865. Ralph Waldo Emerson, [2] Henry David Thoreau, [3] Herman Melville, [4] Harriet Beecher Stowe, [5] Edgar Allen Poe, [6] and Walt Whitman[7] were his literary contemporaries. Hawthorne had been under a constant interest, and critics have fitted several analytical statements, each of which has focused on a certain item of his literary and/or human life.

In his outstanding biography *Hawthorne*, Henry James[8] honors Hawthorne as the American man of letters, as a man of genius and eminence, as a master of expression. James viewed Hawthorne not by what he embodied but by what he lacked of a literary theory in revealing himself vividly from a local small device of New England. Though the biographer James Mellow describes Hawthorne within a scrutiny of two of his famous novels, *The Scarlet Letter* (1850) and *the House of the Seven Gables* (1851), showing works that dramatized important moral dilemmas that complicated Hawthorne's own life.

In parallel fashion, Henry Fairbanks judges Hawthorne in terms of having a literary production that explains his lowliness and isolation and posits that Hawthorne was separated from God, nature and man as well as the self. Such an extreme statement is made mainly as a result of his awareness and obsession with human sinfulness and depravity**.** Later critics, like

Randall Stewart in 1932, began to look at his use of the theme not as an outgrowth of a solitary nature but as a sensitive awareness to human problems. Although his expression of the theme varies greatly from that of other American great names such as Mark Twain, [9] Henry James, Ernest Hemingway, [10] William Faulkner, [11] and Saul Bellow, [12] the idea of the tragic situation of the isolated individual is central in his art as it frequently is in theirs. Randall Stewart attributes a high importance to Hawthorne's use of the isolation theme through which one can see his concern for the individual's relationship to others. Isolation is part of the process to ascend to truth or delve down to reality that one must experience. Ultimately, no matter how critical analyses vary, Hawthorne's high position was deservedly devoted to him thanks to a constant production of magnificent literary pieces one of which *The Scarlet Letter* enthroned him a name of one of the American classics.

The Scarlet letter is considered a piece of the American romantic literature. It is an extraordinary love story set in a remote past, of the Puritan era 200 years prior to Hawthorne's time. The story took place at a time decorated by a strong domination of a religious group – Puritans- who migrated from the old England to the new one in the early 1600s. The Puritans were a mass of people who believed in a purified interpretation of the Bible and the rejection of all traditional practices under a persistent rule of ministers who governed both church and state.

Socio-culturally, the events of the story are poured down in such a typical environment, in the colonial New England where the position of women was stated inferior. They were considered a mere subordination to men and more sinful than them by nature. Women's souls were deemed to be more susceptible to the working of Satan, and consequently to be guarded more carefully against it and more severely if transgressed. Women of New England deeply internalized this view of their natural depravity that affected their spiritual and everyday lives.

In fact, the academic research is a motivating journey of what brought one, as a researcher, to develop an interesting curiosity within a particular field of interest and what is intended to be achieved by the end of the journey. Hence, several points have gathered to draw the final frame of the present academic tableau.

Firstly, it is about methodology. The aim is to practice how to transform a fact into an intellectual exercise and how to approach a phenomenon on a methodological practice, i.e. how to construct a capacity of reasoning as far as the theme under study. Then, *The Scarlet Letter* is a choice of study related to many intermingled reasons that concern the author besides the story.

On the one hand, Nathaniel Hawthorne is characterized by a possession of a different vision that characterizes every piece of his literary invention that reveals in overall a hunky opposition to the Puritan perception of life. That strengthens the need to grasp an extrinsic approach to the whole background of the novel and to approach the problem of Hawthorne's relation to his Puritan heritage. Moreover, the perception of sin is transported on gender as a literary item the author cleverly molded to reveal the judgmental inequality that stigmatized the female protagonist's relational sphere within the Puritanical society. What may be more attractively effective is the common point shared in most of Hawthorne's works, which is of "Sin." Thus, why does Nathaniel Hawthorne insist on this notion?

On the other hand, *The Scarlet Letter* has been certainly scrutinized before by researchers, yet, there must always be some missing points in need of extra exploration. Hence, the idea of "Sin" in *The Scarlet Letter* seems a very complex point which needs an analytic decomposition from two parallel sides, literary and religious, and more importantly, in its broad macro level by the study of the historical, social and cultural context in which the story took place. So, how to delve into a religious matter by literary equipment is the main

pillar of the author's piece of art as well as the academic objective to be targeted by the end of the present research process.

Sin seems to be one of the most paradoxical points that characterize the core of the Christian religion. The study of this topic is an interesting step forward towards knowing the "other" through the study of their genuine production. Again, Sin represents the main belief in Puritan thought upon which they flew to set up their own world. And Nathaniel Hawthorne was a Puritan by birth. As an artist, Hawthorne's social context is the environmental approach that may explain the people's behaviors throughout his written tales. It is especially in that environment that they live and interact with each other, and that they influence and ought to be influenced by the social norms that typify their perception of life.

Hawthorne's characters are often bad and depraved. They even reproduce the sins of their ancestors. Their attitude is a response to the fact that the community in which they live molds their character based on that of their elders. As a sublime revelation of attachment to this topic, both Hawthorne's and the Puritans' obsession – though in a different manner- by the idea of Sin is projected on the academic leaning in such a way that several questions keep being raised over and over, of what is Sin? What measure of importance does Sin weigh in the Christian religious frame and body of Puritanism? Then, how come that a lonely female, considered sinful in such a harsh society, remains persistent in defending her attitude of love? How can one explain this attitude in that particular special socio-cultural New Englander context? Who is really sinful, then? Is it the female member who committed a love act or the Puritan society?

For the purpose to frame a genuine attempt to give answers to the present problematic, there were many challenging difficulties. First, the combination between religious and literary aspects in the understanding of Sin in Nathaniel Hawthorne's novel is a critical point. The study of the macro sphere of the story may make researchers deal with a religious

denomination having a certain background entirely different from theirs. Thus, how to treat the theme far from any kind of judgmental analysis seems not easy. Moreover, the lack of primary sources concerning the leaders of the Puritanism as a political and religious movement of which the leaders produced so many rich productions. This shortage brings out an obligation, then, to rely on secondary sources which interpreted the Puritan writings as well as some of Hawthorne's unfound publications such as the famous letters destined to his family members and colleagues.

Methodologically, the Modern Language Association (MLA) seventh 7th edition is the most preferable method adapted for the in text and final citation of the bibliographical sources of the present dissertation which deals with three chapters that attempt to respond to the afore-raised problematic.

The first chapter reveals the Puritanical contextualization of *The Scarlet Letter* by a thorough snapshot on the story of the Puritans in both "Englands;" of who they were and what they did achieve. Moreover, it is highly essential to cross over the New Englander society so that to present an extrinsic view on the novel and highlight the socio-cultural era where the story took place, especially to approach the environment in which Hawthorne planted the story and to realize to what extent it is similar to the protagonists' social surrounding.

In terms of contrast, after an understanding of who the Puritans were, the second part of chapter one reveals the Puritan Hawthorne to view how far the author shares even a minimum of the Puritan belonging and to comprehend the emblematic relation of Nathaniel Hawthorne with the Puritan belonging. This is done by a thorough explanation of his "fors" and "againsts" as far as the Puritan heritage is concerned in some of his works.

The second chapter explores the backbone that covers up the dissertation, which is Sin. Even prior to be a charge against the protagonist female character of *The Scarlet Letter*, sin is the prerequisite of the beginning of humanity on earth. It constitutes the top belief of the

Christian school and of the Puritan doctrine as a distinct denomination. For this reason, it is necessary to move some steps backward to explain sin in Christian theology, of what sin is and how it is perceived in the Bible, then, moving other steps forward to understand the Puritan interpretation of sin.

The item of dichotomy is still adapted in the second part of chapter two for the purpose to understand the "Sinful Hawthorne." It means not that the author has concretely erred act of sin, yet it is about the perception towards sin he adapted, which is totally different from the Puritans'. Hawthorne used another norm of characterization of the sinful characters that had been allegorized according to the main feature of each personality. They share a given role within a complex love story set between characters that share the soil but differ in their interactions. So, for characters are the author's spokespersons, any attempt to discuss Hawthorne's view on Puritanism as a social behavior needs a deep analysis of each basis of each character and the level of interaction within the story.

In the light of what has been already said; and after a deep investigation of both thematic edges of *The Scarlet Letter*, the Puritans and Sin, the last chapter examines the author's personification of the items of gender and symbolism that occupy a very interesting side of *The Scarlet Letter* in both frame and content. Their perception of Sin via a deep portrayal of two female protagonists can be explored in many critical views, but both of them intensify the challenging relation that bounds between the author and Puritans.

The Literature Review:

"I am a citizen of somewhere else."

Nathaniel Hawthorne

Sin is one of the saddest but also one of the most common phenomena of human life. It is a part of the common experience of mankind, and forces itself upon the attention of all those who do not deliberately close their eyes to the realities of human life (Berkhof 249). Sin is a very serious matter and is taken seriously by God, though men often make light of it. It is not only a transgression of the law of God, but an attack on the great Lawgiver Himself, a revolt against God. It is an infringement on the inviolable righteousness of God, which is the very foundation of His throne, and an affront to the spotless holiness of God (80). Is it for this explanatory reason that Sin frames the core of Nathaniel Hawthorne's masterpiece *The Scarlet Letter*?

In fact, during the 150 years since the publication of his masterpiece, Hawthorne has continued to occupy a central place in the American literary canon despite major shifts in critical fashions and reading tastes. Although recent scholarship has revealed the ways that influential friends, editors, and publishers assisted in the construction of Hawthorne's literary reputation, his short stories and novels continue to speak to a reading public fascinated by stories of sin and guilt and by exceptional individuals struggling with themselves and repressive institutions (Reynolds 3). For this reason, Hawthorne's craftsmanship has interested every critic of his work since Henry James, in terms of matters of style, diction; metaphor; structure and tone have had constant appeal. Among other studies, Walter Blair's analysis of Hawthorne's images of darkness and light, Malcolm Cowley's discussion of mirror figures as

a bridge between the inner and outer worlds, and John C. Gerber's brilliant exposition of the dramatic structure of *The Scarlet Letter* have particular significance (Flanagan 91).

In addition, there is the personality of Nathaniel Hawthorne, the man in his domestic, personal and public relationships, a theme which has long puzzled biographers and which is only now beginning to be clarified. This difficulty has been intensified by what Malcolm Cowley calls Hawthorne's doubleness: "He was proud and humble, cold and sensuous, sluggish and active, conservative and radical, realistic and romantic; he was a recluse who became involved in party politics and a visionary with a touch of cynicism and a hard sense of money values" (qtd. Flanagan 93).

Manning Hawthorne has contributed important studies of Hawthorne's family life and of his educational experiences. Randall Stewart, certainly the most diligent and informed student of Hawthorne, has written much to establish the record of the novelist's participation in public life. Stewart's work, including his editions of the English and American notebooks, is probably the most important contribution made in the last decade to the understanding of the man who has been called the greatest American novelist (Flanagan 93).

Since the author has always been under a permanent critical exploration, with each new critical perspective, a new aspect of Hawthorne's writings has come into view. Psychoanalytic critics, for example, long ago noticed and praised the depth and acuity of his studies of hidden sin. Countless new critics have discussed the artfulness of his structural patterns and the brilliance of his symbolism, irony and narrative techniques. Literary historians have traced his major contributions to the genres of the short story and the American romance. Feminists have observed and continue to debate the implications of his treatments of victimized women. Readers have been made aware of the subtle ways in which Hawthorne's writings respond to his own times as they draw upon the past. *The Scarlet Letter*, for example, though set within the Puritan world of seventeenth-century Boston, reacts to a

number of mid-nineteenth-century developments, such as the European revolutions of 1848, the Women's Rights Movement and the growing controversy over slavery in the United States. The novel, in other words, is product and producer of the culture surrounding it (Reynolds 4).

During his lifetime (1804-1864), which spanned the first half of the nineteenth century, the United States was transformed from a small, slow paced agricultural nation into a rapidly growing, competitive, urban, industrialized one, and these changes were accompanied and challenged by a host of religious and social reform movements, including millennialism, transcendentalism, associationism, mesmerism, spiritualism, vegetarianism, temperance, and abolitionism. Hawthorne studied many of these movements closely and discerned their weaknesses, and was often appreciative of the spirit that impelled them, sometimes sharing it himself (5-6).

Like a number of his artistic contemporaries, such as James Fenimore Cooper, [13] Longfellow [14] and Melville, Hawthorne felt the need to achieve American literary independence from England and to establish an indigenous literature worthy of comparison with the tradition of Shakespeare, Milton and the immensely popular Sir Walter Scott. Soon after the War of 1812, editors and authors began to urge the use of American history and legend as a means of establishing a national literature, and Hawthorne, responding to this suggestion, read widely in New England history during his years of literary apprenticeship. His interest in this history was enhanced by the roles his ancestors had played in it (6). Hence, critics on the author as well as on the *The Scarlet Letter* are widely diversified.

Henry James honors Hawthorne as the American “man of letters,” as a man “of genius and eminence,” as a “master of expression.” Hawthorne becomes James’s representative American, emblematic of the nation’s literary promise; he tells us that Hawthorne “has the importance of being the most beautiful and most eminent representative of a literature.” He

emphasizes his July 4th birth, and associates him with "the clearest Puritan strain." Before Hawthorne, few texts had been written about American authors and, as such, James was promoting a new national literature (Polley 6).

Gillian Brown, in her chapter, "Hawthorne and Children in the Nineteenth Century: Daughters, Flowers, Stories," addresses Hawthorne's innovative approaches to writing about children and childrearing. She traces changing conceptions of the child from Puritan colonial times to Hawthorne's present, focusing on the importance of the figure of the salvific child featured in abolitionist and temperance literature, such as Little Eva of Uncle Tom's Cabin (1852) and Mary Morgan of Ten Nights in a Bar-Room (1852). Although Brown does not discuss Hawthorne's life, she does note the difficulties he faced with his own children, especially Una, whose psychic disorders have been attributed to the Hawthorne's intense parenting (Reynolds 9).

Moreover, Rita Gollin argues convincingly that *The Scarlet Letter* "can be approached as a network of statements about vocations chosen, evaded and changed; and the action in that sense can be seen as the consequences of willful self-assertion, self-fulfillment, self-discovery, self-evasion, and self-repression as conjoined with the pragmatics of survival" (Maibor 59-60). Although Gollin adds that the main characters demonstrate that choices of vocation are in part determined by circumstances, she asserts Hawthorne "insisted that as individuals and community members, we are responsible for those choices, responsible for expending our gifts while respecting individual integrity." In looking at *The Scarlet Letter* through the lens of work, and focusing particularly on the character of Hester, the novel can be seen as a working out of many of Hawthorne's own frustrations and ambivalence about vocational choices and the limits of those choices (particularly for women), as well as the need to find a balance between satisfying the inner, "unquiet impulse," and the practical demands of life (60).

Even though *The Scarlet Letter* has been scrutinized from so many ample sides, the socio-cultural context remains the most important item of analysis. The attribution of Hawthorne's fiction to his preoccupation with Puritanism, and in many other ways related Hawthorne's literary accomplishments with Puritan subjects and influences. For the importance of Puritanism as a factor in Hawthorne's writings and disagreement as to Hawthorne's attitude toward the Puritans, it may be of interest to examine more closely the evidence of Hawthorne's writings themselves for his treatment of Puritanism and its influence upon his thought (Mills 78-79).

While W. C. Brownell considers *The Scarlet Letter* "the Puritan Faust," and Herbert Schneider insists on Hawthorne as reviving the best in the Puritan movement, Parrington saw him as criticizing the Puritans from a sceptical point of view, while Stuart Pratt Sherman called him "a subtle critic and satirist of Puritanism from the transcendental point of view." Still, others take a middle ground, noting both the Puritan influences on Hawthorne and his reaction against Puritanism. Frank P. Stearns wrote that Hawthorne "pursued a middle course. He separated himself from the Puritans without joining their opponents." Barrett Wendell, while admitting that Hawthorne "could never shake off the temperamental earnestness of the Puritan" and that he is "most characteristic when ... he expresses that constant, haunting sense of ancestral sin" which he inherits from his Puritan forefathers, nevertheless pointed out that for Hawthorne Puritanism was no longer a way of life but rather a subject for literary art (79).

Effectively, since Sin has a fundamental basis in religion, Hawthorne deals with the themes of religion in different ways. In *The Scarlet Letter*, religious impact can be seen as absolute pervasive since sin, punishment and salvation are major themes in this novel. Hawthorne's discussion of these themes allows a deeper insight into Puritanism and the idea of predestination but also criticizes their strict way to live (Konzett 7). It is precisely this concerns that makes the famous critic Harold Bloom regards *The Scarlet Letter* Hawthorne's

tragic, brilliant tale of passion and retribution, for it possesses a strength and depth that he was never to achieve in any of his other works. The novel attained immediate public success, both financially and critically, upon its publication in 1850. In Hawthorne's greatest works, Bloom thinks, Hawthorne's somber, mysterious, carefully structured prose analyzes the problem of sin inherent in the beautiful and terrible world humans have created. *The Scarlet Letter* is his masterpiece on sin, terrible secrecy, and retribution (13-14). Subtle as Hawthorne is throughout the novel, he is pragmatically sinuous in finding a multitude of ways to persuade us of Hester's sexual power. Hester would have been a second Ann Hutchinson, a major religious rebel against seventeenth century American Puritanism, he associates his heroine with a violent energy, "the flesh and blood of action," that can only be sexual. Then, *The Scarlet Letter* would have been a realistic tragedy, since Hester in full rebellion would have become a pre-feminist [15] martyr, immolated by the righteous men of Puritan Boston (9).

Again, the religious impact in Hawthorne's mind makes Edward Wagenknecht question what sort of man was Nathaniel Hawthorne? What was his experience of life, and what resources did he bring to this experience? How did he live in the world which all men know and in that other world so intimately but obscurely related to it which only the artist can enter? What did love mean to him? What relationship did he sustain to his God? (3).

By focusing on Hester Prynne, Hawthorne condemns the Puritan punishment of her sin, not because he fails to recognize that she has sinned but because her punishment does not serve any useful purpose. The function of human law is to preserve order. Only God can judge; only God can deal with the sins of the soul. When men usurp God's functions, or thrust themselves between Him and the soul which, in Puritan modes of thinking, must ever stand naked before Him, then the order of the universe is violated, and far worse evils grow out of the very effort to set things right (143). In a sense, then, according to Wagenknecht,

Hawthorne seems to have believed that it is every man's right to go to hell if he wants to, or at least that no other man has the moral right to use force to prevent him (192).

In parallel fashion, Sachin Vaman Londhe views that Hawthorne, in *The Scarlet Letter*, is not overly concerned with the sin that has been committed; but with its effect on the persons involved. Hawthorne points out that while sin which is exposed and confessed, frees the sinner's mind and often brings about a transformation in the life, sin which is concealed and cherished tends to cause ruin and death. While Hawthorne's characters are sinners, many of them are presented as people who actually gain salvation and regeneration before the story ends. The Christian view however, is that the sin itself as well as its effects are to be considered. God regards man's motives. And to him motives are important. Furthermore, the Bible condemns sin in all its forms (1-2)

While dealing with Hawthorne's *The Scarlet Letter*, Jamie Barlowe focuses on idea of Prynne-Ism. *The Scarlet Letter* has often been taught as a moral text in high school and university classrooms in the United States, with Hester Prynne as the scarlet (white) woman/adulteress who serves as a cultural warning to girls and women and, therefore, as part of the social conditioning they internalize. Hester-Prynne-ism has taken all kinds of bizarre and moralizing cultural twists and turns (48). From the 1870s on, dramatic productions have refocused attention on Prynne's scarlet A; for example, Joseph Hatton's *The Scarlet Letter*, or Hester Prynne (1870), Emile de Najac's five-act tragedy *The Scarlet Letter* (1876), James Edgar Smith's *The Scarlet Stigma* (1899), Phyllis Nagy's adaptation of *The Scarlet Letter* for the American Theatre (1995), and the opera based on *The Scarlet Letter* (Lathrop and Damrosch 1896) (52)

James R. Mellow sheds light on the rebellious spirit of Hawthorne. In his introductory chapter to *The Scarlet Letter*, the novelist had bravely announced his intended departure from Salem. His native town – the Salem of his ignominious political defeat- would be remembered

only as “an overgrown village in cloudland, with only imaginary inhabitants to people its wooden houses and walk its homely lanes” (170). Thus, beneath the parade of good intentions, Hawthorne always suspected the darker personal characteristics of the reformers - their egotism and self-serving rationalizations, their urge for power, their tendency to manipulate others. His ambivalence, his talent for psychological insight, his ability to see through the heady optimism and inflexibility of his reformist acquaintances made him something of an outsider, even among America's intellectuals. It was Melville, his peer in many respects, who understood the “great power of blackness” in Hawthorne's works and who recognized “the grand truth” - that Hawthorne was a man who could say “No! In thunder” (173).

Richard Gray regards Hawthorne as a writer who was undoubtedly a moralist, concerned in particular with the moral errors of egotism and pride, separation from what he called ‘the magnetic chain of humanity.’ But he was a moralist who was acutely aware of just how complex the human character and human relations are. He was also someone who had inherited from his Puritan ancestors what he termed his ‘inveterate love of allegory,’ which passed into symbolism. His aim and achievement was to manoeuvre the romance form so as to unravel the secrets of personality and history: ‘The truth of the human heart,’ as Hawthorne himself put it, and the puzzling question of whether the present is an echo or repetition of the past, a separate world ‘disjoined by time,’ or a mixture somehow of both (201).

Gray stresses that the major tensions that Hawthorne searches out in *The Scarlet Letter* are related to his own ambivalent relationship to Puritanism and his own Puritan ancestors in particular. As he intimates in the introductory essay to his story, he felt haunted by his ancestors yet different from them. He could experience what he calls there ‘a sort of home-feeling with the past,’ but he also suspected that his Puritan founding father might find it ‘quite a sufficient retribution for his sins’ that one of his descendants had become a writer, ‘an

idler' and a dabbler in fancy (204). Therefore, *The Scarlet Letter* rehearses the central debate in nineteenth-century American literature: Between the demands of society and the needs of the individual, communal obligation and self-reliance. The Puritan settlement in which the story is set is a powerful instance of community. The main characteristic of Hawthorne's portrait of this equivocal conflict is revealed in the drawing out the arguments for and against both law and freedom (204-205).

In the light of the above mentioned critical analyses each of which is based on a certain analytical point, the present dissertation aims at treating the idea of Sin in *The Scarlet Letter* in a dichotomist way, i.e. it attempts to collect the macro details under the principle of opposition; so that to explain to what extent Hawthorne shared a minimum characteristic with Puritans.

In truth, the Puritan belonging represents a fundamental approach to measure the level of antagonism Nathaniel Hawthorne performs in the literary production. The understanding Hawthorne from an antagonistic point of view is through a decent comparison of Hawthorne's mind with the Puritan ethos. Thus, it is extremely important to have a look at the doctrinal and social-cultural sides of New England to apprehend Puritanism as a religious current emerged according to given philosophical bases which had been practiced to establish a society where and when Nathaniel Hawthorne's *The Scarlet Letter* took place.

More importantly, the present novel is about Sin. It is about a story the events of which occurred after a commitment of an act of love as a result of a forbidden relation, and took place within a social climate that believes in a severe religious lifestyle. However, the way Hawthorne depicts the idea of sin is what may interest readers. It is simply another phase of the emblematic relation that bounds Hawthorne with Puritans. Such an idea is evidently shown in the way he presents the characters within the Puritanical context of the story. Therefore, *The Scarlet Letter* reveals his relation with the Puritan heritage.

Chapter One

The Puritanical Contextualization of The Scarlet Letter.

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The Scarlet Letter is a story of two lovers who shared a simple sentiment which led them to a very complex story. But the belonging to a distinct social status obliged them to differ in the attitudes that make up the core of the novel. Hester Prynne is a common woman whose husband was – or supposed to be- died some time ago. The Reverend Arthur Dimmesdale is the famous priest among the people of New England, the Puritans. Hester has been sentenced to prison and to wear a symbol of shame on her breast since she did not reveal the name of her lover with whom she brought up a child, Pearl. From then on, an unusual story begun.

The Scarlet Letter took place in a contextual frame well drawn by the famous romancer Nathaniel Hawthorne. On the macro level, it is about Puritans and Puritanism in the city of New England. Any attempt to approach it, then, must be crossed through the understanding of who the Puritans are and what Puritanism is to apprehend the contextual level of the story. The New Englander context of *The Scarlet Letter* is that social, religious and intellectual sphere where man and woman lived and shared interchanged roles and duties performed under Puritan doctrinal rules. It is especially an attempt to enlighten how a woman is seen in two different contexts: As an individual and a member of family, for the purpose to grasp the trapped climate where Hawthorne put Hester Prynne.

The present chapter deals with the general history of Puritans and Puritanism as a movement having a background in the European sphere of England, the influence of which was extended overseas. The aim failed to be achieved in England was successfully done in the New World by the foundation of a city based on Puritan socio-religious principles. These social rituals were not agreed upon by all. One of the symbols of opposition was a famous novelist who shared the Puritan New England soil, yet stood against many of the basic ideas of the Puritan thinking and practice.

1- The Puritan New England

Before to deal with any kind of Puritan and Puritanism as a history or a theology, it is of a paramount importance to bend over the terminological meaning by asking primarily a simple question, of what is meant by the term "*Puritan"* and/or *"Puritanism"*?

There has always been confusion about the definition of Puritanism for two reasons. First, the term "Puritan" was originally an indiscriminate term of abuse that few applied to themselves. It was described by the movement's enemies who were not primarily concerned with presenting accurate accounts, but instead drew crude caricatures which only reinforced their own and their readers' prejudices. Second, Puritanism was not an independent entity but a protest movement in conflict with the secular and ecclesiastical authorities or with those many sections of local society which did not share its ideals. As society changed, so did the protest, so the definition of Puritanism was a moving target (Sweeney 5). For example, many people today use the term to describe a morose and legalistic brand of Christianity that borders on fanaticism. Much of this stereotype was the product of nineteenth-century anti-Puritan sentiments, such as those expressed in Nathaniel's Hawthorne's *The Scarlet Letter* (1850) (Beeke, Pederson 14).

The Puritans were a body of Evangelical Christians who lived in England between 1550 and 1700. The term "Puritan" as it was applied to them, was intended as a smear word. It was meant to convey the impression of excessive and hypocritical religiosity. And that is the way the Puritans have been largely viewed through centuries (Young 1). It was first used in the 1560s of those English Protestants who considered the reforms under Queen Elizabeth as incomplete and called for further "purification" (from the Greek word *katharos*, "pure") (Beeke, Pederson 14). The main reference was conveyed to that separatist group described derisively as Puritans who were pejoratively called "the unspotted lambs of the Lord" to focus

on those who refused to wear vestments which they regarded as the clothing of the papacy (Hulse 16).

In contrast, there are others who did not share the same pejorative impression. Revived scholarly interest in the Puritans in the twentieth century scraped away much of the prejudice and gave an opposite picture to the Puritan character. In this new light they are not seen as over scrupulous fanatics, but "sober, conscientious, and cultured citizens; persons of principle, devoted, determined, and disciplined, excelling in the domestic virtues, and with no obvious shortcomings save a tendency to run to words when saying anything important, whether to God or man" (Young 1-2). The interpretation of the term "Puritan", then, is guided by an ideological characterization within a context of emergence that begun in England, then its evolution onwards.

1-1- Puritans and Puritanism in Old England (1603-1662)

The religious atmosphere during the earlier centuries in Europe -namely in the western era of the continent- motivated the emergence of theological movements asking for the reformation of the Roman Catholic Church and which would develop into Protestantism in the sixteenth century (Bekaddour 48). Thus, tremendously influential were the steps taken later in the fifteenth and sixteenth centuries by Martin Luther [16] and John Calvin [17] in the boost a new trend of reformation in the body of Protestantism.

The Lutherans protested against the practices within the Catholic Church, which were mainly: Simony- the possibility of people to get into a position in the church after they had contributed with money; nepotism- the right of the popes and bishops who had not their own children to choose instead their nephews for higher positions in the church and indulgences. These practices were clearly rejected by Luther in the document of the Ninety-Five Theses of 1517 confirming that justification was the work of God and a gift offered by Him and not the

result of one's own actions: "All have sinned and justified freely, without their own works and merits, by His grace, through the redemption that in the Christ Jesus, in His blood." More importantly, the Bible was considered an important source of authority and the unique canon of religious life (Bekaddour 28-29).

Similar views were expressed by the Calvinists, followers of the sixteenth century French theologian and church reformer John Calvin who also shared the Lutheran belief in the Bible as the unique authority, and believed in the doctrine of predestination, under which a number of Christians were predestined by God for Heaven or Hell. Calvin's teaching was summarized in the Five Points of Calvinism, also known also TULIP/: Total depravity, unconditional election, limited atonement, irresistible grace, and perseverance of the Saints. The principal issue of these points was that the Creator was able to save people upon whom He had mercy. Besides, John Calvin did not agree on the Episcopal form of Church government, backed by the idea that it was a hierarchal form rather headed by the bishop; he suggested instead a Presbyterian [18] Church. The latter was a form of Church government, under which each congregation was governed by presbyters or elders, who had to be of equal rank (Bekaddour 29). As a direct result from both streams, Lutheranism and Calvinism, a new reformation emerged in England under a political and theological climate featured by the presence of Monarchs which contributed to the characterization of the Puritan movement.

1-1-1- The rise of Puritanism in England

Originally, Puritanism refers to a movement that arose within the Church of England in the latter part of the 16th century. It sought to purify, or reform the Church and to establish a middle course between Roman Catholicism and the ideas of the Protestant reformers. Those who advocated Puritanism were called Puritans who thought that the religious reformation in England had not gone far enough in reforming the doctrines and structure of the church. They

wanted to purify their national church by eliminating every shred of Catholic influence (Kang 148). These reformers took different names in England including: Heretics, [19] Puritans, Presbyterians, Calvinists, and Separatists. The religion policy of the English monarchs was a significant factor that led to the evolution of the Puritan beliefs (Bekaddour 48). So, it is presumably essential to have a look at the back English environmental sphere to scrutinize how each Monarch had put his and/or her own peculiar stamp on that part of the story. The rise and development of Puritanism is a fact that cannot be well understood only by a necessary examination of the environmental and relational causes through the successive Monarchs.

Compared to the monarchy today, the kings and queens of England in that era (15th and 16th century) seemed to wield supreme authority. Their powers were ill-defined. He/she had no standing army, was often short of money, and had to govern bearing in mind the goodwill of the land-owning classes who were the natural leaders in society (Hulse 11). On the religious level, the official Church of England is the Anglican Church. The name "Anglican" means "of England." Until the Reformation, the Church of England acknowledged the authority of the Pope. The English people were discontent with the corruption within the English Catholic Church and a very pervasive anti-clerical attitude prevailed.

By the Act of Supremacy in 1534, King Henry VIII had taken control of the Church in his country away from the Pope, but little else had changed. The Church of England was the official and only church in England. Everybody belonged to it, whether they wanted to or not. Every resident of a given community was automatically a member of the parish in that community. Because it was an extension of the government, the English church was as subject to political abuse and favoritism as any other governmental agency. One result was that the office of the parish priest became a sinecure given as an expression of the favor of the

hierarchy; many of the clergy were assigned to parishes but never went near them. The church members had nothing to say about all of this; they were expected to quietly accept whatever the hierarchy of the church thrust upon them (Maxwell 2).

1-1-2- Flowering of the Puritan Cause in England

In fact, queen Elizabeth I is considered one of the most influential monarchs during British history. Elizabeth's administration was moderately Protestant. She maintained a balance between the Roman Catholic and Protestant constituencies and resolved to work for the establishment of a strong united nation with one united National Church by the promulgation of the Acts of Supremacy and Uniformity stating that:

- The Queen's majesty (that was Queen Elizabeth I, of course), under God, is the only supreme governor of this realm, and of all other of Her Highness's dominions and countries, as well as in all spiritual and ecclesiastical things or causes, as temporal; and that no foreign prince, person, prelate, state or potentate hath, or ought to have, any jurisdiction, power, superiority, preeminence, or authority, ecclesiastical or spiritual, within Her Majesty's said realms, dominions and countries.

- That the Book of Common Prayer and of ordering of bishops, priests, and deacons, contained in it nothing contrary to the Word of God, and that it may lawfully be used, and that he himself will use the form in the said book prescribed in public prayer, and administration of the sacraments, and none other (Jones 34-35). The Queen Elizabeth I, then, has "supreme" authority not only in things temporal but also in things spiritual and ecclesiastical, the fact that gave her an absolute dominance over everything.

In the middle of this unwanted tyrannical situation, a group of reformers, named later "Puritans," stood up on the English stage against the actual political and religious Anglican system. As a brief comparison:

- Puritans desired a fully reformed church with the Bible central to everything.
- Puritans had an international outlook verses Anglicans having a national outlook.
- Puritans base all their teachings on Scripture verses Anglican tradition, customs, continuity, and reason.
- Puritans emphasize the spirituality of worship verses Anglican emphasizing the formal aspects of worship.
- Puritans are more interested in fellowship verses Anglicans being more individualistic.
- Puritans believe in a rigid church discipline verses Anglicans being content with outward conformity (Zepp 17).

In addition to the entire objection to the Act of Supremacy and to depend on the Book of Common Prayer, the Puritans rejected many other rituals, as the use of the wedding ring, kneeling to receive the sacrament at the Lord's Table, ministers wearing the surplice, and placing the mark of the cross on the forehead of those baptized. All of these were reminders of Roman Catholicism that Puritans believed was the church of the Anti-Christ (16).

Viewing the Bible as their infallible guide, they found nothing in it about the Episcopal powers that Elizabeth had transferred from the Roman to the Anglican Church; on the contrary, they found much about presbyters' having no sovereign but Christ. They acknowledged Elizabeth as head of the Church in England, but only to bar the pope; in their hearts they rejected any control of religion by the state, and aspired to control the state by their religion. For these worrying motivations, Elizabeth felt that the Puritan movement threatened the whole settlement. She despised the Puritan dogmatism even more heartily than the Catholic (Ariel, Durant 30-31).

During the reign of Elizabeth I, Puritans gradually split into three main groups. The least radical of the Puritans were committed to purifying their church from within as little upheaval as possible. They were content with the idea of a state church and very aware that to challenge that church could be construed as an act of treason. For this reason, they sought to bring about within the structure of the Church of England the changes they most wanted: The Bible, not the church hierarchy, to be the ultimate authority; membership by choice and therefore limited to those who had at least some degree of religious motivation; and an active clergy who carried out some teaching as well as purely liturgical functions. Then there was a group who wished to retain the Anglican Church identity but reform its polity - its form of organization - to give each local congregation control over its own affairs. These people were a small minority in the Church in England and were known as Congregationalists (Maxwell 2-3). Among other things they did not believe in bishops, or in the Book of Common Prayer. Their idea was that the Church of England should be turned into a Presbyterian Church (Jones 17). A major dividing line comes between the two groups already described; the Separatists. Most simply stated, these were people who had given up on any possibility of real reform within the Anglican Church and sought to separate from it and start their own churches (Maxwell 3). They firmly thought that there was no purpose in staying inside, that none would ever succeed in changing the state church, and that they should go out at once and do what they believed to be right. Consequently, Queen Elizabeth I became more and more severe in her treatment of the Puritans, especially the Separatists. She felt that her power and that of the bishops went more or less together, and that if the power of the bishops diminished, her power would also probably suffer (Jones 17).

By the coming of the next Monarch, the Puritan revolution became a violent clash of world views. The effort to free the pulpits of the land from the shackles of prelacy turned into an all-out war to destroy prelacy and monarchy. Systems breed anti-systems (Gatis 7). This is

evidently shown under the reign of King James I who came to the throne in 1603, and with his coming, the Puritans of all types, began to feel that a new day had dawned and a great hope was opening before them. Here was a man who had come from the Presbyterian Church of Scotland, and who was a Calvinist in his doctrine. They thought that they had but to appeal to him and state their case and all would be well. So they presented him with what has become known as "The Millenary Petition" in 1608, in which they asked for the abolition of popish ceremonies from worship, and for the providing of adequate preachers. Those were the two main things. They asked not to be forced to use the prayer book, that tender consciences be respected, that popish ceremonies should be got rid of, and that the king and government should make certain that there was a good, regular and adequate Ministry in the churches. James decided, as a result of this petition, to call what became known as the Hampton Court Conference (Jones 17-18).

As the Hampton Court Conference went on, King James became more and more bad tempered. He made dogmatic assertions such as, "No bishop, no king!" and "Presbytery agrees as much with monarchy as God with the Devil!" And to the Puritan divines he said, "You had better hurry up and conform or you will be harried out of the land!"

Apparently, the conference ended in a right royal flurry of bad temper! The King was agreeable to a new translation of the Bible known as *The Authorized Version* (or King James Version) which was completed in 1611. Otherwise, concessions were few and insignificant (Hulse 20). Conclusively, no provisional change happened. To James who was also supreme head of the Anglican state church according to Elizabeth's Act of Supremacy, 'no bishop' translated to 'no king' (Gatis 7).

Even though the difficulty faced the rise of Puritan movement, what comes later is even more crucial to the Puritan cause in England for the level of religious persecution and political oppression that Puritans encountered under the rule of coming monarchs.

1-1-3- Decline of the Puritan Movement in England

Charles I was enthroned in 1625. Unlike Elizabeth and his father James, he lacked political skill especially in the art of keeping checks and balances which is essential in politics (Hulse 21). Soon, the power in matters ecclesiastical passed into the hands of Archbishop Laud who enforced Queen Elizabeth's Act of Uniformity in a way that Elizabeth herself had never done. Moreover, he compelled the clergy to read what was called *The Book of Sports* from the pulpit on a particular Sunday. That meant that they had to read a book in which the people were urged and encouraged to set up a Maypole and to have games around it on Sundays, and to indulge in various other practices. Not only were they not to condemn these sports, they were to encourage the people to practice them and to indulge in them. He proscribed Calvinistic preaching, and persecuted some of the best preachers. He was determined to extirpate Puritanism by the persecution of its adherents with great cruelty (Jones 19).

An example of the cruelty of Laud is seen in the case of a Dr. Alexander Leighton, father of the well known bishop Robert Leighton. Without any defense or right of appeal, Leighton was sent to Newgate Prison. When brought before an arbitrary court he was condemned to have his ears cut off, his nose slit on both sides, be branded in the face with a double "S S" (sower of sedition), be twice whipped, be placed in the pillory, and then be subject to life imprisonment. Other well-known characters who received similar barbaric treatment were William Prynne, John Bastwick, Henry Burton and John Lilburne.

A bitter kind of persecution was waged against the Puritans. Between 1629 and 1640, 20 000 men, women, and children left for New England including seventy-nine ministers, twenty-eight of whom returned when conditions improved at home. Many made their exodus through The Netherlands (Hulse 21-22). This is what shows to what extent the King Charles' reign was the most vicious on the Puritan cause in England.

While living through the turbulent decade of the 1620's, there was an inescapable question of how purification and simplification could take place. The leaders of the English Church were against them, the king was against them. A help for their position might come from Parliament but the king refused to govern with the help of that body. How was England to be purified, how was the corruption of history to be swept away to achieve the simplicity that was God's will? (Noble 6). A radical change might happen shortly afterwards to change the Puritans' destiny that Elizabeth I was afraid of to come true. It was a change represented in the civil war (1642-1651) which has switched tremendously the destiny of England as well the Puritans' status from a down- and- out religious men to the governors of the country, affecting entirely the Puritan ascendancy.

After the decline of the Monarch and transformation of England into a Republic governed by the Protectorate Oliver Cromwell, Archbishop Laud was imprisoned by Parliament in 1641 and executed by beheading for treason at the Tower of London in January 1645. Government of the Church by bishops was abolished in 1646. That victory for Parliament ended the Civil War. Charles II escaped to France. Cromwell became the Lord Protector and ruled through Parliament. He was a firm believer in religious liberty and was in that respect ahead of his times (Hulse 24).

Indeed, a complete change occurred. Parliament abolished the Anglican episcopacy in 1643, adopted and legislated the Presbyterian organization and creed in 1646, but gave itself a veto power over all ecclesiastical decisions. In 1647 the Assembly issued the Westminster Confession of Faith, [20] Larger Catechism, [21] and Smaller Catechism, reaffirming the Calvinistic doctrine of predestination, election, and reprobation (Ariel, Durant 259-260). The influence of these materials, particularly the Confession, on subsequent generations around the world has been immense. Congregationalists [22] in 1658 and Baptists [23] in 1677 embraced the same Confession making amendments which would constitute about ten percent of the

whole (Hulse 24). Nevertheless, the puritan flowering would not last for a long time for when died in 1658; it was soon evident that Richard Cromwell could not fill the leadership role of his father. To avoid further upheaval the option to restore the monarchy was pursued.

The coming of King Charles II, a desire was soon over-ruled by fierce urges for revenge among the Anglicans who now had the upper hand. From 1643 to 1654, about 34 percent of the 8600 parish clergy had suffered harassment of some kind as well as ejection for legitimate reasons of incompetency, but also for giving support to the royalist cause or for Popery (25). Rightly after, the year of 1662 draws the beginning of decline of the Puritans in England, in a period known in Puritan history as the era of "dissent."

In 1662 an act was passed to require strict conformity to the Church of England. If clergymen had not been episcopally ordained they were required to be reordained. Consent was required to every part of the Book of Common Prayer. Every minister was required to take an oath of canonical obedience and to renounce the Solemn League [24] and Covenant (25-26). Also, the decisions of the Westminster Assembly were set aside by the restoration of the Stuart dynasty and the Anglican Church, but the confession and the catechisms have remained in theoretical force in the Presbyterian churches of the English-speaking world (Ariel, Durant 260).

This situation brought over a period of more severe persecution of Puritans. They were enforced to conform to the official decisions or to flee. The second option was the best one to choose, the fact that brought the Great Ejection of 1662, when about 2000 ministers were ejected from the Church of England, and which marks a very important stage in the development of the Puritan existence.

The number of 2000 represents a testimony in itself indicating how greatly the Puritan movement had grown. Among those ejected are the most illustrious names in the Puritan galaxy: Manton, Owen, [25] Goodwin, Burgess, Baxter, [26] Calamy, Poole, Caryl, Charnock,

Gouge, John Howe, Vincent, Flavel and Philip Henry, the father of Matthew Henry, the famous commentator on the Holy Bible (Hulse 17).

No matter what happened next, the decline is a historical phase that may render a legitimate questioning of why did the Puritan movement in England decline sharply after 1662?

Persecution of dissenters was severe and relentless. Nonconformists were barred from the universities and this had an adverse effect on the standards of the ministry. A principal reason for the decline of the Puritan Movement was their loss of unity. The cogent spiritual unity which had been characterized and encouraged by the growing spiritual brotherhood of the Puritan pastors during the reign of Elizabeth I and which had flowered in the ascendant Puritan movement declined after 1662. In 1672 the king issued a Declaration of Indulgence which for a short time eased a lot of Dissenters and Roman Catholics. A further reason contributing to the decline of Puritanism in the latter part of the 17th century is the fact that when the famous leaders whose books Christian followers enjoy today passed on there were very few of similar caliber to take their place (26).

Puritan story in England, therefore, had not been in a stable situation. There were continuous environmental conditions that made Puritans under official oppression to a total successful change to become the real governors of the country. Then, they faced a rude decline and a great ejection that shaped a new beginning of the story of the Puritan movement by a new breath somewhere else in overseas.

1-2- Foundation of the City upon a Hill, New England

When it comes to the Puritans' status in New World, a huge difference is asserted even in the terminological definition of who the Puritans are.

Starting with some basic definitions, the American Heritage Dictionary defines a *Puritan* as "A member of a group of English Protestants who in the 16th and 17th centuries advocated a

strict religious discipline along with simplification of the ceremonies and creeds of the Church of England." The *Puritans*, in short, were people who wanted to reform or purify their church. A *pilgrim* (spelled with a lower-case "p"), is defined in that same dictionary as "A religious devotee who journeys to a shrine or sacred place, or one who embarks on a quest for something conceived of as sacred. A pilgrim is one who makes a journey for a religious purpose."

In America, specific references were added to those two terms. The name *Pilgrim* (with a capital "P") applies to the small band of English people who came here (America) in 1620 on a vessel called the *Mayflower* and settled in Plymouth. The name *Puritan* is used to refer to a much larger group of English immigrants, led by John Winthrop, who came here ten years later and settled Massachusetts Bay Colony. Both groups were motivated religious convictions and wished to purify their church by applying the principles of the Protestant Reformation (Maxwell 1).

The early 1600s saw the beginning of a great tide of emigration from Europe to North America. Spanning more than three centuries, this movement grew from a trickle of a few hundred English colonists to a flood of millions of newcomers. Impelled by powerful and diverse motivations, they built a new civilization on the northern part of the continent. Most European emigrants left their homelands to escape political oppression, to seek the freedom, to practice their religion, or to find opportunities denied them at home (Friedman et al. 10-11).

When God gave of His grace freely to an individual, that individual would be able to discover God's fundamental truths and laws in the world for the first time. When Adam fell, he had lost his capacity to reason. Man afterward had lived by the misleading forces of imagination, passion, and will, compounding their sinfulness. Now, however, God in His infinite mercy had given grace to a number of Englishmen who became Puritans as they learned of the necessity of abandoning medieval civilization for a beginning of a new society

based on God's truth as revealed to their clarified reason (Noble 5). It is under this catch-phrase that the Puritan assumed the philosophical basis of the establishment of New England.

Historically, in 1607 a small group of Separatists departed for Leyden, Holland, where the Dutch granted them asylum. However, the Calvinist Dutch restricted them mainly to low-paid laboring jobs. Some members of the congregation grew dissatisfied with this discrimination and resolved to immigrate to the New World (Friedman et al.13).

When the *Mayflower* arrived at Plymouth in December 1620, it brought 102 passengers, half of whom were to die in that first terrible winter. Ten years later, no fewer than 17 ships, headed by the *Arbella*, made port at Salem, bringing with them a thousand of settlers for Massachusetts Bay. After another decade had gone by, the population of Plymouth Colony was a mere 2500, while that of Massachusetts Bay had risen to 20000 (Maxwell 4).

Even though both groups share the same reason of escape, they were different in social shape. The Pilgrims at Plymouth were, for the most part, yeomen – working people. There were some among them successful enough to merit the title "Master," but none who appended to his name the title "Gent." There was not even an ordained minister in the group. The colonists of Massachusetts Bay, by contrast, were better educated, more economically and socially successful and brought with them educated clergy to give leadership to both church and community. William Bradford, the governor whose leadership shaped the Plymouth colony, had been a fustian worker (fustian is a corduroy-like cloth); his counterpart in Massachusetts, John Winthrop, was a trained lawyer who had worked in the English government service (4).

Since the foundation of Plymouth, more Puritans emigrated and built more colonies, including Massachusetts (1628), New Hampshire (1629), Connecticut (1633), Maine (1635), Rhode Island (1636), and New Haven (1638) (Kang 148). In a swift of two decades, the Massachusetts Bay, Plymouth, Connecticut, and New Haven colonies formed the New

England Confederation in 1643 (Friedman et al. 17). Therefore, the act of moving from old to New England had brought about a kind of *de facto* separatism, and in time the Congregational form of church polity became the accepted way throughout the colony (Maxwell 3).

The institutionalization of New England began even by the very first days of the coming of the colonists. Because they were in a kind of "no man's land" they created their own representative government in the document known as the Mayflower Compact (Stodola 17). The Compact attempted to establish a temporary government until a more official one could be drawn up in England that would give them the right to self-govern themselves in New England (Kang 150). As John Winthrop stated, the document sought to "combine ourselves together into a civil body politic for our better ordering and preservation ...and by virtue hereof [to] enact, constitute, and frame such just and equal laws, ordinances, acts, constitutions, and offices ...as shall be thought most meet and convenient for the general good of the colony...." (Freidman 30). The compact was, then, an additional step of separatism from the Anglican body that started earlier in England, and a foundation stone of the political vehicle in New England. Moreover, although there was no legal basis for the Pilgrims to establish a system of self-government, the action was not contested, and, under the compact, the Puritan settlers were able for many years to conduct their own affairs without outside interference.

This historical sphere under which New England was set up had a direct impact of religiosity that gave value of the political characterization of the new established state of New England. The foundation of City upon a Hill as a geographical entity of the new coming reformers was framed by a thorough characteristics of Puritans in terms of a religious body having their own way of political as well economic and cultural distinguishing features that mould their system of governing and society via the puritan way of life style.

1-2-1- Church and State in New England

Human history, in the Puritan outlook, was marked by the ceaseless rise and decline of social groups because sinful man was not capable of building a truly good society. Now, God had given this New World nation a chance to escape the rhythm that had marked all previous nations and to create a community of saints. For the first time since the rise of the Roman Catholic Church; a society based on God's laws existed (Noble 6). It is a community the leadership of which was handed- in a way or in another- to the church.

Despite the ideology that convinced them of the equal sanctity of all space, the New England Puritans had to give a special religious significance to the scene of their wonder-working providences. The Puritans had to reject the idea that they were merely another people, like the Goths and Vandals, who had swarmed for warmer or fatter lands. The migration of the saints, according to Cotton Mather, [27] would transform "Geog-raphy" into "Christano-graphy." Their safe arrival in New England, therefore, meant not only physical survival but assurance that God had indeed commissioned the enterprise (Walsh 92-93). This ideological thought was practiced since the Puritans' feet were put on shore, when their leader John Winthrop [28] urged them to create a "city upon a hill" in the New World, a place where they would live in a strict accordance with their religious beliefs and set an example for all of Christendom (Friedman et al. 13).

In truth, the Puritans believed in the Biblical Commonwealth, meaning that Church and government should be interrelated because they enforced obedience to the Creator. Governments were expected to collect taxes and enforce Church decisions, while the Church was expected to proclaim the supremacy and sanctity of the government (Bekaddour 85). The establishment of Church in all Puritan colonies of New England was Congregational in a way that each church was independent and could govern its own affairs. The type of Church-was also called the New England way- contrasted with hierarchical polities.

One significant feature that characterized the Congregational Churches in New England was the fact that the minister presided over the Church but did not govern it by itself. It was the Congregation which would decide the issues of the Church in the end (Bekaddour 76). The intermingled relation between church and state under which the City upon a Hill was set up is succinctly described by Edmund Morgan: "The relationship between church and state was one of the things that the Puritans knew they must get right. They were certain that God had prescribed the terms of it, and they had thought much about it before leaving England, where church and state were confounded at every level from parish to Crown. In Massachusetts the Puritans drew a firmer dividing line between the two than existed anywhere in Europe. The state was still responsible for supporting and protecting the church; as guardian of the divine commission the state must punish heresy like any other sin. And it did so, inflicting loss of civil and political rights as well as other penalties. But in prosecuting heresy it did not operate as the agent of the churches. It formed its own judgments with the aid of a jury or in the General Court, where the representatives of the people sat in judgment with the magistrates. The church had no authority in the government and the government was particularly careful not to allow the actions of any church to affect civil and political rights. In England excommunication carried heavy civil disabilities, in Massachusetts none. The right to vote and hold office was not revoked by loss of church membership" (qtd. Maxwell 5).

Morgan's description shows very well the interchanged roles between both parts. Local self-government in matters ecclesiastical helped to train them for local self-government in matters political. The spirit of independence which led dissenters to revolt in the Old World, nourished as it was amid favorable circumstances in the New World, made them all the more zealous in the defense of every right against authority imposed from without" (Beard, Beard 35). Also, the clergy did enjoy a very powerful indirect influence. They were highly respected by their congregations, and when unpopular measures had to be adopted, the

magistrates counted on their assistance in reconciling people to the necessity of obedience. When a difficult decision had to be made, the magistrate frequently consulted the ministers, who were learned men and wise in the laws of God. In this way, though they were barred from the exercise of authority, a back door was left open through which they could influence state policy (Maxwell 5). The magisterial congregations were closely allied with the government, in a way the ministers had a magisterial authority. The Church did not achieve its full effectiveness without appropriate selection of its members who were few at the beginning of its foundation.

The sainthood of the leading members is another more important feature of the value of church in New England in need of more enlightenment. The Puritans were convinced that church membership should be limited to Visible Saints who were elected by God. The term Visible Saints did not refer to all members of the Church, but in the judgment of the Church members a person was among God's elect. The Congregationalists believed that they had to elect their ministers in order to follow the pattern stipulated in the Bible. These procedures for admitting members were similar in all congregations of the Puritan colonies (Bekaddour 76-77). And it is true that all Puritans talk about separation of church and state, and this is one of the things that distinguish them from all Anglicans. But nine out of ten Puritans only want to separate church and state in order to bind them together again. In other words, they have to break the indissoluble unity of church and state in Anglican England so as to get the church on its scriptural basis, Presbyterian of Congregational, as the case may be; but, once on that basis, they expect the state to uphold it, to be "the nursing father" of the church. Separation of church and state, in such a context, meant simply a division of functions between two partners with a tendency to reduce the state to a junior partner where the clergy claimed a superior insight into the Divine Will. In New England it was expected to be a partnership in unison, for church and state alike were to be dominated by saints (Simpson 25-26).

The religious statutes and prerogatives given to ministers in New England aim to achieve a very first task that is to continue the establishment of Puritanism in the new land. In each town a separate congregation was organized, the male members choosing the pastor, the teachers, and other officers. They also composed the voters in the town meeting, where secular matters were determined. The union of church and government was thus complete, and uniformity of faith and life prescribed by law and enforced by civil authorities; but this worked for local autonomy instead of imperial unity. The clergy became a powerful class, dominant through their learning and their fearful denunciations of the faithless. They wrote the books for the people to read—the famous Cotton Mather having three hundred and eighty-three books and pamphlets to his credit. In cooperation with the civil officers they enforced a strict observance of the Puritan Sabbath—a day of rest that began at six o'clock on Saturday evening and lasted until sunset on Sunday. All work, all trading, all amusement, and all worldly conversation were absolutely prohibited during those hours (Beard, Beard 34).

The comprehension of the relation between state and church in New England should be seen as a political action inspired from the very first political document agreed upon. Plymouth's Mayflower Compact was viewed by the members of the colony as a covenant. Those who were elected to office were bound by the terms of the covenant just as were all members of the community; they were in that sense equals. Once chosen, however, they understood themselves to be ruling with divine authority. Edmund Morgan, in his book *The Puritan Dilemma: The Story of John Winthrop*, put it this way: "Rulers, however selected, received their authority from God, not from the people, and were accountable to God, not to the people" (qtd. Maxwell 4).

The spiritual value of the leadership of church in New England extended its role from the political basis of government to other domains of life, in which they assumed a role of high importance. They preached on Sundays and taught school on week days. They led in the

discussion of local problems and in the formation of political opinion, so much of which was concerned with the relation between church and state. They wrote books and pamphlets. They filled most of the chairs in the colleges; under clerical guidance, intellectual and spiritual, the citizens received their formal education. In several of the provinces the Anglican Church was established by law. In New England the Puritans were supreme, notwithstanding the efforts of the crown to overbear their authority (Beard, Beard 33).

Since they believe in the supremacy of The Word of God, the Puritan Churches used the Geneva Bible of 1557 brought from England until it was replaced by the King James Bible, which was introduced by John Winthrop to Massachusetts in 1630 and had different important activities: Worship. Evangelism, making religious rules, helping the needy, and participating in civic life; for instance the election of officers for the purpose of making secular policies more consistent with biblical principles (Bekaddour 79-80).

New England, then, was a land of escape for the Puritans whose final target was the establishment of a city ruled by chosen people according to God' word. It seems complicated to remove that slight thread that dismantle between state and church as two intermingled bodies of one entity, and to take apart each part's prerogatives for- in Puritan thought- there should be no separation between heavenly and earthly sides of man's existence.

1-2-2- Culture and Education in New England

The Puritan movement was an educational movement. Its goal was the reform of religious, national and personal life. So, its adherents quickly sensed that one of the most effective ways of influencing change of society was through the schools (Ryken 13).

The beginning of the education in the Puritan settlements dated from the early seventeenth century. Each colony desired that every person should be educated for God wanted the Christians to educate their children, because the success of their nation depended upon the

presence of a person knowing the truth of God's word. If the common man lost this truth, the nation would lose its freedom and prosperity. They also believed the world was created in a hierarchical form: Its creator at the top, old people above the young, intellectual above the illiterate, and parents above children. The latter were at the bottom of this hierarchy. Therefore, their parents' role was to educate them in order to provide them with better situation (Bekaddour 156-157). Hence, Early New England Puritans developed three types of informal education: Homeschooling, apprenticeship, and the Dame school. The homes were places of teaching reading and writing, and giving vocational instruction. The mother was usually in charge of teaching reading and writing, while the father taught boys how to perform skills, including farming, raising cattle.

In parallel, the history of formal education in New England started during the 1630's, exactly in 1635 when the first public school was launched in the Massachusetts Bay Colony (157-159). The education act of the 1640's, including the 1642 and 1647 Acts passed by the Massachusetts's General Court, stipulated for the establishment of schooling for children. This was to be achieved only with the help of parents and masters who would be fined in case of preventing their children and servants from the right of schooling (161).

Of equal significance for the future were the foundations of new world education and culture established during the colonial period. Harvard College was founded in 1636 in Cambridge, Massachusetts. Near the end of the century, the College of William and Mary was established in Virginia. A few years later, the Collegiate School of Connecticut, later to become Yale University, was chartered (Friedman et al. 27). They were intended primarily to train "learned and godly ministers" for the Puritan churches of New England, the fact that illustrates how far religious motives entered into the establishment of colleges as well as local schools (Beard, Beard 36).

Since education is such a pivot task that required huge financial sources, schooling in the colonies was initially financed by voluntary contributions of the colonists; many rich people contributed with grants of lands to establish schools. Education was also financed by beneficiations made by the churches and philanthropies. Taxes on trade and on religious bodies were another source of money used to finance schools (Bekaddour 163).

In terms of providing other sources of education, the Pilgrims and Puritans had brought their own little libraries and continued to import books from London. And as early as the 1680s, Boston booksellers were doing a thriving business in works of classical literature, history, politics, philosophy, science, theology, and belles-lettres. In 1638 the first printing press in the English colonies and the second in North America was installed at Harvard College (Friedman et al. 27).

The rise of newspaper is another important factor assisted in the evolution of Education in New England. It contributed chiefly in the improvement of Puritan society on educational level. That too, like education, was a matter of slow growth. A printing press was brought to Massachusetts in 1639, but it was put in charge of an official censor and limited to the publication of religious works. The founders of the American colonies had never known what it was to have the free and open publication of books, pamphlets, broadsides and newspapers. Originally, in the Old world, when the art of printing was first discovered, the control of publishing was vested in clerical authorities. Some troublesome questions arose in connection with freedom of the press. Likewise, the Puritans of Massachusetts were no less anxious than King Charles or the Archbishop of London to shut out from the prying eyes of the people all literature "not mete for them to read;" and so they established a system of official licensing for presses, which lasted until 1755 (Beard, Beard 37).

Eventually, the great Puritan migration represents one of the most influential pages in the process of human history. The extraordinarily fruitful harvest that the Puritans had

collected in New England reveals after a very harsh experience they have been through and the total dislocating separation from mother land seems merely noteworthy. Accordingly, the evolution of New England, a city of salvation and world saints, was chiefly based on law, God's law upon Puritan explanation, whether in ruling the state, working hard the land or upbringing the next generations.

1-3- Social Order in the Puritan New England

Historians have generally agreed that early New England displayed a distinctive social character. The first colonists, after all, succeeded in creating a remarkably stable society on the edge of a vast wilderness. What set New England society apart was its Puritan heritage. Religious and social ideals became inextricably intertwined as settlers applied the Puritan concept of the covenant relationship between God and man to their temporal as well as religious affairs. When New Englanders pledged themselves to God in their churches and to each other in their towns, they imbued their society with a deeply spiritual significance (Anderson 382). Thus, in addition to the desire to flee from persecution, Puritans brought with them the language, religion, political views and social values and attitudes of their own. These were the tools by which the foundation of New England represented a desperate effort to create a holy commonwealth and a spiritual community based on a new society ruled by order and discipline. Family as the nuclear network of society, and woman as the nucleus of the family, are of a highly importance to discuss so that to understand the feminine status within the Puritan society where Nathaniel Hawthorne's characters live.

1-3-1- A Portrait of a Typical Puritan

Any movement can be identified by its likes and dislikes. For the Puritans, too, it is possible to discern what qualities and activities excited their strongest affirmations and what

aversions awakened their disgust. Sensitivity to Puritan vocabulary and master images tells us a lot about the Puritan temperament. The Puritans wanted activities to be lawful, all the way from work to play and from worship to government. *Pure*, *purge*, *holy*, *true*, and *sound* (as opposed to unsound) were among their positive qualities (Ryken 16). This gave the Puritans not only a distinct way of doing things, a distinct way of thinking about the Christian life and the Christian's place within this world, they were also involved in something greater, an agenda for the reformation of their society (Pederson 217-218). Therefore, giving a sacred sense to such a distinct life is what brought that idea of a typical Puritan whose life is guided by a doctrinal practice.

When he speaks of the Puritan "passion for effective action," Packer is referring to the way the Puritans took action to put their ideals into practice. In this sense they were thoroughgoing activists. They were men and women with dreams – dreams of what a godly family, society and church should be like – but they weren't just dreamy idealists. They did something to realize their dreams. Committed as they were to the doctrine of the sovereignty of God, they did not believe that His over-ruling providence relieved them of responsible action. So they dreamed, they believed, and they also acted (Young 7).The Puritans were distrustful to flashy external appearances and placed their confidence in what Richard Baxter called the "internal principle of life in a prison." The Puritans placed a high premium on religious truth. The intellectual content of a persons' faith was not an indifferent matter for them. John Owen urged Christians to "look on truth as a pearl, as that which is better than all the world, bought with any price" (Ryken 16-17). It is, then, a truth that should be practiced by who is supposed to be considered a typical Puritan.

In their daily life, the Puritans were repelled by partying and carousing. Anything that had even the appearance of unrestraint raised their ire. A typical job description for a Puritan schoolmaster tells us a lot about Puritan aversion; that he is not to be a gamester or a

frequenter of taverns or alehouses, or a drunkard or given to wanton dalliances and unseemly behavior with women, or lavish in unnecessary, in following vain gaudy fashions of apparel, or wear long curled or ruffian-like hair, or to be a swearer or curser (17-18).

Also, the typical Puritan was married and had a family. The family was "well-ordered" and hierarchical in authority. The husband/father was the accountable head of the family, especially in religious exercises, although the wife/mother had her spheres of authority. The education of the children and family worship (especially Bible reading and prayer) received high priority in this Puritan family (19). This is well illustrated in the New Englander real life. Single men and women were forced to live with families. In 1636 Connecticut passed a law stating that "no young man that is neither married nor hath any servant … shall keep house by himself, without consent of the town where he lives." Plymouth enacted similar legislation in 1669. During the years 1669-1677, Massachusetts took action against sixty people for living alone (174-175).

More importantly, the weekly routine of a typical Puritan was a busy affair. Life was a serious matter, and there was no time for idleness. The average Puritan believed that hard work was a virtue and that God had called every individual to perform worldly business in a Christian moral manner. He or she felt no guilt about everyday work nor about the money that it might produce. The high point of the week was Sunday. Sports on these days were absolutely prohibited. The family attended church twice every Sunday and assembled after dinner and/or in the evening to repeat the key points of the sermons (19-20). Overall, the epitome Puritan would have impressed us as hardworking, thrifty, serious, moderate, and practical in outlook, doctrinaire in religious and political matters, well-informed about the latest political and ecclesiastical developments, argumentative, well-educated, and thoroughly familiar with the content of the Bible. To attain all this, the Puritan had to be self-disciplined. For anyone prone to laxity in these matters, being around a Puritan

would of course have made one uncomfortable, and therein lies a partial explanation of why the Puritans have been so strongly attacked by people not sharing their outlook and lifestyle (20).

In fact, the social value of individual Puritan is what gave an additional important meaning to the typical Puritan. Puritan thinking on the individual in society was perhaps the most paradoxical of all. Their theory of the Christian's relationship to society will combine such dichotomies as the individual and community, personal rights and social duties, the traditional and the radical, private and social sins, public and personal piety, the voluntary and the authoritarian, equality and hierarchy (173).

The Puritan view of the person is an immense topic on which much has been written. In brief, the Puritans combined a thoroughgoing restatement of the doctrines of original sin and total depravity on the one hand and a high view of the worth of the individual transformed by God's grace on the other. Puritanism postulated a threefold view of the person: Perfect as created by God and therefore good in principle, sinful by virtue of Adam's original sin imputed to them and their own evil choices, and capable of redemption and glorification by God's renewing grace (16).

The individuality of the puritan person can be matched from two parallels, his seeking to save himself, and his continuous mission to serve his social surrounding. When the Puritan surveys the world within the terms laid down by Christian tradition, he is struck by the profundity of human sin, by the necessity for a work of grace in his own soul to redeem him from the lot of fallen humanity, and by the demand for a disciplined warfare against sin which God makes on those he has saved. His pilgrimage is therefore a search for regeneration, which is usually achieved through an experience of conversion, and for the development of the type of character which is appropriate to the regenerate- a character marked by an intense sense of

personal responsibility to God and his moral law, which expresses itself in a strenuous life of self-examination and self-denial (Simpson 103).

The Puritan individual is a highly social active. The Puritan's contribution to self-government- to the development of initiative and self-reliance in the body of community is embedded in his role to education, morality of honesty, sobriety, responsibility, and hard work impressed on a community (112-113). This conception of community spirit is strongly moral, rooted in the Old Testament Law and Prophets, as well as the New Testament Epistles' exhortations to mutual caring of believers as single body. The Puritans' favorite way of picturing the individual's participation in society was the covenant or contract. "All civil relations are founded in covenant," said John Cotton. [29] Thomas Hooker [30] added that any person who chooses to enter a society "must willingly bind and engage himself to each member of that society to promote the good of the whole" (Reyken 176).

The idea of society as a contact among persons, and between the individual and the state, goes a long way towards explaining the balance that the Puritan found between personal and public interests. A contract includes rights as well duties. It confers promises as well as imposing obligations. Social cohesion has been called "the Puritans" greatest achievement, but it was not a cohesion exacted at the cost of a reasonable amount of individual freedom. The Puritans possessed a balanced viewpoint that allowed William Perkins to assert in a single statement that we may work in order to "maintain our families" and also that "the true end of our lives is to do service to God, in serving to man" (176).

In the Puritan view, society is a whole network of interdependent people. This was exactly how Thomas Lever pictured it in a sermon preached at Paul's Cross: "The merchant by buying and selling and the craftsman by his occupation must provide unto the commonwealth the necessary wares and sufficient supplies for all. The landlord, by leasing hands at a moderate price must furnish fields to the tenants, and also homes at low rates of

rent. The husbandmen must till the soil with proper diligence, and so produce the necessary crops, rents, and provisions for himself and the community at large" (175-176).

This was a deep social involvement that Puritans were comfortable with, for they regarded society as part of God's order for life in this world. "The orderly ruling men over men … is from God, in its root," declared John Davenport [31] in an Election Day sermon of 1669 (173-174). For this reason, the presence of the Puritan as individual was also present in the Puritan ideal of seeking of the common good. The Puritans were not obscurantists. They accepted society as something ordained by God and the arena within which they were expected to make Christian principles prevail. In England the Puritans became strong enough to wield the dominant influence in the government for nearly two decades in the middle of the seventeenth century. In colonial Massachusetts and Connecticut they took an even more active role in shaping social and governmental policy (173).

The Puritans were prototype of evangelical social action. Concern for the poor is virtually the first thing that comes into our minds when we use the phrase "social action," and it is a good place to begin a discussion of the Puritans' social conscience. One repository of data is a large body of exhortations in sermons and tracts. William Perkins was of the opinion that any earnings above a fair maintenance of estate must go directly to "the good of others, … the relief of the poor, … the maintenance of the church." Thomas Lever said in a sermon that "rich men should keep to themselves no more than they need, and give to the poor as much as they need" (177). This is why it is worthy to note that Puritan preachers themselves often relatively poor, were particular models of Christian charity to the poor. Samuel Ward recorded "how good a man Mr. Chadderton is, who hath such a living affection to the poor, which is certain token of a sound Christian." John Foxe [32] wrote of seeing in John Hooper's house at Worcester "a table spread with good store of meat and beset full of beggars and poor folk;" upon inquiry, Foxe learned that Hooper made it a regular practice to feed the poor.

Richard Greenham worked out a scheme of cooperative purchasing in his parish to help the poor buy cheap corn in time of crisis (176).

This kind of simple gestures show the level of constant presence that the Puritan should have among his surrounding, whether a preacher was he or a common man. Whether individually or socially, it is that efficient presence that makes the Puritan a typical person.

1-3-2- The Character of the Puritan Family

The English migrants who ventured to New England sought to avoid the disorder of English family life through a structured and disciplined family. They possessed a firm idea of a godly family to be established despite the novelty of American circumstances (Mintz, Kellogg 46). It is a disorder to be avoided only by embracing God-saturated view and focused on His glory as the chief end of all things.

The Puritans viewed family as a small church the sole purpose of which was to advance the glory of God by instruction in the Word of God, walking in holiness and worship. They recognized God's design; that, like the church, the family consists of fallen people and needs the shepherding of a man of God (Herring 2-3).

1-3-2-1- Marriage in the New Englander Society

Unlike medieval mystics whose longings for espousal to God developed in the context of religious beliefs and institutions that accepted marriage but preferred celibacy, Puritans built on the ideas of sixteenth- century humanists and Protestant reformers religious life. In New England, where Puritans were most successful in organizing a society based on their beliefs about marriage and family life, images of female sanctity and divine espousal coalesced with domestic feelings and behaviors. This coalescence shaped both social order and religious experience (Porterfield 3).

The order Puritans sought to achieve in New England was the result of a long dispute with the other denominations conerning every social phenomena including marriage and family. For instance, the Catholic attitudes of the Middle Ages provide the necessary background against which we must understand the Puritan view of sex and marriage.

In general, the Puritans affirmed what the Catholics [33] denied and denied what the Catholics had traditionally affirmed. Many of the Puritan pronouncements, in fact, occurred in head-to-head debates with Catholics. After the Reformation broke out in the early sixteenth century, the Catholic Thomas More [34] and the Puritan William Tyndale [35] conducted a bitter printed debate about whether clergymen were free to marry. Tyndale argued not simply that ministers were free to marry, but that Paul had commanded them to marry, citing verses such as 1 Timothy 3:2: " Now a bishop must be the husband of a wife." Thomas More, with his Catholic view about penance and asceticism, regarded Tyndale's Puritan theology as indulgent to the point of license, charging Protestants with "sensual and licentious living" (Ryken 41).

Similar to any other religious or social side of life, Puritans drew their ideas about family life not only from Protestant reformers and their predecessors, but also from sixteenth-century humanists who helped shaping early English Protestantism and defined marriage in terms of love and mutual government. But while English followers of Erasmus emphasized the natural and rational character of marriage, Puritans defined it more often as a covenant based on will. "Marriage," wrote William Perkins in 1609, "was made and appointed by God Himself, to be the fountain and seminary of all other sorts and kinds of Life" (Porterfield 24).

Again, Puritans praised the idea of the companionate marriage in a broad sense; that there is no society more near, more entire, more needful, more kindly, more delightful, more comfortable, more constant, more continual, than society of a man and wife, the main root, source, and original of other societies (Ryken 41). So closely linked were the idea of marriage

and sex that the Puritan usually defined in terms of a union. Perkins defined marriage as "the lawful conjunction of the two married persons; that is, one man and one woman into one flesh." Marriage is a coupling together of two persons into one flesh, according to the ordinance of God. By yoking, joining, or coupling is meant, not only outward dwelling together of the married folks, but also a uniform agreement of the mind and a common participation of the body and goods (34-44).

More precisely, Ryken summarizes James Johnson's quotations about the Puritans' view on marriage: "It is the result of the Puritan emphasis on companionship in marriage that the first and last reasons change place. Another way of saying this is to note that the Puritans normally look to a verse from the second chapter of Genesis- "God said, It is not good that the man should be alone; I will make him a help meet for him" instead of the one normally cited from the first, "Be fruitful and multiply"- for their explanation of why marriage was instituted by God in the first place (48). Thus, Puritan ministers conflated marriage as a trope of grace with marriage as a social construct and thereby invested relationships between husbands and wives with religious meaning. Through this religious interpretation of the relationship between husbands and wives, Puritans established marriage as the basic unit of social order. They grounded their plans for ecclesiastical and civil reform in the institutionalization of their ideas about marriage by imagining affectionate marriage and well-ordered family life as a model for both church and state (Porterfield 4).

It is for this purpose of order and holy character of the bond of marriage that Puritan thought on divorce has been referred to as the most liberal of the times. Dissolution of the bond of matrimony was granted for such causes as breach of the marriage vows, cruelty, or desertion. However, as long as a couple was lawfully married, the church required that they live together despite disagreements between them (Martinson 54). This seemingly unacceptable obligation was due to preserve the communion of marriage the character of

which was also lawfully protected from any prohibited act. Death -among other punishments- was the penalty prescribed by the courts for any kind of breach or immoral offense against the divine value of bondage of marriage in New England.

Generally, though, the courts shrank from pronouncing sentence according to the limit of the law and satisfied themselves with lesser punishments, such as imprisonment, banishment, or whipping. Eventually the scarlet letter was substituted for the death penalty- a capital *A* "of two inches long and proportionate bigness, cut out of cloth of a contrary color to their clothes, and sewed upon their upper garments, on the outside of their arm, or on their back, in open view." But the magistrates seemed to hesitate to prescribe the letter, too, thus giving the accused benefit of a more lenient interpretation of the law. In some cases the juries declined to convict for the offense charged, though the evidence seemed clearly enough to sustain a verdict. The law with regard to incest was similar to that for adultery; persons guilty of incest were forced to wear an initial letter as in the case of adulterers. In Massachusetts, for instance, exactly the same penalty was imposed for the punishment of incest as for adultery, except that in the case of incest the capital letter *I* was to be worn. While the adulterer might evade punishment by the civil authorities, he could be fairly certain of summary excommunication if the church found out about it. The rule against adultery apparently furnished the basis of more ecclesiastical prosecutions than any other provision in the Decalogue [36] (54).

The problem of adultery was more common and, in a general sense, more troublesome. For adultery loomed as the most serious possible distortion of the whole sexual and reproductive side of marriage. John Robinson called it "that most foul and filthy sin, . . . the disease of marriage," and concluded that divorce was its necessary "medicine." In fact, most of the divorces granted in the Old Colony stemmed from this one cause alone. But adultery was not only a strong *prima facie* reason for divorce; it was also an act that would

bring heavy punishment to the guilty parties. The law decreed that "whosoever shall Commit Adultery with a Married Woman or one Betrothed to another Man, both of them shall be severely punished, by whipping two several times ... and likewise to wear two Capital Letters A.D. cut out in cloth and sewed on their upper most Garments. . . and if at any time they shall be found without the said Letters so worne. . . to be forthwith taken and publicly whipt, and so from time to time as often as they are found not to wear them" (Demos 72).

To be sure, the man involved in any given instance was judged together with the woman, and when convicted their punishments were the same. But there is another point to consider as well. All of the adulterous couples mentioned in the records can be classified in one of two categories: A married woman and a married man, or a married woman and a single man. There was, on the other hand, no case involving a married man and a single woman. This pattern seems to imply that the chief concern, the essential element of sin, was the woman's infidelity to her husband. A married man would be punished for his part in this aspect of the affair rather than for any wrong done to his own wife (72).

Furthermore, the aspect of segregation in punishment was evident in the case of an act of adultery acted by a married husband and unmarried woman in spite of the existence of a clear law. There was no move to prosecute and punish the husband apparently since the other woman was unmarried. But the divorce was granted, and the wife received a most favorable settlement. Conclusively, the adultery of a wife was treated as both a violation of her marriage (hence grounds for divorce) and an offense against the community (hence cause for legal prosecution). But for comparable behavior by husbands only the former consideration applied. In this somewhat limited sense the people of Plymouth Colony do seem to have maintained a double standard of sexual morality (73).

Even though seemingly unfair to the feminine status, Puritans sought to set up the social order in New England on the basis of the idea that man was naturally sinful and only by

an ecclesiastical Puritanical discipline on social relations that man can be driven to the right path. Hence, giving a religious character guided by a strong law was a way to set up a typical Puritan family.

1-3-2-2- The Puritan Fatherly Family

The quality of the Puritan family is quite meaningful in the diversified tasks it used to tackle as an entity of members whose efforts were devoted to re-create an older ideal of the family that no longer existed before. The Puritans never thought of the family as purely a private unit, rigorously separated from the surrounding community. To them it was an integral part of the larger political and social world. Its boundaries were elastic and inclusive, and it assumed responsibilities that have been assigned to public institutions (Mintz, Kellogg 43). Puritans, then, invested the sacred institutionalized significance of the family on many levels by various enriched vocations in human life.

Politically, unlike the contemporary American family which is distinguished by its isolation from the world of work and the surrounding society, the Puritan family –in New England- was deeply embedded in public life. The household—not the individual—was the fundamental unit of society. The political order was not an agglomeration of detached individuals; it was an organic unity composed of families. This was the reason why Puritan households received only a single vote in town meetings. Customarily, it was the father as head of the household, who represented his family at the polis. But if he was absent, his wife assumed his prerogative to vote. The Puritans also took it for granted that the church was composed of families and not of isolated individuals. Family membership—not an individual's abilities or attainments—determined a person's position in society. Where one sat in church or in the local meetinghouse or even one's rank at Harvard College was determined not by one's accomplishments but by one's family identity (45).

In parallel, the Puritan family was the main unit of production in the New England's economic system. Each family member was expected to be economically useful. Older children were unquestionably economic assets; they worked at family industries, tended gardens, herded animals, spun wool, and cared for younger brothers and sisters. Wives not only raised children and cared for the home but also cut clothes, supervised servants and apprentices, kept financial accounts, cultivated crops, and marketed surplus goods (45).

These tasks functioned within the home sphere reflected the family's economic relationships with external systems. The internal activity at home was governed in part by the requirements of the interchanges with other systems in the community and in part by the kind and amount of goods obtained in these interchanges. In the case of the Puritan family there was very little economic interchange (Martinson 30).

The kinship tie is another feature of economic contribution of the Puritan family. They played a critical role in the development of commercial trading networks and the capitalizing of large-scale investments. In the absence of secure methods of communication and reliable safeguards against dishonesty, prominent New England families, such as the Hutchinsons [37] and Winthrops, relied on relatives in England and the West Indies to achieve success in commerce. Intermarriage was also used to cement local political alliances and economic partnerships. Marriages between first cousins or between sets of brothers and sisters helped to bond elite, politically active and powerful families together. Among the families of artisans, marriages between a son and an uncle's daughter reinforced kinship ties. By the early eighteenth century, small groups of interrelated families dominated the clerical, economic, military and political leadership of New England. In Connecticut and Massachusetts, the most powerful of these kinship groups was made up of seven interrelated families. The "River Gods," as they were known, led regional associations of ministers, controlled the county

courts, commanded the local militia and represented their region in the Massachusetts General Court and Governor's Council (Mintz, Kellogg 44).

In addition to operating a host of productive functions, the Puritan family was a primary educational and religions unit. A 1642 Massachusetts statute required heads of households to lead their households in prayers and scriptural readings; to teach their children, servants and apprentices to read; and to catechize household members in the principles of religion and law. The family was also an agency for vocational training, assigned the duty of instructing servants and apprentices, in methods of farming, housekeeping, and craft skills and in providing a welfare institution that carried primary responsibility for the care of orphans, the infirm, or the elderly (45).

Actually, these missions were meant to frame the level of discipline Puritan family had acquired especially as a fatherly family. The image of God as the father of all believers presented a divine example of fatherhood in colonial New England. God disciplined his children with love. "For whom the Lord loveth he chasteneth, and scourgeth every son whom he receiveth" (Wilson 257). Taking God as the utmost model, fathers in colonial New England had a pattern of a proper behavior gleaned from the Bible and reinforced from the pulpit. Like the Lord, a father had to be both harsh and gentle with his children. For these reasons, Puritan thought gave high hand to the father to rule his family. It provided the fathers to care for their children both in "body and soul." They were eager to see their children develop strong bodies, and encouraged them to eat, sleep and exercise well. But above and beyond this, they cared for the souls of their children. They were eager to see them truly converted and established in a life of communion with God (Young 10). A communion illustrated in many practical living areas.

For being the leader of family, the father was obligated to seek the salvation of the souls under his charge, servants as well as children. Ideally, every morning and every evening

in a godly Puritan home, father led his household in prayer, scriptural reading and song. At mealtime thanks were offered to the Lord. Sabbath-day services commonly lasted two hours or more, but devotions in the home were reasonably brief. The proper Puritan kept work and worship in balance; by and large weekdays were for work.

Besides the daily rituals, once a week children and others in the home were to be catechized in the grounds and principles of religion, or at least to be taught some short orthodox [38] catechism. This religious instruction was not a mere formality; parents were expected to try to make religion understandable, meaningful, and significant in the lives of their children (Martinson 30). In cases in which parents failed properly to govern "rude, stubborn, and unruly" children, Puritan Law permitted local authorities to remove juveniles from their families "and place them with some master for years and force them to submit unto government." Men who neglected or failed to support their wives or children were subject to judicial penalties. In instances in which spouses seriously violated fundamental duties—such as cases of adultery, desertion, prolonged absence, or nonsupport—divorces were granted. In cases of fornication outside marriage, courts sentenced offenders to a fine or whipping; for adultery, offenders were punished by fines, whippings, fornication, wearing the letter *A*, and in at least three cases, the death penalty (Mintz, Kellogg 46).

Effectively, the latter briefly afore-explained tasks of the Puritan family show how much it had a sense beyond a mere group of members sharing the same roof under which they live. Puritan family had such a sacred position to tackle in building up the whole society based on religious norms in performing a political contribution, an economic participation and holy duties. Under a fatherly rule, every member's prerogatives and "what to do" meet at setting a family just as God wanted it to be.

1-3-3- Woman’s Status in Puritan Society

Women in seventeenth century New England were governed by a patriarchal social system. In civic, ecclesiastical and domestic life, men dominated and women submitted. A heartfelt devotion to the Fatherhood of God supported this arrangement. Religious devotion to the Fatherhood of God invested ordinary fathers and father-figures with divine authority and represented the Puritan belief that strong fathers were necessary for social order and emotional security (Porterfield 80). It is under this structure that Puritans negotiated, abetted, and controlled social and material changes, including the woman’s cliché in different manners.

Female images of faith and faithlessness— were essential to both men and women as symbols that defined the self in its incipiently modern context, with images of adulteresses and whores representing pride and uncontrolled lust and greed, and images of wifely devotion representing the self-control, respect for authority, and concern for feeling that effected sociability and social responsibility. Images of female piety represented the humility and readiness to blame oneself that encouraged Puritans to experiment with themselves and each other while at the same time invest themselves with responsibility for social order (6). There are two major images in need of an exploration to apprehend the woman’s position as a subject of the Puritan temporal power: Woman as a mother and as a wife.

1-3-3-1- The Puritan Mother

Apart from the indirect authority they exercised as wives and church members, Puritan women exercised direct authority over others as mothers. The authority associated with motherhood in Puritan culture was represented in Puritan theology by images of God's maternal care, most commonly through the attribution of nursing breasts to God. Such images of God's maternal care were less prominent, frequent, and explicit than images of God as

father, husband, and judge, but they compose a significant leitmotif in Puritan theology that reflected and sanctioned the authority Puritan women exercised (80-81).

Mother-child relations were not as exclusive or emotionally intense in Puritan culture as they later became in American culture, but Puritan women did shape the emotional lives of their children through breastfeeding, weaning, and other forms of nurture and discipline. The diffusive style of mothering characteristic of Puritan culture, in which women supervised children who were not their biological offspring and children referred to various women in their community as "mother," meant that maternal authority was ubiquitous and publicly visible (93). These home missions were so elevated to an extent that Puritan churches censured, admonished, and excommunicated men and women who failed to maintain properly peaceful households, as minister Samuel Willard put it, "When husband and wife neglect their duties, they not only wrong each other, but they provoke God by breaking his law" (Mintz, Kellogg 45-46).

Moreover, family is considered an arena of religious experience and social reform in Puritan society in which mother had an extensive influence. As primary supervisors of children and servants, mothers had primary responsibility for shaping religious experience and implementing the domestic discipline and affection that lay at the heart of Puritan strategies for world renewal. Mothers explained God to their children and servants, if not as leaders of family worship sessions, then in the context of their surveillance of household activities. On a daily basis, Puritan mothers made the challenges of ordinary household life opportunities for inculcating lessons in Puritan theology.

The Puritans' investment in the emotional gratification of maternal love meant not only that Puritan women acquired considerable status in the eyes of others in their community by virtue of their roles as mothers, but also that women could exploit the authority attributed to them as mothers by extending it into arenas beyond ordinary domestic life. They attained

and exercised this influence in the context of this imaginative privileging of maternal love. The longing for mother love was a leitmotif of Puritan worship that invested Puritan mothers with sacredness and authority (Porterfield 94-95).

1-3-3-2- The Puritan Wife

It is thoroughly known that male dominance was an accepted principle all over the Western World in the seventeenth century. The fundamental Puritan sentiment on this matter was expressed by John Milton [39] in a famous line in *Paradise Lost:* "He for God only, she for God in him" (64).

Under this Godly rule the Puritans organized their family around the principle of patriarchy. Fathers represented their house-holds in the public realms of politics and social leadership; they owned the bulk of personal property; and law and church doctrine made it the duty of wives, children, and servants to submit to the father's authority (Mintz, Kellogg 47). Thus, women had a role subordinate to that of men. Married women could not hold property of their own. Legally, the wife's personality was largely extinguished, for her personal property became her husband's and he was responsible for her behavior. In Puritan theology the souls of men and women were equal but few would advocate social equality. Modesty, meekness, compassion, and piety were regarded as "solid feminine virtues." A good wife was expected to submit to her husband's authority, meet his needs and cater to his whims (Martinson 32).

Practically, within marriage, a woman assumed a wide range of responsibilities and duties. As a housewife she was expected to cook, wash, sew milk, spin, clean, and garden. These domestic activities included brewing beer, churning butter, harvesting fruit, keeping chickens, spinning wool, building fires, baking bread, making cheese, boiling laundry, and stitching shirts, petticoats, and other garments. She participated in trade—exchanging surplus

fruit, meat, cheese, or butter for tea, candies, coats, or sheets— and manufacturing—salting, pickling, and preserving vegetables, fruit, and meat and making clothing and soap—in addition to other domestic tasks. And as a "deputy husband," she was responsible for assuming her husband's responsibilities whenever he was absent from home—when, for example, he was on militia duty. Under such circumstances she took on his tasks of planting corn or operating the loom or keeping accounts. As a mistress she was responsible for training, supervising, feeding, and clothing girls who were placed in her house as servants (Mintz, Kellogg 50).

These activities explain well the social vision of the Puritan doctrine that a wife was to be her husband's help mate, but not his equal. Her role was "to guide the house and not guide the husband." The Puritans believed that a wife should be submissive to her husband's commands and should exhibit toward him an attitude of "reverence," by which they meant a proper mixture of fear arid awe; not "a slavish fear, which is nourished with hatred or aversion; but a noble and generous fear, which proceeds from love". More importantly, any kind of disobedience to these religiously social duties will be of a great error. Women who refused to obey Puritan injunctions about wifely obedience were subject to harsh punishment by fines or whippings (49-50).

The woman's status absorbed in her husband's presses astonishingly to question if there is any kind of social protection for her. Indeed, Puritan doctrine did provide wives with certain safeguards. Lawfully, the husband could not strike his wife, nor could he command her to do anything contrary to what were regarded as the laws of God. She held a place of honor in the home; she was parent to the children and mistress to the servants (Martinson 32-33). Also, husbands who refused to support or cohabit with their wives were subject to legal penalties. Wives, in theory, could sue for separation or divorce on grounds of a husband's impotence, cruelty, abandonment, bigamy, adultery, or failure to provide, but divorce was

generally unavailable, and desertion was such a risky venture that only the most desperate women took it as an option. Colonial statutes also prohibited a husband from striking his wife unless it was in his own defense (Mintz, Kellogg 48).

In fact, talking about "woman" means to consider an interesting matter that binds her with her homologue man, that is of love. The way Puritans perceive love is important to enlighten well the woman's status. Puritans not only consider wives to be submissive to their husbands, but also to find pleasure in their subjection. Hence, Puritans expected husbands to love their wives through their exercise of authority over their wives, just as they expected wives to find pleasure in subjection to their husbands. The tune of this Puritan love revolved around the unequal relationship of husband and wife, and, more particularly, around the husband's attention to his power and the wife's openness to that power (Porterfield 20).

For the Puritans love was not a prerequisite for marriage, they believed that the choice of a marriage partner should be guided by rational considerations of property, religious piety and family interest, not by physical attraction, personal feelings, or romantic love. Affection, in their view, would develop after marriage. So, the actual relations between Puritan spouses were more complicated than religious dogma would suggest. It was not unusual to find mutual love and tenderness in Puritan marriages. In their letters Puritan husbands and wives frequently referred to each other in terms of suggesting profound love for each other (Mintz, Kellogg 48-49).

The record left in diaries, correspondence and books attests that Puritan married life was not without its pleasant side. Such expressions as "my dearest Life," "my only beloved spouse," "my chief love" were not uncommon in letters exchanged by spouses (Martinson 48). Perkins had something similar in mind when he wrote, "Nothing is more shameless than to love a wife as though she were a strumpet." Daniel Rogers called romantic love "a sweet compound of both religion and nature." John Robinson believed that God had ordained

marriage “for the benefit of man’s natural and spiritual life” (Ryken 48-49). Nevertheless, the highest love was reserved for God himself; no human object of interest, even one's spouse, could take his place. To prize one's spouse too highly was idolatry, in that it ultimately endangered one's love of God. Governor Winthrop saw fit to qualify his expression of love for his wife in the words, “My only beloved spouse, my most sweet friend, and faithful companion of my pilgrimage, the happy and hopeful supply (next Christ Jesus) of my greatest losses” (Martinson 48). That means there is still love between husband and wife, yet shaped by the patriarchal structure and enveloped by religious frame that man and woman are not supposed to be there for any other kind of love but the love that make them bearing the Godly mission.

So, after a thorough understanding of who the Puritans are and what Puritanism is, and inspecting the historical sphere under which the city of New England with puritanical dimension was built up, it is time to have a look on how the new Englander writer Nathaniel Hawthorne had perceived all these details and to what extent he did belong to the typical environment that brought him up.

2- The Puritan Hawthorne

In every letter written and every image drawn, there is always a certain glance of the artist's self and concern. Every writer is guided -more or less- by some inspiring personal and/or historical items that typify the literary work. Similarly, one of the motor factors that drive Hawthorne' pen and characterize his thematic writing is the Puritan kinship to "Hathorne" family. It is a belonging that represented a heavy burden Hawthorne tried too hard to get rid of through an ongoing position of a strong opposition to many of Puritan social and religious rituals.

2-1- An Outlook on Hawthorne's Puritan Background

In fact, even though the unaccounted amount of criticism produced on Nathaniel Hawthorne differ in size and quality, they agreed on the common view that he is a writer whose artistic belonging has been collected on the grave of his relation to Puritans as a family having a highly respectful reputation within a social group founded and lived in New England.

Kinship is from whom one's blood is coming. It is a fatality one can never avoid. Normally, it is a connection that brings out a source of pride. Is it so for Hawthorne's case? This is the main question related to Hawthorne's bloody and social connection. That creates an ambivalent debate between critics who tried to approach his artistic mind.

2-1-1- Hathorne, Hawthorne's Burden

Shall readers call him Nathaniel Hawthorne or Nathaniel Hathorne?! There seems one single letter that distinguishes between the two names. Nevertheless, it is such a deep distinction that explains Hawthorne's attitude towards Puritans and Puritanism as a doctrine and society which both have been pertinently invested as items of invention.

In all, an unlimited number of volumes have been written to present Hawthorne to the reading public, not to mention the multitude of dissertations, special monographs, and literary appreciations which the great romancer has elicited. The majority of them portray much more Hawthorne's literary art as well as his life, but their various investigations of the man's reading, friendships, political views, erudition, literary sources, style, and conception of art are positive proofs of Hawthorne's durability (Flanagan 88-89). The name, then, is the very first fact that enlightens the glowing title of the novelist's façade.

Nathaniel Hawthorne was born in July 4, 1804 in a family that had a successive Puritan sense of beliefs since generations. In truth, "Hathorne" was the original spelling of "Hawthorne." William Hathorne, [40] Hawthorne's great grandfather, immigrated to Boston from England with John Winthrop. He was a soldier, legislator, Puritan, and persecutor of Quakers. His son, John Hathorne, became a judge in the famous Salem witchcraft trials [41] (Wright 264).

The very impressive rank of Hawthorne as one of the most spectacular American writers can be understood not only by the precious artistic classic style, but also by the thematic content of his tales that depicted the Puritan New England in a particular way. Certainly, nobody would use his stories to learn something about Puritan lifestyle, but there is always a description in every story of the way people dressed, worked, how life was organized and what was of political and social interest. But as this is fiction, it is always colored by what the author is trying to say, and about what explicates mainly his attitude towards Puritanism. It was a split attitude, there were things he was absolutely in favor of and things he condemned from the depth of his heart (Rummel 8)

On the one hand, Hawthorne sees his Puritan forebears in what might be called, in his own favorite image, a double mirror. In one sense, he sees them as they saw themselves- men who re-enact the drama of the Old Testament and, like the Hebrews of old, bring the religion

of the One True God into the land of Canaan. Hawthorne sees the doughty Puritans in a glass of myth and symbol, and he looks upon the evolution of their morals and mores in the American forest much as the Bible critics looked upon the evolution of morals and mores in the wilderness of Canaan. He sees in the New World much the same cycle which they saw in the ancient Near East. In the New Canaan as well as the old, Hawthorne was convinced, a culture had evolved upward from a belief in a vengeful and exclusive god of the tribe to a wholly new conception of a god who is the very incarnation of the spirit of love for-and within-all men (Jordan 126-127).

Moreover, the aspect that drew most of Hawthorne's praise is the Puritans' love of liberty and their willingness to fight for it. The colonies, by gradually taking political power into their own hands, had won liberties and privileges which Old England had never enjoyed. These were threatened by Laud, but the forefathers perceived the danger and "were resolved that their infant country should not fall without a struggle, even beneath the giant strength of the King's right arm." For Hawthorne, the real glory of the Puritans was that they laid the foundations of American liberty (Mills 85).

However, as a close observer of Puritanism, Hawthorne had far less respect for the second generation of Puritans than for the first "The sons and grandchildren of the first settlers were a race of lower and narrower souls than their progenitors had been. The latter were stern, severe, intolerant, but not superstitious, not even fanatical; and endowed, if any men of that age were, with a far-seeing worldly sagacity. But it was impossible for the succeeding race to grow up, in heaven's freedom, beneath the discipline which their gloomy energy of character had established; nor, it may be, have we even yet thrown off all the unfavorable influences which, among many good ones, were bequeathed to us by our Puritan forefathers" (86).

Hence, Hawthorne's sympathies were with the Puritans in their desire to reestablish a primitive Christianity based squarely on the Bible and stripped of ritual and institutionalism. Yet the Puritan system became an iron cage once the zeal of the primitive faith went out of it. Their house of worship, like their ceremonial, was naked, simple, and severe. But the zeal of a recovered faith burned like a lamp within their hearts, enriching everything around them with its radiance; making of these new walls and this narrow compass its own cathedral; and being, in itself, that spiritual mystery and experience, of which sacred architecture, pictured windows, and the organ's grand solemnity are remote and imperfect symbols. All was well so long as their lamps were freshly kindled at the heavenly flame. After a while, however, whether in their time or their children's, these lamps began to burn more dimly, or with a less genuine luster; and then it might be seen how hard, cold, and confined was their system,-how like an iron cage was that which they called Liberty (88-89). Hawthorne had a feeling to some extent of Puritanism as being intolerant and cruel. He found a good example for this cruelty with his own ancestors who were involved in the persecution of Quakers and alleged witches. They used torture and even sentenced people to death. Hawthorne tried to find distance from this face of Puritanism and lived Puritan ideology and philosophy in his own way (Rummel 3-4). An important step of the targeted distance is the change of name from “Hathorne” to “Hawthorne.”

In addition to the supra-letter “w” in his name after the 1830 that made a primary distinction, Hawthorne was a different Puritan. His own religion was personal, non-institutional. He never set down his creed in ordered fashion. Yet we have Julian Hawthorne's word for it that his faith was deep and reverent. He did not attend church, though he confesses in “Sunday at Home” that his inner man goes constantly to church.” He did not care to read “books of religion,” since they “so seldom really touch upon their ostensible subject .... So long as an unlettered soul can attain to saving grace, there would seem to be no deadly error in

holding theological libraries to be accumulations of, for the most part, stupendous impertinence" (Mills 87). Hawthorne could not be more typical Puritan to get along with the religious rituals and ceremonies, like, for example, funerals. He simply had these Puritan aversions that already caused the Puritans to split from the Anglican Church. Things that were really important to him were to live in harmony with nature and human life (Rummel 4).

As a literary man, what affected specially Hawthorne's behavioral view towards the Puritan surrounding is the ban of imagination. The Puritans as a community were always suspicious of imagination as they saw it a tool which could be used to create an imaginary world, devoid of any reality and truth. This attitude is well-documented in many of the writings of Puritans during that period. Moreover, writing fiction was considered a waste of time and not quite respectable. They believed that readers of fiction could get trapped in a world of lies and hence fiction was a tool of the devil. In the "The Custom House" Hawthorne tells us what his ancestors would have thought about his choice of profession (Ghate 713). They exclaimed: "What is he?" … A writer of story books! What kind of a business in life, -- what mode of glorifying God, or being serviceable to mankind in his day and generation, - may that be? Why, the degenerate fellow might as well have been a fiddle!" (Hawthorne 10).

Hawthorne presented the Puritans as inhospitable to the arts as well in "The Prophetic Pictures," where the artist's life like creations are deemed by some "an offense against the Mosaic law, and even a presumptuous mockery of the Creator," and by others black magic or witchcraft (Mills 85). For imagination is the soul of the artist, the Puritans' rejection of this spirit is what could cut any possible agreement between the man of art "Hawthorne" and his kin people.

However, Hawthorne's attitude was not entirely extremist by refusing everything comes from the Puritan source. Although he was appalled by the Puritan injustice, he was

convinced that there was both good and evil in Puritanism. He thought a lot about the conflict of God as omniscient and omnipotent on one hand, and vengeful and cruel on the other. He saw that religion was able to produce evil. The fact that things like the witch trials, where innocent people had to die, could happen in his Puritan hometown of Salem led him to the opinion that the fusion of religious dogma and political authority was the worst evil. His ancestors and all the other Puritans maybe thought to have found the devil when prosecuting witches, but Hawthorne was of a different opinion. Whose side was the devil on? Hawthorne's answer was the evil in everybody. It makes people blind so they are not able to recognize the evil in themselves.

Of course Hawthorne's point of view is that of the 19th century, not that of the 17th century, where his short stories are settled. He is aware of his roots and history, but he questions these roots and history from his modern point of view (Rummel 4). He was fair and objective enough even in what is linked to his own very close family. For their contribution in the famous persecutions, he also had to find out, that even his own father and grandfather belonged to the devil's community and deserve condemnation for what they did. There are records of what Hawthorne thought of these prosecutions and the existence of the devil. To him the existence of the devil was nothing but an explanation for fear that Puritans used to explain some of their fears and doubts. Compared with the persecution of witches in Germany, it was the same anxious agony that led some Puritans to cut their own throats or throw their babies down the well or to hang their neighbors if their cows fell sick. If something appeared to be strange, foreign, or somebody was envious, nothing was simpler than the devil was somehow connected with it. This dogmatic belief in the existence of the devil only enables the real demons of human nature to hold power in disguise (5).

The sadist power helped the Puritan judges to act out their destructive instincts by sacrificing their helpless victims. But the judges thought to be in the right so they were too

blind to see the evil that they practised. Hawthorne dares to describe the Puritan God of the 17th century as demanding for human sacrifices. This is of course meant in the way that the Puritans felt like having to sacrifice humans and to purify the land at the same time. He asked why should there be any God wanting to be sacrifices and punishment conducted in his name? Hawthorne was very convinced of his opinion and drives himself in rage when talking about it. He compares the Puritan God with a jealous parent not willing to suffer the independence of his offspring and goes further, naming different points about Puritanism he could not conform with. Self-assertion is crime, sexual knowledge is guilt, and life's only enjoyment is preparation for death. This expresses, how deeply appalled Hawthorne was by the negative force of Puritan morality (5-6)

It is certainly true that Hawthorne was a Puritan because of the Puritan origin for in his time and where he lived everybody was Puritan and, as time has proven, it was Puritanism that had led to today's American achievement orientated society. But Hawthorne described the Puritan society of the 17th century as narrow and relentless. The best example for this is *Young Goodman Brown*. When he wrote about Puritanism, Calvinism [42] or Transcendentalism, [43] which are all close related together, he always wrote about bigotry, righteousness and cruelty. In that context he cannot be called a Puritan but a bitter critic. He admitted, that "strong traits of their [i.e. his ancestors] nature have intertwined themselves with mine" (8).

By this declaration of a far distance, Hawthorne did not share the dogmas and delusions of the people he condemned; he had little interest and less belief in doctrines and theological debate. His imagination has repeatedly drawn the subjects of temptation, guilt and shame. He sought the depths of the human mind for these subjects. What he found with the skills of psychologist were human things like adultery, torment and masochistic and sadistic pleasure, not religious doctrine like the original sin. The Puritans were able to balance the

doctrine of original sin with the hope of Christian atonement. They could hope to regain the Paradise that Hawthorne knew to be lost. He explored the subtle passions of the human spirit without anticipating any divine redemption (Rummel8).

What is the sum of all this? Did Hawthorne like the Puritans, as has been suggested, better than the people of his own day? No simple answer will do. He saw their faults, but he saw them in relation to their own times. Perhaps it was the times that were bad. “They were the best men and women of their day,” he wrote of the early Puritans, but that is not the whole story. “Happy are we, if for nothing else, yet because we did not live in those days,” he wrote (Mills 85-86). This appears a fair summary of the Puritan era, and it may stand, perhaps, as Hawthorne's most careful estimate of that age. “Let us thank God,” he continued, “for having given us such ancestors; and let each successive generation thank Him, not less fervently, for being one step further from them in the march of ages” (86-87).

2-1-2- Hawthorne’s Obsession with History

Hawthorne’s belonging to Puritans makes it a relevant connection of a source of imagination, and a direct question of the reason behind the presence of history in the thematic frame in most –if not all- of his works.

Strangely, Hawthorne's philosophy of history has not really been examined enough nor has the depth to which he penetrated into American history been adequately recognized. Scholars, of course, have always asserted that Hawthorne was fascinated by the past and put it under interpretation. Yet, no one has pointed out that Hawthorne carefully plotted the course of American history, generation by generation, that he illuminated each of these generations by at least one tale, and that none of these tales could be lifted out of its own generation without violating its essential meaning. Nor has any one pointed out that he must have been reading

widely and speculating long and deeply among the new philosophers of historical evolution; particularly among the new interpreters of Biblical history (Jordan 124-125).

Talking about the Puritan Hawthorne means to explain why and how he assessed his belonging. It is about his vision to this history as events carried out by people, the Puritan people. So, it is time to determine more precisely why Hawthorne turned to historical fiction and what he hoped to accomplish by doing so.

It is obvious that he did not turn to the American past mainly because it provided a novel and patriotic stage to plot a story which could be developed equally well against another background. His interest was never confined to the "past-ness" of the past- nor even to its "present-ness" in each new generation. He did not turn to the past merely to satisfy a morbid curiosity, nor even mainly to purge himself of ancestral guilt by a Freudian re-enactment [44] of it through his art. Although these latter motives may have been operated unconsciously, there were even stronger motives of which he was thoroughly conscious (125).

Hawthorne's interest in the past is due primarily to a thought that there was something wrong in the past of the Puritans of New England. There were some proofs of wrongness that he strongly stood against by the indication of very remarkable events -took place centuries before the writer's coming to the world- under projection.

First, the Quaker persecutions [45] receive more restrained treatment. In the work of *The Gentle Boy*, he finds both Puritans and Quakers at fault. The Quakers are pictured as fanatical, seeking persecution, but full of "a holy courage, unknown to the Puritans themselves, who had shunned the cross, by providing for the peaceful exercise of their religion in a distant wilderness." The speech of one of the Quakers is called "a flood of malignity which she mistook for inspiration." But the authorities are not blameless either. Along with the Quaker extravagances, the Puritan persecution "which was at once their cause and consequence" increased until it resulted in the death of two Quakers in 1659. "An indelible stain of blood is

upon the hands of all who consented to this act." Elsewhere, Hawthorne speaks of "innocent blood" polluting "the hands that were so often raised in prayer" (Mills 80).

Similarly, the notorious witchcraft trials are of course mentioned in various places in Hawthorne's writings. In *Alice Doane's Appeal*, the witchcraft mania is said to have "disgraced an age." But the most interesting passage in this story is its picture of Cotton Mather: [46]

> In the rear of the procession rode a figure on horseback, so darkly conspicuous, so sternly triumphant, that my hearers mistook him for the visible presence of the fiend himself; but it was only his good friend, Cotton Mather, proud of his well-won dignity, as the representative of all the hateful features of his time; the one blood-thirsty man, in whom were concentrated those vices of spirit and errors of opinion that sufficed to madden the whole surrounding multitude (qtd. Mills 81).

Cotton Mather is triggered by Hawthorne for his famous position as one of the Puritan fathers who symbolized the political and theological system of New England. Despite the highly prestigious rank he leveled among the New Englander Puritans, Cotton Mather is none but a fiend and a symbol of hatred in Hawthorne's eyes.

Another renowned historic incident of Puritan times is treated at some length by Hawthorne-the Merry Mount episode. It is dealt with in almost epic style in *The Maypole of Merry Mount.* "Jollity and gloom were contending for an empire," Hawthorne wrote, setting the theme of his tale. The maypole revels of Morton and his followers are described at some length. Everything is gaiety and fun. But unfortunately, there were men in the new world of a sterner faith than those Maypole worshippers. Not far from Merry Mount was a settlement of Puritans, most dismal wretches, who said their prayers before daylight, and then wrought in the forest or the corn-field till evening, made it prayer time again. Their weapons were always at hand to shoot down the straggling savage. When they met in conclave, it was never to keep

up the old English mirth, but to hear sermons three hours long, or to proclaim bounties on the heads of wolves and the scalps of Indians. Their festivals were fast days, and their chief pastime the singing of psalms. Woe to the youth or maiden who did but dream of a dance! The selectman nodded to the constable; and there sat the light-heeled reprobate in the stocks; or if he danced, it was round the whipping-post, which might be termed the Puritan Maypole (Mills 82).

The Puritans' portrayal in the Maypole story brings out another evidence of their doctrinal idea of an extreme seriousness that everyone should have. While Puritans completely ban all sorts of forbidden plays and games that disconnected people from the holy target of their presence on earth, the Maypole story presented them jailed in their fanatical box that offers not even a minimum single right of laughter and dance!

This gloom of the Puritans is one of Hawthorne's chief motifs of critical rejection. Endecott is pictured in "The Maypole" as "the Puritan of the Puritans," so stern of aspect "that the whole man, visage, frame, and soul, seemed wrought of iron." Elsewhere, a Puritan throng gathers in the meeting house," mostly with such somber visages that the sunshine becomes little better than a shadow when it falls upon them." The "grim prints of Puritan ministers" Hawthorne found in his study at the Manse looked "like men who had wrestled so continually and so sternly with the devil that somewhat of his sooty fierceness had been imparted to their own visages."

Gloom was a prevailing characteristic of the age, Hawthorne wrote in *Dr. Bullivant,* and "its long shadow, falling over all the intervening years, is visible, though not too distinctly, upon ourselves." We have yet to learn the "forgotten art of gaiety," Hawthorne remarked in *The Scarlet Letter,* laying most of the blame for American somberness upon the second generation in New England, who "wore the blackest shade of Puritanism" (82).

Furthermore, what intrigued Hawthorne most about history was the process itself. Different from any other English or American writer of his time, he pondered the changes in the evolution of society and the factors which wrought those changes. Poised at the beginning of the middle third of nineteenth-century America, this self-pro-claimed heir of the Puritans, aimed at more than a still life or a genre painting. Each of his tales becomes, instead, a portrait of a society in motion (Jordan 125). In concrete terms, Criticism on *The Scarlet Letter* makes clear that the novel is a historical palimpsest. Not just one but two histories are submerged here, one contemporary with the protagonist of the story and one with Hawthorne. Or rather, what is ultimately submerged is the deep connection between these two histories—that is, the uninterrupted project of colonization (Bloom 75).

In his 1880 book, *Hawthorne*, Henry James helped to establish the identification between Hawthorne and the Puritan tradition, invoking the notion of a racial inheritance when he concludes that *The Scarlet Letter* is utterly "impregnated with that after-sense of the old Puritan consciousness of life" and that indeed the "qualities of his ancestors filtered down through generations into his composition," so that "*The Scarlet Letter* was, as it were, the vessel that gathered up the last of the precious drops." More recently, however, an increasing number of scholars place the novel explicitly within the political concerns of the volatile 1840s. These critics call attention to the fact that in the decade leading up to Hawthorne's writing of *The Scarlet Letter*, the nation was embroiled in conflict over a range of issues—the Indian Removal Acts, [47] the annexation of western territories and war with Mexico, the Fugitive Slave Law, [48] the 1848 Women's Convention in Seneca Falls, [49] and the specter of the European revolutions of 1848. [50] Accordingly, they have considered the novel's drama of law, punishment, dissent and consent as a coded exploration of a citizen's proper response to these matters (76).

Cleverly put in the middle of the latter events, Hawthorne's vanishing allusions to Indians, his absence of allusions to slavery, and his conservative closure with Hester's final return appear as evidence of his investment in what Sacvan Bercovitch deems a liberal process of compromise and consensus, which ultimately advises that obedience to the law, however flawed the law may be (even if it meant sending escaped African Americans back into slavery), ultimately sets the nation free. Others, however, have highlighted the same ambiguity earlier critics celebrated, finding in the narrator's sinuous movements and undecided equivocations an invitation to readers to become active interpreters and, by extension, sympathetic, questioning citizens, including of the law (76).

It seems quite clear, therefore, that Hawthorne stills the volatility and veils the violence of the Massachusetts Puritan community for readers, even as he may coyly signal their suppressed presence. For operating hand in hand with his muffling of political instability in Massachusetts are his suppressions of this colony's involvement not only in Indian wars but also in a transatlantic political crisis that would culminate with a king's beheading in 1649—the very year that Hester and Dimmesdale's relationship comes to its final crisis and Hawthorne's story-proper ends (76).

In short, Hawthorne's story takes place in a colony flanked on one side by the peopled and troubled nation of England and on the other side by the peopled and troubled nations of Indian America, but Hawthorne largely de-peoples these adjacent, interlocking communities. His softening of the violence (toward a woman such as Hester) within the colony extends to making absent the foundational violence of colonization (76 -77). So, he raises his history up out of the mess of Atlantic maneuvering in 1642—and, by extension, also keeps it at one remove from what Bercovitch characterizes as the "deep cultural anxiety" circulating in the 1840s (77).

No matter to what extent his concern in history was, Hawthorne explored it to discover the means by which the whole "Spirit of Man" had evolved in the past and those means by which it would continue to evolve in the future. And he hoped that he, as artist, might help to accelerate and direct that evolution (Jordan 125). He always considers the item of history in broad terms and that of American culture as a continuous growth out of Anglo-Saxon Protestantism. He looked upon the first Puritans as earnest and severe fighters for their own liberty who, by reason of that severity and intolerance, established a moral law and the beginning of a new civilization in the primitive forests of the New World. He viewed the American Revolution as the flowering of a gradual growth of the Puritan principle of liberty. Finally, he thought the evolutionary process is still going on in America, and hopefully discerned in the future a wider spread of Christian love and democratic brotherhood (126). Hawthorne shared with the Puritans a blood kinship and a land of living but never meet with the same Puritan belief of neither the past nor of the expectations of the coming horizon.

2-2- Hawthorne's Garden of Eden

Nathaniel Hawthorne has devoted the core of his writings to the Puritanical existence in New England showing that this city was far from being a promised land in which man can find refuge and peace. This opposition was not easy for a man whose connection with the people under rejection is destined in blood and history. Hence, how he sees Puritans and Puritanism, how he manifested their doctrine and life style, and the way he molded his point of view vis-à-vis the city upon a hill established on the ground of so deep history of pain and persecution, this is another point in need of further analysis.

Decades of criticism have detailed Nathaniel Hawthorne's attempted expurgation of his residual guilt from his ancestors' role in the Salem witch trials. Frederick Crews even entitled his book of Hawthorne criticism *The Sins of the Fathers* to emphasize the frequency

with which Hawthorne connects his writings to his ancestral roots in Puritan New England. Indeed, not only is Hawthorne attempting to expunge his guilt for his ancestors' past sins, he is also addressing "original sin" when he equates early New England with the Garden of Eden and depicts it as the original Utopia. For Hawthorne, Puritan New England becomes a metaphor for Eden. The corruption of Eden— and hence the loss of Utopia—is the subject of many of his tales and novels as Hawthorne laments the demise of Eden (Holly 1).

The stories *Young Goodman Brown, The Minister's Black Veil, The Maypole of Merry Mount, The Gray Champion,* and *The Scarlet Letter* clearly painted this sort of projection that Hawthorne practiced to illustrate the linkage between the very first story of fall and the Puritan New Englander society. So, to what extent was the Puritan New England a Garden as it was Adam's Garden?! And how?!

2-2-1- Hawthorne's Godly Image of New England

Firstly, in *Young Goodman Brown,* when the protagonist, Brown, journeys from Salem village into the nearby forest, he is not entering the wilderness of Eden for the first time from an outside world. He is merely moving deeper into Eden. The world, in which he has already been existing, Salem village, has been his Eden. Like a young Adam in Eden, in Salem, Brown has found happiness and contentment with his Eve, his wife Faith. Brown also maintains the innocence of the biblical Eden while he resides in Salem. Religious figures are revered; self-respect is upheld; belief in the goodness of elders, church figures, and family is upheld. But as he ventures further into the actual wilderness of his own Eden, Brown begins to face temptations, as did Adam and Eve in their Eden (1).

Enticed by Satan to eat from the Tree of Knowledge (Tree of Life, as the biblical story is told) in Eden, Eve is lured by the tantalizing promise of Satan that acquiring knowledge by eating of the forbidden fruit will make her knowledge (and Adam's, if he chooses to partake

of the fruit, as well) on a par with God. This apparent desire for knowledge on the part of Eve actually manifests itself in a veiled desire for the power and authority of God, for with knowledge, Eve (and potentially Adam) will acquire power—power to judge, power to save or destroy, power to conquer. Likewise, the temptation offered Goodman Brown (and his veiled Faith) is not the enticement to receive eternal life, or even abundant blessings. Instead, he, too, is offered the knowledge of "hidden sin." Acceptance of this knowledge will give Brown power over his fellow citizens of Salem as he begins to judge their actions, and, in a reversal of his earlier thoughts, begins to "deem [himself] holier than" them. This judgment calls will distance Brown from his community, thereby corrupting the sanctity and innocence of Eden (2).

The writer carries on in involving God deeply in the story. Unfortunately, unlike Christ, who successfully resists temptations and thus perpetuates the hope for a new Eden, Brown has already traveled so far down the path of temptation that he cannot escape with his innocence. Instead, his flirtation with evil causes the perversion and ruin of his Puritan Eden and his idyllic existence in it; he is cast out of his Eden because of his knowledge of sin as surely as Adam and Eve are cast out of theirs (3). In *"Good man Brown,"* then, there seems nothing of the sense of opposition. Hawthorne projects the first story of Original Sin that Puritans believe in heartily and makes it a major doctrine of life, to assume the fact of sinfulness of the depraved man whose primary punishment is to cast out in eternal isolation.

In another example, Hawthorne uses the New England town of Milford to depict Eden in *The Minister's Black Veil.* This New England town seems to have all the necessary ingredients to make it a Paradise on earth. Sundays are set aside for worship, with the Sexton faithfully ringing the church bell, calling the community to prayer and communion. Attractive young girls and "spruce bachelors" attend the services, while children joyfully accompany their parents to the Milford meeting-house. Even the elderly attending the services are

venerated by the minister and the other parishioners. The minister, Reverend Hooper, is known as a "good preacher" who dresses with "clerical neatness" and presides at weddings with a pleasant demeanor. Life in Milford passes calmly, routinely, and contentedly for its citizens, creating a Puritan Eden, complete with its own Adam and Eve in the form of Rev. Hooper and his fiancé, Elizabeth (5-6).

Similar to all turning points that create the climax of Hawthorne's tales, unfortunately, as with other attempts to create Eden on earth, the Utopian existence the citizens of Milford seem to enjoy and thrive in does not last. In a reversal of the biblical Eden, it is not the metaphorical Eve of the story who causes the loss of paradise. Instead, when Reverend Hooper, the metaphorical Adam, begins wearing a black veil to conceal his face, darkness descends on the New England town. The blackness of the veil casts its shadow over every aspect of the once idyllic town of Milford. Hooper's congregation responds with shock and horror, and rumors in regard to his sanity run rampant. People of every age shrink from his veiled presence. Even Elizabeth, Hooper's intended, cannot convince him to reveal the secret of the veil and instead, ends up retreating from her affianced in revulsion. Hooper does become known throughout New England for his "awful power over souls that were in agony for sin." He even preaches the election sermon for one of the governors and lives a "long life, irreproachable in outward act." However, despite Reverend Hooper's outward semblance of living a good life, his veil becomes the downfall of Eden (6).

Vaguely enough, the reason why Hooper chooses to adorn his face with the black, dismal piece of fabric is never revealed by Hawthorne. When Elizabeth intimates that the veil is perhaps to hide secret sin or even "innocent sorrow," Hooper merely responds with vague "what if it is" responses, effectively destroying the fellowship between himself and his Eve. The veil also creates an aura of gloom that "enable[s] him to sympathize with all dark affections," ending any pretense of Eden in Milford, just as Young Goodman Brown's

"sympathy of [his] human hear[t] for sin" enabled him to perceive evil in everyone and ultimately ended his paradise in Salem. Likewise, although the minister's rationale for wearing the veil is never revealed, just as his face is never again revealed, the intimation of hidden sin has the same effect as actual sin, causing a loss of Eden (6-7).

In *The Maypole of Merry Mount*, Hawthorne chooses Merry Mount, an actual settlement by non-Puritans, as his setting. Mirth and jollity seem to reign in this Eden, founded according to Hawthorne's account, two hundred years prior to this story, by English settlers who "imagined a wild philosophy of pleasure, and came hither [to New England] to act out their latest day-dream." In contrast to other settlers who came seeking wealth or religious freedom in their own vision for a new Eden, the settlers of Merry Mount came only for pleasure. For them, a new Eden meant a land of unbridled revelry and merry-making (3-4). And the main symbol of their frivolous lifestyle is the maypole, bedecked throughout the year with seasonal flowers, just as the actual Garden of Eden would have been. Of course, since Eden would not be complete without Adam and Eve, Merry Mount has its own Adam and Eve in the characters of Edgar and Edith, also being celebrated as the Lord and Lady of May (4).

Hawthorne's depiction of Merry Mount seems to symbolize his hope that, removed from the rigidity of Puritanism, Utopia could actually survive in early New England. Edgar and Edith, the Adam and Eve in the story, further epitomize the desire for Utopia. Unfortunately, the clash between non-belief and Puritanism creates the "inevitable blight of early hope;" in other words, the corruption of Eden. Foreshadowing the demise of Merry Mount's Eden, Edith is the first to voice her concerns that the lifestyle they enjoy in Merry Mount is merely a vision and the "mirth unreal," not unlike Young Goodman Brown's view of Puritan Salem, his Eden, after his journey into the forest (4).

Symbolically, the maypole, the emblem of joy for the citizens of Merry Mount, foreshadows the ruin of Eden. It represents an inversion of the cross, demonstrating that Eden, even a seemingly *new* Eden, will be lost. Yet another foreshadowing that the idyllic life in Merry Mount will be lost appears when the Puritans watching the revelry from a distance already view it as evil instead of paradise when they compare its participants to devils and brutes, much like Young Goodman Brown does while watching participants in satanic worship in what was once his Eden (4-5).

Taking the Satan's role, when Puritan leader Endicott chops down the beloved maypole, Merry Mount becomes the "benighted wilderness." Even the leaves and rosebuds fall from the maypole, as Hawthorne uses the flower imagery to symbolize the fall of Eden. Neither the stern rigidity of the Puritan religion nor the irresponsible frivolity of Merry Mount could sustain an earthly attempt to re-create a new Eden since God had not ordained it. As Hawthorne himself explained, "From the moment that [Edith and Edgar] truly loved, they had subjected themselves to earth's doom of care and sorrow, and troubled joy, and had no more a home at Merry Mount." Yet in a bit of a hopeful ending, "the young lovers, expelled from their Eden, face the future in much the same spirit as Adam and Eve themselves" as they "suppor[t] each other along the difficult path" of life and "fall upward into grace" (5).

2-2-2- Loss of Eden

Again, in *The Gray Champion,* Hawthorne presents a variation on the corruption of Eden theme. In this tale, the Puritan founders of New England sought to create a Utopia in a new land, confident of "Heaven's blessing on a righteous cause" if they were threatened by anything in their new Eden. Sixty years later, though never wholly free from their tether to Mother England and thus, never truly achieving Utopia, the colonists of Boston nonetheless enjoy a somewhat idyllic existence "with far more freedom than . . . the native subjects of

Great Britain." However, that life is threatened by the rapidly tightening noose of British control, led by Sir Edmund Andros, [51] King James II's able and vicious administrator in New England. After rumors reach the New England shore that King James may soon be replaced by William, Prince of Orange, [52] whose ascension to the throne of England "would be the triumph of civil and religious rights and the salvation of New England," Andros assembles his troops and cohorts on the streets of Boston for a show of force against the colonists who also assemble in a potential showdown between good and evil (Holly 7).

The salvation of the early New England settlers was championed by a metaphor for Christ, whose appearance was heralded by a voice crying in the wilderness, just as Christ was heralded by the "voice of one crying in the wilderness" in the person of John the Baptist (Mark 1:3, KJV). In the inverse of the corruption and loss of Eden Hawthorne demonstrates in *Young Goodman Brown*, *The Minister's Black Veil,* and *The Maypole of Merry Mount*, the wilderness of New England in *The Gray Champion* becomes more like Eden. The inhabitants are not cast out, and they have hope for a better future under more lenient British rule (Holly 8-9).

Even though differently sketched, the idea of loss of Eden is found in between the lines of *The Scarlet Letter* that exemplifies the life of Puritan New England in an "iron-bound society" and "commanding inescapable" puritan world. Hawthorne is also criticizing these obstinate puritan values in his novel. This understanding is reflected in Hawthorne's use of colors as symbols in his work. The atmosphere and setting of the novel, puritan Boston, is constantly described as "sad-colored" and "gray." The only colors in the novel seem to be the letter A, Pearl's clothes and the rosebush near the prison; thus on or near the very symbols of sin. Furthermore, Hawthorn describes Puritans as "hard-featured" and "pitiless" persons, which also symbolizes social criticism (Konzett 3). However, Hawthorne pictures a Boston society which is convinced to live according to God's instructions. The community upholds

their puritan values by all means to ensure their understanding of "God's plan for the redemption of His creation." Although in Hester's case this results in dehumanization and isolation, the community does not feel the lack of pity and the eventuality of misjudgment. As a consequence the puritan interpretations of God's plan might easily result in the "gap between divine intentions and human fulfillment" (3). Thus, the earthly Eden is no longer the imitation of the heavenly example as Puritans wished it to be.

Whether Hawthorne was successful or not in expunging his residual guilt from his forefathers' part in the dissolution of Puritan Salem is uncertain. What is certain is that he was successful in his depiction of early New England as a metaphor for Eden, as well as in his lament for the corruption of that Eden and the subsequent loss of paradise. In *Young Goodman Brown,* Puritan Salem, the metaphor for Eden, is lost without hope for redemption when one man's flirtation ultimately leads to his knowledge of sin, much as Eve's desire for knowledge caused the loss of the original Eden. In *The Maypole of Merry Mount,* the Utopian existence in Merry Mount, the metaphoric Eden, begins to erode simply due to the censorial observations and thoughts of the neighboring Puritans. Any hope of Eden is completely lost when the Puritan leader chops down the maypole, causing the fall of Eden. Nonetheless, this story has a bit of a hopeful ending as the young protagonists, the metaphorical Adam and Eve, now expelled from their Eden, go "heavenward."

In *The Minister's Black Veil,* the New England town of Milford is the metaphorical Eden, but like the metaphorical Eden in the two previous stories, this one is lost when the mere suggestion of hidden sin, created in this case by a piece of fabric, successfully destroys the illusion of Eden without hope of reclamation, just as in *Young Goodman Brown*. In *The Gray Champion,* the last of the four stories discussed in this paper, Hawthorne presents an inversion of this typical loss of Eden story when salvation comes to the New England wilderness through a metaphorical Christ. Perhaps Hawthorne allowed settlers of the Boston

wilderness more of Utopia because they were seeking religious freedom and not knowledge that may bring with it power that so easily corrupts. Regardless, Hawthorne's "Edens" are vivid pictures of New England and the challenges the early settlers faced not only to their physical survival, but to their spiritual well-being as well (Holly 9-10).

New England as a society inhabited by Puritans whose deep belief in man's sinfulness and predestination and the new land of Canaan come at first. Hawthorne described it in a way that makes the reader unable to recognize whether the writer is for or against. In summary, Hawthorne was the most sympathetic to the Puritans of the major writers of his day. Whereas Whittier [53] and Holmes saw the cause and cure of evil in social institutions,

Hawthorne doubted the efficacy of most social reform and turned inward to the heart and soul. Whereas Emerson flirted with a belief in natural goodness, Hawthorne doggedly retained his belief in universal depravity. But, more than this, he turned again and again to the Puritans for story material and dealt sympathetically with them in nearly every case. He admired their stern virtues, though he was not blind to their faults. He liked them for establishing the American traditions of political liberty and democracy. He thought he would even have liked their three-hour sermons! He liked their tough-mindedness, and, in his writings at least, he was almost as tough-minded himself (Mills 101). He calls them "earnest" and "energetic;" he appreciates the simplicity and seriousness of their morality; and he admires their attempt at creating the "new Jerusalem" (Last 353-354). There seems no better than Henry James's words to finalize the comment on Hawthorne's connection with the Puritan heritage, that:

> Puritanism, in a word, is there, not only objectively, as Hawthorne tried to place it there, but subjectively as well. Not, I mean, in his judgment of his characters, in any harshness of prejudice, or in the obtrusion of a moral lesson; but in the very quality of his own vision, in the tone of the picture, in a certain coldness and exclusiveness of treatment (James 40).

Whether Puritans approached the ideal image of New England as the Promised Land or not, is still another point in Hawthorne's attitude that reveals a continuous sense of ambivalence. Puritans were right to project the idea of Garden of Eden on their life, yet did not go far enough in realization. There was always something wrong there, something about the way they visualize their doctrine concretely. The saints, who were supposed to protect the city, were the first to be under criticism for the fake image they hold. The fault Adam and Eve committed is still there, bringing out the reason of chaos of New England.

Endnotes:

1- Hawthorne, Nathaniel (1804-1864): U.S. novelist and short-story writer. Descended from Puritans, he was imbued with a deep moral earnestness. After producing several unexceptional works, he wrote some of his greatest tales, including *My Kinsman, Major Molineux* (1832), *Roger Malvin's Burial* (1832), and *Young Goodman Brown* (1835). His story collections include *Twice- Told Tales* (1837), *Mosses from an Old Manse* (1846), and *The Snow- Image* (1851). He is best known for the novels *The Scarlet Letter* (1850), a story of adultery set in colonial New England considered to be one of the best American novels, and *The House of the Seven Gables* (1851), the story of a family that lives under a curse for generations. His later works include *The Blithedale Romance* (1852) and *The Marble Faun* (1860). A skilled literary craftsman and a master of allegory and symbolism, he ranks among the greatest American fiction writers (*Britannica Concise Encyclopedia* 849).

2- Emerson, Ralph Waldo (1803- 1882): U.S. poet, essayist, and lecturer. Emerson graduated from Harvard University and was ordained a Unitarian minister in 1829. His questioning of traditional doctrine led him to resign the ministry three years later. He formulated his philosophy in *Nature* (1836); the book helped initiate New England Transcendentalism, a movement of which he soon became the leading exponent. In 1834 he moved to Concord, Mass., the home of his friend Henry David Thoreau. His lectures on the proper role of the scholar and the waning of the Christian tradition caused considerable controversy. In 1840, with Margaret Fuller, he helped launch *The Dial*, a journal that provided an outlet for Transcendentalist ideas. He became internationally famous with his *Essays* (1841, 1844), including "Self-Reliance." *Representative Men* (1850) consists of biographies of historical figures. *The Conduct of Life* (1860), his most mature work, reveals a developed humanism and a full awareness of human limitations. His *Poems* (1847) and *May-Day* (1867) established his reputation as a major poet (617-618).

3- <u>Thoreau, Henry David (1817-1862):</u> U.S. thinker, essayist, and naturalist. Thoreau graduated from Harvard University and taught school for several years before leaving his job to become a poet of nature. Back in Concord, he came under the influence of Ralph Waldo Emerson and began to publish pieces in the Transcendentalist magazine *The Dial*. In the years 1845–47, to demonstrate how satisfying a simple life could be, he lived in a hut beside Concord's Walden Pond; essays recording his daily life were assembled for his masterwork, *Walden* (1854). His *A Week on the Concord and Merrimack Rivers* (1849) was the only other book he published in his lifetime. He reflected on a night he spent in jail protesting the Mexican-American War in the essay "Civil Disobedience" (1849), which would later influence such figures as Mohandas K. Gandhi and Martin Luther King, JR. In later years his interest in Transcendentalism waned, and he became a dedicated abolitionist. His many nature writings and records of his wanderings in Canada, Maine, and Cape Cod display the mind of a keen naturalist. After his death his collected writings were published in 20 volumes, and further writings have continued to appear in print (1902).

4- <u>Melville, Herman</u> *orig.* **<u>Herman Melvill (1819- 1891):</u>** U.S. writer. Born to a wealthy New York family that suffered great financial losses, Melville had little formal schooling and began a period of wanderings at sea in 1839. In 1841 he sailed on a whaler bound for the South Seas; the next year he jumped ship in the Marquesas Islands. His adventures in Polynesia were the basis of his successful first novels, *Typee* (1846) and *Omoo* (1847). After his allegorical fantasy *Mardi* (1849) failed, he quickly wrote *Redburn* (1849) and *White-Jacket* (1850), about the rough life of sailors. *Moby-Dick* (1851), his masterpiece, is both an intense whaling narrative and a symbolic examination of the problems and possibilities of American democracy; it brought him neither acclaim nor reward when published. Increasingly reclusive and despairing, he wrote *Pierre* (1852), which, intended as a piece of domestic "ladies" fiction, became a parody of that popular genre, *Israel Potter* (1855), *The*

Confidence-Man (1857), and magazine stories, including "Bartleby the Scrivener" (1853) and "Benito Cereno" (1855). After 1857 he wrote verse. In 1866 a customs inspector position finally brought him a secure income. He returned to prose for his last work, the novel *Billy Budd, Foretopman,* which remained unpublished until 1924. Neglected for much of his career, Melville came to be regarded by modern critics as one of the greatest American writers (1232).

5- Stowe, Harriet Beecher *orig.* **Harriet Elizabeth Beecher (1811-1896):** U.S. writer and philanthropist. Stowe was the daughter of the famous Congregationalist minister Lyman Beecher (1775–1863) and the sister of Henry Ward Beecher and Catharine Esther Beecher. She taught school in Hartford and in Cincinnati, where she came into contact with fugitive slaves and learned about life in the South, and later settled in Maine with her husband, a professor of theology. Her antislavery novel *Uncle Tom's Cabin* (1852) had so great an impact that it was often cited (by Abraham Lincoln, among others) among the causes of the American Civil War. Her other works include the novels *Dred* (1856), also against slavery, and *The Minister's Wooing* (1859) (1822).

6- Poe, Edgar Allan (1809- 1849): U.S. poet, critic, and short-story writer. Poe was raised by foster parents in Richmond, Va., following his mother's death in 1811. He briefly attended the University of Virginia and then returned to Boston, where in 1827 he published a pamphlet of youthful, Byronic poems. By 1835 he was in Richmond as editor of the *Southern Literary Messenger*, the first of several periodicals he was to edit or write for. There he married a 13-year-old cousin, who died in 1847. Alcohol, the bane of his irregular and eccentric life, caused his death at age 40. His works are famous for his cultivation of mystery and the macabre. Among his tales are "The Fall of the House of Usher," "The Masque of the Red Death," "The Black Cat," "The Tell-Tale Heart," and "The Pit and the Pendulum." "The Murders in the Rue Morgue" and "The Purloined Letter" initiated the modern Detective

Story. His poems (less highly regarded now than formerly) are musical and sensuous, as in "The Bells," a showcase of sound effects; they include touching lyrics inspired by women (e.g., "Annabel Lee") and the uncanny (e.g., "The Raven") (1516).

7- Whitman, Walt(er) (1819-1892): U.S. poet, journalist, and essayist. Whitman lived in Brooklyn as a boy and left school at age 12. He went on to hold a great variety of jobs, including writing and editing for periodicals. His revolutionary poetry dealt with extremely private experiences (including sexuality) while celebrating the collective experience of an idealized democratic American life. His *Leaves of Grass* (1st ed., 1855), revised and much expanded in successive editions that incorporated his subsequent poetry, was too frank and unconventional to win wide acceptance in its day, but it was hailed by figures such as Ralph Waldo Emerson and exerted a strong influence on American and foreign literature. Written without rhyme or traditional meter, poems such as "I Sing the Body Electric" and "Song of Myself" assert the beauty of the human body, physical health, and sexuality; later editions included "Crossing Brooklyn Ferry," "Out of the Cradle Endlessly Rocking," and the elegies on Abraham Lincoln "O Captain! My Captain!" and "When Lilacs Last in the Dooryard Bloom'd." Whitman served as a volunteer in Washington hospitals during the Civil War. The prose *Democratic Vistas* (1871) and *Specimen Days & Collect* (1882–83) drew on his wartime experiences and subsequent reflections. His powerful influence in the 20th century can be seen in the work of poets as diverse as Pablo Neruda, Fernando Pessoa, and Allen Ginsberg (2055).

8- James, Henry (1843-1916): U.S.-British novelist. Born to a distinguished family, the brother of William James, he was privately educated. He traveled frequently to Europe from childhood on; after 1876 he lived primarily in England. His fundamental theme was to be the innocence and exuberance of the New World in conflict with the corruption and wisdom of the Old. *Daisy Miller* (1879) won him international renown; it was followed by *The*

Europeans (1879), *Washington Square* (1880), and *The Portrait of a Lady* (1881). In *The Bostonians* (1886) and *The Princess Casamassima* (1886), his subjects were social reformers and revolutionaries. In *The Spoils of Poynton* (1897), *What Maisie Knew* (1897), and *The Turn of the Screw* (1898), he made use of complex moral and psychological ambiguity. *The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904) were his great final novels. His intense concern with the novel as an art form is reflected in the essay "The Art of Fiction" (1884), his prefaces to the volumes of his collected works, and his many literary essays. Perhaps his chief technical innovation was his strong focus on the individual consciousness of his central characters, which reflected his sense of the decline of public and collective values in his time (976).

9- <u>Twain, Mark</u> *orig.* **<u>Samuel Langhorne Clemens (1835-1910):</u>** U.S. humorist, writer, and lecturer. He grew up in Hannibal, Mo., on the Mississippi River. At age 13 he was apprenticed to a local printer. In 1856 he signed on as an apprentice to a steamboat pilot. He plied the Mississippi for almost four years before going to Nevada and California. In 1863 he took his pseudonym, the river man's term for water "two fathoms deep." In a California mining camp he heard the story that he would make famous as "The Celebrated Jumping Frog of Calaveras County" (1865). He traveled widely, using his travels as subject matter for lectures and books, including the humorous narratives *The Innocents Abroad* (1869) and *Roughing It* (1872). He won a worldwide audience for his stories of youthful adventures, especially *Tom Sawyer* (1876), *The Prince and the Pauper* (1881), *Life on the Mississippi* (1883), and *Huckleberry Finn* (1884), one of the masterpieces of American fiction. The satirical *A Connecticut Yankee in King Arthur's Court* (1889) and increasingly grim works including *Pudd'nhead Wilson* (1894) and *The Man Who Corrupted Hadley burg* (1900) followed. In the 1890s financial speculations bankrupted him, and his eldest daughter died.

After his wife's death (1904), he expressed his pessimism about human character in such late works as the posthumously published *Letters from the Earth* (1962) (1955).

10- <u>Hemingway, Ernest (Miller) (1899-1961):</u> U.S. writer. He began work as a journalist after high school. He was wounded while serving as an ambulance driver in World War I. One of a well-known group of expatriate writers in Paris, he soon embarked on a life of travel, skiing, fishing, and hunting that would be reflected in his work. His story collection *In Our Time* (1925) was followed by the novel *The Sun Also Rises* (1926). Later novels include *A Farewell to Arms* (1929) and *To Have and Have Not* (1937). His lifelong love for Spain (including a fascination with Bullfighting) led to his working as a correspondent during the Spanish Civil War, which resulted in the novel *For Whom the Bell Tolls* (1940). Other short-story collections include *Men without Women* (1927), *Winner Take Nothing* (1933), and *The Fifth Column* (1938). He lived primarily in Cuba from c. 1940, the locale of his novella *The Old Man and the Sea* (1952, Pulitzer Prize). He was awarded the Nobel Prize for Literature in 1954. He left Cuba shortly after its 1959 revolution; a year later, depressed and ill, he shot himself. The succinct and concentrated prose style of his early works strongly influenced many British and American writers for decades (860).

11- <u>Faulkner, William (Cuthbert)</u> *<u>orig.</u>* **<u>William Cuthbert Falkner (1897-1962):</u>** U.S. writer. Faulkner dropped out of high school and only briefly attended college. He spent most of his life in Oxford, Miss. He is best known for his cycle of works set in fictional Yoknapatawpha County, which becomes an emblem of the American South and its tragic history. His first major novel, *The Sound and the Fury* (1929), was marked by radical technical experimentation, including stream of consciousness. His American reputation, which lagged behind his European reputation, was boosted by *As I Lay Dying* (1930), *Light in August* (1932), *Absalom, Absalom!* (1936), and *Go Down, Moses* (1942), which contains the story "The Bear." *The Portable Faulkner* (1946) finally brought his work into wide

circulation, and he won the Nobel Prize for Literature in 1949. His *Collected Stories* (1950) won the National Book Award. Both in the U.S. and abroad, especially in Latin America, he was among the most influential writers of the 20th century (660).

12- <u>Bellow, Saul (1915-2005):</u> Canadian-born U.S. novelist. Born to an immigrant Russian Jewish family, he was fluent in Yiddish from childhood. His family moved to Chicago when he was nine; he grew up and attended college there and, after some years in New York, returned to teach in Chicago. His works, which make him representative of the Jewish American writers whose works became central to American literature after World War II, deal with the modern urban dweller, disaffected by society but not destroyed in spirit; his originality lay partly in his combination of cultural sophistication and street wisdom. His works include *The Adventures of Augie March* (1953, National Book Award), *Seize the Day* (1956), *Henderson the Rain King* (1959), *Herzog* (1964, National Book Award), *Mr. Sammler's Planet* (1970, National Book Award), *Humboldt's Gift* (1975, Pulitzer Prize), *The Dean's December* (1982), and *Ravelstein* (2000). He won the Nobel Prize for Literature in 1976 (195).

13- <u>Cooper, James Fennimore (1789-1851):</u> The first major U.S. novelist. Cooper grew up in a prosperous family in the settlement of Cooperstown, founded by his father. *The Spy* (1821), set during the American Revolution, brought him fame. His best-known novels, the series The Leather stocking Tales, feature the frontier adventures of the wilderness scout Natty Bumppo and include *The Pioneers* (1823), *The Last of the Mohicans* (1826), *The Prairie* (1827), *The Pathfinder* (1840), and *The Deer slayer* (1841). He also wrote popular sea novels, notably *The Pilot* (1823), and a history of the U.S. Navy (1839). Though internationally celebrated, he was troubled by lawsuits and political conflicts in his later years, and his popularity and income declined (461).

14- Longfellow, Henry Wadsworth (1807- 1882): U.S. poet. Longfellow graduated from Bowdoin College and traveled in Europe before joining the modern-language faculties of Bowdoin (1829–35) and Harvard (1836–54). His *Voices of the Night* (1839), containing "The Psalm of Life" and "The Light of the Stars," first won him popularity. *Ballads and Other Poems* (1841), including "The Wreck of the Hesperus" and "The Village Blacksmith," swept the nation, as did his long poem *Evangeline* (1847). With *Hiawatha* (1855), *The Courtship of Miles Standish* (1858), and *Tales of a Wayside Inn* (1863), including "Paul Revere's Ride," he became the best loved American poet of the 19th century. He later translated Dante's *Divine Comedy* (1867) and published his intended masterpiece, *Christus*, a trilogy on Christianity (1872). The hallmarks of his verse are gentleness, simplicity, and an idealized vision of the world (1134).

15- Feminism: Social movement that seeks equal rights for women. Widespread concern for women's rights dates from the Enlightenment; its first important expression was Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792). The 1848 Seneca Falls Convention, convened by Elizabeth Cady Stanton, Lucretia Mott, and others, called for full legal equality with men, including full educational opportunity and equal compensation; thereafter the Woman Suffrage movement began to gather momentum. From America the movement spread to Europe. American women gained the right to vote by constitutional amendment in 1920, but their participation in the workplace remained limited, and prevailing notions tended to confine women to the home. Milestones in the rise of modern feminism included Simone de Beauvoir's *The Second Sex* (1949) and Betty Friedan's *The Feminine Mystique* (1963) and the founding in 1966 of the National Organization for Women (644).

16- Martin Luther (1483-1546): German Christian church Reformer, a founder of Protestantism. He is regarded as the investigator of the Protestant Revolution, and

Lutheranism is now the predominant religious tendencies of many European countries, including Germany, Sweden, and Denmark (*The Hutchinson Encyclopedia* 649).

17- John Calvin (1509-1564): French born Swiss Protestant church reformer and theologian. He was a leader of the Reformation in Geneva and set up a strict religious community there. His theological system is known as Calvinism (176).

18- Presbyterian (ism): System of Christian Protestant church government, expounded during the Reformation by John Calvin, which gives its name to the established church of Scotland, and is also practiced in England, Wales, Ireland, Switzerland, North America, and elsewhere. There is no compulsory form of worship and each congregation is governed by Presbyters of elders, who are of equal rank. Congregations are grouped in presbyteries, synods, and general assemblies (870).

19- Heresy: Doctrine rejected as false by religious authorities. In Christianity, the orthodox theology of the church is thought to be based on divine revelation, and heretics are viewed as perversely rejecting the guidance of the church. Numerous Christian heresies appeared from the 2nd century onwards. Early heresies included Arianism, the Monophysite Heresy, Pelagianism, and Donatism. Some heresies, such as Montanism, expressed faith in a new prophet who added to the body of Christian revelation. Some types of Gnosticism were heretical branches of Christianity. The major means of combating heretics in the early church was Excommunication. In the 12th–13th century, the Inquisition was established to combat heresy, and heretics who refused to recant were often executed. In the 16th century the Protestant Reformation brought an end to the doctrinal unity of Western Christendom, and the concept of heresy became less important in the various Christian churches, though it continues to exist. The concept of heresy also exists in Judaism, Buddhism, Hinduism, and Islam (*Britannica Concise Encyclopedia* 866).

20- Westminster Confession: Confession of faith of English-speaking Presbyterians, representing a theological consensus of international Calvinism. Produced by the Westminster Assembly, it was completed in 1646 and approved by Parliament in 1648. When the monarchy was restored in 1660, the Episcopal form of church government was reinstated and the Confession lost official status in England, but it had already been adopted by the Church of Scotland (1647) and various other churches. Consisting of 33 chapters, it states that the sole doctrinal authority is scripture, restates the doctrines of the Holy Trinity and Jesus, and gives reformed views of the Sacraments, the ministry, and grace (2050).

21- Catechism: Manual of religious instruction usually arranged in the form of questions and answers and used to instruct the young, win converts, and testify to the faith. The medieval catechism concentrated on the meaning of faith, hope, and charity. Later catechisms added other subjects and became more important following the Reformation and the invention of the printing press. Martin Luther's Small Catechism (1529) added discussions of baptism and the Eucharist. John Calvin published a children's catechism in 1542. The Anglican catechism is included in the *Book of* Common Prayer. The Baltimore Catechism (1885) is the Catholic catechism best known in the U.S. In 1992 the Vatican issued a new universal *Catechism of the Catholic Church* (351).

22- Congregationalist (ism): Form of church government adopted by those Protestant Christians known as Congregationalists, who left congregation manage its own affairs. The first Congregationalists were the Brownists, named after Robert Browne, who defined the congregational principle in 1580 (*The Hutchinson Encyclopedia* 255).

23- Baptist: Member of any several Protestant and evangelical Christian sects that practice baptism by immersion only upon profession of faith. Baptism is immersion or sprinkling with water as a religious rite of initiation. It is one of the seven sacraments (97).

24- <u>Solemn League and Covenant (1643):</u> Agreement between the English and Scots in which the Scots agreed to support the English Parliamentarians in their disputes with the Royalists, and both countries agreed to work for a civil and religious union of England, Scotland, and Ireland under a Presbyterian-parliamentary system. The Scots sent an army to England in 1644, and Charles I surrendered to them in 1646. He later agreed to the covenant and received Scottish military assistance (1647). Neither Oliver Cromwell's Commonwealth nor Charles II (after the 1660 Restoration) honored the covenant, and it was not renewed (*Britannica Concise Encyclopedia* 1780).

25- <u>Owen, John (1616-1683):</u> English Puritan minister, prolific writer, and controversialist. He was an advocate of Congregationalism and an aide to Oliver Cromwell, the lord protector of England (1653–58). As chancellor of Oxford, Cromwell appointed Owen vice chancellor in 1652, a post he held until 1657. He was also dean of Christ Church Cathedral (1651–60) and was elected in 1654 to represent Oxford in Parliament, but he was later disqualified because of his clerical vocation. Reserved in his support of Cromwell, Owen opposed plans to offer the English crown to him and avoided participation in Cromwell's installation in the office of lord protector in 1653. Owen abandoned politics on the restoration of the monarchy in 1660, when the House of Commons removed him from his position as Christ Church dean. Among his works are historical treatises on religion, several studies of the doctrine of the Holy Spirit, and defenses of Nonconformist, or Puritan, views. An edition of his *Works,* edited by W.H. Goold, comprises 24 volumes (1850–55) (*Encyclopædia Britannica Ultimate Reference Suite*).

26- <u>Baxter, Richard (1615-1691):</u> Puritan minister who influenced 17th-century English Protestantism. Known as a peacemaker who sought unity among the clashing Protestant denominations, he was the centre of nearly every major controversy in England in his

fractious age. Baxter was ordained into the Church of England in 1638 after studying divinity. Within two years, however, he had allied himself with Puritans in opposition to the episcopacy established by his church. During his ministry at Kidderminster (1641–60) he made that Worcestershire town of handloom workers into a model parish. He preached in a church enlarged to accommodate the crowds that he drew. Pastoral counseling was as important to him as preaching, and his program for his parish came to serve as a pattern for many other ministers in the Church of England. After the monarchy was reestablished, he fought for toleration of moderate dissent within the Church of England. He was persecuted for his views for more than 20 years and was imprisoned (1685) for 18 months. The Glorious Revolution (1688–89), replacing James II with William and Mary, brought in its wake the Toleration Act that freed Baxter from most of the encumbrances he suffered for his opinions. Among Baxter's more than 200 works are devotional manuals, pastoral handbooks, and such highly controversial doctrinal writings as Aphorismes of Justification (1649). His best-known works are The Saints' Everlasting Rest (1650) and The Reformed Pastor (1656) (Encyclopædia Britannica Ultimate Reference Suite).

27- <u>Cotton Mather (1663-1728):</u> American theologian and writer. He was a Puritan minister in Boston, and wrote over 400 works of history, science, annals, and theology, including *Magnalia Christi Americana*, *The Great Works of Christ in America* 1702, a vast compendium of Early New England history and experience. Mather appears to have supported the Salem Witch Trials (*The Hutchinson Encyclopedia* 683).

28- <u>Winthrop, John (1588- 1649):</u> American colonial political leader and first governor of the Massachusetts Bay Colony. In 1629 he joined the Massachusetts Bay Co., and he was elected governor of the colony that was to be established by the company in New England. An ardent Puritan, he envisioned a colony based on his religious beliefs. He guided the colonists on his arrival in North America in 1630 and was elected governor 12 times during the period

from 1631 to 1648. Though widely respected, he was criticized for opposing the formation of a representative assembly (1634), and the colony's limitations on religious freedom were decried by Roger Williams and Anne Hutchinson. His son, John Winthrop (1606–76), was an influential governor of Connecticut (1659–76) (*Britannica Concise Encyclopedia* 2068).

29- <u>Cotton, John (1585-1652):</u> Influential New England Puritan leader who served principally as "teacher" of the First Church of Boston (1633–52) after escaping the persecution of Nonconformists by the Church of England. Educated at Trinity College, Cambridge, Cotton became vicar of the parish church of St. Botolph's in Boston, Lincolnshire, in 1612 and remained in that post for 21 years. During this time he gradually became more Puritan in his outlook, and he ceased to observe certain Anglican religious rituals in his performance of his duties. In 1632 legal action was taken against him for his Nonconformism, and in July 1633 he emigrated to the Massachusetts Bay Colony, where he became "teacher" of the First Church of Boston, remaining so until his death. His popularity in the colony was unbounded, and his influence in both civil and ecclesiastical affairs was probably greater than that of any other minister in theocratic New England. Cotton wrote several works that constitute an invaluable exposition of New England Congregationalism, including *The Way of the Churches of Christ in New England* (1645) and *The Way of Congregational Churches Cleared* (1648). The catechism he wrote, *Milk for Babes, Drawn out of the Breasts of Both Testaments* (1646), was widely used for many years in New England for the religious instruction of children (*Encyclopædia Britannica Ultimate Reference Suite*).

30- <u>Hooker, Thomas (1586-1647):</u> Anglo-American colonial clergyman. He held pastorates in England (1620–30), where he was attacked for Puritan leanings. He fled to Holland before emigrating to the Massachusetts Bay Colony in 1633. As pastor of a company of Puritans, he moved them to Connecticut to settle Hartford in 1636. He helped frame the

Fundamental Orders (1639), which later formed the basis of the Connecticut constitution (893).

31- <u>Davenport, John (1597-1670):</u> British-American Puritan clergyman. A vicar in London, he moved to Amsterdam in 1633 and served there as co-pastor of the English Church. In 1637 he left for America with Theophilus Eaton (c. 1590–1658) and their followers. They founded a colony at Quinnipiac (New Haven) in 1638; Davenport became pastor of the New Haven church, and Eaton was chosen governor. After failing to prevent New Haven's union with the Connecticut colony, Davenport left in 1667 to lead the First Church in Boston ((*Britannica Concise Encyclopedia* 512).

32- <u>Foxe, John (1516-1587):</u> English Puritan preacher and author of *The Book of Martyrs*, a graphic and polemic account of those who suffered for the cause of Protestantism. Widely read, often the most valued book beside the Bible in the households of English Puritans, it helped shape popular opinion about Roman Catholicism for at least a century. After studying at the University of Oxford and holding a fellowship for seven years, Foxe fell under suspicion of harboring Protestant views more extreme than the authorities of his college would allow. He resigned and in 1547 moved to London, where he became tutor to the grandchildren of the duke of Norfolk. He was ordained a deacon of the Church of England. Foxe worked for the Reformation, writing several tracts. He also began his account of martyrs but had carried it no further than 1500 when the accession of the Roman Catholic queen Mary I in 1553 forced him to flee overseas. Foxe returned to London and devoted himself to the completion of his great work. Perusing official registers and using the memories of eyewitnesses, he enlarged his story. His English translation was printed in March 1563 under the title *Actes and Monuments of these Latter and Perillous Dayes*. It immediately acquired the popular name *The Book of Martyrs*. In 1570 he produced his greatly improved second

edition. This was the crown of his achievement; he made few changes in his third (1576) and fourth (1583) editions (*Encyclopædia Britannica Ultimate Reference Suite*).

33- Catholic: From Greek *katholikos*, "universal." the characteristic that, according to ecclesiastical writers since the 2nd century, distinguished the Christian Church at large from local communities or from heretical and schismatic sects. A notable exposition of the term as it had developed during the first three centuries of Christianity was given by St. Cyril of Jerusalem in his Catecheses (348): the church is called catholic on the ground of its worldwide extension, its doctrinal completeness, its adaptation to the needs of men of every kind, and its moral and spiritual perfection. Some confusion in the use of the term has been inevitable, because various groups that have been condemned by the Roman Catholic Church as heretical or schismatic never retreated from their own claim to catholicity. Not only the Roman Catholic Church but also the Eastern Orthodox Church, the Anglican Church, and a variety of national and other churches claim to be members of the holy catholic church, as do most of the major Protestant churches (*Encyclopædia Britannica Ultimate Reference Suite*).

34- Thomas More (1478-1535): English politician and author. From1509 he was favored by Henry VIII and employed on foreign embassies. For refusing to accept the king as head of the church, he was executed. Among Thomas More's writings are the Latin *Utopia* 1516, sketching an ideal commonwealth; *The English Dialogue* 1528, a theological argument against the reformation leader Tyndale; and a *History of Richard III* (*The Hutchinson Encyclopedia* 725).

35- William Tyndale (c. 1492-1536): English translator of the Bible. The printing of his New Testament (the basis of the Authorized Version) was begun in Cologne 1525 and, after he had been forced to flee, completed in Worms (Germany). He was strangled and burned as a heretic at Vilvorde in Belgium (1082).

36- <u>The Decalogue:</u> ***(Greek: deka logoi ["10 words"]).*** list of religious precepts that, according to various passages in Exodus and Deuteronomy, were divinely revealed to Moses on Mt. Sinai and were engraved on two tablets of stone. The Commandments are recorded virtually identically in Ex. 20: 2–17 and Deut. 5: 6–21. Dating the Ten Commandments involves an interpretation of their purpose. Some scholars propose a date between the 16th and 13th centuries BC because Exodus and Deuteronomy connect the Ten Commandments with Moses and the Sinai Covenant between Yahweh and Israel. For those who regard the Ten Commandments as an epitome of prophetic teachings, the date would be some time after Amos and Hosea (after 750 BC). The Ten Commandments had no particular importance in Christian tradition until the 13th century, when they were incorporated into a manual of instruction for those coming to confess their sins. With the rise of Protestant churches, new manuals of instruction in the faith were made available and the Ten Commandments were incorporated into catechisms as a fundamental part of religious training, especially of the young (*Encyclopædia Britannica Ultimate Reference Suite*).

37- <u>Anne, Marbury Hutchinson (1591-1643):</u> American colonial religious leader. In 1634, she and her family followed the Puritan clergyman John Cotton (1584-1652) from England to Massachusetts Bay Colony. Preaching a unique theology which emphasized the role of faith, she gained a wide following. The colony's leaders, including Cotton felt threatened by Hutchinson and in 1637 she was banished and excommunicated. Setting in Long Island, she and her family were killed by Indians (*The Hutchinson Encyclopedia* 522).

38- <u>Orthodox:</u> From Greek *orthodoxos,* "of the right opinion." The word was first used in early 4th-century Christianity by the Greek Fathers. Because almost every Christian group believes that it holds the true faith (though not necessarily exclusively), the meaning of "orthodox" in a particular instance can be correctly determined only after examination of the context in which it appears. It forms part of the official title of the Greek-speaking church

(Eastern Orthodox Church) and those in communion with it (Russian Orthodox Church). Also including orthodox as part of their titles are some of the smaller Eastern churches, which separated from the rest of Christendom in the 5th century as a result of the Monophysite controversy concerning the question of two natures in Christ. Orthodox is also applied to a certain type of Protestantism that was dominant in Europe in the 17th century; it has also been used to refer to theologically and biblically conservative Christians. The term evangelical orthodoxy is commonly applied to Protestant Christianity that insists on the full or literal authority of the Bible. In a nonreligious sense, the accepted views held by any unified body of opinion or in any field of study are referred to as orthodox (*Encyclopædia Britannica Ultimate Reference Suite*).

39- <u>John Milton (1608-1674):</u> English poet and prose writer. His epic *Paradise Lost* 1667 is one of the landmarks of English Literature. Latin secretary to Oliver Cromwell during the commonwealth period, he also wrote many pamphlets and prose works, including *Aeropagitica* (*The Hutchinson Encyclopedia* 1644).

40- <u>Hathorne:</u> Hawthorne's ancestors had lived in Salem since the 17th century. His earliest American ancestor, William Hathorne (Nathaniel added the *w* to the name when he began to write), was a magistrate who had sentenced a Quaker woman to public whipping. He had acted as a staunch defender of Puritan orthodoxy, with its zealous advocacy of a "pure," unaffected form of religious worship, its rigid adherence to a simple, almost severe, mode of life, and its conviction of the "natural depravity" of "fallen" man. Hawthorne was later to wonder whether the decline of his family's prosperity and prominence during the 18th century, while other Salem families were growing wealthy from the lucrative shipping trade, might not be a retribution for this act and for the role of William's son John as one of three judges in the Salem witchcraft trials of 1692. When Nathaniel's father—a ship's captain—died during one of his voyages, he left his young widow without means to care for her two girls

and young Nathaniel, aged four. She moved in with her affluent brothers, the Mannings. Hawthorne grew up in their house in Salem and, for extensive periods during his teens, in Raymond, Maine, on the shores of Sebago Lake. He returned to Salem in 1825 after four years at Bowdoin College, in Brunswick, Maine (*Encyclopædia Britannica Ultimate Reference Suite*).

41- <u>Salem witch trials (May–October 1692):</u> American colonial persecutions for witchcraft. In the town of Salem, Massachusetts Bay Colony, several young girls, stimulated by supernatural tales told by a West Indian slave, claimed to be possessed by the devil and accused three women of witchcraft. Under pressure, the accused women named others in false confessions. Encouraged by the clergy, a special civil court was convened with three judges, including Samuel Sewall, to conduct the trials. They resulted in the conviction and hanging of 19 "witches" and the imprisonment of nearly 150 others. As public zeal abated, the trials were stopped and then condemned. The colonial legislature later annulled the convictions (*Britannica Concise Encyclopedia* 1671).

42- <u>Calvinism</u>: In Protestantism, the theology developed and advanced by John Calvin. It was further developed by his followers and became the foundation of the Reformed Church and Presbyterianism. As shaped by Calvin's successor at Geneva, Theodore Beza (1519–1605), Calvinism emphasizes the doctrine of Predestination, holding that God extends Grace and grants Salvation only to the chosen, or elect. It stresses the literal truth of the Bible, and it views the church as a Christian community in which Christ is head and all members are equal under him. It therefore rejects the Episcopal form of church government in favor of an organization in which church officers are elected. Calvinism was the basis of theocracies in Geneva and Puritan New England, and it strongly influenced the Presbyterian Church in Scotland (316).

43- Transcendentalism: Philosophy inaugurated in the 18th century by the German philosopher Immanuel Kant. As opposed to metaphysics in the traditional sense, transcendental philosophy is concerned with the conditions of possibility of experience, rather than the *nature of being. It seeks to show the necessary structure of our 'point of view' on the world (The Hutchinson Encyclopedia* 1068).

44- Sigmund Freud (Freudian) (1856-1939): Austrian physician who pioneered the study of the unconscious mind. He developed the methods of free association and interpretation of dreams that are basic techniques of Psychoanalysis (419).

45- Friends, Society of *known as* **Quakers:** Protestant denomination that arose in England in the mid-17th century. The movement began with radical English Puritans called Seekers, who rejected the Anglican Church and other existing Protestant sects. They took their faith from itinerant preachers such as George Fox, who emphasized "inward light," or inward apprehension of God, as the source of religious authority. Quaker meetings are characterized by patient silence in which members wait for inspiration to speak. The movement grew rapidly after 1650 (when a judge gave them their name because "we bid them tremble at the word of God"), but its members were often persecuted or imprisoned for rejecting the state church and refusing to pay tithes or swear oaths. Some emigrated to America, where they were persecuted in Massachusetts Bay Colony but found toleration in Rhode Island and in the Quaker colony of Pennsylvania, which was chartered by Charles II under the sponsorship of William Penn in 1681. Other marks that became characteristic of Quakerism were plain speech and dress, pacifism, and opposition to slavery. The group also emphasizes philanthropy, especially aid to refugees and famine victims; the American Friends Service Committee and (British) Friends Service Council shared the 1947 Nobel Peace Prize (*Britannica Concise Encyclopedia* 713).

46- Mather, Cotton (1663-1728): American Puritan leader. The son of Increase Mather, he earned a master's degree from Harvard College and was ordained a Congregational minister in 1685, after which he assisted his father at Boston's North Church (1685–1723). He helped work for the ouster of the unpopular British governor of Massachusetts, Edmund Andros (1689). Though his writings on witchcraft fed the hysteria that resulted in the Salem Witch Trials, he disapproved of the trials and argued against the use of "spectral evidence." His best known writings include *Magnalia Christi Americana* (1702), a church history of New England, and his *Diary* (1711–12). His *Curiosa Americana* (1712–24) won him membership in the Royal Society of London. He was an early supporter of smallpox inoculation (1211).

47- Indian Removal Act (May 28, 1830): First major legislation that reversed the U.S. policy of respecting the rights of American Indians. The act granted tribes unsettled western prairie land in exchange for their territories within state borders, mainly in the Southeast. Some tribes refused to trade their land, and U.S. troops forced tribes such as the Cherokee to march westward in what became known as the Trail of Tears (1838–39). In Florida the Seminoles fought resettlement in the Seminole Wars (1835– 42) (935).

48- Fugitive Slave Acts: U.S. laws of 1793 and 1850 (repealed in 1864) that provided for the seizure and return of runaway slaves. The 1793 law authorized a judge alone to decide the status of an alleged fugitive slave. Northern opposition led to enactment of state personal-liberty laws that entitled slaves to a jury trial and as early as 1810 prompted individuals to aid the Underground Railroad. Increased pressure from the South brought passage of the second statute in 1850, as part of the Compromise of 1850. It imposed penalties on federal marshals who refused to enforce the law and on individuals who helped slaves to escape; fugitives could not testify on their own behalf, nor were they permitted a jury trial. Its severity led to increased interest in the abolition movement. Additional personal-liberty laws enacted by

northern states to thwart the act were cited by South Carolina as justification for its Secession in 1860 (718).

49- <u>Seneca Falls Convention (July 19–20, 1848):</u> Assembly held at Seneca Falls, N.Y., that launched the U.S. Woman Suffrage movement. Initiated by Elizabeth Cady Stanton (who lived in Seneca Falls) and Lucretia Mott, the meeting was attended by more than 200 people, including 40 men. The group passed the Declaration of Sentiments, a list of grievances and demands modeled on the Declaration of Independence that called on women to organize and petition for their rights. A controversial demand for the right to vote passed by a narrow margin (1720).

50- <u>The European revolutions of 1848:</u> Series of republican revolts against European monarchies, beginning in Sicily, and spreading to France, Germany, Italy, and the Austrian Empire. They all ended in failure and repression, and were followed by widespread disillusionment among liberals. The revolutionary movement began in Italy with a local revolution in Sicily in January 1848; and, after the revolution of February 24 in France, the movement extended throughout the whole of Europe with the exception of Russia, Spain, and the Scandinavian countries. The immediate result of the reaction became manifest in the withdrawal of liberal democratic or nationalist concessions which had been made during the revolution: universal manhood suffrage, liberty of the press and of assembly. Absolute monarchy was reestablished in Germany, Austria, and Italy; and the governments, in alliance with the middle classes and the clergy, who were terrified by the Socialist proposals, strengthened the police forces and organized a persecution of the popular press and associations that paralyzed political life. In France the reaction led to the coup d'etat against the assembly on the part of Prince Louis-Napoléon on Dec. 2, 1851, and the reestablishment of the hereditary empire under Napoleon III in 1852 (*Encyclopædia Britannica Ultimate Reference Suite*).

51- Andros, Sir Edmund (1637-1714): English colonial administrator in North America. Appointed governor of New York and New Jersey in 1674, he was recalled in 1681 following complaints from colonists. He returned in 1686 as governor of the Dominion of New England, a kind of super colony imposed by Britain. His interference in local government aroused sharp resentment among the colonists, and in 1688 they revolted and imprisoned him. Andros was recalled to England but returned as governor of Virginia (1692) and Maryland (1693–94) (*Britannica Concise Encyclopedia* 71).

52- William II *Dutch* **Willem (1626- 1650):** Prince of Orange, count of Nassau, and stadtholder of the Netherlands (1647–50). The son of Frederick Henry, prince of Orange, he married Mary Stuart, eldest daughter of Charles I of England, in 1641 and later succeeded to his father's offices (1647), which included the stadtholdership of all the provinces of the Netherlands except Friesland. Despite the treaty with Spain in 1648 that recognized the independence of the United Provinces, he planned to conquer part of the Spanish Netherlands (modern Belgium). He imprisoned members of the assembly of Holland who opposed his war policy but died of smallpox before his influence could be tested (2060).

53- Whittier, John Greenleaf (1807- 1892): U.S. poet and reformer. A Quaker born on a farm, Whittier had limited education but was early acquainted with poetry. He became involved in journalism and published his first volume of poems in 1831. During 1833–42 he embraced the abolitionism of William Lloyd Garrison and became a prominent antislavery crusader. Thereafter he continued to support humanitarian causes while publishing further poetry volumes. After the Civil War he was noted for his vivid portrayals of rural New England life. His best-known poem is the nostalgic pastoral "Snow-Bound" (1866); others include "Maud Muller" (1854) and "Barbara Frietchie" (1863) (2055).

Chapter Two

The Complexity of the Concept of Sin in The Scarlet Letter

The Complexity of the Concept of Sin in The Scarlet Letter

Human beings think, act, react and behave under given targets and circumstances, leading to consequences that determine whether right or wrong the behavior is. The characterization of the human behavior can be named variously. As a system of beliefs shaping rights and duties, and as a parasol under which communities "hide," religion has characterized the right human behavior with high praise, yet typified the mistaken one in a short word which refers to such a deep implied meaning, that is of Sin.

Sin has an automatic divine meaning. Whenever one talks about sin, they presumably refer to a certain religious belonging which determines their relation with God. In Christian thought, Sin represents the pillar of the doctrine.

Millard Erickson believes that the doctrine of sin is both extremely important and much disputed. It is important because it affects and is also affected by many other areas of doctrine. The main areas should be that of God and man. If intended to reflect the nature of God, man is to be judged fundamentally by how he measures up to the divine standard. Any failure to meet that standard is sin (562). As result, the objective understanding of this concept seems not easily achievable. It needs a careful analysis especially when linked to a study of a literary object the basis of which is mainly connected to an author characterized by a belonging to a religious group, and an obsession of a deep concern of the idea of sin and sinfulness in his own way of thinking.

The present chapter, then, deals with a general analysis of the doctrine of Sin in Christian thought and more importantly in Puritan doctrine so that to view how the people who contextualized *The Scarlet Letter* consider the belief of Sin and how they dealt with the one who sins. In parallel emblematic contrast, the second part of the chapter moves to understand to what extent Nathaniel Hawthorne shared the Puritan thought and the reason why exactly he was extremely interested in the theme of Sin in most of his works.

1- Sin in the Puritan Doctrine

As much as it is highly important, sin is not an easy topic to discuss. There are several reasons for this. One is that sin, like death, is not a very pleasant or enjoyable subject. It depresses us. We do not like to think of ourselves as bad or evil persons. Yet the doctrine of sin teaches us that this is what we are by nature. Not only do individuals react against this negative teaching, but there is abroad in our society an emphasis on having a positive mental attitude. There is an insistence on accentuating only positive ideas and considerations.

The idea of Sin as an inner force, an inherent condition and a controlling power, is largely unknown. People think more in terms of sins**,** that is, individual wrong acts. Sins are something external and concrete; they are logically separable from the person. On this basis, if one has not done anything wrong (generally conceived of as an external act), he considers himself good; there is no thought of sin (Erickson 563-564).

At the very essence of the Christian doctrine is the right understanding of the absolute character of sin. J. C. Ryle (1816–1900) accurately said: "The plain truth is that a right knowledge of sin lies at the root of all saving Christianity." Faith, repentance, salvation, justification, sanctification, and even glorification all depend on the proper understanding of the nature of sin. Apart from this, the Christian message and doctrine become simply another ideology for life; another philosophy to help suffering people go through the hardships of this present age without any deep, abiding significance (Silveira 70). Christianity, specifically, features its proper trend of characterization in its own way to be grasped only starting first by asking a pivot question, of what is Sin?

1-1- The Primary Understanding of Sin in Christian Thought

Christians, who believe in the Bible, recognize that one of the main reasons Jesus dies for was to solve the problem created by our sin. Sin separates us from God's blessings, and

places us under his curse. And there is no way that we can overcome this problem by ourselves. Sin condemns us. And apart from Christ, we have no way to save ourselves from its presence or its consequences (*The Apostles' Creed* 2). This is what Christians mean when we talk about the problem of Sin; that sin is, and creates a bad situation in need of a solution.

Basically, Oxford Dictionary refers to sin as "an offense against God or against a religious or moral law" or "the act of breaking a religious or moral law." Informally, sin is "an action that people strongly disapprove of" (Hornby 1423).

Thematically, Millard Erickson sees that the topic of sin can be approached and studied in a number of ways. One is the empirical or inductive approach. One can either observe the actions of contemporary human beings or examine the deeds of biblical persons, and then draw some conclusions regarding their behavior and the nature of sin. In this case the general characteristics of sin are inferred from a number of specific examples. A second approach is the paradigm method. We could select one type of sin (or one term for sin) and set it up as our basic model of what sin is. We would then analyze other types of sin (or terms for sin) with reference to this basic model, regarding them as elucidations of our paradigm. A third approach begins by noting all of the biblical terminology for sin. A wide variety of concepts will emerge to be examined in order to discover the essential element of sin (564). The last approach is preferable in the present study for the term is the basis of any fact.

1-1-1- Terminological Definition

The terminological investigation is prominent for understanding any theological phenomenon. Similar to all religions, Christian school adopts The Bible as a basic unified reference to follow. The Bible uses many terms to denote the nature of Sin. The most common ones are: Missing the mark, transgression, lawlessness, rebellion, etc, each of which stands on a biblical reference to be defined briskly and separately.

- **Missing the Mark:** Probably the most common of those concepts which stress the nature of the sin is the idea of missing the mark. It is found in the Hebrew verb ***(chata')***. It can be read in many literal usages such as in Proverbs 19:2: "He who makes haste with his feet misses his way" (Erickson 567-568). The phrase "missing the mark" usually suggests a mistake rather than a willful, consciously chosen sin. But in the Bible the Hebrew word suggests not merely failure, but a decision to fail. "Missing the mark" is a voluntary and culpable mistake. The meaning in the New Testament is to miss the mark because one aims at the wrong target. The emphasis is on what actually occurs rather than on one's motivation for aiming wrong. This sin is always sin against God, since it is failure to hit the mark which He has set, to hit His standard. This mark that is missed is perfect love of God and perfect obedience to Him. We miss this mark and sin against God when, for example, we fail to love our brother, since love of brother would inevitably follow if we truly loved God (Erickson 568-569).

- **Transgression:** The Hebrew word ***('avar)*** appears approximately six hundred times in the Old Testament. It means, literally, "to cross over" or "to pass by." Nearly all of the occurrences are in the literal sense. There are, however, a number of passages in which the word involves the idea of transgressing a command or going beyond a limit that has been set (571). There is a concrete example in Numbers 14:41-42. The people of Israel want to go up to the place which the Lord had promised, but Moses says: "Why now are you transgressing the command of the LORD, for that will not succeed? Do not go up lest you be struck down before your enemies, for the LORD is not among you." Other examples include Jeremiah 34-18; Daniel 9:11; and Hosea 6:7; 8:1 (571).

- **Rebellion**: There are a number of Old Testament words which depict sin as rebellion. The most common of these is ***(pasha')*** together with its noun ***(pesha')***. The verb is often translated "transgress," but the root meaning is "to rebel" (Erickson 572). **(*Pesha*')** refers to it

as a revolt or a refusal of subjection to rightful authority, a positive transgression of the law, and a breaking of the covenant (Berkhof 253). One of the most vivid of these latter usages is Isaiah 1:2: "Sons have I reared and brought up, but they have rebelled against me." Another word depicting sin as rebellion is (***marad)*** (Erickson 572). God says to Ezekiel: "Son of man, I send you to the people of Israel, to a nation of rebels, who have rebelled against me; they and their fathers have transgressed against me to this very day" (Ezek. 2:3) (KJB [1] 483).

- **Lawlessness:** Referring to much other equivalence such as irreligion, iniquity or lack of integrity, treachery, perversion and abomination, the corresponding New Testament words, such as *hamartia, adikia, parabasis, paraptoma, anomia, paranomia*, and others point to the same ideas (Berkhof 253). Nevertheless, one word tends to rise above the others: Lawlessness.

In Biblical vocabulary, sin is most fundamentally a violation of God's law. This terminology can be read in many places like 1 John 3:4: "Whosoever committed sin transgressed also the law; for sin is the transgression of the law", and 1 Corinthians 15:56 "The sting of death is sin; and the strength of sin is the law" *(The Apostles' Creed* 2).

Apparently, that there is a wide variety of terms for sin, each of which emphasizes on a somewhat different aspect. But is it possible in the midst of this bewildering variety to formulate some comprehensive definition to identify the essence of sin?
As already explained, sins are variously characterized in the Bible as unbelief, rebellion, perversity, missing the mark, but what is exactly the meaning of Sin?

A common element found in the above terminological explanations is the idea that the sinner has failed to fulfill God's law. There are various ways in which we fail to meet His standard of righteousness. We may go beyond the limits that are imposed, that is, we may engage in "transgression." We may simply fall short of the standard that is set, or not do at all what God commands and expects, or we may do the right thing, but for a wrong reason, thus

fulfilling the letter of the law, but not its spirit (Erickson 577). Therefore, since sin concerns mainly the relationship binds between God and man, it can properly be defined only with reference to the law of God and in terms of man's relation to God and to His will as expressed in the moral law (Berkhof 252-253).

In the Old Testament, sin is to a large extent a matter of external actions or outward lack of conformity to the requirements of God. Inward thoughts and motives are not completely ignored in the Old Testament conception, but in the New Testament they become especially prominent. Here motives are virtually as important as actions. So Jesus condemned anger and lust as vehemently as he did murder and adultery (Matt. 521-22, 27-28). He also condemned outwardly good acts done primarily out of a desire to obtain the approval of man rather than to please God (Matt. 6:2, 5, 16). Yet, sin is not merely wrong acts and thoughts, but sinfulness as well, an inherent inner disposition inclining man to wrong acts and thoughts. It is not simply that we are sinners because we sin; we sin because we are sinners (Erickson 577- 578).

Thus, "Sin is any lack of conformity, active or passive, to the moral law of God. This may be a matter of act, of thought or of inner disposition or state."

Consequently, in view of man's part in this relationship, sin, in whatever form is selfishness. It is a preference of one's own ideas to God's truth and the satisfaction of one's own will to doing God's will. It is loving oneself more than God. The dethronement of God from his rightful place as the Lord of one's life requires the enthronement of something else, and this is understood to be the enthronement of oneself (578-579). Thus, sin is fundamentally a matter of violating God's law and His revealed will. Whenever we think, speak or act in anyway opposed to God's revealed law, we are choosing evil instead of good.

1-1-2- Typology of Sin; Original Sin VS Actual Sin

The Biblical reference is the origin of sin in Christian doctrine. Christian people are familiar with the events recorded in Genesis 3, the account of when our first parents Adam and Eve rebelled against God by eating the forbidden fruit of the tree of knowledge of good and evil. Genesis tells us that when God created us, we were very good. In this case, the word "good" means that we were precisely what God wanted us to be. Our first parents were morally pure images of God, perfectly suited to serve him by filling and ruling over the world God had created. Tragically, the serpent deceived Eve into eating the Forbidden fruit. Then Eve offered some of the fruit to Adam, and he ate it too. Adam and Eve violated God's righteous law and willfully chose to sin. From a biblical point of view, this act was not an isolated event. It caused the entire human race to become guilty of sin, and to be corrupted by sin. Theologians refer to this event as humanity's fall into sin, or simply the fall (*The Apostles' Creed* 4).

The story of the fall refers to a genuine beginning of the phenomenon of Sin as an act has been done for the very first time, before to be repeated successively later by man. The repetition of the act represents the various aspects that distinguish its sorts, each of which stands on a certain criterion of distinction. The most important one is that between Original sin and Actual sin.

1-1-2-1- Original Sin

All human beings, apparently without exception, are sinners. By this we mean not merely that all of us sin, but that all of us have a depraved or corrupted nature that inclines us toward the inevitable state of sin. How can this be? What is the basis of this amazing fact? We find the answer in Romans 5: "Therefore as sin came into the world through one man and death through sin, and so death spread to all men because all men sinned." This thought is

repeated in several ways in the succeeding verses: “For if many died through one man’s trespass,” “For as by one man’s disobedience many were made sinners” (Erickson 631-632). These verses refer to the morally vitiated condition in which we find ourselves at birth as members of a sinful race, and which is commonly regarded as one of the most difficult parts of Christian theology (Parker 51).

The sinful state and condition in which men are born is designated in theology by the name *peccatum originale*, which is literally translated in the English “original sin.” This sin is called “original sin,” (1) because it is derived from the original root of the human race; (2) because it is present in the life of every individual from the time of his birth, and therefore cannot be regarded as the result of imitation; and (3) because it is the inward root of all actual sins that defile the life of man (Berkhof 268).

The doctrine of Original Sin is not stated in its traditional form in the Bible. It is generally agreed that Saint Augustine [2] was the first to formulate it in the context of his controversy with Pelagius [3] whose views provoked a turning point in the theological history of Christianity. It is an interesting debate that must be discussed to catch the meaning of Original Sin.

On the one hand, Pelagius taught that individuals are born with the same nature as Adam before the fall and that their subsequent sinning was a consequence only of their imitation of the sins of Adam (Parker 52-53). He laid heavy emphasis upon the idea of free will, as unlike the other creatures, man was created free of the controlling influences of the universe. Furthermore, he is free of any determining influence from the fall. Believing in a creationist [4] view of the origin of the soul, Pelagius maintained that the soul, created by God especially for every person, is not tainted by any supposed corruption or guilt. The influence, if any, of Adam’s sin upon his descendants is merely that of a bad example. There is no direct

connection between Adam's sin and the rest of the human race. Man has no congenital spiritual fault (Erickson 634-635).

In reaction, Augustine refined his teaching and spoke of the idea of generic sin by which human nature, existing in its totality in Adam, was corrupted in the first act of transgression, and as such is transmitted to his descendants, the instrument of which is 'the sexual appetite'. Basing his view on Romans 5:12, the Greek *eph ho* is *in quo* (in whom) according to Augustine can only refer to Adam (Parker 52-53). So, this explains Adam's connection with us in terms of a natural (or realistic) headship origin of the soul according to which we receive our souls by transmission from our parents, just as we do our physical natures. We were present in germinal or seminal form in our ancestors; in a very real sense, we were there in Adam. His action was not merely that of one isolated individual, but of the entire human race. Although we were not there individually, we were nonetheless there. The human race sinned as a whole. Thus, there is nothing unfair or improper about our receiving a corrupted nature and guilt from Adam, for we are receiving the just results of our sin (Erickson 635-636).

The nature of man, both physical and moral, is totally corrupted by Adam's sin, so that he cannot do otherwise than sin. This inherited corruption or original sin is a moral punishment for the sin of Adam. It is such a quality of the nature of man, that in his natural state, he can and will do evil only. He has lost the material freedom of the will, and it is especially in this respect that original sin constitutes a punishment (Berkhof 268).

For an ample understanding, Augustine binds two main elements attached to the conception of Original Sin, Guilt and Depravity. They are of the essence of sin and are inseparable parts of its sinfulness. The word "guilt" expresses the relation which sin bears to justice or, as the older theologians put it, to the penalty of the law. He who is guilty stands in a penal relation to the law. The guilt of Adam's sin, committed by him as the federal head of

the human race, is imputed to all his descendants. This is evident from the fact that, as the Bible teaches, death as the punishment of sin passes on from Adam to all his descendants. Rom. 5:12-19; Eph. 2:3; I Cor. 15:22 (269-270).

Ephesians 2:3: "Among whom also we all had our conversation in times past in the lusts of our flesh, fulfilling the desires of the flesh and of the mind ; and were by nature the children of wrath, even as others" (KJB 673).

On the other hand, total depravity indicates that the inherent corruption extends to every part of man's nature, to all the faculties and powers of both soul and body; and that there is no spiritual good, that is, good in relation to God, in the sinner at all, but only perversion. This is clearly taught in Scripture, John 5:42; Rom. 7:18, 23; 8:7; Eph. 4:18; II Tim. 3:2-4; Tit. 1:15; Heb. 3:12 (Berkhof 271).

Romans 8:7: "Because the carnal mind is enmity against God, for it is not subject to the law of God, neither indeed can be" (KJB 650).

Even though Pelagius and Augustine did not agree about the existence of Original Sin in relation to man's responsibility of the state of sin, their debate has enriched the reality of the fall from different perspectives.

1-1-2-2- Actual Sin

Many Christian denominations, such as Roman Catholics and Armenians, have lent to the concept of Actual Sin for the purpose to minimize the idea of original sin. The relation between Original Sin and Actual Sin is that the former originated in a free act of Adam as the representative of the human race, a transgression of the law of God and a corruption of human nature, which rendered him liable to the punishment of God. In the sight of God his sin was the sin of all his descendants, so that they are born sinners and in a state of guilt and in a polluted condition. Original sin is both a state and an inherent quality of pollution in man.

Every man is guilty in Adam, and is consequently born with a depraved and corrupt nature. And this inner corruption is the unholy fountain of all actual sins. When we speak of actual sin or *peccatum actuale*, we use the word "actual" or "actuale" in a comprehensive sense.

The term "actual sins" does not merely denote those external actions which are accomplished by means of the body, but all those conscious thoughts and volitions which spring from original sin. They are the individual sins of act in distinction from man's inherited nature and inclination. Original sin is one, actual sin is manifold.

Moreover, actual sin may be interior, such as a particular conscious doubt or evil design in the mind, or a particular conscious lust or desire in the heart; but they may also be exterior, such as deceit, theft, adultery, murder, and so on. While the existence of original sin has met with widespread denial, the presence of actual sin in the life of man is generally admitted (Berkhof 275-276).

It is quite impossible to give a unified and comprehensive classification of actual sins. They vary in kind and degree, and can be differentiated from more than one point of view. Roman Catholics make a well-known distinction between venial and mortal sins but admit that it is extremely difficult and dangerous to decide whether a sin is mortal or venial. They were led to this distinction by the statement of Paul in Gal. 5:21 that they "who do such things (as he has enumerated) shall not inherit the kingdom of God." One commits a mortal sin when one willfully violates the law of God in a matter which one believes or knows to be important. It renders the sinner liable to eternal punishment. And one commits a venial sin when one transgresses the law of God in a matter that is not of grave importance, or when the transgression is not altogether voluntary. Such a sin is forgiven more easily, and even without confession (276).

Galatians 5:21: "envyings, murders, drunkenness, revellings, and such like: of the
which I tell you before, as I have also told you in time past, that
they which do such things shall not inherit the kingdom of God" (KJB 670-671).

The Bible does distinguish between different kinds of sins, especially in connection with the different degrees of guilt attaching to them. The Old Testament makes an important distinction between sins committed presumptuously (with a high hand), and sins committed unwittingly, that is, as the result of ignorance, weakness, or error, Num. 15:29-3. The former could not be atoned by sacrifice and were punished with great severity, while the latter could be so atoned and were judged with far greater leniency. Thus, sins committed on purpose, with full consciousness of the evil involved, and with deliberation, are greater and more culpable than sins resulting from ignorance, from an erroneous conception of things, or from weakness of character. Nevertheless the latter are also real sins and make one guilty in the sight of God, Gal. 6:1; Eph. 4:18; I Tim 1:13; 5:24 (Berkhof 276-277).

I Tim 1:13: "who was before a blasphemer, and a persecutor, and injurious: but I obtained mercy, because I did *it* ignorantly in unbelief" (KJB 685).

The classification of sin, then, as original or actual represents a simple distinction that lays on a given criterion but does not deny each other. There are actual sins that spring out from the sin resulted from the Fall which represents the origin of all things happened to man aftermath on earth.

1-1-3- Sin versus Man

Sin refers first and foremost to a relation that ties man to God, two incomparable parts sharing neither the same power nor the same environmental context. God is high in heaven, man is low on earth. Man needs eternally God, while the latter asks nothing from the former but obedience for the sake of himself. Since he is the only one who bears reason and responsibility in earthly life, the only one for whom creatures are made, sin seems perfectly the worst answer man commits, and the repercussions of which fall upon him only. In connection to the doctrine of the total inability of man the question naturally arises,

whether original sin also involves the loss of freedom, or of what is generally called the *liberum arbitrium*, the free will. This question should be answered with discrimination for, put in this general way; it may be answered both negatively and positively. In a certain sense man has not, and in another sense he has lost his liberty (Berkhof 272).

The analyses of the dispute between the opposed opinions of free will and predestination is highly essential to understand the state of man as a sinner; of whether man is free or already guided by a higher power. The dispute between free will and predestination has molded the notion of sin in Christian thought and been shaped in some famous intense theological debates; the most influential one is that between Martin Luther and Erasmus [5] (Eriks 28). The whole debate is around a pivot question, of how man is saved, is it by the work of God or the work of man according to his free will? Can man do anything toward his salvation without the aid of grace? If he can, to what extent can he? If he cannot, what measure of grace is required to enable him?

Martin Luther and Erasmus are two of the major figures at the time of Reformation in Europe for their unprecedented printed contributions in the Christian thought. The fundamental difference came out especially in the debate of freedom of will. On September 1, 1524, Erasmus published his treatise *On the Freedom of the Will.* In December of 1525, Luther responded with *The Bondage of the Will* (27).

1-1-3-1- Erasmus on the Freedom of Will

Those who take a free will for granted believe that Adam, the first man, was created with an uncorrupted reason which could distinguish between the desirable and the sinful. He had received also an uncorrupted will, but which remained quite free, if he wished, to choose also evil (Winter 21-22). On the basis of this interpretation, Erasmus begins his defense by the origin of free-will.

Erasmus thinks that Adam, as he was created, had a free-will to choose good or to turn to evil. In Paradise, man's will was free and upright to choose. Adam did not depend upon the grace of God, but chose to do all things voluntarily. The question which follows is what happened to the will when Adam sinned? And does man still retain this free-will? Erasmus would answer, "Yes." The will is born out of a man's reason. In the fall, man's reason was obscured but not extinguished. Therefore, the will by which we choose, is depraved so that it cannot change its ways. The will serves sin. But this is qualified. Man's ability to choose freely or voluntarily is not hindered.

Thus, Erasmus defines free-will or free choice as "a power of the human will by which a man can apply himself to the things which lead to eternal salvation or turn away from them." He means that man has voluntary or free power of himself to choose the way leads to salvation apart from the grace of God (Eriks 28-29). God shows what is good and what is evil. He relinquishes to man the freedom of choice. It would be ridiculous to command one to make a choice, if he were incapable of turning in either direction. That's like saying to someone who stands at the cross- roads "choose either one," when only one is passable. Erasmus claims to find much support in Scripture in Deuteronomy 30:15-19:

> See, I have set before thee this day life and good, and death and evil; in that I command thee this day to love the LORD thy God, to walk in his ways, and to keep his commandments and his statutes and his judgments, that thou mayest live and multiply: and the LORD thy God shall bless thee in the land whither thou goest to possess it. But if thine heart turn away, so that thou wilt not hear, but shalt be drawn away, and worship other gods, and serve them; I denounce unto you this day, that ye shall surely perish, [and that] ye shall not prolong [your] days upon the land, whither thou passest over Jordan to go to possess it (KJB 121).

When Scripture speaks of "choosing," according to Erasmus, it implies that man can freely choose. Whenever the Scripture uses commands, threats, exhortations, blessings, and cursing, it follows that man is capable of choosing whether or not he will obey. Free choice of man is necessary for there to be a sin. In order to be guilty of sin, man must be able to know the difference between good and evil, and he must be able to choose between doing good and doing evil. A man is responsible only if he has the ability to choose good or evil. If the free-will of man is taken away, Erasmus says, man ceases to be a man? (Eriks 29). For further explanation, Erasmus defines the work of man's will by which he can freely choose after the fall. Here he makes distinctions in his idea of a "threefold kind of law "which is made up of the "law of nature, law of works, and law of faith."

First, this law of nature is in all men, and by which they do good in doing to others what they would want others to do to them. Having this law of nature, all men have knowledge of God. By this law of nature, the will can choose good, but the will in this condition is useless for salvation. Therefore, more is needed. The law of works is man's choice when he hears the threats of punishment which God gives. When a man hears these threats, he either continues to forsake God, or he desires God's grace. When a man desires God's grace, he then receives the law of faith which cures the sinful inclinations of his reason. A man has this law of faith only by divine grace (29-30).

Although he believes that man merits salvation, Erasmus wants to say that salvation is by God's grace. In order to hold both the free-will of man and the grace of God in salvation, Erasmus tries to show the two are not opposed to each other. He says: "It is not wrong to say that man does something yet attributes the sum of all he does to God as the author." In terms of explaining the relationship between grace and free-will, Erasmus thinks that the grace of God and the free-will of man, as two causes, come together in one action in such a way that grace is the principle cause and the will is secondary and can do nothing apart from the

principle cause which is sufficient in itself. But the main linkage to be explained is that between man's free-will and God's foreknowledge. On the one hand, God does what he wills, but, on the other hand, God's will does not impose anything on man's will, so that man's will would not be free or voluntary. So, God's foreknowledge is not determinative, but He simply knows what man will choose. Men deserve punishment from eternity simply because God knows they will not choose the good, but will choose the evil. Man can resist the ordained will of God. The only thing man cannot resist is when God wills in miracles. When God performs some "supernatural" work, this cannot be resisted by men. Because man's will is free, God's will and foreknowledge depends on man's will except when He performs miracles (31-32).

Erasmus uses many pictures to describe the relationship between works and grace. He calls grace an "advisor," "helper," and "architect." Just as the builder of a house needs the architect to show him what to do and to set him straight when he does something wrong, so also man needs the assistance of God to help him where he is lacking. The free-will of man is aided by a necessary helper: Grace. Erasmus says*:* "As we show a boy an apple and he runs for it ... so God knocks at our soul with His grace and we willingly embrace it." In this example, we are like a boy who cannot walk. The boy wants the apple, but he needs his father to assist him in obtaining the apple (31-32). Man's merit for God' grace and eternal life is sought only by his free will.

In light of Erasmus's view, the idea of predestination is rejected and that man is freely able to choose between good and evil. In response to this thesis, Martin Luther wrote *The Bondage of the Will.*

1-1-3-2- Luther on the Bondage of Will

Martin Luther has built up his treatise against Erasmus' by going through his *On the Freedom* of *Will* phrase by phrase. Against the cooperating work of salvation defended by

Erasmus, Luther attacks Erasmus at the very heart of the issue; that “free-will is a nonentity, a thing consisting of name alone” because man is a slave to sin. Therefore, salvation is the sovereign work of God alone (32).

Coming back to the genuine basis of the debate, according to Luther, man before the Fall was endowed with certain natural powers (especially reason and free will), together with a super-natural gift of grace. This gift was necessary if man was to attain his true end, namely, eternal life and blessedness, which was beyond the powers of mere nature. But since by these powers (aided by grace) man was able to know and to do the good, he could by doing it merits glory. He was, however, under no compulsion, but had freedom of choice between good and evil; he could obey or disobey God. At The Fall he chose to disobey, and in consequence lost his supernatural gift and was left simply in a state of nature (Rupp, Watson 14).

Before The Fall, as Luther reckons, man's relation to God was characterized by his total dependence on God whose grace or unmerited love evoked in man the response of faith, that is, trust and obedience. In this situation, man's reason was enlightened and his will directed by the Spirit of God, so that he knew God as his heavenly Father and obeyed his commandments with filial devotion. He had, and could have, no desire but to obey. He necessarily did the will of God, for he had no “will of his own” independent of God's. He acted voluntarily and freely with the spontaneity of divine love (15-16).

Luther makes a crucial distinction in explaining what he means when he says man sins “necessarily.” This does not mean “compulsion.” A man without the Spirit is not forced, kicking and screaming to sin but voluntarily does evil. Nevertheless, because man is enslaved to sin, his will cannot change itself. He only wills or chooses to sin of himself. He cannot change the willingness that he wills and desires evil. Man is wholly evil, thinking nothing but evil thoughts. Therefore, there is no free-will and the enslaved will cannot merit anything with

God because it can do no good. The only thing which man deserves is eternal punishment (Eriks 34).

Genesis 8:21 explicates Luther's view, that: "The inclination of man's heart is evil from his youth" (KJB 4); and revealing that fallen man remains man; he is not a mere animal, and still less a devil. He retains his powers of reason and will, and he still has some knowledge of God and his law. But both his reasoning and his willing are radically corrupt, being governed from the start by the false premises dictated by Satan. Satan is the antithesis of God who is love, selfless and self-giving. Satan is the very spirit of egoism and self-love; and it is by this spirit that fallen man is moved and governed (Rupp, Watson 16).

The lack of free-will is invariably related to weakness of human nature which is well demonstrated in Genesis 6:3 "my spirit shall not remain in man forever, since he is flesh" (KJB 3). Scripture understands by "flesh" here not simply a godless passion but rather the weakness of our nature inclined towards sin (Winter 61). But, in the meantime our will is not inactive, even if man can reach the goal of his striving only with the final assistance of grace. But since it is a minimum which we contribute, the entire affair is attributed to God. Just as a mariner steering his ship safely through a heavy storm into port does not say, "I have saved my ship," but rather "God has saved it" (69).

Furthermore, Luther believes that Erasmus' arguments make no sense. On the one hand, he says that man's will cannot will any good, yet on the other hand, he says man has a free-will. Other contradictions also exist in Erasmus's thought when he says that man has the power to choose good, but he also says that man needs grace to do good. So, flatly disagreeing with Erasmus, Luther rightly points out that if there is free-will, there is no need for grace. Because of these contradictions in Erasmus, Luther believes Erasmus "argues like a man drunk or asleep, blurting out between snores, Yes, No," and too far from what Scripture says concerning the will of man and the grace of God (Eriks 33). As a result, not only should

the idea of free-will be rejected because man is enslaved to sin, but also because of who God is and the relationship between God and man. A man cannot act independently of God. Analyzing what Erasmus argues, Luther thinks that God is not God, but He is an idol, because the freedom of man rules. Since everything depends on him for salvation, man cannot merit salvation apart from God. If man has a free-will, this implies God is not omnipotent, controlling all of our actions. A God that depends on man is not God. By denying this horrible view of Erasmus, Luther proclaims the sovereignty of God in salvation. Because God is sovereign in all things and especially in salvation, there is no free-will (34-35).

By rejecting the idea of collaborative work in salvation, Luther asserts that God is sovereign over all things, including salvation. God alone saves. Grace does not come by our own effort, but by the grace of Jesus Christ. To deny grace is to deny Jesus Christ. For Christ is the Way, the Truth, and the Life. Free-will says that it is the way, the truth, and the life. Therefore, free-will denies Jesus Christ. This is a serious error (36).

Luther also understands the difficulties which follow from saying that God is sovereign so that all things happen necessarily. Luther states: "If God foreknows a thing, it necessarily happens." The problem between God's foreknowledge and man's freedom cannot be completely solved. God sovereignly decrees all things that happen, and they happen as He has decreed them necessarily. Does this mean that when a man sins, he sins because God has decreed that sin? Luther would answer, Yes. But God does not act contrary to what man is. Man cannot will good, but he only seeks after sinful lusts. The nature of man is corrupted, so that he is turned from God. When God works in evil men, evil results. But God is not evil. He is good. He does not do evil, but He uses evil instruments. The sin is the fault of those evil instruments and not the fault of God (35).

The entire debate between both scholars on the free will and predestination can be summed up and illustrated in the relationship that binds the three parts, God, Man and Satan.

Erasmus thinks man stands between God and Satan, who are as spectators waiting for man to make his choice. But Luther compares this struggle to a horse having two riders. "If God rides, it wills and goes where God goes…. If Satan rides, it wills and goes where Satan goes." The horse does not have the choice of which rider it wants. We have Satan riding us until God throws him off. In the same way, we are enslaved to sin until God breaks the power of sin. The salvation of a man depends upon the free work of God, who alone is sovereign and able to save men (36).

The gist of the aforementioned explanations is that there is a connection between two contextual spheres of sin; of a sin done on heaven by the first father and all sins done on earth by his descendants. However, Christian theology brings different biblical interpretations to the extent of freedom that measures the level of human responsibility that reveals how far the punishment is richly deserved. The way and manner of these interpretations have contributed to the creation of distinct denominations through Christian history.

1-2- The Puritan Comprehension of Sin

Thomas M. Gregory thinks that one cannot think of God's holy ways without thinking of our unholy ones. We cannot think of ourselves without thinking of our sin. Sin is the most important conviction any man can have. Then, any good theology must start with man as bad. Can any good thing come out of a consideration of Sin? (2).

This is a question that should characterize the present attempt to understand the meaning of Sin in the Puritan doctrine as inspired from the preceding theological Calvinist source. Thus, how does the Calvinist school perceive and explain the core character of Sin?

As already explained, the Pelagius/Augustine controversy in the fifth century had an important bearing on the issue of Sin and sinfulness. Pelagius (ca. 354–420) argued against Augustine that man possessed a natural ability to choose good by his own will. Sin did not

absolutely destroy man's ability to perform true good works. During the middle ages, Thomas Aquinas [6] (1225–1274) similarly argued that actual sins are "nothing else than a bad human act." For Aquinas, sin is a habit—no doubt, a bad habit—that one learns by imitation and which sets his inward faculties and dispositions away from God. Aquinas's relative view on sin was perpetuated in his famous distinction between mortal and venial sins. While mortal sins were liable to eternal punishment, venial sins were only relatively evil, for those who committed venial sins "do not deserve to be punished eternally." This artificial distinction is still the official position of the Roman Catholic Church to this day (Silveira 71-72).

Few centuries later, during the reformation and post-reformation period, the Augustinian notion of sin regained strength, especially through the pen of Martin Luther (1483–1546) and John Calvin (1509–1564). Luther thinks that the scholastics' definition of sin was inadequate and not strong enough. Luther recovered the doctrine of the radical nature of sin as an altogether damnable evil. Original Sin is not only the lack of righteousness, but a kind of inborn evil which makes us guilty of sin and of eternal death, subject to divine wrath. Calvin also repudiated Aquinas's conceptions and advanced Augustine's understanding of sin to the next level, already showing the seeds of covenantal federalism that would be further developed in the seventeenth century. On the contrary fuzzy views of sin, for him, "every sin is a dead work." He defined original sin in absolute terms as the "corruption and depravity of our nature, extending to all the parts of the soul, which first makes us obnoxious to the wrath of God." Hence, sin is the fountain-head of all other forms of evil deserving the just wrath of God (72).

Puritan view on the phenomenon of sin is fruited -more or less- from the preceding schools. The main Puritan theological document trends the same tendency. Question 152 of the Westminster Larger Catechism codifies the Puritan notion of sin: What doth every sin deserve at the hands of God? Answer: Every sin, even the least, being against the sovereignty,

goodness, and holiness of God, and against his righteous law, deserveth his wrath and curse, both in this life, and that which is to come; and cannot be expiated but by the blood of Christ (Parnell 120).

Sin is a thought planted in soul and an action done by man. So, practically, the acts that mould Sin are mentioned in The Westminster Confession of faith. Question139: What are the sins forbidden in the seventh commandment? Answer: The sins forbidden in the seventh commandment, besides the neglect of the duties required, are adultery, fornication, rape, incest, sodomy, and all unnatural lusts; all unclean imaginations, thoughts, purposes, and affections; all corrupt or filthy communications, or listening thereunto; wanton looks, impudent or light behavior, immodest apparel; prohibiting of lawful, and dispensing with unlawful marriages; allowing, tolerating, keeping of stews, and resorting to them; entangling vows of single life, undue delay of marriage, having more wives or husbands than one at the same time; unjust divorce, or desertion; idleness, gluttony, drunkenness, unchaste company; lascivious songs, books, pictures, dancings, stage plays; and all other provocations to, or acts of uncleanness, either in ourselves or others (Parnell 39). The answer gives importance to every single human sense through which an act of sin is done and to every social and individual relation, and shows that Puritanism crosses the same terminological line of Sin as does the Christian school.

Jeremiah Burroughs comprehends that every sin is absolutely evil also in its consequences. Immediately after Adam sinned, death entered into the world. From that point on, Adam's original sin blew up as the epicenter of an earthquake with absolutely evil consequences. Eternal guilt, pervasive pollution, and certain death were now the unavoidable marks of mankind. No inch of the cosmos, no part of the human faculties and no single form of relationship has been exempt from the evil consequences of sin. Labor is subjected to sweat and distress; child-bearing is subjected to pain and sorrow; relationships are subjected to

selfishness; language is subjected to misunderstanding; the body is subjected to death; religion is subjected to idolatry; love is subjected to hatred; and the human race is subjected to the slavery of sin. All those disgraces are the fruits and consequences of sin, the fountainhead of all evils. So, sin is the evil and poison of all other evils and there's nothing that would scarcely be worthy of the name of evil if sin were not in it (Silveira 76).

For a better clarification and to explain the reason why sin is that much forbidden, Burroughs summarizes a series of arguments to prove this point that: (1) Sin makes a man evil; (2) sin opposes the image of God in man; (3) sin opposes the life of God in man; (4) sin opposes the last end for which man was made; (5) sin defiles the soul; (6) sin is the object of God's hatred; (7) sin brings guilt upon the soul; (8) sin puts a creature under the sentence of condemnation; (9) sin breaks the union between God and the soul; (10) sin brings shame; (11) sin takes away the excellence of all things. Everything that sin produces as its instruments is absolute evil as well (76). It is because of the punitive consequences that Sin is that much evil. The punishments in the earthly world appear very harsh on man's soul and body, but incomparable to those offered in the other world. For it is a natural law to provide a giving back to every punishment and after a painful loss of communion with God, man is liable to punishments in this world and to those in the other one. The punishments of sin in this world are either inward, as blindness of mind, a reprobate sense, strong delusions, hardness of heart, horror of conscience, and vile affections; or outward, as the curse of God upon the creatures of our sakes, and all other evils that befall us in our bodies, names, estates, relations, and employments; together with death itself (Parnell 28). What about the punishments of sin in the world to come? The answer to question 29 in The Westminster Catechism states: "The punishments of sin in the world to come, are everlasting separation from the comfortable presence of God, and most grievous torments in soul and body, without intermission, in hell-fire forever" (30).

In all, what has been said is an introductory explanation of Sin as the main idea of the Christian background of Puritanism. In addition to its connection with evil as a state and consequence, sin in Puritan theology is linked to other doctrinal terms such as predestination and total depravity. Even though they have been –more or less- explained in the previous Pelagius-Augustine debate, it seems inescapable to talk about predestination and total depravity for Puritanism gives high importance to them to reason a fully understanding of sin.

1-2-1- Sin and Predestination

To begin with, the admission that the existence of sin in a universe which is under control of God, who is infinite in His wisdom, power, holiness, and justice, is an inscrutable mystery which man's present state of knowledge cannot fully explain. Sin can never be explained on the grounds of logic or reason for it is essentially illogical and unreasonable. A partial explanation of sin is found in the fact that while man is constantly commanded in Scripture not to commit it; he is, nevertheless, permitted to commit it if he chooses to do so. No compulsion is laid on the person; he is simply left to the free exercise of his own nature, and he alone is responsible. This, however, is never a bare permission, for with full knowledge of the nature of the person and of his tendency to sin, God allows him to be in a certain environment, knowing perfectly well that the particular sin will be committed. Furthermore, every person's conscience after he has committed a sin tells him that he alone is responsible and that he would not have committed it if he had not voluntarily chosen to do so (Boettner 156-157). Is this predestination? And how can that be?!

In order to understand it, it is preferable to refer to what predestination is not. The socks you wear this morning, you chose. The decision to eat at the rendezvous or at home is your decision. We have the free will to make those decisions, and even more important ones that when made, often run counter to God's purposes. But some things are too important to be

left to us, and our salvation is one of those. Predestination is meant to be a source of comfort, a word of encouragement, a declaration of independence from fear and anxiety. That is what it is meant to be, but seldom is. There have been so many distortions through the years that people think its bad news. But ultimately, predestination is just a complicated way of spelling out God's grace and mercy, goodness and justice (Montgomery 2).

In Puritan doctrine whenever we say Sin, we ultimately refer to predestination which renders automatically to the Calvinist source of Puritanism.

Predestination in general and specifically Calvin's doctrine of predestination has been the occasion for concern for many people. Some see it as a source of worry because of the uncertainty of final salvation. Others find it unacceptable because of its apparent contradiction of human freedom. Ironically, Calvin himself saw this doctrine as possessing great practical benefit. He insisted that it bears "sweet fruits" for the believer; only by accepting this biblical doctrine of predestination can the believer find genuine assurance and comfort in his salvation (Miskin 37). This is how and from where Puritan thought grasped the meaning of sin in relation to predestination.

In two comprehensive definitions, John Calvin summarized the doctrine of a double predestination that it is God's eternal decree, by which He determined with Himself what He willed to become of each man. For all are not created in equal condition; rather, eternal life is foreordained for some, eternal damnation for others. Therefore, as any man has been created to one or the other of these ends, we speak of him as predestined to life or death. Thus, Calvin emphasized both a sovereign election and sovereign reprobation. Election displays the free mercy and the goodness of God, or His grace. Reprobation, on the other hand, displays the righteous judgment of God, or His justice (39-40). Then, Calvin focuses on three factors in the area of election:

1- Election is God's work.

2- Election is God's decretive work.

3- Election is God's decretive work relating to individuals.

According to Calvin, election is God's sovereign work from beginning to end and concerns the eternal counsel made before the foundation of the world. When Christ declares, "I speak not of you all; I know whom I have chosen" (John 13:18), He makes Himself the author of election and the mirror of our election (41-42). Hence, both election and reprobation refers to the sovereign eternal counsel of God. The eternal decree or eternal plan precedes the person elected. God's counsel precedes all of His activities in history as an eternal plan; however, that is carried out in history. Calvin sees an intimate relationship between God's decree and God's providence. "God [is] the ruler and governor of all things, who in accordance with his wisdom has from the farthest limit of eternity decreed what he is going to do, and now by his might carries out what he decreed to do Election in particular."

Finally, the decree is specific and particular; it concerns specific individuals. The decree does not concern some general concern on the part of God to save those who believe. Rather, it concerns individuals, not yet existent, whom God destines for eternal salvation. It determines and provides the means for the accomplishment of this end for each elect individual (42).

John Calvin took this doctrine a step further and developed a double predestination which says that some are predestined to go to heaven and some are predestined to go to hell. But the doctrine of predestination simply says that God is for us. The Prophet Joseph, at the end of his long saga in which he had been sold into slavery by his brothers but then re-united with them, said: "I know you intended to do harm to me, but God intended it for good" (Gen. 50:20), as if to say that God is for us. So, the doctrine of predestination is nothing more than the testimony that we are children of God, that is, of the grace and mercy of God (Montgomery 4). Since being graced as a child of God is inescapably linked to the aspect of

punishment, how can a God of mercy punish a person and display wrath toward unrepentant sinners?

Here, Calvin is clearly concerned to argue that man is deservedly condemned by God, who in doing so, reveals His justice. Sin is against God, and any judgment He makes upon man is deserved. “Against thee, thee only, have I sinned, and done that which is evil in thy sight, so that thou are justified in thy sentence and blameless in thy judgment” (Psalm 54:1) (Gregory 9). Even though approximately perceived, the picture of Sin in Puritan doctrine has still something missing. It can be gathered only by the understanding of the other piece of total depravity.

1-2-2- Sin and Total Depravity

There is another sense, however, in which we are biblically bound also to maintain that every sin is not equal in God’s sight. Although we may speak of sin as an abstract concept and conclude that sin in itself is an absolute evil, sin never happens in a vacuum. It always exists within a historical context involving real rational creatures to define and measure the context surrounding it (Silveira 78). Henceforth, the story of the fall is the basic stone of Sin in Christianity. How it is explained is one of the norms that distort each Christian denomination apart.

The temptation of Eve was seen by the Puritans as a case study of Satan's temptations. Apart from describing the historical reasons why humanity is depraved, this episode was also considered a description in narrative form of how Satan tempts humans, as well as the human mistakes in responding to temptation that leads to sin (Sweeney 54). It is a temptation that caused total fall of man in a total depravity. Basically, for it is branched from it, total depravity is the other piece that forms the whole Calvinist background of Puritanism. It is included in the TULIP which is divided into five doctrinal letters.

First of all there is T, which is "Total Depravity." Most of us would say we believe in total depravity drawn in Rom. 3:10-12: "As it is written, there is none righteous, no, not one. There is none that understandeth, there is none that seeketh after God. They are all gone out of the way, they are together become unprofitable; there is none that doeth good, no, not one." When the Calvinist says he believes in total depravity, he means he believes in Total Inability. C.H. Spurgeon, the hero of Calvinism, said: "If I am to preach faith in Christ to a man who is regenerated, then, it is unnecessary and ridiculous for me to preach Christ to him" (Comfort 2). Then we have the U, which is "Unconditional Election;" that some people are elected to go to heaven, and some people are elected to go to hell. Then you have L, which is "Limited Atonement." That simply means that Jesus died only for the elect. Then you have *I*, which is "Irresistible Grace." Anything imposed upon someone by a grace that is "irresistible" is not a gift received. Number five is *P* which is "Perseverance of the Saints." John Piper, who, by the way, claims to be a seven-point Calvinist said: "No Christian can be sure that he is a true believer. Hence, there is an ongoing need to be dedicated to the Lord and to deny ourselves so that we might make it (Comfort 3). Away from any complex explanation, the doctrine of total depravity seen Puritan (Calvinist) view can be stated summarily in these sentences:

1- Sin is the responsible choice of man to violate God's law.

2- Sin is a depravity of the whole nature of man.

3- Sin conveys guilt before God for man's personal and Adam's representational sin.

4- Sin is the actively developed apostasy of man against God.

5- Sin is a full warrant for eternal punishment (Gregory 12).

The Westminster Standards are an integral part of a Calvinistic confessional tradition that is remarkable in the richness of diversity with which a fundamental unity is proclaimed (Gregory 14). They reflect the same views of total depravity as those developed above, and have been greatly significant in establishing the classical Christian view.

Reasserting each of these principles, the Westminster Confession maintains that our first parents (no. 1 above) "being left to the liberty of their own will," fell into sin, and thereby became "dead in sin, and (no. 2 above) wholly defiled in all the faculties and parts of soul and body." This first sin not only brought guilt upon the original couple, but also (no. 3 above) "the guilt of this sin was imputed . . . to all their posterity." As in Calvin's thought, the enormity of this depravity and guilt is all the more loathsome when it is seen as constituting man as (no. 4 above) "utterly indisposed, disabled, and made opposite to all good, and wholly inclined to all evil." The eminently fair judgment man brings upon himself, since his sin is a violation of the holy law of God, is that, in the apt words of the confession (no. 5 above), "he is bound over to the wrath of God, and curse of the law, and so made subject to death, with all miseries spiritual, temporal, and eternal." So the seventeenth-century Calvinism of the Westminster Standards echoes the sixteenth-century faith (12-13).

The Westminster Confession of Faith views the state of Total Depravity as a direct result of our parents' first sin whereby they fell from their original righteousness and fellowship with God, and so became dead in sin and completely polluted in all their faculties and parts of the body and soul. It is a seed of sinfulness naturally poured down in men's souls, since Adam and Eve are the roots of all mankind; the guilt of this sin has been imputed to all human beings, who are their natural descendents and have inherited the same death in sin and the same corrupt nature (*The Westminster Confession* 13). Consequently, the Puritans discerned a connection between Eve's temptation in Genesis and the threefold expression of worldly temptation found in 1 John 2:16. First, when Eve saw that the tree was good for food parallels the lust of the flesh, this was understood in a more restrained sense, not for the lustings of corrupt nature, but for the lustings of the body in its natural appetite. Then, the tree being pleasant to the eyes was mapped to the lust of the eyes. In this case, Satan took advantage of the external senses. Finally, the tree's desirability "to make one wise" was seen

as an expression of the pride of life, where Satan inflames the affections. It is at this point in Puritan demonology that the doctrine of human depravity shows itself most clearly. The fall not only defaces the image of God in humans but actually imprints the image of the devil (Sweeney 55-56). It does not only cripple humanity; Satan is cursed as well. Satan's malice towards humanity, his implacable enmity, is one consequence of the curse: "I will put enmity betwixt thee and the woman, betwixt her seed and thy seed" (Genesis 3:15). The part of the curse stating that "Dust shall be thy meat" is interpreted by Puritans to mean that "if Satan can be said to have any delight or ease in his condition, it is in the eating of this dust, the exercise of this enmity." Finally, the concluding clause of the "woman's seed bruising the serpent's head" was seen as fulfilled in the coming of Christ to "destroy the words of the devil" (1 John 3:8) (57).

In parallel explanation to the story of the fall, reformed theologians have stressed the doctrine of total depravity for centuries. Total Depravity is a state of being and a result based explicitly on the Scriptures and could not be viewed otherwise. Yet, astute observers may wonder how this doctrine could be discussed for even several moments. If a person is really depraved, can he rationally discuss depravity at all? Or anything else? (Gregory 2).

Puritan descriptions of the temptations of Eve and Christ emphasized human depravity and divine sovereignty. The Puritans took up the curse resulting from Eve's act of rebellion as an opportunity to expound the depth of human depravity. In particular, they emphasized that, although Satan did tempt her, and God did allow that temptation to take place, Eve remained responsible for her disobedience and justly bore the punishment for it. The Puritans also used this episode to explore how human depravity remains operative in Christians, even after regeneration. They also used Christ's temptation to show that God orchestrated the encounter to achieve His glorious purposes such as providing a template for resistance against Satan (Sweeney 65). Puritan theology, therefore, devotes a denotation of sin

from the Calvinist will; that it is sourced from Adam's fall that happened after Satan's temptation, then resulted to a state of total depravity which means that man is no longer able not to sin; that he is estranged from God's image and awfully misguided by a higher power of destiny to sin. However, he should bear entire responsibility of the misery and punishment that follow. In addition to the Calvinist view of meaning of sin that the Puritans believe in, puritan theology deals with the aspect of aggravation that frames it even better.

1-2-3- Levels of Aggravation of Sin

Aggravation refers to the size as well as the measure of physical and moral consequences of the act of sin. If we look on sin in itself as it is a transgression of the divine law, no sin is small but a great evil, greater than any evil of suffering which men can be exposed to. But if we look on sin comparatively, one sin compared with another, they are not alike, but some greater than others in terms of degrees of heinousness. This is exactly what the Westminster Larger Catechism confirms in answering to the question 150 that all transgressions of the law of God are not equally heinous; but some sins in themselves, and by reason of several aggravations, are more heinous in the sight of God than others (Parnell 109).

Literally, aggravation means to make a bad situation even worse. The aggravation of sin concerns the levels of where, when and to/with whom sin is committed. These contexts are clearly taken into consideration in the answer to the question 151 of The Westminster Larger Catechism in a comprehensive list of dozens of aggravations grouped in four categories: (1) From the person offending; (2) from the parties offended; (3) from the circumstances of time and place (Silveira 83-84).

Initially, from the persons offending; the more notable they are, the more heinous are their sins; as the greater the fire is, the more mischief will it do, if it go out of its place; the greater the tree is, the more mischief will it do by its fall. Thus, one and the same sin is greater

in magistrates, ministers, parents, and the aged, than in subjects, people, children and the younger sort (M'millan 385-386). Rom. 2:21 “Thou therefore which teachest another, teachest thou not thyself? Thou that preachest a man should not steal, dost thou steal? (KJB 647). It is highly offending if a priest -who preaches people not to steal- steals by himself and breaks the law he is supposed to guard.

The party offended is the other side of serious heinousness of sin. Let men consider whom their sins strike against, if they would see how heinous they are. For as a thrust in a leg or arm is not so much grievous as one at the heart, so is it in this case, yet in various levels.

First, sins immediately against God, his Son, and his Spirit, are more heinous than such sins against man, any man whatsoever (M'millan 386). 1 Sam. 2:25 “If one man sins against another, the judge shall judge him, but if a man sins against the LORD, who shall entreat for him?” (KJB 160). Thus, lying and dissembling to God is more damaging than lying to men. Whereas in all sins of the second table, there is a fault against God, and against man too; yet the fault against God, and the injury done to his glory, is the bitterest ingredient in it. An example of David's sin in the matter of Bathsheba and Uriah was a great sin in respect of these persons; but see how he confesses it (M'millan 386), Psal. 51:4 “Against thee, thee only, have I sinned, and done [this] evil in thy sight” (KJB 336). David’s feeling of deep guilt is due to his realization to the value of the part against whom sin is done, God.

Second, sins against superiors in the church, state and family, are more heinous than the same sins are, if done against persons of their own rank and condition. The reason is, because superiority given of God is such a divine impress on a man, that it makes his character in some sort sacred (M'millan 386-387), Prov. 30:17 “The eye [that] mocketh at [his] father, and despiseth to obey [his] mother, the ravens of the valley shall pick it out, and the young eagles shall eat it” (KJB 406).

Third, sins against those whom we are under special engagements and obligations are more heinous than such sins against others we have no such concern in. Religion teaches gratitude, and sets a black mark on ingratitude (M'millan 387). Psal. 55:12 “For it was not an enemy that reproached me, then I could have born it; neither was it he that hated me, that did magnify himself against me, then I would have hid myself from him” (KJB 337).

Fourth, sins against the saints and people of God are more heinous than against others, because of their relation to God, as being those dearest to him (M'millan 387). Matth. 18:6 “Who so shall offend one of these little ones which believe in me, it were better for him that a millstone were hanged about his neck and that he were drowned in the depth of the sea” (KJB 569).

Sin is also extremely immoral from the manner of committing it. Sin done deliberately, and willfully, and presumptuously, is more heinous than sin committed through inadvertency and weakness (M'millan 388). From the time of it, as in the case of Gehazi, 2 Kings 5:26, where Elisha says to him “Went not mine heart with thee, when the man turned again from his chariot to meet thee? Is it a time to receive money, and to receive garments, and olive yards, and vineyards, and sheep, and oxen, and men-servants, and maid servants? Thus, sins committed on the Lord's Day, immediately before or after divine worship, are more heinous than at other times. And so is sinning just after reproofs, warnings, engagements; or in a time when the anger of the Lord is going out against the land, family, or person.

Lastly, sin is seen immorally evil even from the place of it. In a place where the gospel is preached, sin is more heinous than elsewhere (388). Isa. 26:10 “Let favour be shewed to the wicked, yet will he not learn righteousness; in the land of uprightness will he deal unjustly, and will not behold the majesty of the Lord” (KJB 426-427). Sins done in public before others are more heinous than those in secret; for in the former many may be

defiled, as in the case of Absalom, lying with his father's concubine on the house top (M'millan 388).

Levels of evil of sin demonstrate to what extent Puritan thought cares too much about man, as a sinner, of his inner and outer surrounding, and bring an easy ladder through which one may get a fair understanding to sinfulness of sin. As a result to the level of evil, heinousness, and immorality of sin, wherever, whenever and however the sinful act is done, it remains an utmost danger due to which the Puritans warned their readers to carefully avoid all occasions of sin -that is, people, places, things or events where one is likely to be tempted. Gilpin acknowledged that sometimes one is required to enter into occasions of sin "by the obligation of the law of nature, or lawful calling, or command of God, or unavoidable providence, or relation.'" In these cases, it is vital to proceed with great care. However, wherever possible, one must avoid not only sinful occasions, but even the appearance of evil, to avoid "coming near the borders of temptation" (Sweeney 100).

The Puritan theology went even deeper into man's inner source of evil to deal with the temptation rejected or assented to in the mind. The Puritans had a great deal to say about keeping watch over the mind to monitor the quality of one's thoughts: Are they evil; if not evil, then are they empty, frothy or vain; if good, then is it the right time or in the right way? They also urged the careful selection of the raw material for one's thoughts: "Set a strong guard about thy outward senses; these are Satan's landing places, especially the eye and ear." That is, hearing vain discourse and viewing wanton objects pollutes the mind (100-101).

Puritan thought, therefore, brings a denotation to sin from Calvinistic view, that sin is initially sourced from Adam's fall happening after Satan's temptation, then resulted to a state of total depravity and inability, that man is no longer able not to sin, that he is awfully misguided by a higher power of destiny to sin. Consequently, he should bear entire responsibility of the misery and deadly punishments that follow in both worlds.

Deeply characterized, Puritanism describes sin on a ladder of aggravation, that sin is more dangerous and heinous if done against God's nature, then lowered to their religious and social superiors, the fact that explains the social value of sin, and how Puritan perception surrounds it practically in the place, time and social area in which the act of sin is done.

No matter what the degree of heinousness is, Puritan doctrine stresses on understanding sin as an evil done against God and man's image of God, a fact that is easily extracted from John Bunyan's [7] statement:

> Understand and preach that no sin is too small to be entertained. Every sin is pure evil without mixture, and an attempted attack against God. Every sin needs to be mortified or else sin will find its way into the heart, corrupt the soul, and open the gate for greater sins and more corruption. Do not tolerate any sin, not even one. One leak will sink a ship; and one sin will destroy a sinner (qtd. Silveira 85).

That means to never neglect the small acts of sins for they are even most dangerous when they may lead to bigger ones. However, is this state of misery a fatal situation the sinner fell in? No, it is not. i.e. the state of misery and evil; caused by sin and punishment in both worlds, must need a remedy, a way out of the dark tunnel of loss. The Christian tendency of Puritan doctrine refers to it by the concept of "salvation" which is absolutely necessary to understand for it represents a debatable analysis as well and presumably connected to Sin and man's will.

1-3- Salvation in Puritan Doctrine

Sin, in Puritanism, is meticulously treated as the most dangerous abyss in which man may fall. To be saved from the well of depravity is all what is asked. The very essential point to be emancipated is how to get out of the complete state of chaos resulted from the first

father's sin and swept onwards. For this reason precisely, Puritan thought embodies an interesting chapter to the meaning as well as the way of salvation.

The fundamental problem of life for Puritans was salvation of the soul, out of which would flow a purification of the church and a regeneration of the state (Beeke, Smalley 1). The doctrine of salvation, then, seems of a similar importance -to earlier discussed concepts- to be expounded according to reformed view that shares the same basic explanation of a firm Christian belief in Jesus Christ as the source of salvation. Still, Puritans adopt another contextual view of salvation.

1-3-1- Covenant of Salvation

In a strong relation to the meaning of Sin with salvation as a way to redemption, Puritanism -and Christianity in a whole- dedicates a very interesting part to the idea of "covenant" to name the interrelated attitudes between the sinner and God, and to show how to come out of that state of sinfulness that caused from the act of sin.

In its proper sense, covenant "signifies a mutual agreement between parties with respect to something." Scripture brings a further aspect to the meaning of covenant as a bound "between God and man," that it can indicate a "precept." The biblical usage "to cut" or "make" a covenant can mean "to give a precept," (Müller 81-82) as in Jeremiah 34:13-14, "I made a covenant with your fathers ... saying, at the end of seven years let ye go every man his brother" (KJB 466).

A covenant is essentially a pledged relationship consisted of three main elements: The parties contracting together, the promises involved, and the conditions imposed. It is possible to have a covenant between equals or one which is imposed unilaterally by a superior. It is obvious; however, that any covenant between God and man can never be as between equals, but must be imposed from above (Carson 117-118). As instituted by God, the promise offers

ultimate blessedness; the condition indicates what must be performed for human beings to inherit the promise; and the sanction is to be leveled against those who do not fulfill the condition. Such a covenant addresses the person in soul and body (Müller 84).

The earthly part in the relation of covenant is another strong element that should be taken into account. Human response to God's covenant is by nature a "voluntary ad stipulation of the faithful soul" but is also in some sense a necessary response. Given the dependence of all creatures on God and the universally binding character of God's law, there can be no ground for refusal of the covenant, for not to desire the promises, is to refuse the goodness of God; to reject the precepts, is to deny the eminence and holiness of God. In short, divine covenants cannot be refused because they rest on God's power and right over creature *(potestas et jus Dei in creaturas)* (Müller 85-86).

As a component of the meaning of Sin, covenants of salvation should be understood by scriptural interpretation by which the Puritan tendency targets to free someone's soul from evil cage by two main conceptual edges, Work and Grace.

1-3-1-1- Covenant of Works

Despite the indications of the significance of the doctrine and despite the considerable scrutiny that the reformed doctrine of the covenant of works has received at the hands of twentieth-century historians and theologians, it remains little understood and much debated, whether from the perspective of the historical origins or from the perspective of the theological content (76-77).

In 1562 a German Reformed theologian at Heidelberg, Zacharias Ursinus, began to distinguish between the legal covenant *(foedus naturae)* made with Adam, requiring obedience to moral law as a condition of salvation, and a covenant of grace *(foedus gratiae),* made known by revelation to Abraham, that offered salvation as a gift to faith alone. The

distinction appealed to the English Puritan refugee Thomas Cartwright, who visited Heidelberg in 1573, and when Cartwright's friend Dudley Fenner, who described in English for the first time a covenant of grace and a covenant of works. By that time, the idea of the dual covenants was attracting other Reformed theologians in Europe. The influential Puritan preacher in Cambridge, William Perkins, made the idea a commonplace among the learned clerical reformers in the Church of England (Holifield 39).

The doctrine of covenant of works, which occupied a place of a considerable significance in the Reformed theological systems of the seventeenth century, is an example of a doctrinal construct, not explicitly stated in Scripture but drawn as a conclusion from the examination and comparison of a series of biblical references. After being called by Reformed writers the covenant of nature, the concept of a covenant of works belongs, therefore, to a secondary or derivative albeit still fundamental category of doctrine (Müller 75). Covenant of works refers to God's reaction to the original sin committed by Adam. It is a gift from God to save him from the will of suffering caused by his disobedience. Adam sinned, so did his descendants, God saved him.

The fundamental points of the doctrine, that the work of redemption must be understood both in terms of law and of grace, that human beings were created in and for fellowship with God under terms both of promise and of law, that Adam's fall was a transgression of God's law, that human inability after the fall in no way removes the standard or the demands of the law, and that the gift of salvation through Christ's satisfaction for sin both sets believers free from the law's condemnation and upholds the law's demands, remain virtually identical. The free gift of grace in the one covenant respects the stability of law in the other, while the presence of law under different uses in both covenants echoes both the immutability of the divine nature and the constancy of the divine promises (Müller 100).

Moreover, Puritan view provides an essential role to God's law in explaining the covenant of works. There can be no salvation by works but only by a means that excludes works — in short, through faith in Christ. Nonetheless, the law is not void. Indeed, the law remains the representation of divine goodness, holiness, and righteousness placed in the heart and mind of Adam even as he was created in the image of God. Given the fact of sin, such a law can no longer hold forth its original promise of fellowship with God, but it remains the condition of fellowship just as it remains the temporal indication of the goodness, holiness, and righteousness of God (95). Covenant of works, then, is about the dependence of man's salvation on God, and contextualized within the sphere of the Original Sin.

1-3-1-2- Covenant of Grace

The covenant was made with Adam in a state of innocence, once the covenant was broken, human history from that day is a tragic record of man's failure to keep it. Consequently, in the plan and purpose of God, the covenant of works was immediately followed by the covenant of grace (Allis 97).

Historically, grace is a part of the fall whereby a completely new situation emerges. Man is now a sinner under God's wrath and condemnation. The fellowship between the creature and his Creator has been severed, and he is estranged. Yet, his changed condition is seen not only in his alienation from God, but in the corruption of his nature. He is not only out of touch with God, but is utterly displeasing to God and, further, is incapable of restoring the relationship. This means that if there is to be a renewed relationship, it will be entirely due to the grace of God (Carson 118).

Because of man's state of rebellion and bondage, God must take the initiative and enable him to return. The covenant of grace means that God, freely and without any constraint outside Himself, brings men who are wholly without merit into fellowship with Himself. The

promises made are gracious ones, for man deserves not blessing but condemnation. The conditions imposed are also gracious, for it is only by the enabling grace of God that man can fulfill them. The guarantee of the blessings of the covenant, which is to be found in God's own character, is a further token of His gracious activity. That God the sovereign Judge should pledge Himself to guilty men in such a way that they should have claims upon Him is the supreme demonstration of His grace (118).

As Adam was the pivot of the covenant of works, Abraham was, then, under a subject of God's grace. Here, the covenant is rooted in the electing grace of God, who takes the initiative in calling Abraham. In the relationship established by God in Genesis 17, He pledges Himself to Abraham to be his God. He promises blessing to him and through his seed to the nations of the earth. From his side, Abraham's acceptance of the promises of God is his fulfillment of the demand of the covenant, namely, faith in the God of the covenant (119).

The covenant on Sinai with Israel is another contextual source of Grace that Puritan thought relies on. It is because of what God has done, rather than what they will do, that God establishes His covenant with them. In Exodus 19:4, it is the redemption from Egypt which is the basis of the covenant. But this redemption from Egypt is itself the outcome of the covenant with Abraham. It is because God had pledged Himself to be their God that He delivered them. Hence, the law of Sinai must not be interpreted apart from the covenant of grace, for it is itself embedded in that covenant (119-120).

Over against the Roman Catholic view, the Protestant Reformation recovered and developed the scriptural view of grace and with it the scriptural view of sin. Instead of viewing sin as, even in part, due to any limitation of being, the Reformers thought of Adam as created without any defect and of his sin as a willful transgression of the known will of God. The deep sense of guilt expressed in the Protestant confessions rests upon this truly ethical concept of the relation of man to God (Van Til 213). It is freely given by God Himself, and in

this gracious activity the three persons of the Trinity are at work. The Father chooses those whom He will call into covenant relationship. It is with the Son that the covenant is made, and it is His blood which establishes its basis. It is the Spirit who realizes the covenant in the life of the believer. It is an eternal and, thus, an unbreakable covenant. It is made with a particular people, formerly with Israel and now with God's elect in every nation. Throughout God's dealings, the covenant, while differently administered, remains essentially the same (Carson 122).

One may ask about the reason why these two covenants are explained. It is nothing for but to reveal that sinner's situation is in God's hand only and no other authority claims to judge in His place. It is in God's destiny that sin was created, and in His authority that forgiveness was brought to save the sinner from the will of evil. What matters most is not only the definition of each concept; rather, it is how Puritan thought bonds between them to seek salvation of the sinners.

The central issue addressed in the Reformed doctrine of the covenant of works was the issue of federal headship and, therefore, the parallels between the first and the second Adam, the federal heads of the covenants of works and of grace. It is at this point that the stereological ground of the doctrine of the covenant of works is most clearly presented, particularly in terms of its relationship to the doctrine of Christ's mediatorial headship and work of satisfaction. Adam, in the covenant of works, "stood as the head of mankind, in his person representing the entire human race. By the same token, as indicated by the apostle in Romans 5:11-15, Christ as the antitype of Adam stands as the representative of humanity in the covenant of grace and the "surety" of fulfillment or substitute for mankind in the violated covenant of works and before the law of God. It is both the permanence of the divine promise of fellowship and the stability of the divine law as the standard of holiness and righteousness and, therefore, as the basis for fellowship with the holy and righteous God, that relates the

covenants to one another (Müller 94). However, what seems more practical is not only how Puritans believed in theses covenants, but how they "lived" them.

1-3-2- Double Image of Salvation in Puritan Doctrine

The human race fell into sin and misery when Adam despised God's glory and disobeyed His commandment, but God has provided a way of salvation through the death and resurrection of His Son. The gospel of grace that God saves sinners who trust in Christ alone is the heartbeat of Puritanism (Beeke, Smalley 1).

1-3-2-1- Salvation in Christ

In Christianity, there is a consensus that salvation is at the hand of God. In Romans 8, God is working all things for good to those who are called according to His own purposes. The golden chain which ties together the acts of God, from their foundation in His eternal purpose to their consummation in His making us who are sinners like unto the image of His Son, is nothing else than just *God Himself.* He loved us; He foreknew us; He predestined us; He called us; He justified us; He glorified us. It is God Who is for us. It is God Who justifies. In the hands of Paul, as of Augustine, Luther, Calvin, and Edwards, this teaching brings God into the center of the picture God, the Person who wills, who decides, who acts for us, even for our salvation (Robinson 50-51). God, therefore, brought Jesus to sacrifice himself and save sinners.

According to Ephesians 1: 6, Christ is the ground and reason of the divine blessing; He is the meritorious cause of our election; through His mediation, our adoption is realized; and the grace of God is revealed and bestowed. Salvation is the act of the Holy God doing justice to His own righteousness at any cost to Himself. In Christ we have redemption through His blood — the forgiveness of sins through His giving of Himself for us.

The belief in salvation in Christ frames Augustine's view in which the "lower parts" of God and the "higher parts" of man somehow make contact, to Jesus Christ, who as man is the way and as God is the goal of man's pilgrimage (52). Likewise, Calvin exhorts men "to flee straight to Christ in whom the salvation is set forth for us which otherwise would have lain hidden in God." That we may call boldly on God as our Father, our beginning is to be made from the revelation to his fatherly love to us in Christ and Christ's daily preaching to us by the Gospel. Calvin prays that we may be "led to Christ only as the fountain of election," even as truly God, He is "the author of election" and as truly man, He is "the brightest example of election." And, "it is beyond all controversy that no man is loved by God but in Christ; He is the Beloved Son in Whom the love of the Father perpetually rests, and then diffuses itself to us so that we are accepted in the Beloved" (52).

Following the Calvinist explanation, and in addition to the supremacy of God in providing the sinner's salvation, Reformed thought has always stressed the prerequisite of a deep sense of sin in order to appreciate redemption. John Murray remarks that "Salvation is basically salvation from sin, and our concept of salvation is, therefore, conditioned by our view of the gravity of that to which salvation is directed" (Gregory 6). The same idea unearthed in The Westminster Standards. After explaining the miserable and deadly consequences of sin on body and soul, The Westminster Confession of Faith moves to frame a solution so that to bring the sinner out of it by repentance and salvation. In chapter sixteen of repentance leading to life, just as there is no sin so small that it does not deserve damnation, so there is no sin so great that it cannot bring damnation upon those who truly repent (*The Westminster Confession* 26). Repentance, therefore, is a road to salvation.

The meaning of salvation in Christ can be simply perceived by the understanding of the Temptation He bore. Although the Puritans believed that it is Christ's atoning death and resurrection that makes spiritual warfare possible, they spent far more effort exploring a

different episode in the life of Christ. They offered some reasons why Christ allowed Himself to be tempted. The fundamental one was so "he might foil the Devil at his own weapon," and to provide Christians a case study for how to wage spiritual warfare; that in His example He might give us direction whereby to know the special temptations wherewith the Devil assaults the Church, as also how to withstand and repel the same (Sweeney 57-58). By doing so, Christ has scarified Himself for the sake of the fallen sinners to remain the only way of salvation of sinners, but exactly how?

Many Puritans -of England and of New England- answered this question with the doctrine known as *preparation.* People must be prepared to believe in Christ before they exercise such faith. Such preparation of the heart may be viewed as a part of the process that leads to conversion. Owen Watkins observes that, "The normal pattern of a Puritan conversion followed the sequence: Peace, disturbance, and then peace again …. The casting down and raising up, the wounding and making whole, referred to the two landmarks already mentioned—conviction of sin and coming to Christ." Complacency in sin, conviction of sin, and conversion to Christ constituted the Puritan process of personal salvation.

The word *preparation* was used by the Puritans in many contexts. Charles Cohen writes, "Preparation has several definitions in Puritan theological discourse. While signifying the preliminaries to faith, it also refers to the activity of the Saints as they renew themselves for God's work or ready themselves to meet Christ in glory." The Puritans urged people to prepare for many things; prepare to hear the preaching of the Word, prepare for conversion, prepare to partake of the Lord's Supper, prepare to face trials, and prepare for the Lord's coming in glory (Beeke, Smalley 2-3).

Since the act of sin concerns two parts in the relation, some might distinguish between *God's* preparation of sinners by conviction, and *man's* preparation of himself. But this distinction is not helpful because as Reformed experimental Christians, the Puritans

believed that all of man's works are done under the sovereignty of God. Therefore, reality cannot be divided into two separate compartments between God's sovereignty and man's responsibility, as this distinction attempts to do (4-5).

Briefly, salvation in Christ in Puritanism means to believe in Christ as the source of salvation to come out of the well of evil and misery wherein sinners are collapsed. Jesus Christ is the concrete source given from God to show His beloved mercy and forgiveness to those who seek repentance. It is basically the adoption of this belief that saves them. The meaning of salvation in Puritanism is to explain that sinners' prevention is not in their own will; rather it is in the belief in an absolute reliance on a higher destination. Yet, salvation of the Elect deserves careful attention to understand Puritan thought of salvation from Sin is concerned.

1-3-2-2- Salvation of the Saints

Puritanism devotes another kind of salvation, regarded not to anyone It is the salvation of the elect resulted from an eternal decree of God, before time began, logically prior to any foresight of good or evil in the creature, prior to the decree to create a world, prior to the decree to permit the fall, prior to the decree to send the Son to redeem the world. Thomas Shepard believes that he was willing to accept this belief even if it meant that only one in a thousand had been chosen to escape God's wrath.

This belief has a proper inference from the New Testament. According to Paul, God had "destined" the saints for adoption "according to the good pleasure of his will" (Eph. 1:5–6), and Jesus had announced that no one could come to him unless "drawn by the Father" (John 6:44) (Holifield 38).

This sort of Salvation in Puritanism targets a given aim that gathers both the individual and society. No metaphor is more common in the Puritan manual than the one

compares the kingdom of God to a precious pearl which a wise merchant will purchase though it cost him everything he possesses. The Puritan's life was difficult, but he was to get value for his sacrifices. Thus, no picture of earthly hardship was ever unaccompanied by a glowing portrait of the sanctified Elect. The metaphor of heavenly wealth-the repeated comparison with the pearl of great value-often led by easy degrees to a view of God as a kind of cosmic gift-giver (Wolff 24). The Puritan's imprisonment within his own sinful soul and the impossible lonely task of attempting to cleanse it; presents a melancholy image of man living in an isolation heightened by the ever-present promise of reward. For just beyond reach, like the beatific vision of the Old Testament saints, was the community of the Elect, blessed by God on earth and destined to dwell with Him in harmony for all eternity.

The gulf between the individual Christian and his holy vision of communal happiness was carved by the sense of his own sinfulness and the perpetual uncertainty concerning his election; and the yearning to bridge the gap to escape from the relentless whip of conscience was irresistibly compelling (14). Whatever its expression, a yearning toward the Great Community in heaven was as much a part of the Puritan way of life as the intolerable loneliness of the spiritual struggle for salvation on earth. In the life of the individual Puritan, the two were inevitably pitted against one another, producing a convulsive, insatiable need to escape his agonizing isolation. Yet escape from the dilemma was never possible on earth, for final assurance of election came only after death. The Puritan might temporarily ease the tension by marking in himself those attributes that would seem to designate him as one of God's chosen people or by creating temporal communities to serve as transient substitutes for his ultimate goal, the society of Saints in heaven. However, such measures could never fully satisfy the demands of his theology. Thus, the Puritan's image of man is inevitably divided-torn between what he hopes to become and what he is forced to be (15).

This kingdom does not come out of the sky. To get a membership of it, you must first be saved from all stains of sin. The belief of "Saints" is practically illustrated in the city upon a hill founded in New World for that New Englanders whom God had not yet called effectually into salvation remained entirely under a covenant of works and subject to its moral restraints. It meant also, according to John Cotton, that the burden of moral expectation should drive the sensitive conscience to Christ. It was "the usual manner of God to give a Covenant of Grace by leading men first into a Covenant of works." Living under the covenant of works, Shepard explained, they would discover their sinfulness, and their ''terrors, and fears, and hopes'' would turn them to Christ (Holifield 40).

To the Puritans, a person by nature was inherently sinful and corrupt, and only by severe and unremitting discipline could they achieve good. Both covenants are inseparably connected in target and different in manner; for the sake of the sinner's destiny to get them to the point of salvation (Kang 149). Salvation, therefore, is a part of the doctrine of Sin meticulously explained in Puritan theology. It brought a way out of the devil's abyss caused by the act of sin, and revealed that God who predestined sin is the one who provided mercy and forgiveness through His beloved son to save the sinner and transport him from the state of punishment to the state of sainthood.

2- Hawthorne's Covenant of Salvation in *The Scarlet Letter*

Hawthorne's attitude towards Puritans and Puritanism as a bundle of religious beliefs and a social life style must be viewed in the severe rejection of the Puritan behavior. His literary reputation is inextricably linked with Puritanism and the Puritans. The critics have made much of his Puritan subject matter and his sympathetic treatment of Puritan themes. Some have come close to identifying Hawthorne with Puritanism, as though he were a spiritual contemporary of Cotton Mather born out of his time (Mills 78). W. C. Brownell, for instance, saw in Hawthorne a genuine son of the Puritans and called *The Scarlet Letter* "the Puritan Faust." In a rather sweeping generalization he asserted that Hawthorne's writings were almost invariably successful when they dealt with Puritan themes, and almost always a failure when they did not. Herbert Schneider similarly sees Hawthorne as reviving the best in Puritanism. He recovered what Puritanism professed but seldom practiced the spirit of piety, humility, and tragedy in the face of the inscrutable ways of God (78). Other critics, however, have found Hawthorne's chief literary motivation in criticism of Puritanism rather than emulation. T. S. Eliot [8] writes: "The work of Hawthorne is truly a criticism ... of the Puritan morality, of the transcendental morality, and of the world which Hawthorne knew" (78-79). In view of this critical agreement; and since they are the major doctrinal pillars upon which the Puritan society is based, how Nathaniel Hawthorne perceives the idea of Sin in a total different interpretation from the Puritan's is what interests most in the coming parts of the present study.

2-1- An Overview on Hawthorne's View of Sin

In fact, the sensitiveness to evil is the essential mark of Hawthorne's religious nature; for no man can be so conscious of sin without being acutely aware of human contingency. The source of evil was the human heart and the heart was a "foul cavern." With such realism

Nathaniel Hawthorne opposed the optimism of transcendentalists and the utopianism of reformers. His psychological realism should be distinguished alike from the determinism of seventeenth-century Calvinists or twentieth-century Freudians (Fairbanks 975- 976). It is with just the problem of reform and salvation of the individual soul that Hawthorne so greatly concerned himself. Salvation, to be sure, is not a strictly Puritanical one. He thought of immortality as a universal hope, not limited to the elect; and instead of a Heaven and Hell he foresaw that at the last day "man's only inexorable judge will be himself, and the punishment of his sins will be the perception of them." But sin was none the less a reality and an absolute in Hawthorne's thought. It stands at the very core of his thinking. It is the main theme of his novels, and colors many of the tales and sketches. Hawthorne was the anatomist of sin. And this concern with sin is one of Hawthorne's closest links with the Puritans (Mills 92-93).

2-1-1- Hawthorne's Approach to Sin

To begin with, what is sin?

Hawthorne answered this question after a fashion in the sketch, *Fancy's Show Box.* He defined guilt as a "stain upon the soul," and raised the question whether even the thought of sin, without its being carried out, will not "draw down the full weight of a condemning sentence, in the supreme court of eternity." His conclusion is that the mere thought of seduction, or murder, or legal chicanery is a positive sin. "Man must not disclaim his brotherhood, even with the guiltiest, since, though his hands may be clean, his heart has surely been polluted by the flitting phantoms of iniquity." It must be remembered that it is conscience that shows Mr. Smith the pictures of his guilt, and it is within that man is judged and punished (Mills 93). From the beginning, therefore, Hawthorne seems to have a long distanced way of thought. He saw men, not only as sinners but as perpetual failures whose quest for fulfillment and perfection becomes an anathema**.** Hawthorne here posits that sin and

guilt are inherent in man but not peculiar to anyone individual, that sin and guilt develop in the human psyche and so is common to everyone (Ganyi 18-19). He did not deny sin; he raised it to a position of supreme importance in life and set down for us a hierarchy of sins. He emphasized the brotherhood of sinners and made few distinctions among sins. He was not even greatly concerned with the sin itself, but rather with its effect upon the sinner (Mills 94).

For more illustrative characterization, he always gave the major characters roles holding opposite reactions to the Puritanical line. Affected by the darkroom from which he highlights the stories, Hawthorne's view of human nature is often dark, but never despairing. His closer kinship with the Puritan is true enough, but Hawthorne does not take his stand there. He goes back beyond Pilgrim's Progress and Paradise Lost to an earlier tradition of which these were all fragmentized derivatives. His Calvinism is not merely “nameless.” It is not Calvinism, basically. Hawthorne argues the in-sufficiency of man and the divisive effects of sin. But he has more hope than Calvinist, if fewer illusions than Unitarian or transcendentalist (Fairbanks 989).

In addition, as Puritans believe that sin creates a dark atmosphere full of evil and loss on man’s shoulder, Hawthorne provides another black vision of life and the impact of sin and evil on man which he tries to communicate to the world through the symbolism of light and darkness. To Hawthorne, therefore, the world of “light” becomes a world of “lies” where we hide our evil natures while darkness becomes the key to the revelation of truth and the true nature of our hidden sins. Hawthorne probes beyond light to the deep recesses of the human psyche in the attempt to reach the reality and truth of the human essence. This probing reveals the power of darkness and evil in humanity (Ganyi 20).

Hawthorne raised the level of evil and put the sinner’s surrounding as a part of it. Hawthorne's own knowledge also comes from a kind of darkness in his youth which he describes as “a period of dream-like isolation and solitude spent in a haunted chamber.”

Hawthorne's writing can, therefore, be conceived of as a kind of dialogue with humanity in which failure by humanity to comprehend him leads to his supposed isolation and solitude. Hawthorne pleads in his 1851 preface to the *Twice Told Tales* that his work requires to be read in the clear, brown, twilight atmosphere in which it was written (20).

Hawthorne's approach of sin is another phase of separation that characterizes his relation to the Puritan belonging. In spite of his views of sin, his was a laxer dogma and a tendered mind. The Puritans' burning zeal for holiness and salvation was not his. In spite of his didacticism and his allegories, their high seriousness is diluted in him with gentle irony. He is urbane where they are bigoted and rude but sure of themselves. He is polished, unobtrusive, not always quite sincere, where they were fired with pious zeal. His Hildas and Priscillas would have fared poorly in those rude days. His Kenyons and Coverdales would have been received with little more ceremony. He was probably right in thinking his Puritan ancestors would have looked askance at him (Mills 101-102).

2-1-2- Hawthorne's Obsession with Sin

The Puritanical view of the depraved nature and predestined end of man was the other point put under exploration by Hawthorne. Though often called a fatalist, Hawthorne believed in free will. It is true that he had a genuine regard for the orderly processes of nature, so precise and regular in their operation that they often suggest the idea of necessity. But he unfailingly re-served to man that initial moral choice which, taken deliberately, set into motion nigh-unalterable consequences, the only dramatic value of which resided in man's power to choose or reject (Fairbanks 976). Far from the ongoing and intense theological debate between Erasmus and Luther, Hawthorne took his vision that sin lies in the will, and not in the concrete sinful act. Though not indifferent to the physical consequences of sin (the separation of man from man, or man from nature), he is primarily concerned with its

psychological consequences. His mortal sins are those of a Dantean [9] category, not a Calvinistic one. Like pride and greed they are of the heart, not of the flesh (978).

Indeed, Hawthorne raises predestination to another level by a relation to the double faces of man's coin flesh and soul that gather up the sinner's sinfulness. So, must the fleshly hand and visible frame of man set its seal to the evil designs of the soul, in order to give them their entire validity against the sinner- or, while none but crimes perpetrated are cognizable before an earthly tribunal, will guilty thoughts will draw down the full weight of a condemning sentence, in the supreme court of eternity? Hawthorne's answer was strictly in the Christian tradition (Matt. v. 27-28): "whos'ever shall look on a woman to lust after her, hath already committed adultery with her in his heart."

Hawthorne's location of sin in man's will, not in man's nature means as in his emphasis upon the freedom of the will, his Christianity was older than the Calvinism with which it has often been too facilely identified. It was a more balanced view, too catholic in its compass of the whole nature of man to erect a philosophy of total depravity upon an inclination of the spirit (978). Thus, what we have observed of Hawthorne's balance between "universal depravity" and "natural goodness" applies equally to the sanity of his position on the "perilous matters" stirred up by his probing into the educative power of sin. Again, though he repeatedly asserts the mysterious transformation of evil into good by a superintending providence, he never succumbs to the idea that man's growth depends intrinsically upon sinning (980-981).

In parallel to how the New Englander novelist painted the notion of sin and predestination through an entire separated way of thinking from that of the Puritans, it remains to discuss the compelling reasons behind Hawthorne's obsession of sin as a subject of debate between critics.

For Henry James, Sin is not the background in Hawthorne's works. It is the foreground itself. To suggest that Hawthorne employs evil is to miss the deadly seriousness with which he regards it. Such an attitude emasculates the significance of Hawthorne as a critic who probes deep into the problems of modern man, and it restores him to that "Milquetoast" reputation from which Melville had sought to rescue him. Besides, it takes no account of the tormented responsibility with which Hawthorne undertook character analysis (983).

Other critics, going to the opposite extreme, have exaggerated Hawthorne's obsession with sin into his acceptance of universal depravity. Too much has been made of the Puritan gloom, or Calvinistic theology, from which he allegedly imbibed this belief. Now, there is no doubt that the severe rule of the Saints left among other legacies the hypersensitivity of the New England conscience. To come into his inheritance Hawthorne did not have to stay awake during long sermons thumped out in the Salem meeting-house during his boyhood, or to pore over the thick and heavy volumes of past time, accumulating dust in the Old Manse. It was in the atmosphere of provincial New England; and, in a sense, it was in the blood, too. But like his belief in free will, his general hopefulness, and his tenderness, so his conception of the nature of sin differed from that of the Puritan tradition with which he has been pre-sumptuously identified (983). Austin Warren has said of Hawthorne's characteristic writing that it "discerns sin everywhere-in the open sinner and, almost exultantly, in those whom men deem good and holy." That Hawthorne was impressed with the ubiquity of sin is incontestable. But to say that Hawthorne exulted over the discovery of sin in anybody is to confuse him and his spirit with the author and spirit of "The Man Who Corrupted Hadley burg." Hawthorne never sought to demean man, but to love him as Christ loved man-especially the outcast and the sinner (986-987).

Certainly, Hawthorne did not swallow Puritanism wholly. Even his belief in universal depravity was colored by an un-Puritan sympathy for the sinner. Even his preoccupation with sin as an absolute entity was softened by his feeling of the brotherhood of sinners and the humanizing effects of sins of passion, and he went beyond the Puritans in his detestation of sins of the intellect above sins of the flesh. He did not accept completely the Calvinist doctrine of predestination, nor did he emphasize the supreme sovereignty of God which was the driving force of Calvinism. His is an emotional philosophy, based on sympathies and antipathies of the heart, not the mind, and along with theology he discarded the whole Puritan exegesis as too coldly intellectual. A thorough-going septic he was not. A Transcendentalist he certainly was not. He escapes being labeled because he was an artist more than a philosopher, more even than a moralist or an analyst-a symbolist of moods and inner struggles, a poet of human hearts and souls (Mills 102). This characterization is evidently well exposed in the masterpiece of *The Scarlet Letter* in which the personification of Sin is carried upon a cluster of characters whose roles show distinct reactions towards one unified state of Sin.

2-2- Allegory of Sin in *The Scarlet Letter*

From ancient to modern times, in Literature, religion and social life, man is depicted to be in a perpetual struggle to trace or unravel the elusive, ever mysterious and nagging problem of good and evil in the universe and human society but without much success. The mysteries of life still remain unsolved. Hawthorne, therefore, devoted his life to this unending search and his findings seemingly led to his brooding countenance and pessimistic view of life (Ganyi 18).

The Puritans among whom Nathaniel Hawthorne was born and lived; believed in the majesty, righteousness and sovereignty of God. They saw Him as omniscient and omnipotent.

In contrast all human beings were depraved sinners. They believed that God had predestined some of these fallen creatures for the gift of salvation. This status of elected or non-elected signified God's choosing of those to whom the grace of salvation was to be offered. But that did not mean that sinners could save themselves, but the elect could improve their souls. Although the Puritans believed in predetermination they did not await their God-given fate (Rummel 2-3). The Puritans, it would seem, placed too much trust in the intellect and too little in the heart. Yet they allowed the mind free play only within the limits of revelation as set forth in the Bible; it was not to be trusted to build upon itself and fashion its own castles in the air (Mills 92). If Hawthorne belonged to the Puritan soil that bunches up all these norms, this was not his choice, notwithstanding he never shared their route. He traced a distinct tract of belief in sin, predestination and salvation in between the lines of *The Scarlet Letter*.

Imbued with an inquiring imagination, an intensely meditation mind, and unceasing interest in the "interior of the heart" of man's being, Nathaniel Hawthorne (1804-1864) remains one of the most interesting, yet most ambivalent writers in the American literary history. *The Scarlet Letter***,** regarded as the best of his works, tells a simple 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 (Sang 447).

In June 1642, in the Puritan town of Boston, a crowd gathers to witness an official punishment. A young woman, Hester Prynne, has been found guilty of adultery and must wear a scarlet *A* on her dress as a sign of shame. When demanded and cajoled to name the father of her child, Hester refuses. As Hester looks out over the crowd, she notices a small, misshapen man and recognizes him as her long-lost husband, who has been presumed lost at sea. He angrily exclaims that the child's father, the partner in the adulterous act, should also be punished and vows to find the man. He chooses a new name—Roger Chillingworth—to aid him in his plan to destroy the child's father. Hester agrees to Chillingworth's terms even

though she suspects she will regret it. Following her release from prison, Hester settles in a cottage at the edge of town and earns a meager living with her needlework. She lives a quiet, somber life with her daughter, Pearl. She is troubled by her daughter's unusual character. As an infant, Pearl is fascinated by the scarlet *A*. As she grows older, Pearl becomes capricious and unruly. Her conduct starts rumors, and, not surprisingly, the church members suggest Pearl be taken away from Hester (Van Kirk 8-9).

Because Reverend Dimmesdale's health has begun to fail, the townspeople are happy to have Chillingworth, a newly arrived physician, take up lodgings with their beloved minister. Being in such close contact with Dimmesdale, Chillingworth begins to suspect that the minister's illness is the result of some unconfessed guilt. He applies psychological pressure to the minister because he suspects Dimmesdale to be Pearl's father.

Tormented by his guilty conscience, Dimmesdale goes to the square where Hester was punished years earlier. Climbing the scaffold, he sees Hester and Pearl and calls to them to join him. He admits his guilt to them but cannot find the courage to do so publicly. Suddenly Dimmesdale sees a meteor forming what appears to be a gigantic *A* in the sky. Several days later, Hester meets Dimmesdale in the forest, where she removes the scarlet letter from her dress and identifies her husband and his desire for revenge. In this conversation, she convinces Dimmesdale to leave Boston in secret on a ship to Europe where they can start life anew. Renewed by this plan, the minister seems to gain new energy. Pearl, however, refuses to acknowledge either of them until Hester replaces her symbol of shame on her dress (9-10).

On Election Day, Dimmesdale gives what is declared to be one of his most inspired sermons. But as the procession leaves the church, Dimmesdale stumbles and almost falls. Seeing Hester and Pearl in the crowd watching the parade, he climbs upon the scaffold and confesses his sin, dying in Hester's arms. Later, witnesses swear that they saw a stigmata in

the form of a scarlet *A* upon his chest. Chillingworth, losing his revenge, dies shortly thereafter and leaves Pearl a great deal of money, enabling her to go to Europe with her mother and make a wealthy marriage.

Several years later, Hester returns to Boston, resumes wearing the scarlet letter, and becomes a person to whom other women turn for solace. When she dies she is buried near the grave of Dimmesdale, and they share a simple slate tombstone with the inscription "On a field, sable, the letter A gules" (10). It is in this story that Nathaniel Hawthorne knitted a view of Sin on the back of three main characters within which there is a story of sin, a salvation and a self-regeneration.

In *The Scarlet Letter*, Hawthorne was aware that sin is not an absolute, but an act only meaningful in the relationship to the nature of the person who committed it. Consequently, he shows three different central forces, each personifying the predominance of one of the three faculties, heart, mind, or soul, which contemporary informed him constituted the nature of man. Thus, Hester is a woman in whom the heart predominates; Chillingworth a man in whom the mind predominates, and Dimmesdale a man in whom the soul, or spirit, predominates (Roper 18-19). Hawthorne shows himself as a real great psychologist in *The Scarlet Letter*. It is the inner life of the characters that constitutes the main theme of the novel. The inner relationship of the various characters among themselves, and their individual relationship to society, are worked out and developed through the psychological point of view. It is the state of mind of the individual characters that interests the author most in the novel (Barus 44).

Hester Prynne, Arthur Dimmesdale and Roger Chillingworth are the three main characters who personified three distinct kinds of sin that led them to suffer from a united deep loss. Each character is -in a way or in other- convinced of the act they committed. But

each one is guided by a given motivating tool of self-assessment, self-regeneration and salvation. This is what should be highly considered.

2-2-1- Sin of the Heart

Sin of the heart is the act of adultery conducted by Hester.

What is most remarkable about Hester Prynne is her strength of character. While Hawthorne does not give a great deal of information about her life before the book opens, he does show her outstanding character.

Hester is physically described as a tall young woman with a "figure of perfect elegance on a large scale." Her most impressive feature is her "dark and abundant hair, so glossy that it threw off the sunshine with a gleam." Her complexion is rich, her eyes are dark and deep, and her regular features give her a beautiful face (Van Kirk 78). In Hester, it is manifest that Hawthorne intended to present an individual with her voluptuous oriental taste for the gorgeously beautiful heroine of romance. But her most interesting distinctions are in her moral independence and originality (Sherman 43). That is reflected in many sides by which she can be read throughout the novel. As she is the main protagonist in *The Scarlet Letter*, Hester is the first one Hawthorne personified as sinful since this is how her environment claimed her to be. However, she sees herself as the narrator portrayed her via an image of a sinful who sought for predestination in her own way.

What readers know about Hester from the days prior to her punishment is that she came from a "genteel but impoverished English family" of notable lineage. She married the much older Roger Chillingworth, who spent long hours over his books and experiments; yet she convinced herself that she was happy. When they left Amsterdam for the New World, he sent her ahead, but he was reportedly lost at sea, leaving Hester alone among the Puritans of Boston. Officially, she is a widow. While not a Puritan herself, Hester looks at Arthur

Dimmesdale for comfort and spiritual guidance. Somewhere during this period of time, their solace becomes passion and results in the birth of Pearl (Van Kirk 78-79). Consequently, while Hester is regarded sinful by society, how did she consider what she committed?!

Firstly, for she is honest she openly acknowledges her sin. In Chapter 17, she explains to Dimmesdale that she has been honest in all things except in disclosing his part in her pregnancy. "A lie is never good, even though death threaten on the other side!" She also explains to Chillingworth that, even in their sham of a marriage, "thou knowest that I was frank with thee. I felt no love, nor feigned any." She kept her word in carrying her husband's secret identity, and she tells the minister the truth only after she is released from her pledge (80). Still, the honesty hides nothings from the badge of shame she wore. So, in order to probe how Hester's heart functions, it is very necessary to know the different meaning of "shame" and "compunction." The former emphasizes the relation between an individual and the outward, but the latter emphasizes the inmost world of individual. When a person thinks that he broke the rules or orders and disgraced himself of his relatives, he always feels ashamed. In such circumstances, he will regulate himself, as the society or others require. On the contrary, he will be tortured not only with the mistake in public and disgrace caused by his mistake, but also with the fault that no one knows and the potential probability to commit a crime. Such a person will feel upset in his heart even though no one blames him (Sang 448).

Effectively, since the very act expected from a sinful is at least some signs of shame; when Hester stands on the scaffold facing the multitude of citizens, she has a "*burning blush"* and yet a "*haughty smile"* on her face. The burning blush reveals her sense of shame caused by the public exposure, while the haughty smile shows her defiance of society's moral code and of the persons who are responsible for enforcing that code (Barus 44).

Hawthorne attributes this transformation to her lonely position in the world and her suffering. No friend, no companion, no foot crossed the threshold of her cottage. In her solitude, she had a great deal of time to think. Her shame in the face of public opinion, her loneliness and suffering, and her quiet acceptance of her position make her respond to the calamities of others (Van Kirk 80).

From the moment of public confession, the memories of the past which comes to Hester, as she stands on the scaffold, are psychologically true. It is the nature of human being to return to the past events and happenings which present a sharp contrast with present occurrences. Being exposed to public disgrace, anybody would turn to his or her past life, she realizes that the only reality is the shame that she is facing, and the child that she is holding in her arms. When she is led back to prison, she suffers a nervous excitement which is a reaction from the calm and serene attitude that she had been able to maintain when she stood on the scaffold (Barus 44-45). In this harsh state in which anyone must need support, she heartily prays "O Father in Heaven—if Thou art still my Father--what is this being which I have brought into the world!" (Hawthorne 76). Hester still believes in God whose help is all what is needed.

What aggravated Hester's state of loss is the Puritans' belief, that who would succeed and who would fail are not determined by himself or herself, but by God. Man is divided into two groups the bad of which cannot save or relieve themselves until they appeal to God's help. Even though considered "bad" and in contrast to the dominating belief in her surrounding society, Hester gains her self reliance (Wang 896). She did turn neither to her former husband nor to her lover for any kind of aid. She would earn her own life by her own hand and intelligence by adapting to a needle job. Instead of conforming to ideas that do not belong to her, Hester lets her own beliefs be her guide. In the seclusion from society, she does not measure her ideals of right and wrong by a standard external to herself (Eeckman 19). She

may recognize that she broke the Puritan law and accepts her sentence, but she does not seem convinced that her crime has been truly evil. This feeling of righteousness can be partly attributed to the fact that Hester found herself in a marriage without warmth (259).

Furthermore, Hester acknowledges adultery not as a sin, but, what to her is equally sinful, as a violation of a social system. He (Hawthorne) and Hester have broken the law, and according to Hawthorne's strict Calvinistic justice she deserves eternal punishment, but there is at least a chance of God's mercy, and the very tortures of the soul which he has undergone may have been given him by God for his atonement. It seems evident that Hawthorne had some sort of belief in Providence. He toyed with the idea of necessity, though he does not come out clearly for predestination. In this aspect of his thought he did not, apparently, follow the Puritans entirely (Mills 101).

On the other hand, what seems a freedom from Hester's perspective can be understood otherwise. Psychologically, what some people consider freedom to sin, freedom from the restrictions of obedience to the will of God, is actually the enslavement which sin produces. In some cases sin gains so much control and power over a person that he cannot escape it (Erickson 616). So, Hester is enslaved and cannot escape from the cage of sin. While she believes herself rejecting the Puritan authority in terms of strength, she is just living a given result of her sin. Rejection of authority, then, is often a social ramification of sin. If we find security in our own possessions and accomplishments, then any outside authority is threatening. It restricts our doing what we want. It must be resisted or ignored, so that we might be free to do as we will. In the process, of course, many others' rights may be trampled (619). Therefore, Hester's attitude to the symbol of sin had never changed from beginning to end; she had never looked on it as a symbol of her compunction. Untitled end of her life, she wore the token. Although when anyone looked curiously at the scarlet letter and she would sacred refrain, she always did refrains from covering the symbol with her hand. In spite of it,

Hester's pain comes not from the compunction with destroying her soul but from the shame that breaks her heart. She even wouldn't tell the truth of scarlet letter "A" to her daughter--little Pearl, though she was eager to get the sympathy from her letter and her daughter. So when Pearl asked her why she wore the letter and what it meant, Hester answered that she wore it for the sake of its gold thread (Sang 449). The most important evidence to show her attitude to the letter should be the forest meeting between Hester Prynne and her partner, the clergyman, Arthur Dimmesdale, when she persuaded Dimmesdale successfully to leave the suffering place with her together. Hester said: "Let us not look back … The past is gone! … See! With this symbol, I undo it all, and make it as it had never been!" (Hawthorne 158).

One may think if Hester really felt regret and regarded the scarlet letter as the symbol of her compunction, or the reason that she wore the token is not to disguise to obey submissively and repent and turn over the new leaf, but to give it a certain meaning and follow it, she wouldn't hate the scarlet letter so much and give up the symbol and her past which the token stood for so easily (Sang 449).

The paradox is that the Puritans stigmatize her with the mark of sin and in doing so; they reduce her to a dull, lifeless woman whose characteristic color is gray and whose vitality and femininity are suppressed. Since her character is strongly tied to the scarlet letter, Hester represents the public sinner who changes and learns from her own sorrow to understand the humanity of others. Often, human beings who suffer great loss and life-changing experiences become survivors with an increased understanding and sympathy of the human losses of others. Hester is such a symbol (Van Kirk 92). In addition to the self reliance spirit, the scarlet letter has the effect of turning Hester into a Sister of Mercy. Without claiming any of the world's privileges, Hester gives evidence of "a feeling of her sisterhood with the race of man." Whatever she can spare from her own requirements is given to the needy and the poor, even though she gets no thanks in return. The stigma and the shame seem to have totally

crushed Hester's heart, even though the stigma and the suffering have made a Sister of Mercy out of her. Much of the marble coldness of Hester is due to the fact that her life has turned from passion and feelings to thought. This transformation has a psychological validity. There is confusion in the mind of Hester (Barus 45-46).

In *The Scarlet Letter*, the author, in his study of Hester, shows the strong and resolute mind of a woman who refuses to surrender to a code of morality for which she feels an instinctive abhorrence. Not once does she felt sorry for what she has done, because not once does she realize that there was any wrong in what she did. The manner in which she continues to wear the stigma shows that she is made of heroic stuff. Her penance, first imposed upon her by society, and then imposed by herself, serves not to give rise to any feeling of repentance in her mind, but only to strengthen her romantic belief that an individual should be free to seek happiness wherever they can find it, untrammeled by any social restraints (47).

The Puritan condemning of sexuality concentrates on extramarital sex. It is again the sexual aspect of the woman as an object of man's sexual desire, who in his turn is projecting his lust as a stain on the woman that frames the idea of the one to blame. Considering the combination of guilt and innocence, of good and bad, Hawthorne shows that one is not possible without the other, that there is always good and evil in man. It is a stain that tainted innocence, the spiritual imperfection of mankind, in contrary to the ideal of the elected Puritan (Rummel 6). Taking into account Isaiah 1:18 that define the scarlet color of the sin Hester had erred; she believes God still gave her chance to come back by doing exactly what He ought her to do: "Wash you, make you clean; put away the evil of your doings from before mine eyes; cease to do evil; learn to do well; seek judgment, relieve the oppressed, judge the fatherless, plead for the widow (KJB 417).

Clearly, God is speaking of oppressive conditions for which He holds society responsible. No one individual is responsible for these situations; no single person can alter

them. Failures in these areas are sins of society (Erickson 641-642). This is why Hester deeply recognizes that:

> God knows; and He is merciful! He hath proved his mercy, most of all, in my afflictions. By giving me this burning torture to bear upon my breast! By sending yonder dark and terrible old man, to keep the torture always at red-heat! By bringing me hither, to die this death of triumphant ignominy before the people!
>
> (Hawthorne 199).

Hence, it is the heart which made her sin, and the same heart that made her seek regeneration. Hester believes that her salvation should be at the same place where her love sin was committed. Her decision not to quit Boston, in spite of the permanent disgrace to which she is doomed, is psychologically true concerning the special case of Hester's mind. The chain that binds her to this place is unbreakable in her eyes because the man, whom she feels herself, united by the secret bond, dwells here in Boston. Another reason which prevents her from leaving Boston is that this place was the scene of her guilt, and it should be the scene of her earthly punishment. Thinking such as viewpoint, Hester persuades herself to believe that the torture of her daily shame would ultimately purify her soul (Barus 45). In the end, Hester's strength, honesty, and compassion carry her through a life she had not imagined. While Dimmesdale dies after his public confession and Chillingworth dies consumed by his own hatred and revenge, Hester lives on, quietly, and becomes something of a legend in the colony of Boston. The scarlet letter made her what she became, and, in the end, she grew stronger and more at peace through her suffering (Van Kirk 81).

By reducing her to a symbol of sin, Hawthorne aimed to scrutinize Hester's heart which was the cause as well as the way of salvation from the state sin. According to the orthodox, Hester Prynne sinned through blind passion, and her sin caused the tragedy. According to the transcendentalists, Hester Prynne sinned through deception. According to

the romantic, Hester Prynne heroically "gave all to love," and tragedy resulted from the evil of society. But tragedy resulted from the conflict of her dream of freedom with the traditional creed of her lover (Carpenter 45).

2-2-2- Sin of the Soul

The Reverend Arthur Dimmesdale is the emblem of sin of the soul. Dimmesdale, the personification of "human frailty and sorrow," is young, pale, and physically delicate. He has large, melancholy eyes and a tremulous mouth, suggesting great sensitivity. An ordained minister, he is well educated, and he has a philosophical turn of mind. There is no doubt that he is devoted to God, passionate in his religion, and effective in the pulpit. He has also the principal conflict in the novel, and his agonized suffering is the direct result of his inability to disclose his sin. More importantly; of the major characters in this novel, which investigates the nature of evil and sin, Dimmesdale is the only Puritan (Van Kirk 81). Henceforth, Dimmesdale's soul is the item of the author's investigation into the Minister's mind.

In Puritan terms, Dimmesdale's predicament is that he is unsure of his soul's status. He is exemplary in performing his duties as a Puritan minister, an indicator that he is one of the elect. As a minister, Dimmesdale has a voice that consoles and an ability to sway audiences. His congregation adores him and his parishioners seek his advice. He must be above reproach, and there is no question that he excels at his profession and enjoys a reputation among his congregation and other ministers. His soul aside, he does do good works. His ministry aids people in leading good lives. However, he knows he has sinned and considers himself a hypocrite, a sign he is not chosen. The vigils he keeps doing are representative of this inward struggle to ascertain his heavenly status, the status of his very soul. If he publicly confesses, he loses his ability to be effective in this regard (81-82). It is a

serious dilemma that no one wishes to fall in. Regarding the features of this status, the author showed Dimmesdale's way of regeneration from the state of sin in an ambivalent way through a deep exploration into his state of mind to understand whether he was a saint or a villain.

Whatever its expression, a yearning toward the Great Community in heaven was as much a part of the Puritan way of life as the intolerable loneliness of his spiritual struggle for salvation on earth. In the life of the individual Puritan the two were inevitably pitted against one another, producing a convulsive, insatiable need to escape his agonizing isolation. Yet the escape from the dilemma was never possible on earth, for final assurance of election came only after death. The Puritan might temporarily ease the tension by marking in himself those attributes that would seem to designate him as one of God's chosen people or by creating temporal communities to serve as transient substitutes for his ultimate goal, the society of Saints in heaven. However, such measures could never fully satisfy the demands of his theology. Thus the Puritan's image of man is inevitably divided- torn between what he hopes to become and what he is forced to be (Wolff 15). Dimmesdale hoped to keep enthroning that holy image while he confesses that he is necessarily sinful. So, what Hawthorne has done is to internalize and synthesize in Dimmesdale the conflict of the "fair Puritan" versus the "black Puritan." He has converted the simplistic confrontation of the opposites into a complex study of a human being (Stubbs 1447).

To portray Arthur Dimmesdale's character, Hawthorne reveals his greatest psychological penetration and insight. Chillingworth and Hester are comparatively simpler natures. Hester is a romantic woman believing in complete freedom for the individual and in the individual's unlimited right to find his own happiness. Dimmesdale, on the other hand, has a complex mind, and it demands a vast knowledge of the intricacies of human nature to be able to portray such a mind (Barus 49). This portrayal seems clear from the very first meeting with his lover in public. It is there when the minister's dilemma starts.

The chapter “The Minister in a Maze” in which the author describes the minister’s impulse to utter profanities and obscenities is a masterpiece of psychological writing, which shows a Freudian knowledge of the subconscious mind before Freud framed his theories (51). In contrast to Hester’s act that put her in public humiliation, Dimmesdale's sin is worse because of the secrecy (Mills 94). The hypocrite nature of Dimmesdale is shown in the meeting when the clergymen urged him to make Hester reveal the father of Pearl:

> To speak out the name of thy fellow-sinner and fellow-sufferer! Be not silent from any mistaken pity and tenderness for him; for, believe me, Hester, though he were to step down from a high place, and stand there beside thee, on thy pedestal of shame, yet better were it so, than to hide a guilty heart through life. What can thy silence do for him, except it tempt him-yea, compel him, as it were- to add hypocrisy to sin? (Hawthorne 54).

Both lovers are the only ones who know the name of the child’s father who -himself- urged her to spell it, yet implicitly plead her not to do it. While she waits for a minimum of her lover’s support, he had nothing of support but to thank her for the generous protection of his public face. At the very moment when she confesses her deep love, he confesses his hypocrisy. Dimmesdale is oppressed by the weight of his crime. He suffers from an agony of remorse. But he does not have the courage to make a public confession of his guilt. He does not wish to tarnish the noble image which the public has of him. The author, therefore, rightly calls him a “remorseful, hypocrite that he was! The light in which his vague confession would be viewed” (Hawthorne 114).

The public considers him to be a “miracle of holiness.” But public veneration serves merely to enhance his agony. He is essentially a lover of truth and he is, therefore, appalled by falsehood of his own life. He knows that, even if in speaking the truth about his sinfulness, he has been uttering a falsehood and he loathers himself for this hypocrisy. He undergoes a

terrible penance in private. He keeps vigils and fast, night after night; he even flogs and scourges himself till blood flows out of his body. In this way, Hawthorne shows himself as a true psychologist in depicting the mind of a conscience stricken, hypocritical, and cowardly individual (Barus 49-50). And by doing so, Hawthorne would revenge Hester's public punishment by the puritans when moved to their personified symbol of salvation. When we consider that the Puritans sometimes made adulteress wear the letters "AD" on their breasts to signify their crime, we appreciate Hawthorne's irony even more. If Hester Prynne had "AD" on her breast, would the Puritans have made the connection with Arthur Dimmesdale? Probably not. The ingenuity of this little trick: AD- ADulter – Arthur Dimmesdale (Person 71). Hawthorne's portrait of Dimmesdale as a failed father would have resonated for nineteenth-century readers. Dimmesdale's obvious conflict between his ministerial job and his acknowledged family responsibilities make him a parody of the "absent" father, who became increasingly common in nineteenth-century America, as men's work moved out of the home (76). The pricks and pangs of the conscience compel Dimmesdale one night to go and stand upon the scaffold. The whole town is asleep and, therefore, no eyes can see him. The author criticizes the minister's action exclaiming:

> Why then, had he come hither? Was it but the mockery of penitence? A mockery indeed, but in which soul trifled with itself! A mockery at which angels blushed and wept, while fiends rejoiced with jeering laughter … that Cowardice which invariably drew him back …. Poor, miserable man! What right had infirmity like his to burden itself with crime? (Hawthorne 116).

It is his remorse that has compelled the minister to mount the scaffold, but it is his cowardice that holds him back from making a public confession. As he stands on the scaffold, Dimmesdale is overcome by a great horror of the consequences of his sin becoming known. Thus, the author conveys the mixed feelings of the strife, the haunting sense of guilt, the

desire to confess, the fear of consequences of a confession, the anxiety to keep his public image intact, the impulse to shriek and thus attract attention (Barus 50).

The philosophical principle underlying Dimmesdale and his culture's conception of women is the orthodox Christian idea that within a human being resides two principles: The soul, the higher principle, and the body, which is associated with corruption and death (Welden 19). Therefore, he is highly sinful since sin does produce isolation from whatever the sinner hold valuable; the sinner is cut off from the chain of human sympathy, and consequently loses strength, and must somehow reestablish that linkage before regaining the strength which leads to the recognition of responsibility of one's sin, and which leads to asking forgiveness (Roper 19). Dimmesdale's feeling of isolation was not from the surrounding as much as from his inner self till his death in the scaffold where symbolism follows him to the end of his life. Hawthorne also defies popular taste with his decision to move the minister's death from the bedroom, with its associations with the private and the female, to the scaffold, the gendered space of the male order and the public world (Welden 16). The frustration of Arthur Dimmesdale is not less intense than that of the other sinner characters. The Boston minister also comes into the narrative estranged from the "Chain of Being." Himself a great scholar from Oxford, he seems to be only at ease in some seclusion of his own. Dimmesdale believes in God, he recognizes the grave consequences of sin, and fulfills punctiliously his external duties as a minister. But the young scholar who is able to inspire spirituality in the souls of others is unable to maintain the same disposition in his own heart. Through his introversion, already a sin, he commits even a greater one (Mathews 20-21).

Hawthorne emphasizes on the confession of sin and repentance, for it releases the sinner's mind and prepares his/her for the development and transformation; for Hawthorne, the act of concealment which is introductory to cherish more sins will cause destruction and

death. Dimmesdale, during seven years of silence is feeling remorse regarding the sin he had committed and his situation gets worse by the passage of the time. The sense of guilt fades his mental and physical health away and puts him under the threat of death (Zamir 300). Hence, it was only at the end that Dimmesdale pronounced his presence. For Dimmesdale, salvation and grace come when he casts off the gown of hypocrisy and shows his real personality. Hawthorne wants to convey that regeneration, victory, and salvation come after confession of sin. What Hawthorne tries to imply is the fact that individualistic sin has direct effect on the social health of the community in which its members are living. These members do not find salvation, unless they try to purify their souls and try to be moral toward each other. For Hawthorne, individualistic moral matters lead to social moral salvation (300-301).

Hawthorne shows out his death to the public society after being hidden sinner for a long time. This is as AD, retaliation to Hester's case. Hawthorne, defending Hester by attacking the Puritans via the ironical character of Dimmesdale, as if he would say: There he is the priest, your leader, your saint, the one supposed never to sin, the one who never stops preaching you about Sin and the one by whom you seek your salvation. There he is such a grand, a hidden and a hypocrite sinner.

2-2-3- Sin of the Intellect

The third and the most dangerous Sin in *The Scarlet Letter* is the Sin of the Intellect performed by Hester's ex-husband whose presence stands for very refined interpretations and represents another factor of the complexity of the novel.

Roger Chillingworth, unlike Hester and Dimmesdale, is a flat character. While he develops from a kind scholar into an obsessed fiend, he is less of a character and more of a symbol doing the devil's bidding. Once he comes to Boston, we see him only in situations that involve his obsession with vengeance (Van Kirk 83). He infiltrated to the scene as a

worm that no one knew where came from. Hawthorne begins building this symbol of evil vengeance with "Chillingworth's first entry on the scene, few people could tell whence, dropping down, as it were, out of the sky, or starting from the nether earth, had an aspect of mystery, which was easily heightened to the miraculous" (Hawthorne 95).

Thoroughly, Chillingworth is associated in the novel with deformity, wildness, and mysterious power. Having just ended over a year of captivity by the Indians, his appearance is hideous, partly because of his strange mixture of "civilized and savage costume." Even when he is better dressed, however, Chillingworth is far from being attractive. He is small, thin, and slightly deformed, with one shoulder higher than the other. Although he "could hardly be termed aged," he has a wrinkled face and appears "well stricken in years." He has, however, a look of calm intelligence, and his eyes, though they have a "strange, penetrating power," are dim and bleared, testifying to long hours of study under lamplight (Van Kirk 83). More importantly, Chillingworth is not a Puritan. While he was a captive of the Indians for "upward of a year," he did not judge them as heathens and infidels, and, unlike the Puritans, he did not seek to convert them. Instead, as a well-educated person, he studied their knowledge of herbs and medicines to learn. He has spent his life as a lonely scholar, cutting himself off when necessary in the quest for knowledge from the world of other men. This study of herbs and medicines later links his work to the "black medicine" and helps him keep his victim alive (84). It is this blackness that typifies the Sin he committed against Hester and Dimmesdale. So, the intention behind the way he treated "the lover sinners" is the genuine approach to the mind of the intellectual sinner.

Roger Chillingworth admits that his sin was the first wrong in the series of missteps in *The Scarlet Letter.* A brilliant scientist with a physical deformity, Chillingworth has married late in life and has sent his young and vivacious bride before him to settle in Massachusetts. Finally arriving in Boston, he finds his wife receiving her sentence as an

adulteress. Immediately, he recognizes Hester's sin as the aftermath of his own erroneous judgment. He realizes that he has transcended the bounds of the life for which his talents and his physical appearance have fitted him. Ordinarily a wise man, he has in his own moment of irrationality entered an unnatural union (Mathews 20). Simply, he personifies revenge. In delineating this man, the author analyses the feelings and motives which led old Chillingworth to marry a young girl. As a psychologist, while speaking to Hester in the prison, he expresses his sense of wrong in having induced her to marry him (Barus 47). He explicitly admits to Hester there was no match between them and described himself in a pertinent self-analysis as no one can do on behalf:

> I, a man of thought,—the book-worm of great libraries,- a man already in decay, having given my best years to feed the hungry dream of knowledge,—what had I to do with youth and beauty like thine own! Misshapen from my birth- hour, how could I delude myself with the idea that intellectual gifts might veil physical deformity in a young girl's fantasy! (Hawthorne 59-60).

First, it has to be mentioned that Hawthorne always mistrusted science and scientist like he did not like politicians. In the late eighteenth century, science was still somehow connected with magic. And Aylmer's 'science', at least from today's point of view, could be called alchemy, which is somewhere between science and magic. At that time many people were almost enthusiastic about the possibilities that science promised. Some scientists even were able to achieve a kind of God-like arrogance. This presumption of godliness definitely is a sin in the eyes of a Puritan (Rummel 6). Effectively, in Chillingworth, Hawthorne has created the "man of science," a man of pure intellect and reason with no concern for feelings. Notice the "chilliness" of his name "Something chilling makes you feel frightened, and chily means rather cold, unfriendly and hostile" (Brooks et al. 212). In Chapter 9, Hawthorne describes the scarcity of Chillingworth's scientific peers in the New World: "Skillful men, of

the medical and surgical profession, were of rare occurrence in the colony." These men of science have lost the spiritual view of human beings because they are so wrapped up in the scientific intricacies of the human body. As a paragon of this group, Chillingworth lives in a world of scholarly pursuits and learning. Even when he was married to Hester, a beautiful, young woman, he shut himself off from her and single-mindedly pursued his scholarly studies (Van Kirk 85).

In the course of time, the effects of Chillingworth's revengeful passion become clearly discernible on his face. All the blackness of his mind appears in his countenance (Barus 48). The evil intention is obviously shown on the physician's face in a glare of red light out of his eyes; as if the old man's souls were on fire, and kept on smoldering duskily within his breast (Hawthorne 133). He had one only scapegoat to target, The Reverend Arthur Dimmesdale. When Chillingworth arrives in the colony and learns of Hester's situation, he could not believe she, who was so beautiful, could marry a man "misshapen since my birth hour." He deluded himself that his intellectual gifts dazzled her and she forgot his deformity. He now realizes that from the moment they met, the scarlet letter would be at the end of their path (Van Kirk 84).

Because it is a compensation for loss that drives him, Chillingworth never manifests any real interest in Hester herself. When he visits her and Pearl in prison, he does not seem to love her and has no desire to win her back. She exists for him only as a prize or possession, and, once she has been stolen or damaged, all that remains is vengeance on the man who has humiliated him. He does not alleviate Hester or Pearl's pain out of a sense of enthusiasm of kindness, but as a part of a plan to save himself from public humiliation and enact revenge. As opposed to the Reverend priest, his vital principle is not the Christian soul and spirit, but "strength and energy"– all his vital and intellectual force. Chillingworth's life makes apparent the fate of the man who lives by the material and earthly. But if his life has been unhappy, so

has the life of Dimmesdale, the man who scarified all for God and spirit (Welden 26). Worse enough, when Hester begged him to stop pursuing Dimmesdale, he outstandingly declares he could not forgive, even if he wanted to, confessing to her that: "It is not granted me to pardon. I have no such power as thou tallest me of" (Hawthorne 136).

The continuous gratification of the passion for revenge has become so vital for Chillingworth that, once his victim is dead, Chillingworth finds nothing to interest him to keep him alive. The author makes an observation containing a deep psychological truth in the following words (Barus 49). He had no goal to live for but to revenge and evil intention:

> This unhappy man had made the very principle of his life to consist in the pursuit and systematic exercise of revenge; and when, by its completest triumph and consummation, that evil principle was left with no further material to support it, — when, in short, there was no more devil's work on earth for him to do, it only remained for the unhumanized mortal to betake himself whither his Master would find him tasks enough, and pay him his wages duly (Hawthorne 201).

Sociologically, when civil authority seems inadequate or neglectful, individuals often take the law into their own hands as did Roger Chillingworth. The uncommunicative student, who had buried his life in books and starved his emotions to feed his brain, had drawn the fair maiden Hester into his heart to warm that innermost chamber left lonely and chill and without a household fire. Out of this false and illicit desire, springs all the tragedy of our story. Dimmesdale suffers for his love but the selfish Chillingworth is changed into passionate hatred which endows him with a malignant sympathy toward the object of his hate, enabling him to play at will on the victim's heart, but this same hatred severs him more absolutely from his kind (Booth 6). He trickily says to Hester:

> Yet fear not for him! Think not that I shall interfere with Heaven's own method of retribution or to mine own loss betray him to the grip of human law. Neither

> do thou imagine that I shall contrive aught against his life; no, nor against his fame, if, as I judge, he be a man of fair repute. Let him hide himself in outward honor, if he may! Hot the less he shall he mine! (Hawthorne 61).

Chillingworth's motive is wholly selfish; he knows society will commend any punishment, no matter how severe he may inflict upon the man. He does not seem to love his wife enough to want to shield her. He does not wish to purify society by bringing the criminal to justice. The real agony of sin, as he well knew, lies not in its commission, which is enjoyable; nor in its punishment, which is a partial relief, but in the guilty conscience and fear of discovery. Such being the case, his success depends on keeping his victim secret. He rejects all brutal or open punishment and by doing so, he enters a much more sensitive region of torture. Hester does not fear that he will poison her babe, for Chillingworth knows that if it lives, it will cause its mother the utmost agony she is capable of (Booth 8). The depth of cruelty follows him till the end of the story. When Dimmesdale has decided upon a public confession, Chillingworth makes a desperate attempt to restrain the minister from his purpose so that his victim should not slip out of his hands. And when the minister pays no heed to his words (Barus 48), Chillingworth confidently says: "Thou hast escaped me! He repeated more than once. Thou hast escaped me!" (Hawthorne 198). Indeed, the Minister could never escape from him.

Although Chillingworth perceives the unnaturalness of the relationships of age with youth, deformity with beauty, and a studious mind with inhibiting social institutions, he rejects any idea of a return to his old life. He sins by the idea of revenge that possesses him until those talents with which nature has fitted him are prevented as he afflicts Dimmesdale with subtle punishment even his physical appearance is gradually transformed along with his mind. … Chillingworth's soul is estranged (Mathews 20).

In *The Scarlet Letter,* Hawthorne develops his most powerful theme of the hardening of the heart in what he called the Unpardonable Sin which is the cultivation of the intellect at the expense of one's humanity. The Unpardonable Sin in *The Scarlet Letter* is not the very human adultery of Hester Prynne and the Reverend Arthur Dimmesdale, a sin that takes place before the novel opens and which results in Hester's scarlet letter "A" that she has to wear on her bosom, but the relentless, unforgiving persecution of Dimmesdale by Hester's cuckolded husband, Roger Chillingworth. Sadly, Chillingworth is a learned man to whom the implications of his uncharitable obsession with revenge are absolutely clear. The inescapable conflict between nature and civilization stands out tragically in *The Scarlet Letter.*

Ironically, Hester and Chillingworth are united in marriage, a civil institution, but it is a marriage without true feeling for Hester, whereas the passion between Hester and Dimmesdale is deep and natural yet adulterous and unsanctioned (Day 10-11). Therefore, Hawthorne was an explorer of the interior self. It was a quality that sets Hawthorne's writing apart from the more popular but shallow fiction of his time. Hawthorne made ambivalence a method. It was not simply a question of indecision or indifference or a means of escape from the hard social issues of the period- as some of his severest critics claimed. It was Hawthorne's attempt to hold in precise and delicate balance contradictory assumptions, a way of presenting a view of the world that was more complex than could be accommodated by the jingoism of either reactionaries or reformers. In his life, that ambivalence was to cost him uneasy relationships with his Concord neighbors and result in sharp criticisms from the New England abolitionists (Mellow 168).

In contrast of his role in the novel, the last action done by the revengeful husband brings entirely a confusing irony of what he really represents. The physician, who plays the role of a healer and consoler, becomes the temper figure. Even a small detail such as the will, which is frequently mentioned as an important part of the death scene, becomes a source of

puzzlement. Writing a will signified that the dying man left his worldly affairs in order, mindful of his responsibility to provide for his widow and other dependents. Dimmesdale, Pearl's father, leaves no will, while Chillingworth, the childless and cuckolded husband, makes financial provisions for his wife's daughter by another man (Welden 16).

Indeed, obsession, vengeance, and hatred consumed him, but, despite all this; he leaves his fortune for the sake of a child of love and passion, the living symbol and personification of the scarlet letter. But how dares to draw this unexpected end? And to what purpose? Maybe Chillingworth realizes that Pearl is the only part not guilty in the story, or perhaps as a matter of ending confession, this act can, to some degree, redeem the person whose sin was then blackest (Van Kirk 86).

In reading *The Scarlet Letter*, it is important to remember that if there is a psychological interest, it is only a facet of his moral interest, and that it is this which provides the ultimate reality of his art. Hawthorne was interested in the psychology of his characters only insofar as he could use it as a stage on which certain complex moral problems could be dramatically enacted. The final effect of that enactment is that individual characters themselves dissolve in the transcendent interest of the problem they dramatize. What Hawthorne leaves us with is not a sense of living characters with whom he has endowed with deep psychological complexities, but a set of exploratory symbols which vibrate with a peculiar intensity in a moral ambience that is objectively grounded in Hawthorne's society (Bewley 38-39). Hawthorne ultimately presents Hester as a woman who represents a sensitive human being with a heart and emotion; Dimmesdale as a minister who is not very saint-like in private but, instead, morally weak and unable to confess his hidden sin; and Chillingworth as a husband who is the worst possible offender of humanity and single-mindedly pursuing an evil goal (Van Kirk 91). Roger Chillingworth, then, has already chosen his path that defines the character of sin he is responsible for. The novelist summed it up in a word, that "old

Roger Chillingworth was a striking evidence of man's faculty of transforming himself into a devil" (Hawthorne 133).

Thoroughly speaking, Hawthorne's *The Scarlet Letter* defines the puritan awareness of sin followed by punishment and isolation as the frame and centre of society in the 17th Century Boston. This puritan community, which can be seen as confined through its struggle for salvation, forms the surrounding in which Hester Prynne, Arthur Dimmesdale and Roger Chillingworth live three different cases of consciousness of sin. Hester, although accepting her punishment, does not feel that she has sinned against God or the community. Dimmesdale, on the contrary, regards their committed sin as ubiquitous and its consequences as inevitable. Chillingworth centers his life on vengeance and requires godly power over the adulterers and thus does not realize sinning as such. Hence, *The Scarlet Letter* represents three different positions to the allegory of sin and challenges the clear inherited puritan structure where punishment must follow sin (Konzett 1-2).

Hawthorne's remarkable sense of the Puritan past, his understanding of the colonial history in New England, his apparent preoccupation with the moral issues of sin and guilt, and his keen psychological analysis of people are brought to full display in his masterpiece, *The Scarlet Letter.* In this particular novel, Hawthorne does not intend to tell a love story nor a story of sin, but focuses his attention on the moral, emotional, and psychological effects or consequences of the sin on the people in general and those main characters in particular, so as to show the tension between society and individuals. With his special interest in the psychological aspect of human beings, there is not much action, or physical movement going on in his works and he is good at exploring the complexity of human psychology. So his drama is thought, full of mental activities (Sang 447). Moreover, Hawthorne's ambivalence toward social and political reform made him an observer of the scene - never a joiner, never a partisan of causes. A Democrat in politics, he seldom, in good conscience, subscribed to the

popular movements and popular prejudices of the educated classes. In literary matters, he remained outside the mainstream of popular American literature. Hawthorne's philosophy (if it could be called a philosophy rather than a pragmatic response to specific social issues on various occasions) was steeped in the old Puritan faith. He was never a committed or convinced churchgoer, yet a belief in original sin and the natural predisposition of man toward evil ruled his view of society (Mellow 173).

In conclusion, Sin is not sin until it is done by a so called “sinner.” It is an act performed within a space and time, individually or in a collaborative manner. It is a state to which the doer reacts differently by confession or denial within an internal psychological and external social debatable context. That is how Hawthorne’s sinners must be understood.

Endnotes:

1- KJB: Initials of *King James Bible*.

2- Augustine (of Hippo), Saint (354- 430): Christian theologian and one of the Latin Fathers of the Church. Born in Roman North Africa, he adopted Manichaeism, taught rhetoric in Carthage, and fathered a son. After moving to Milan he converted to Christianity under the influence of St. Ambrose, who baptized him in 387. He returned to Africa to pursue a contemplative life, and in 396 he became bishop of Hippo (now Annaba, Algeria), a post he held until his death while the city was under siege by a Vandal army. His best-known works include the *Confessions*, an autobiographical meditation on God's grace, and *The City of God*, on the nature of human society and the place of Christianity in history. His theological works *On Christian Doctrine* and *On the Trinity* are also widely read. His sermons and letters show the influence of Neoplatonism and carry on debates with the proponents of Manichaeism, Donatism, and Pelagianism. His views on predestination influenced later theologians, notably John Calvin. He was declared a Doctor of the Church in the early middle Ages (*Britannica Concise Encyclopedia* 131).

3- Pelagianism: Christian heresy of the 5th century that emphasized free will and the goodness of human nature. Pelagius (354?–after 418), a British monk who settled in Africa in 410, was eager to raise moral standards among Christians. Rejecting the arguments of those who attributed their sins to human weakness, he argued that God made humans free to choose between good and evil and that sin is an entirely voluntary act. His disciple Celestius denied the church's doctrine of Original Sin and the necessity of infant Baptism. Pelagius and Celestius were excommunicated in 418, but their views continued to find defenders until the Council of Ephesus condemned Pelagianism in 431 (1465).

4- <u>Creationism</u>: The belief that matter, the various forms of life, and the world were created by God out of nothing. Biblical creationists believe that the story told in Genesis of God's six-day creation of the universe and all living things is literally correct. Scientific creationists believe that a creator made all that exists, though they may not hold that the Genesis story is a literal history of that creation. Creationism became the object of renewed interest among conservative religious groups following the wide dissemination of the theory of biological Evolution, first systematically propounded by Charles Darwin in *On the Origin of Species* (1859). In the early 20th century some U.S. states banned the teaching of evolution, leading to the Scopes Trial. In the late 20th century many creationists advocated a view known as Intelligent Design, which was essentially a scientifically modern version of the Argument from Design for the existence of God as set forth in the late 18th century by the Anglican clergyman William Paley (481).

5- <u>Erasmus, Desiderius (1469- 1536):</u> Dutch priest and humanist, considered the greatest European scholar of the 16th century. The illegitimate son of a priest and a physician's daughter, he entered a monastery and was ordained a priest in 1492. He studied at the University of Paris and traveled throughout Europe, coming under the influence of ST. Thomas More and John Colet. The book that first made him famous was the *Adagia* (1500, 1508), an annotated collection of Greek and Latin proverbs. He became noted for his editions of Classical authors, Church Fathers, and the New Testament as well as for his own works, including *Handbook of a Christian Knight* (1503) and *Praise of Folly* (1509). Using the philological methods pioneered by Italian humanists, he helped lay the groundwork for the historical-critical study of the past. By criticizing ecclesiastical abuses, he encouraged the growing urge for reform, which found expression both in the Protestant Reformation and in the Catholic Counter-Reformation. Though he saw much to admire in Martin Luther, he came

under pressure to attack him; he took an independent stance, rejecting both Luther's doctrine of predestination and the powers claimed for the papacy (629).

6- <u>Aquinas, Saint Thomas (1224- 1274):</u> Foremost philosopher and theologian of the Roman Catholic Church. Born of noble parents, he studied at the University of Naples, joined the Dominicans, and taught at a Dominican school at the University of Paris. His time in Paris coincided with the arrival of Aristotelian science, newly discovered in Arabic translation; his great achievement was to integrate into Christian thought the rigors of Aristotle's philosophy, just as the early Church Fathers had integrated Plato's thought in the early Christian era. He held that reason is capable of operating within faith; while the philosopher relies solely on reason, the theologian accepts faith as his starting point and then proceeds to conclusion through the use of reason. This point of view was controversial, as was his belief in the religious value of nature, for which he argued that to detract from the perfection of creation was to detract from the creator. He was opposed by St. Bonaventure. In 1277, after his death, the masters of Paris condemned 219 propositions, 12 of them Thomas's. He was nevertheless named a Doctor of the Church in 1567 and declared the champion of orthodoxy during the modernist crisis at the end of the 19th century. A prolific writer, he produced more than 80 works, including *Summa contra Gentiles* (1261–64) and *Summa theologica* (1265–73) (92).

7- <u>Bunyan, John (1628-1688):</u> English minister and author. Bunyan encountered the seething religious life of various left-wing sects while serving in Oliver Cromwell's army in the English civil wars. He underwent a period of spiritual crisis, converted to Puritanism, and became a preacher. After the restoration, he was jailed as a nonconformist for 12 years, during which he wrote his spiritual autobiography, *grace abounding* (1666). He is best known for *the pilgrim's progress* (1678–84), a religious allegory expressing the puritan religious outlook. A symbolic vision of the character Christian's pilgrimage through life, it was at one time second

only to the bible in popularity among ordinary readers. Despite his ministerial responsibilities, he published numerous works in his last 10 years (295).

8- <u>Eliot, T(homas) S(tearns) (1888- 1965):</u> U.S.-British poet, playwright, and critic. Eliot studied at Harvard University before moving to England in 1914, where he would work as an editor from the early 1920s until his death. His first important poem, and the first modernist masterpiece in English, was the radically experimental "Love Song of J. Alfred Prufrock" (1915). *The Waste Land* (1922), which expresses with startling power the disillusionment of the postwar years, made his international reputation. His first critical volume, *The Sacred Wood* (1920), introduced concepts much discussed in later critical theory. His conversion to Anglicanism in 1927 shaped all his subsequent works. His last great work was *Four Quartets* (1936–42), four poems on spiritual renewal and the connections of the personal and historical past and present. Influential later essays include "The Idea of a Christian Society" (1939) and "Notes towards the Definition of Culture" (1948). His play *Murder in the Cathedral* (1935) is a verse treatment of ST. Thomas Becket's martyrdom; his other plays, including *The Cocktail Party* (1950), are lesser works. From the 1920s on he was the most influential English-language modernist poet. He won the Nobel Prize for Literature in 1948; from then until his death he achieved public admiration unequaled by any other 20th-century poet (613-614).

9- <u>Dante (Alighieri) (1265- 1321):</u> Italian poet. Dante was of noble ancestry, and his life was shaped by the conflict between papal and imperial partisans (the Guelphs and Ghibellines). When an opposing political faction within the Guelphs (Dante's party) gained ascendancy, he was exiled (1302) from Florence, to which he never returned. His life was given direction by his spiritual love for Beatrice Portinari (d. 1290), to whom he dedicated most of his poetry. His great friendship with Guido Cavalcanti shaped his later career as well. *La Vita Nuova* (1293?) celebrates Beatrice in verse. In his difficult years of exile, he wrote the

verse collection *The Banquet* (c. 1304–07); *De vulgari eloquentia* (1304–07; "Concerning Vernacular Eloquence"), the first theoretical discussion of the Italian literary language; and *On Monarchy* (1313?), a major Latin treatise on medieval political philosophy. He is best known for the monumental epic poem *The Divine Comedy* (written c. 1310–14; originally titled simply *Commedia*), a profoundly Christian vision of human temporal and eternal destiny. It is an allegory of universal human destiny in the form of a pilgrim's journey through hell and purgatory, guided by the Roman poet Virgil, then to Paradise, guided by Beatrice. By writing it in Italian rather than Latin, Dante almost singlehandedly made Italian a literary language, and he stands as one of the towering figures of European literature (510-511).

Chapter Three

Hawthorne's Approach of Opposition in The Scarlet Letter

Hawthorne's Approach of Opposition in *The Scarlet Letter*

In addition to the religious basis and socio-historical background of the understanding of the concept of Sin in *The Scarlet Letter,* the story can be viewed as well in terms of relational attitudes within the New England sphere. There are different characters who commit various kinds of sin, even though the sinners share one common contextual space which bounds them into intermingled relations that illustrate how they thought about themselves and how they consider each other. In the middle of these relations, the primary consideration should regard the fact that the whole story is about a female character living in a male society.

Before proceeding any further, it is admitted to acknowledge that the distinction drawn between "masculine" and "feminine" discourse is entirely problematic and necessarily artificial. The habit of binary opposition in the sociolinguistic sphere has led to an identification of non-gendered objects and ideas with either the masculine or feminine gender. In addition, the male half of the binary pair has been privileged over its feminine counterpart with the effect of creating assumptions of "natural" male superiority and female inferiority. This "habit" becomes problematic-indeed, it begs deconstruction when discussing literature, for writing itself is considered the "feminine" half of the speech/writing pair of binary opposite (Last 350). This schema by no means provides a complete, or even adequate, list of distinctions. Susan Lanser, for instance, cites "power" as another aspect of the fundamental differences between "masculine" and "feminine" speech patterns: Powerless (feminine) speech is "polite, emotional, enthusiastic, gossipy, talkative, uncertain, dull, chatty," while powerful (masculine) speech is "capable, direct, rational, illustrating a sense of humor, unfeeling, strong (in tone and word choice) and blunt. She argues, consequently, that "Polyphonic" can easily describe the multiple voices in the narrative of *The Scarlet Letter* (Last 351). In the light of this distinction, Hawthorne has created female characters who are

not only embodiment of positive values but their opponents or violators feel miserable and destroyed in life; Zenobia, Miriam, and preeminently Hester are good example in this regard (Zamir 298).

There is a convincing pattern that characterizes Hawthorne's portrayal of women, first in some of his most powerful stories and then, as they emerge, in more complex form, in the novels. We can distinguish a pattern, an implicit analytic shape in Hawthorne's representation of women in his literary works. Apart from the mere representation of women in his works and their social roles which they played in society, he also focused on the gender relationship between male and female characters. For sure, the morality concern he nourished in his mind involved both the social presence of women as well as the way they were treated by their male counterparts. Hawthorne's representation of women and the way he presented it in his works and the focus on their problems in society whether represented as psychological or social had led to a vast number of literary works on Hawthorne's Feminism (297). Specifically, a great deal of recent criticism of Nathaniel Hawthorne's *The Scarlet Letter* has focused on the two general areas of narrative theory and feminism.

Feminist readings of the novel have abounded since Nina Baym opened the subject up to debate in 1982; and, whether feminist, materialist, psychoanalytic, deconstructionist-or any combination of these and more critics devote considerable scrutiny to the "conflicted" and equivocal quality in the novel's narrative technique. The narrator's "equivocal" style has inspired much critical speculation as to the novel's "underlying ideology," including debate over whether the novel is a seminal work of proto-feminist or just the opposite. Nevertheless, the equivocation in *The Scarlet Letter* is not merely dialectic of two contradictory voices; the narrator seems to speak in many voices, to present multiple points of view, and to share sympathies with them all just as much as he reveals them flawed (Last 349). Artistically, while all of the voices are not consistent in voicing this sympathy, the polyphony of

contradictory voices -both masculine and feminine- can, in itself, be labeled a feminine technique, as it is inclusive rather than restrictive. It includes marginalized perspectives and allows the reader a range of interpretation rather than one unified, coherent and "authoritative truth" in the text (349).

In the last fifteen years of the twentieth century, as Leland S. Person points out in his chapter, "Hawthorne and History," an abundance of New Historicist scholarship has focused attention on Hawthorne's engagement with contemporary social and political contexts, and the result has been a more worldly Hawthorne than the great artist admired and explicated so well by the new critics. Readers have been made aware of the subtle ways in which Hawthorne's writings respond to his own times as they draw upon the past. *The Scarlet Letter,* for example, though set within the Puritan world of seventeenth-century Boston, reacts to a number of mid-nineteenth-century developments, such as the European revolutions of 1848, the Women's Rights Movement, and the growing controversy over slavery in the United States. The novel, in other words, is product and producer of the culture surrounding it (Reynolds 4-5).

Gender is another important item to view the novelist Hawthorne in a macro contextual space. The present chapter, therefore, extends the idea of opposition that characterizes Nathaniel Hawthorne's literary thought. In *The Scarlet Letter*, he masters the rejection of Puritan thought through two major emblematic characters, Hester Prynne and the child Pearl. Both characters' presence can be interpreted in so many different ways. Yet, both refer to the black and white relation he masters with the Puritan heritage. Both -more or less- belong to him and reveal that Nathaniel Hawthorne was a different Puritan.

1- Sin and Gender in *The Scarlet Letter*

Within the Puritan space, the woman's existence is entirely ruled by a certain background of inter-relation led by those who manifest the key-social offices. Those who assume authority may be elected, but "these fathers and founders of the commonwealth- the statesman, the priest, and the soldier" are essentially male. The female sex remains entirely unrepresented and the powerful hold of patriarchy is remained by the exclusively male government (Eeckman 14). However, it must be mentioned that the 19th century marked significant changes in the concepts of "manhood" and "womanhood." In the beginning of the century, manhood was associated with landownership. But after the Industrial Revolution there was a paradigm shift and American men felt their place was in the volatile marketplace. This resulted in the emergence of the "separate spheres" ideology which designated women to the private sphere of home and men into the public sphere of work place. Hence, occupation in business and industry were considered "manly" and associated with "manliness." Manhood and Womanhood were seen as complementary opposites. In these prescribed gender roles women were expected to be tender and self-sacrificing in the roles of wife and mother and in contrast the men were self-sufficient, individualistic and supreme. In Hawthorne's case the combination of his Puritan legacy combined with his modern upbringing and his interactions with independent able women as an adult seem to have created an unorthodox persona (Ghate 714). Utterly based under a distinct perception of things, then, in *The Scarlet Letter,* Hawthorne provides a new female image unusually different from traditional types (Wang 894). This type is seen in Hester Prynne whose name stands for a wide range of interpretations based on various norms among which gender seems highly necessary to consider.

Gender is simply about a natural distinction of being male or female, but in Hawthorne's view in the present story, it is beyond this mere disparity. It refers to a position

of a lonely woman named Hester; in a Puritan societal system. The aspect of gender is continuity to Hawthorne's rise against the principles of Puritanism which considers woman the cause of sin that led to the Fall and the cause of misery and sinfulness that fit her under man's permanent submission. Therefore, Hester's attitude can be dispersed through a consistent defiance of three different sorts of challenging manly attitudes. The aim of the present part is to express how Hawthorne escorted the readers to the point of sin on the vehicle of gender, of how Hester; the feminine voice in the story; dealt with the masculine surrounding in such a way making them unable to judge who was really sinful.

Hester Prynne was fallen down in the dilemma that put her in a trap of a manly society dealing with men and women around her. Tragically, there was an agreement upon the assertion of her loneliness by: A beloved priest, the ex-husband, the Puritan patriarchs, and more importantly with the other women of society.

1-1- Hester in Between Double Male Claws

Nathaniel Hawthorne had put Hester in the middle of a serious trap dealing at one time with two men. The first man is the emblem of evil, her ex-husband Chillingworth who represents the past she hopes never to come back to. The other man is "the hypocrite Priest" Dimmesdale who –unfortunately- is her only present and the longing future she sought for. The author's high level of imagination builds up this representative situation to make the reader continually deducing of how Hester would be saved from the double male claws.

Hester' first manifestation of sin to be explored is in the situation of love with her beloved priest. Comparing with classification of the sins as the sins of flesh, sins of weakness, sins of will, and the sins of intellect, Hawthorne regards the sin committed by Hester and Dimmesdale as condemned by the social rules. As if he is pointing to another type of sin –

transgressing the social laws (Zamir 299). However, they put with the aftermath situation neither on the same level nor the same manner.

It is a negative feature that portrays Dimmesdale a sample of the deviant manhood. Back to his background, there is a reason why Hawthorne felt his own character to be deviant in relation to the prevailing standards of manhood. In one of his early letters to his mother, he wonders why he wasn't a girl so that he could be "pinned" all his life to his "mother's apron." His close friend, Margaret Fuller, [1] on reading the short story, *The Gentle Boy* concluded that it possessed "so much grace and delicacy of feeling" that "it must have been written by a woman." His good friend, Henry Wadsworth Longfellow also felt that Hawthorne's "genius" included "a large proportion of feminine elements. Interestingly, some of Hawthorne's notable male characters like Arthur Dimmesdale, Miles Coverdale, and Goodman Brown etc. do not evoke an image of traditional manliness. In fact, they are all physically slight and even weak, shy and sensitive. They are more feminine than masculine (Ghate 714-715). Effectively, from the very beginning, it is evident that Hester and Arthur do not share the same understanding of truth. Even though they stood –more or less- against tough inner punishments, Hester seems bearing the largest portion of suffering, only because she is female; the weakest part in the story.

Near the beginning of the story, once Hester's prison term has ended, Hawthorne attempts to explain to readers the reasons why she does not leave the community at once for some place where she could hide her identity, since, as he acknowledges, her sentence did not require her to stay, and he offers different possibilities. The "secret" reason for which Hester hides from herself, is her belief in the union, although "unrecognized on earth," between herself and her lover. The second reason, the one she "compelled herself to believe," was the hope that the martyrdom of the daily shame she would endure in New England would eventually purify her soul. A third possibility is that this work provides her with a form of

power she can exert over the community, and by her (and her letter's) constant presence, a form of punishment for the sentence they inflicted on her (Maibor 61-62).

In many of the scenes when they met, Hester was sincere and maintained loyalty to the pure sense of love. By confessing that "God gave her the child," Hester not only saved her lover's name from the Puritan persecution and did what he feared to do, but also said a truth that all Puritans believe in, by their own language that the child is God's gift. Joining the Ministers' claim to Hester to be true and pronounce her lover's name but wishing her to hide his name, Arthur Dimmesdale was seeking only for the sake of his public image. Ironically, while she was thinking about him, he was thinking only about himself as a minister and his popularity in the eyes of the community members. When Hester repudiated to speak out the name of the child's earthly father and preferred a heavenly one, she has given Dimmesdale a badge of social security. The author showed the deeply relief given by Hester's answer; that: She will not speak!" murmured Mr. Dimmesdale, who, leaning over the balcony, with his hand upon his heart, had awaited the result of his appeal. He now drew back, with a long respiration. "Wondrous strength and generosity of a woman's heart! She will not speak!" (Hawthorne 55).

Her sin taught her to recognize sin in others and look more warmly and sympathetically into the hearts of sinners. This feature represents the author's moral philosophy. Hawthorne portrays sin with all its terrible results, yet he illustrates the other side of the fact, which reforms some shallow thinking, and draws our attention to the love for solution. Hester is a sinner; but she acknowledges her sin and openly displays it to the community. As a result, the symbol of her shame became her honor because of accepting the guilt and trying to hide nothing. Her salvation lies in the truth. In another scene, after a long silence, Hester could not but reveal the identity of her ex-husband, only for assuring the

protection of her lover from Chillingworth's evil (Zamir 298). In her conversation with Dimmesdale she confesses:

> Oh, Arthur!'…'Forgive me! In all things else, I Have striven to be true! Truth was the one virtue which I might have held fast… But a lie is never good, even though death threaten on the other side! Dost thou not see what I would say? That old man!—the physician! —he whom they call Roger Chillingworth! — He was my husband! (Hawthorne 151).

Although Hester suffers enormously from the shame of the public disgrace and from the isolation of punishment, in her inner heart she can never accept the Puritan interpretation of the act she did. She believes that her desire for love freedom is not evil, but with dignity and grace. In a gesture of sacrifice, due to her protection to her lover Dimmesdale and her desire for true love, Hester supports herself with unimaginable courage and endures unbearable misery without telling the name of her lover. Hester emerges as a selfless lover making no demands on Dimmesdale and accepting her fate without sign of criticism (Wang 894-895). Nevertheless, Dimmesdale's attitude was too far from Hester's expectation. With a distinction proper to a theologian who can admit the physical perfection of the sinful act while deploring its moral aspect, and looking for a shield to hide behind, Dimmesdale replies: "We are not, Hester, the worst sinners in the world. There is one worse than even the polluted priest! That old man's revenge has been blacker than my sin. He has violated, in cold blood, the sanctity of a human heart. Thou and I, Hester, never did so!" (Hawthorne 152). As if the priest was looking for any excuse caring about his situation in comparison with the sinner of intellect. Dimmesdale's pride is more mortal than his lust. Hypocrisy and despair are more heinous than sensuality (Fairbanks 984). Hester was not looking for who the worst sinner is, but for –at least- a minimum of her man's protective presence. In a painful deception, Hester faced the fact with a consistent concealment of the truth in a womanly loyal heart.

One cannot agree more that Hawthorne in *The Scarlet Letter*; has tried to voice his unresolved concerns about the concepts of gender and the way manhood and womanhood were being construed in the early nineteenth century. By obscuring traditional gender roles and creating androgynous characters like Dimmesdale and Hester, Hawthorne appears to have challenged the gender constructs prevailing during the nineteenth century. Dimmesdale is portrayed as a weak, indecisive character who is unable to come to terms with his diametrically opposite roles; that of a pastor in New England and the other of a partner in Hester's crime. Hester, in contrast, is strong, defiant, confident about the righteousness of her actions and firm in her beliefs and values (Ghate 716). These are two contradictory behaviors through which Hawthorne draws the reader's attention to this aspect right in the first scene of the novel when Hester braves all the shame and ignominy of her punishment on the scaffold like the "man" and even shields Dimmesdale from being exposed by not naming him as her partner in the crime. In contrast, Dimmesdale just stands there uncomfortably witnessing the whole scene without owning up his crime and thereby saving his reputation just like a "woman." Later, the narrator highlights how feeble Dimmesdale is and how he depends on Hester to guide and support him. He begged Hester to "Think for me, Hester! Thou art strong ... Resolve for me! ... Advise me what to do … I am powerless to go" (Hawthorne 153-154). Ironically, these are few words that show Hester is the "man" in the relationship when she comforts Dimmesdale, when she suggests that they flee together and even when she makes all the arrangements for their travel. It seems that the reversal gender roles of men and women acting as they were not expected to continue to be a source of vexation for Hawthorne, and though he worked to portray these strong women and weak men, wrestling with his own issues (Ghate 716).

Furthermore, there is a man to man relation, in between the priest and Hester's ex-husband Roger Chillingworth, which raises the mental pain that Hester experienced and asserted the aspect of gender.

Near the end of *The Scarlet Letter,* Dimmesdale is faced with a choice. He can either make good on the plan he has made with Hester to form a "proper" family in a distant land, or he can remain in Puritan Boston, write and deliver his election-day sermon, and confess publicly his involvement with Hester and Pearl. He chooses the latter, of course, and in doing so, he becomes a martyr for the well-being of the status quo. Whether this choice was sympathetic gesture given by the narrator to the priest by making him do what he should do at the very beginning of the novel to secure his state of weakness and hypocrisy or for another reason; that remains still debatable.

Dimmesdale's choice is consistent with his panicked flight from the probing intimacy of Roger Chillingworth, who makes it his life's work to "[dig] into the poor clergyman's heart, like a miner searching for gold." Henceforth, by fleeing the threat of Chillingworth's altogether too ardent interest in his own mind and body, delivering an inspiring speech about the glorious hope and promise of America's future, and then publicly announcing an obviously heterosexual, albeit unsanctioned, "sin" with Hester, Dimmesdale secures for himself what he feels is a safer, more socially acceptable identity form (Bloom 84-85). Still, Hester suffers even much more than her lover did; for she lives in a scene where she is connected to both sources of suffering.

Considering the case of loss caused by the two male extremities, there was no other solution for her story, giving Hester's strength, Dimmesdale's weakness, and Chillingworth's evil, she found herself in a world not really bleak. It has been as beautiful as it was terrible, Hester's life has not been hollow, nor has her great nature been wasted (Van Doren 49). She thinks as her heart prompts; and her heart tells her that Arthur Dimmesdale is still her

supreme good, and devotion to him her highest duty (Sherman 43). Even after her purification in the fire of suffering, Hester recognizes that:

> In order to establish the whole relation between man and woman on a surer ground of mutual happiness.. she had vainly imagined that she herself might be the destined prophetess, but had long since recognized the impossibility that any mission of divine and mysterious truth should be confided to a woman stained with sin, bowed down with shame, or even burdened with a life-long sorrow (Hawthorne 204).

Hence, Hester admits to stand for a mediator between the Priest and the Physician. This is the role that she was forced to perform heartily. She pursues her heart to save her love from Chillingworth who is constantly a symbol of cold reason and intellect unencumbered by human compassion. While Dimmesdale has intellect but lacks of will, Chillingworth has both. He is fiendish, evil, and intent on revenge (Van Kirk 94). Hawthorne expresses Chillingworth's intention that "Few secrets can escape an investigator, who has opportunity and license to undertake such a quest, and skill to follow it up" (Hawthorne 97-98). For he is betrayed by his own wife who got a child with a man other than him, Chillingworth targeted two pries in one single manner and pursues this purpose with the techniques and motives of a scientist. His hypothesis is that corruption of the body leads to corruption of the soul. As a scientific investigator, he cold-heartedly and intellectually pursues his lab specimen. Chillingworth had taken on the devil's job. His obsession with revenge is what makes him— in Hawthorne's eyes— the worst sinner and, therefore, a pawn of the devil. It is appropriate that Hester meets him in the dark forest, a place the Puritans see as the abode of the Black Man. This man of science, so lacking in sentiment, is coldly and single-mindedly seeking what is only God's prerogative: Vengeance (Van Kirk 85-86). That presents him as an emblematic of intellect. His final aim of existence is to destroy the lovers, the priest and the ex-wife, by extinguishing the former from existence.

Analytically, Hawthorne's problem was in the creation of conflicts which radiated in a chain reaction of lesions throughout his entire being. The guilt which Melville had suggested as the source of Hawthorne's inquietude and power was real enough, though not attributable to any personal moral deviation on Hawthorne's part. It was that guilt which is the matrix of so many psychoses and insecurities- the frustration of nature, whether affected by personal agency or the pressure of society. It was frustrating, indeed, for Hawthorne to sustain a traditional religious outlook in an increasingly secular society. That he partially succeeded, however, is attested by his unremitting concern with the reality of sin and human responsibility (Fairbanks 989). Unfairly, Hester found herself a reason of a deadly conflict and bearing the responsibility of the results of each part's mutual behaviors.

Thus, Hester Prynne embodies the authentic American dream of a new life in the wilderness of the new world, and of self-reliant action to realize that ideal. In the Puritan age in which he lived, and in Hawthorne's own nineteenth century, this ideal was being realized in practice. Even in our modern society with its moral liberal laws, Hester Prynne might hope to live happily with her lover, after winning divorce from cruel and vengeful husband. But in every century her tragedy would still be the same. It would result from her own deception and from the conflicting moral belief of her lover. But it would not result from her sense of guilt (Carpenter 47). So, the strong-minded Hester encountered in the course of story offers the reader at the same time an illustration of a resistance to society's expectations and demands, and a delightful contrasting image to that of the annoying, spineless priest (Eeckman 26).

The Scarlet Letter, then, is not important to us only because of its autobiographical hints. Aside from the emblematic figure of Hester as one of the most vivid female characters in American fiction, the real significance of Hawthorne's classic novel lies in its psychological force. In the Reverend Dimmesdale's fall from pedestal and pulpit, Hawthorne traces with an uncanny intuition to explain the hidden connection between physical suffering and repressed

guilt. And in the dark relationship between Dimmesdale and the physician Roger Chillingworth, Hawthorne proves himself a premature Freudian, exploring - years before their actual discovery - the manipulative techniques of psychoanalysis (Mellow 168). By injecting Hester in the middle of them, he would make her suffer from interrelation. So, Hawthorne's address to a masculine ambivalence in putting Hester enclosed in a cage dealing with two totally different male characters was purposely systematic. The gender system that ascribed nurturing tenderness to women and combative individuality to males was conventionally regarded in Hawthorne's time as a law of nature and of nature's God, a matter of universal essences that were at once biological and ethereal-inherent and transcendent gender identities that would assert themselves no matter what deviations individual men or women might indulge in. Because he recognized that his own character was in some respects deeply at odds with these definitions of normality, Hawthorne persistently queried the natural foundation of manhood and womanhood (Herbert 287).

Gender in *The Scarlet Letter* is about Hester's strength versus the Priest's weakness and the physician's evil spirit. Hawthorne, therefore, goes beyond the sexual distinction between male and female and explains that only the attitude makes the difference.

1-2- Hester against the Puritan Patriarchs

In the traditional culture, the female image always centers on two opposite aspects. The first type is the discriminated femaleness. Men and women are placed unequal positions since the day God created them. For a long time, men are considered to have rational mind and superior intelligence and the capacity for leadership. The other type is the praise worthy femaleness. Women are eulogized again and again for their vacations—as wives to support husbands and parents to take care of children—and for the spirits of self-sacrifices for the family. The humanism during renaissance breaks up with the traditional concept that regards

women as demons. It endows them with another new meaning, that is, women like angels, rescuing men's souls and leading them to the holy paradise (Wang 893). Within Puritan culture, the figure of the wife ideally contains the biological female, the obedient daughter, the faithful mate, the responsible mother and the believing Christian, and harmonizes all the patterns that bestow upon these different identities. But if the marriage starts to founder, then the different identities and roles fall apart or come into conflict (Eeckman 52). Relatively speaking, women are undoubtedly dependent, first of their fathers, then of their husbands, and in case of widowhood dependents of their sons, if they had any, or of any surviving male relatives. The two types of women are under control of men, having no right for independence (Wang 894).

Hawthorne has a complex view of good and evil entwined, the visible "power of blackness" symbiotically augmented by the pervasive if sometimes oblique power of light to Puritan theology. The New England primer puts the principle that: "Adam's fall did much more than fell us all, it also brought the promise grace through Christ, the Second Adam. Justice and mercy; law and love. From these twin perspectives, the Puritans built the scaffold and imposed the letter A." Restrictions were necessary because the Fall had sundered the affections from the intellect; it had set the truths of the heart and odds with the truth of the mind. Now only faith could reconcile the two kinds of truth (Bercovitch 15-16).

In defense of an artistic persistence, Hawthorne resisted conventional definitions of manhood. This rebellion gave him strong sympathies with the feminist protest against the restricted role assigned to women. Hawthorne's unstable fusion of feminism and misogyny is one feature of the interference pattern set up by ceaselessly colliding self-appraisals, the convulsive uncertainties regarding his sexual identity that permanently characterized his emotional life (Herbert 285). Apart from Hawthorne's usual attitude of criticism to the Puritan values, it is also the quality that makes the novel remarkable and remarkably "feminine."

Although the narrative contains many passages that characterize the narrator as a champion of patriarchal values, Hawthorne also makes use of what can be labeled "feminine" narrative techniques and styles, with the effect of creating a narrative of radical sympathy for women suffering under patriarchal oppression (Last 349).

Hester Prynne, the heroine of *The Scarlet Letter*, typifies a romantic individualism, and in her story Hawthorne endeavored to exhibit the inadequacy of such a philosophy. The romantic individualist repudiates the doctrine of the supra-natural ethical absolute. He rejects both the authority of God, which sanctions a pietistic ethic, and the authority of society, which sanctions a utilitarian ethic, to affirm the sole authority of Nature (Abel 50). Hence, the very illustrative manifestation of gender is taken from Hester's relation to the Puritan men; rulers of society who used to imprint the mark of sin on people's foreheads for they are God's representatives on earth!

In Hawthorne's view, society should embrace an understanding and even love to those who commit sins. He expresses his criticism of the society which is intolerant of the persons who might divert from the right path of morality. For him to be a self judge is unwise. This is a Biblical example of Jesus in dealing with the sinners. According to Biblical teaching and what Hawthorne tries to imply, a spirit of love, mercy, beneficence, forgiveness, and grace should govern society's atmosphere in dealing with those who commit a sin (Zamir 299). However, the very cold-hearted physical and moral punishments applied on Hester do not show the scriptural spirit of tolerance and mercy that Puritans believe-or should believe-in. Prison, isolation and a permanent symbol of shame upon her bosom that Puritan patriarchs sentenced has been heartily accepted by Hester whose responses were none but a deep silence and an exquisite art.

The narrative calls attention to the "feminine" discourse of silence and gives it a power greater than the logos of patriarchy. Her refusal to name the father of her child

confounds the leaders of the community. This refusal to be bound to a "father," even if beyond the laws of marriage, gives Hester a greater individuality. She does not conform to an acceptable model of womanhood that reflects the man to whom she might belong; she belongs to no man in her community, and thus projects her own meaning. She belongs to the community as a whole-as the negative example, as the abjected, sin-infected "other"-but, in the eyes of the community, she is no man's wife, sister, mother, daughter. She is simply Hester Prynne, wearer of the scarlet letter. The letter they have "sentenced" her to wear attempts to define her as a transparent sign-as a transgressor of man's laws, if not as a lawful reflector of a man. The attempt, however, backfires-Hester's needle subverts the interpretive code (Last 360).

In general, any sin will be followed by isolation from one's immediate society, or from one's substantial self, or from one's God. One effect of isolation is to cut the "electric chain of human sympathy," the great human dynamic, which naturally exists between individuals and which is of the greatest sources of human strength. This isolation causes deep mental and spiritual suffering and is reflected in the physical nature of the individual. This suffering causes the individual to work towards a reunion with that from which he has been isolated. However, this isolation and this suffering, which may be called an inner penance, will continue until the individual can bring himself by an act of conscious self-will to accept responsibility for his sin, and then to make himself to ask forgiveness (Roper 18). Hester errs, then, not in her sexual transgression but in her "stern development" as an individualist of increasingly revolutionary commitment. At the novel's center, there is a subtle and a devastating critique of radicalism that might be titled "The 'Martyrdom' of Hester Prynne." It leads from her bitter sense of herself as victim to her self-conscious manipulation of the townspeople, and it reveals an ego nourished by antagonism; self-protected from guilt by a refusal to look inward; using penance of as a refuge of penitence; feeding on shame, self-pity,

and hatred; and motivated by the conviction that society is the enemy of the self (Bercovitch 6). Hester, therefore, has managed the isolation caused by the act of sin in her own way.

With no delay, Hester starts resistance through the craft of embroidery. Indeed, she had to be self-subsistent in such a hard social life, but starting the art immediately by beautifying the badge of shame on her chest means something beyond a mere social need. It refers to the transformation of the intended meaning of the letter; instead of hiding her shame, she draws the gaze more intently to the symbol on her breast, pronouncing her separateness more loudly than the pronouncements of the magistrates. The letter "so fantastically embroidered and illuminated upon her bosom. It had the effect of a spell, taking her out of the ordinary relations with humanity, and inclosing her in a sphere by herself (Hawthorne 44).

Hester subverts the intent of shame by transforming the object of law into an object of art, with its own semiotic system of meaning. By going beyond the sumptuary regulations, the symbol becomes lawless instead of representative of the law. She has obscured and confused the legal intent of the symbol by making it an illegal accessory (Last 360). Hester's sewing is not the moral equivalent of Hawthorne's writing, though several readers of the novel have made that connection. Hester, Hawthorne makes clear, does not sew for pleasure (although he admits it might give her some release as a means of self expression) or to quiet an unsatisfied internal impulse. Hester sews for money— and just enough for a plain and ascetic subsistence. She does sew elaborate outfits for Pearl, but Hawthorne relates this to part of her self-imposed penance, so like the scarlet letter are Pearl's dresses. Rather than being called to her needlework, in the Emersonian sense of a vocation, Hester uses it as a substitute when:

> She offered up a real sacrifice of enjoyment, in devoting so many hours to such rude handiwork. She had in her nature a rich, voluptuous, Oriental characteristic,

> a taste for the gorgeously beautiful, which, save in the exquisite productions of her needle, found nothing else, in all the possibilities of her life, to exercise itself upon (Hawthorne 67).

The author suggests that the more elaborate Hester's sewing, the more of a profound lack she was feeling in the rest of her life (Maibor 61). By making herself "the only found" lawyer in an unfair Puritanical tribunal, Hester subverts the patriarchal sign by adding a non-linguistic feminine subtext to it, making the symbol stand for "woman." Patriarchal law effectively defines woman as the "outlaw" or "other," and within patriarchal language, she can rarely find the words to defend herself. In representing a "woman," Hester's sign does not simply brand women as "other," but condemns patriarchy and its system of language for its inability to express and conceive of women as anything more than either transparent stereotypes or outlaws (Last 360).

On the other side of the state of rebellion, Hester keeps airing her grievance against Puritan parental authority, yet she comes back to her inner court for self-assessment in many pause passages of the story. While the narrator's challenge to Hester's radical social ideas may seem authorial because of their placement immediately following Hester's thought-and, therefore, carry the authority of "the last word"-these judgments are not only ambiguous, but are heavily outweighed by the narrator's assignment of an eloquent passion in the free indirect- discourse blend of his and Hester's voice (358). Hawthorne states that:

> Indeed, the same dark question often rose into her mind, with reference to the whole race of womanhood. Was existence worth accepting, even to the happiest among them? As concerned her own individual existence, she had long ago decided in the negative, and dismissed the point as settled. A tendency to speculation, though it may keep woman quiet, as it does man, yet makes her sad (Hawthorne 129-130).

Through Hester's inner turmoil, the narrator provides a generalization about women. He sought to make Hester a kind of "everywoman," and therefore, interpellating female readers to agree, while creating a kind of sympathetic understanding for male readers (Last 358).

Nathaniel Hawthorne places his opinion on the notion of sin through the protagonist's choices. He traces his ancestry back to early Puritan times, when his forefathers were community leaders, not unlike those ruling over the Salem of Hester Prynne. While entrenching himself in this masculine world, he is also distancing himself from it, not only through his ironic descriptions of the "venerable personages" of the custom-house, but through other narrative techniques as well. The writing of *The Scarlet Letter* itself is a distancing act, and he imagines the stern rebuke of his Puritan ancestors at his chosen vocation of story-telling. He chooses not to record a "respectable" history in true patriarchal fashion-which he well might do, nor does he choose to transcribe the heartily masculine tales of seafaring directly from the sailors frequenting the custom-house. Instead, he chooses to write a romance (Last 352). But Hawthorne's black and white style is still present in *The Scarlet Letter*. He seems to be preoccupied with sin and its effect on the sinner along with what it may bring on the community; thus, he made a distinction between individualistic and social moral concerns. He believed in the reality of sin and guilt; even he seems to share with his Puritan ancestors the belief in man's depravity and inherited guilt.

Hawthorne's perplexity illustrates a leading feature of the cultural construction of gender, the way in which perceptions of human reality are concerted-and disconcerted-by the systems of meaning through which gender is construed. Hawthorne's mind was the arena, in this respect, of an irresolvable contest of significations. The conceptions of gender that inform his consciousness proposed womanhood and manhood as complementary opposites in keeping with the domestic ideal emerging in the early nineteenth century, which assigned to women the destiny of fulfilling themselves through tender self-sacrifice in the private roles of

wife and mother. This womanly selfhood is now recognized as a derivative counterpart of the self-sufficing combative style of manhood then acquiring supremacy, as called forth by the competitive requirements of a capitalist democratic culture (Herbert 285).

The other significant point to be considered is that although writing during the nineteenth century was considered a respectable occupation for men, the manner in which professions in the world of business and industry were associated with manliness, authorship was not. In fact, Hawthorne was not quite comfortable with the choice of his profession owing to the inferior status accorded to writing as a profession in the Puritan society. After reading *The Scarlet Letter*, one is struck, not only by Hawthorne's portrayal of his unconventional and rebellious heroine Hester but also by his affinity towards her. The effect that the scarlet letter has on him when he places it on his chest, -"I experienced a sensation not altogether physical, yet almost so, as of burning heat; as if the letter were not red cloth, but red-hot iron" - (Hawthorne 27) clearly suggests the sense of shame that he felt as a writer of stories or novels. Hawthorne, probably felt that, like Hester, he was a victim of Puritan society's orthodox ideas. Therefore, it would not be an exaggeration to say that at some level Hawthorne identified with Hester – her shame and rejection by the society after being branded an outcast and also her conflict with the Puritans (Ghate 713-714). Therefore, Hawthorne brings Hester another tool of rebellion, charity.

Indeed, Puritans were charitable people, but the way Hester performs it represents an antipathy towards the Puritan ethos. As the author states:

> Hester bestowed all her superfluous means in charity, charity, on wretches less miserable than herself, and who not unfrequently insulted the hand that fed them. Much of the time, she employed in making coarse garments for the poor. It is probable that there was an idea of penance in this mode of occupation, and that she offered up a real sacrifice of enjoyment, in devoting so many hours to such

rude handiwork (Hawthorne 67).

Artistically, the author expresses opposition via an ordinary woman's attitude. She becomes an angel of mercy to eventually live out her life as a figure of compassion in the community. Hester becomes known for her charitable deeds. She offers comfort to the poor, the sick, and the downtrodden. When the governor is dying, she is at his side "she came, not as a guest, but as a rightful inmate, into the household that was darkened by trouble" (Hawthorne 126). So, through art and charity, Hester provides a sample of these female characters that seem to exemplify values linked to women in middle-class domestic ideology of the time. Hawthorne, through his depiction of the male violation of their rights; criticizes the low moral basis of such a society that has diverted from the righteous path of humanity and conscience (Zamir 298).

Hawthorne has very well clarified that the world in which Hester tries to find her place is controlled by Puritanical patriarchal principles. In many instances her 'resistance' consists of inner rebellion and progressive thoughts which remain unuttered. The most crucial illustration can be found in the 13th Chapter of *The Scarlet Letter*, in which Hester quietly formulates her own ideas regarding womanhood and a possibility of a world in which both sexes fulfill an equal role. She reflects on how such a change could be made possible (Eeckman 27). Through the non-said, Hawthorne portrays Hester's separation from the Puritan community with a revolutionary sense; as she believes that:

> As a first step, the whole system of society is to be torn down, and built up anew. Then, the very nature of the opposite sex, or its long hereditary habit, which has become like nature, is to be essentially modified, before woman can be allowed to assume what seems a fair and suitable position … Finally, all other difficulties being obviated, woman cannot take advantage of these preliminary reforms, until she herself shall have undergone a still mightier change (Hawthorne 130).

As a woman, Hester has no real political power or authority in the Puritan community. But due to her indiscretion and the placement of the scarlet letter she is established as a public figure, on which all gazes are fixed. At the same time, these circumstances that make her an object of public observation also separate her from natural activities and the rest of society, thus forcing her to concentrate on her private experiences. In the seclusion of her own sphere, hiding behind the calmness of the features, she can harbor the potential rebellious feelings, which could endanger the structure of society (Eeckman 31). Hester wanted to change the now and later situation. Due to her experiences, she is capable of making a difference in someone's life, and, in spite of her impurity, her maternal way of behaving provides an alternative morality to the severe Puritan code. She may be not a revolutionary rebel who physically challenges social obligations or sets off a feminist revolution, but she is capable of comforting and hopefully inspiring the New England women by assuring them that such a change is possible in the future (43).

These charitable works based on a revolutionary spirit; are not the only bond, however tenuous, that ties Hester to the community. Her role as a mother also prevents her from completely rejecting Puritan society. She is not responsible solely for herself; if she were, as she explains to Mistress Hibbins after thwarting a desire on the part of several of the town elders to remove Pearl from her care, she might be tempted to relinquish completely the connections, however slight, between herself and the community. In order to prevent them to take her child from her, Hester believes that she: "Must tarry at home, and keep watch over my little Pearl. 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 91-92).

Of course, Pearl's connection to the Puritan community is also tenuous. She, along with her mother, is taunted by the children in the town and scrutinized by the gossips. In

addition to the several warnings included in the text about the dangers of Hester's solitude teaching her "much amiss," Hawthorne is also careful to show the benefits of Hester's estrangement from the establishment. Her separation from the community is a necessary component in her continued ability to think outside of the accepted boundaries society had established, and is an essential aspect of her arriving at her ultimate purpose and means of serving both herself and society (Maibor 62-63). This is what stressed the idea of seclusion by the aspect of motherhood as another strong arm of resistance.

Hence, Hester's stiffest image of rebellion is shown in her relation with the pearly child. She has a child and raises her by herself. She names the child Pearl, as being of a great price. Pearl is her very life, her only treasure purchased with all she has. By the control of this idea, Hester challenges the church and the secular ruler in public to defend the right to raise Pearl in the confrontation with Governor Bellingham (Wang 895). She bravely claims that:

> God gave me the child! ….. He gave her, in requital of all things else, which ye had taken from me. She is my happiness! She is my torture, none the less! Pearl keeps me here in life! Pearl punishes me too! See ye not, she is the scarlet letter, only capable of being loved, and so endowed with a million-fold the power of retribution for my sin? Ye shall not take her! I will die first! (Hawthorne 88).

The fact that her secret partner in "love crime" is one of the esteemed community members surrounding the Governor certainly influences her anguish, but it seems clear that the knowledge that she must not expect any warmth or sympathy from her male judges causes her the most fear (Eeckman 15-16). When they urged her to speak and give her child's father's name, she replies in a pale visage and a strong spirit that the child is highly precious, stating "I will not speak! …. And my child must seek a heavenly father; she shall never know an earthly" (Hawthorne 54).

Effectively, the relationship between a mother and a child is typically a powerful one, but in the case of Hester and Pearl, this bond is more intensified due to their peculiar situation. They both stand in the same circle of ignominy and are each other's sole chance of human comfort in the fatalist seclusion (Eeckman 36). In the end, the relationship between Hester and Pearl is so much more than a mere symbolical illustration of the mother's transgressions. Together with Pearl, Hester offers an alternative to the somber Puritan government and provides maternal love and compassion instead, a function which extends itself to the rest of the settlement as well.

So, through the whole story of *The Scarlet Letter*, it can be known that Hester is extremely an instinctive woman compared with traditional ones. Although suffering enormously from the shame of the public disgrace and from the isolation of the punishment, she still holds her head high and remains in full public view without shedding a tear. It can be concluded that Hester with the feminine consciousness, has become the representative of a new female image (Wang 897). From the moment Hester commits her soul to the cause of evil, she ceases to be the standard heroine of the typical romance, the shaping source of Hawthorne's inspiration. Exiled from normal society, she shows a remarkable development in intellect. In seven years she changes from an emotionally passionate girl into a dynamic rebel against convention (Stein 56).

The critic Sacvan Bercovitch explains Hester's rebellion from natural sense. He believes that the letter has not done its office reaches its nadir in her forest meeting with Dimmesdale. Amidst the fallen autumn leaves, Hester discards the "A" in a gesture of defiance for which her entire seven years had been the preparation. "The past has gone!" she exclaims. "With this symbol, I undo it all, and make it as it had never been." And the narrator adds with characteristic irony (9). The author carries on expressing the depth Hester's gesture:

> O exquisite relief! She had not known the weight, until she felt the *freedom*! … All at once, *as with* a sudden smile of heaven, burst forth the sunshine Such was the sympathy of Nature-that wild, heathen nature of the forest never subjugated by human law, nor illumined by higher truth- with the bliss of these two spirits.
>
> (Hawthorne 158-159)

There is an entire culture represented in these cunningly compressed polarities. Hawthorne appreciates the natural freedom of the "red men," just as he deplores the civilized excesses of the Puritan pillory- and vice versa; he recognizes the dangers of "desert places" just as he acknowledges the need for fireside and church. It is an ambiguity that effectually deprives the Indians of both nature and civilization, a high literary variation on an imperial rhetoric that ranges from the elegies for a "noble," "primitive," "dying" race to what Herman Melville satirized as "the metaphysics of Indian-hating." Here it serves to empty the "savages" of their own history so as to universalize them as metaphors for Hester's development. As all of these examples suggest, the basic symbolic opposition in *The Scarlet Letter* is that between self and society. Therefore, Hawthorne would portray Hester as an individualist of increasingly radical commitment (Bercovitch 29).

Effectively, Hester's rebellion did not go in vain. She successfully attained to achieve a certain changing of attitudes of community. The apex of success is when the ones used to consider her 'Adulteries' change radically view and start to believe in the 'Able' Hester. Over the time the community began to soften their views about Hester and slowly she reclaimed a place for her within the community. Despite all what she had been through, she never spoke up in her own defense. She let her skills and charity for others speak on her behalf and it was through those very actions that brought her back into the fold. People in the community even started to discuss whether or not the letter "A" should remain on her clothing. It was debated whether or not the scarlet letter was to be taken off her bosom. i.e. people were beginning to

consider that may be Hester has fulfilled her punishment. Although she has gained their acceptance once again, it was mostly due to her not ever backing down from her silence. She gained the respect of the community with her firmness, her sewing skills and her charitable ways with the poor in the community (Shegufta 144). The author expresses the Puritans' attitude: "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 126-127).

Hester 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 hatred for her and saw that in fact they needed her. Finally, she was able to stay where she wanted to be. Over time, the fact that Hester did not crumble and in fact stood taller despite her exclusion from the Puritan society; this opened the Puritans' eyes to see that good can survive even in the heart of a sinner. Thus, her adulteries turn into her ability to survive (Shegufta 145).

One of the sources of the greatness of *The Scarlet Letter*, then, lies in the defiant character of Hester Prynne. Because she dared to trust herself and to believe in the possibility of a new morality in the new world, she achieved spiritual greatness in spite of her own human weakness and of the prejudices of her puritan society (Carpenter 47). The outstanding breach to Puritan social norms that Hester endures is strengthened mainly in her sense of love. In the Puritan society, a woman should keep adherence to her husband, even she has not a bit love for him. This is why she should kill her natural love within her, instead of letting it release and spoil. However, Hester does not follow this rule at all. She breaks from her husband whom she did not love and falls in love with Dimmesdale (Wang 896). In the middle of a holy community where everyone should follow Puritanism, Hester gives one step towards an illustration of a perfect exception in all possible ways.

1-3- Hester versus Puritan Women

Building on the notion that Hawthorne's very dissent made him the child of Puritan America, early-twentieth-century scholars tracked Hawthorne's knowledge of Puritan sources and studied his main characters as they suffer under and, perhaps, redeem that legacy (Bloom 75). Hester in *The Scarlet Letter* represents the best sample.

In truth, the meaning of gender is related mainly to the distinction of attitude that made difference between male and female. Hawthorne, however, gives another image of masculine patriarchy ironically performed by the Puritan femaleness. Apart from the priest, the physician and the Puritan rulers, Hester faced the worst kind of "manly" punishments from the puritan women.

Technically, the narrator of *The Scarlet Letter* admirably fits a refined description of the public narrator when he adopts his authorial tendency to generalize and judge. He speaks directly to the reader, and becomes overtly generalizing and judgmental when he characterizes the early Puritan women as stronger, more solid and forceful, and even more beautiful in their "substantial" way than their descendants-his own female contemporaries. But in the scene that follows, he undermines his own authorial perspective by allowing these "hard visaged dames" to show them harsh, even shrewish, and certainly unattractive in their desire for more extreme punishment of Hester than that decreed by the magistrates. The narrator renders his own critical summary of these women unreliable by presenting them mimetically as contradicting his generalization of early Puritan women (Last 357). One "autumnal matron" asserts that: "At the very least, they should have put the brand of a hot iron on Hester Prynne's forehead" (Hawthorne 42). Another woman," the ugliest as well as most pitiless of these self-constituted judges," adds that: "This woman has brought shame upon us all, and ought to die" (43). The question is how can this attitude be understood?

Suzan Last adapts Monika Elbert's analysis which characterizes these post-menopausal women as mimicking the patriarchs of their community. They are no longer maternal, and therefore have no value in a patriarchal system, except what they can appropriate for themselves as faux men. They have denied their gender, their maternal power, and have no recourse in a patriarchal society but to adopt masculine power: "These antagonistic women see Hester's sexuality in the way men conventionally have viewed it, as a threat." They have dealt with that threat by "becoming more male, harder than the toughest patriarch" (qtd. Last 357).

Despite the diversified source of pain from which Hester suffers, Hawthorne never lets her alone. There was a feminine voice of support from within the public scene. The only female voice that speaks out sympathetically for Hester is the young Mother in the crowd. The unnamed, undescribed, unpresented but still present "Puritan" focalizer, whom the narrator occasionally allows to speak through his narrative voice, must feel some uneasiness before the heartlessness of many of the Puritan goodwives around the scaffold. Moreover, the narrator has a man in the crowd chastise the women for their harshness "is there no virtue in woman, save what springs from a wholesome fear of the gallows? That is the hardest word yet! Hush, now, gossips" (Hawthorne 43).

The other anonymous "man in the crowd" speaks for the narrator on more than one level. He silences the women who are undermining the public narrator's attempt to resurrect the "better deeds" and more noble traits of the Puritans. At the same time he is the sympathetic, yet socially orthodox voice that condemns the method and severity of judgment, if not the judgment itself. As a character and not overt narrative voice, he is part of a mimetic-thus more "objective"-presentation of the harshness of Puritan judgment (Last 357-358). That may seem understandable if subjected by the opposite sex, but to be punished by the female eyes and words appears surprisingly strange and more harmful on Hester. Since the same

gender punishes her as well, that has stressed her loneliness since any kind of endorsement she might look for went in vain.

The deception Hester lived again in this context was created purposefully. Hawthorne does acknowledge that gender roles need to be re-defined but postpones it to an indefinite time in the future. Moreover, he confirms that this "apostle of the coming revelation must be a woman indeed but lofty, pure and beautiful; and wise…" and it cannot be a "woman stained with and bowed down with shame" like Hester. Hawthorne seems to suggest here that a reformer, working for women's rights has to do so within the constraints of societal norms (Ghate 717).

Hester's destiny changed the way around. The women in the community recognize her non-verbal, feminine form of communication, and thereby recognize-perhaps nothing so definite as their own "outlaw" status as women under patriarchal rule-but possibly a vague sense of the insufficiency of the patriarchal system of language and law to adequately represent and to serve the "unspeakable" needs and desires of women. They come to her with "their sorrows and perplexities," seeking her counsel and sympathy as someone who has been a public victim as they are private victims. Only in this non-verbal, semiotic system can she begin to take control, to some degree, of her identity; and only through the use of this semiotic power can she subvert the patriarchal symbol of punishment placed on her breast, as well as the patriarchal power placed over all women in the community (Last 361)
A few lines from the last chapter of *The Scarlet Letter* probably sum up, albeit not with any degree of certainty, Hawthorne's views on the gender equations in the future:

> Women came to Hester's cottage, demanding why they were so wretched, and what the remedy! Hester comforted and counseled them, as best she might. She assured them, too, of her firm belief, that, at some brighter period, when the world should have grown ripe for it, in Heaven's own time, a new truth would be

> revealed, in order to establish the whole relation between man and woman on a surer ground of mutual happiness (Hawthorne 204).

Apparently, Puritan women embraced the patriarchal attitudes towards Hester who kept the same tools of resistance concerning female judgments. Hence, as she acts the Sister of Mercy towards those who merely judged her, and so judge too harshly, Hester increasingly touches the people's "great and warm heart." At the end, after she has passed judgment on herself, Hester gains a fuller, more generous vision of reality than she dreamed possible in the forest. Then it was love with a consecration of its own. Now her love has the consecration of justice, morality, and community (Bercovitch 16).

Conclusively, no matter how his attitude can be explained, the palpable tension that existed within Hawthorne's mind about gender constructs remained unresolved and therefore it finds expression in his works. Whatever position is taken concerning Hawthorne - that he was really a feminist in disguise, or that he truly believed women should be subservient to men, it is clear he struggled and grappled with the issue at great length (Ghate 717). And by sympathizing with his female protagonist and choosing a "feminine" form and technique, Hawthorne may have been questioning the distinction between "Manhood" and "Womanhood" as it was being understood in America during that time (714).

The anomaly that Hawthorne experienced within himself could also be related to various women that surrounded him and made a deep impact on him. Owing to the circumstances of his life, he grew up amidst talented and supportive women. After his marriage to Sophia, he came close to her sister, Elizabeth Peabody and to their friend Margaret Fuller, who were both active and articulate women, championing the rights of women. These women, including his mother, sisters and wife with their quick minds and love of reading and writing were his ideal readers, collaborators, editors, and emotional and financial supporters. He also derived much of the material for his stories from the lives of

these women and was aware of and sensitive to the complexity and vulnerability of their lives. As a result of a fusion of all these perspectives, were born some of the most powerful and unforgettable characters in American Literature – Hester Prynne in *The Scarlet Letter* (715). She is a woman who created an exception in a Puritan patriarchal society. She suffered a severe punishment from everywhere. However, after a decent struggle, she no longer needs restrictions because, after her long battle with the world, she has learnt how to restrict herself- how to obviate the conflict between self and society, between the certainty of love and certain prospects of social change, between prophetic hope and politics. As a woman in the world, she has learned to deflect, defuse, or at least defer that inherently explosive conflict and at best to transmute it, freely, into a faith that identifies continuity with progress (Bercovitch 12).

Hester, then, was given a character that can be explored in distinct views. Yet, readers regard her as the author wants her to regard herself. Hester suffered from manly segregation from both genders that obliged her to live in a fatal seclusion. Even though deeply pained, Hester never gave up the cause she represents. She is a mother of a child for whom she would sacrifice endlessly. She is a symbol against the discriminative rituals of the Puritans. She aims to make the first basis of the radical change for the best of the present women. The author's main point is to clarify that Hester Prynne faced exactly what William Prynne [2] lived during the Puritan existence in the mother land of England. This is a historical irony Hawthorne personifies in a woman whose want is to live within society as simple as possible.

2- The Symbolism of Hawthorne's Pearl in *The Scarlet Letter*

The literary production is about symbolism. The producer usually does not convey the message of the artistic product directly. It is quite often loaded onto various symbols in need of further interpretive analysis. It requires an another way of reading to be projected on a targeted reality so that to come to the final point of what the writer wants to say and why he would say this in this way.

An allegory in literature is a story where characters, objects, and events with hidden meaning are used to present some universal lessons. Hawthorne has a perfect atmosphere for the symbols in *The Scarlet Letter*.

Basically, Puritans saw the worlds through allegory. For them, simple patterns, like the meteor streaking through the sky became religious or moral interpretations for human events. Objects, such as the scaffold, were ritualistic symbols for such concepts as sin and penitence. Whereas the Puritans translated such rituals into moral and repressive exercises, Hawthorne turns their interpretations around in *The Scarlet Letter*. The Puritan community sees Hester as a fallen woman, Dimmesdale as a saint and would have seen the disguised Chillingworth as a victim-a husband betrayed (Van Kirk 91). Hawthorne, though, does not share the same view. He used characters to differ from Puritan thought and their way of symbols.

Generally speaking, a symbol is most often an abstract or a concrete object used to represent a particular meaning. It often renders a moral, religious, or a philosophical concept or value. Nathaniel Hawthorne is one of the prolific symbolists in American Literature, and a study of his symbols is necessary to understand him. In *The Scarlet Letter* Hawthorne made a study of a symbolism of three sins - "the revealed sin of Hester, the concealed sin of Dimmesdale, and the unpardonable sin of Chillingworth. But he also dealt with a fourth type-

the inherited sin of Pearl (Garlitz 104). Apart from all characters, being the only protagonist child in a story of sins, gives Pearl an extraordinary presence which needs deeper analysis.

In fact, the presence of child in literature according to the New England doctrine seems quite particular. Narratives of children's piety and happy deaths clearly offered parents a form of consolation for their loss and their fears for their children's fates after death. One effect of this narrative tradition of saintly children was to question the Calvinist notion of persons as born sinful, in other words, to think of the possibility that children might indeed be born as good as the paragons in the stories.

The doctrine of child depravity continually troubled and divided Protestant churches. By the end of the eighteenth century, most descendants of the early American Puritans no longer held to the doctrine of children as innately evil (Brown 84). However, from changes within Puritan practices (such as more lax requirements for church membership and acceptance of individual members into church membership on the basis of family connections) as well as the colonial experience of generations forging new customs in response to a new environment, a much more benign and hopeful account of humans as not only redeemable but innately good emerged. This change was clearly tickled in the rise of the romantic sense of childhood which was vividly recorded by Blake and Wordsworth. Blake's [3] images of children in *Songs of Innocence* (1789) and Wordsworth's [4] description of children in *Intimations of Immortality* (1807) as "trailing clouds of glory" stand as poetic landmarks for the romantic view of childhood as innately good, if not superior to the adult condition (84-85). How to place Nathaniel Hawthorne within this change?!

Effectively, a few of Hawthorne's works focus on children and their way of living, dealing with subjects such as the absence of parents, reincarnation and whether they represent original sin or inherit the sins of their parents— to cite only a few of the problems usually commented on (De Fonseca 4). In *The Scarlet Letter*, Hawthorne's masterpiece, there is Pearl,

the child who is a product of Hester Prynne's adultery with Arthur Dimmesdale. Pearl lives with her mother and the lack of a father is a negative influence upon her. She is said to possess a strange character because of the way she reacts in different situations. Is she negatively influenced because of her socially outcast condition? Is she an imp of evil, if so, is she really or only in the mind of Puritan society? Is she the scarlet letter endowed with life? At the end of the story, does Pearl fulfill a Puritan or anti-Puritan view of children? Does she escape the Puritan community? These questions and the subsequent ones need answers to approach to Hawthorne's genuine understanding of sin (De Fonseca 1). Thus, who is Pearl and what does she refer to?

Pearl has been given an unusual dominating presence made her under a perennial questioning by critics who left no stone unturned to approach her function in the novel. They have been unsatisfied with the superficial explanation that she is a mere symbol of sin as well as the meeting point that gathers all pieces of the imagery of Hawthorne's sinful characters. Pearl is not meant to be a realistic character. Rather, she is a complicated symbol of an act of love and passion, an act which was also adultery. She appears as an infant in the first scaffold scene, then at the age of three, and finally at the age of seven. The fullest description of Pearl when we see her at the age of three and learn that she possesses a:

> Rich and luxuriant beauty; a beauty that shone with deep and vivid a bright complexion, eyes possessing intensity both of depth and glow, and hair already of a deep, glossy brown, and which, in after years, would be nearly akin to black. There was fire in her and throughout her; she seemed the unpremeditated offshoot of a passionate moment (Hawthorne 80).

We learn further that Pearl has a "perfect shape," "vigor," "natural dexterity," and "a native grace," and that in public she is usually dressed in "gorgeous robes which might have extinguished a paler loveliness" (Van Kirk 87)**.** In addition, her personality is described as

intelligent, imaginative, inquisitive, determined, and even obstinate at times. She is a baffling mixture of strong moods, given to uncontrolled laughter at one moment and sullen silence the next, with a fierce temper and a capacity for the "bitterest hatred that can be supposed to rankle in a childish bosom." So unusual is her behavior that she is often referred to in such terms as "elf-child," "imp," and "airy sprite," all of which heighten her symbolism (87). These unusual terms refer to the exceptionality of Pearl whose behavior, according to the author, is similar to an imaginary creature with pointed ears and magical powers.

The depiction of Pearl as such is revealed in the widespread outstanding symbolism that she upholds since her presence in the womb. Pearl is a New England infant, a daughter of her unusually met parents and a defiant obstacle against Puritanism. The interpretations are various and often challenge each other, but the charm of the character exactly lies in the fact that she can be seen in different lights (Eeckman 44). Hawthorne, therefore, has conferred Pearl with different positions of interpretation. She is a child, to whom the mother Hester devotes a great love and by whom father seeks salvation. But she is also a symbol of resistance against the Puritan law. More importantly, Pearl is a projection of a given part of Hawthorne's life.

2-1- Pearl, her Parents' Child

In the 1850s, when people did not think children are innately good, they thought their evil traits proof of the inheritance of the sin of Adam, or of the evil of their parents. It was not until the last third of the century, as a result of the theory of evolution, anthropological studies, and psychological studies of sin was seriously challenged. It came to be felt that children's selfishness or aggression was not original sin or bad hereditary but original animality, the persistence in man of the brute elements which were his necessary tools in the struggle for survival. Until the child acquires morality through education, he can only be

called amoral, not sinful. Hawthorne, in accordance to Peal's character, writes in terms of the parental inheritance of sin (Garlitz 101).

What interested Hawthorne most about children, however, was not the project of educating them, but "their influence on us," the way they can educate adults. The influence of children upon adults, though, arises not from children themselves so much as from the adult imagination of children. Put in another way, Hawthorne explores the process of how adults make children into the measures of themselves (Brown 80). So, what about the little Pearl?

Firstly, a child is the parents' property in which they wish to mirror themselves in a better reflection. Thus, the dramatic effect of defining Pearl's moral dependency is to enlarge the notion of moral consequence attaching to her parents' behavior, through it, we are aware that, as Hawthorne said, "Every crime destroys more Edens than our own" (Abel 91). Hence, the double nature of little Pearl functions on two distinct levels (the natural and the pre-natural), in two directions (towards a known and an unknown parent), through two sets of actions (the explicit and the implicit), and translatable upon two plans of meaning (the literal and the figurative). She approaches and affects Hester and Dimmesdale in appropriately different ways suited to the capacity of each to receive and understand her meaning. On the natural level she acts on Hester as a real child; on the pre-natural level she acts on Dimmesdale as a "more-than-child," an elf-dryad-nymph, a spirit child. In each case, her method of approach is determined by the nature of the desired effect. In Hester the need is for the restoration of the discarded public acknowledgement of adultery, the embroidered scarlet letter. In Dimmesdale the desideratum is the revelation of the private, hidden stigma of the same sin (95-96). It is, then, the child's behavior towards her parents that determines how valuable they mean to each other.

On the one hand, Pearl, described by Hawthorne as the "effluence of her mother's lawless passion" and the "living emblem" of Hester's guilt not so much because she embodies

the scarlet letter, but rather because she embodies what the scarlet letter can only represent- the very passions which motivate Hester's transgression, and the sufferings that accompany her punishment (Nudelman 193). Pearl functions as a constant reminder of Hester's adulterous act. She is, in fact, the personification of that act. Even as a baby, she instinctively reaches for the scarlet letter. Hawthorne says it is the first object of which she seemed aware, and she focuses on the letter in many scenes. She creates her own letter out of moss, sees the letter in the breastplate at Governor Bellingham's mansion, and points at it in the forest scene with Hester and Dimmesdale. Hester herself tries to account for the nature of her child and has no farther than the symbolic unity of Pearl and her own passion.

In Chapter 6, "Pearl," Hawthorne brilliantly transmuted Hester's reality into a symbol by giving Pearl the general characters of children, but in so exaggerated a form that they become the symbol, not of the scarlet letter but of what produced- Hester's diseased moral state. Hawthorne believes that:

> God, as a direct consequence of the sin which Man thus punished, had given her a lovely child, whose place was on that same dishonored bosom, to connect her parent for ever with the race and descent of mortals, and to be finally a blessed soul in heaven! Yet these thoughts affected Hester Prynne less with hope than apprehension (Hawthorne 71).

Again, the novelist shows the unification of the child with the idea of sin. Hester is recalling the moment when she had given herself to Dimmesdale in love. The only way she can account for Pearl's nature is in seeing how the child is the symbol of that moment (Van Kirk 87-88). She recalls:

> What she herself had been during that momentous period while Pearl was imbibing her soul from the spiritual world, and her bodily frame from its material of earth. The mother's impassioned state had been the medium through which

> were transmitted to the unborn infant the rays of its moral life; and, however white and clear originally, they had taken the deep stains of crimson and gold, the fiery lustre, the black shadow, and the untempered light of the intervening substance (Hawthorne 72).

By making Pearl a microcosm of Hester's moral chaos, Hawthorne was not merely creating an elaborate symbol for the scarlet letter; he was also describing a real child in terms of the current physiological psychology. According to this psychology, children inherit "moral propensities" from their parents (Garlitz 103).

Moreover, the image of Pearl that seems to dominate is the one of an imp. Henry James describes Hester and Pearl in one image, in which Pearl is an elfish-looking little girl, fantastically dressed and crowned with flowers. Embroidered on the woman's breast was a great crimson A, over which the child's fingers, as she glanced strangely out of the picture, were maliciously, playing (39). The persistence of the evil imagery surrounding Pearl, however, has less to do with damning her than with condemning the narrow perspective of Puritan and patriarchal judgment, and its morbid effect on Hester. Pearl allows Hester to grow imaginatively and philosophically. Pearl is not only the evidence of the sin for which Hester has been cast out of her society; she is also a source from which Hester imbibes identity. Seeing her unconscious, repressed emotions played out publicly in Pearl, Hester's identity takes on a greater complexity. Any remnants of the stereotypical "fallen woman" that might have remained, despite the narrative's attempts to sweep them away, disappear in the complex rendering of Hester's psychological drama (Last 366).

Pearl is also the only living symbol of the scarlet letter "A." Initially, she is the symbol of Hester's public punishment for her adultery. As the novel progresses and Pearl matures, she symbolizes the deterioration of Hester's like by constantly asking her about the scarlet letter (Azam 95). Even much harsher that the Puritan punishments, and as a cruel

reminder of Hester's misery her mother suffers from, Pearl did not hesitate to shock her by the reality that: "The sunshine does not love you. It runs away and hides itself, because it is afraid of something on your bosom" (Hawthorne 144).

On the other hand, Pearl's presence in her father's life is really outstanding for she represents also the conscience of Dimmesdale. In Chapter 3, when Hester stands with her on the scaffold, Pearl reaches out to her father, Dimmesdale, but he does not acknowledge her. Once again on the scaffold in Chapter 13, Pearl asks the minister to stand with them in the light of day and the eyes of the community. When he denies her once again, she washes away his kiss, apt punishment for a man who will not take responsibility. She repeats her request for recognition during the Election Day procession. In her intuitive way, she realizes what he must do so to find salvation (Van Kirk 89)

The spirit child communicates her disapproval in another way, one exquisitely appropriate to Dimmesdale's sensibility through a silent, indirect, subjective language. In the entire sense at the Brookside she does not speak to him with her human voice at all. She addresses him indirectly through her persistent rejection of his advances and through actions ostensibly, directed towards her mother. When Hester, restored to Pearl's favor, entreats the child to greet the minister and assures her that he loves her, Pearl phrases in two succinct questions the only terms on which the alienation may be determined: "Doth he love us? … Will he go back with us, hand in hand, we three together, into the town?" (Hawthorne 165). Public revelation of the real relationship among the three is to Pearl the only means of reconciliation (McNamara 96).

As much as simple they seem to be, these childish questions are too hard to respond to. But it is in another scene when the three met that the parental answer appears implicitly. When Hester is about to call Pearl to join her and the minister, the child's distance from them is judged differently by the two. To Hester, Pearl is "not far off," but to Dimmesdale she is "a

good way off." Does the author mean that she seems to be in another world from which she is reaching out to him? Do his observation and insight suggest knowledge of the commencement of the "other-worldly" influence of his child upon his spirit? Does his incipient realization prepare him for an extraordinary meeting of their extraordinary mind? (97). Maybe these probabilities seem relevant all at once.

Furthermore, Pearl, Dimmesdale's and Hester's illegitimate daughter, is a symbol of sin and adultery in the sense that she leads Dimmesdale and Hester to their confession and the acceptance of their sins. This innocent and beautiful daughter has sometimes demon like traits (Azam 95). For her naturalness, Pearl became her father's way of salvation. In the great colloquy in the forest, between Hester and Dimmesdale, the former announces firmly that the minister must escape his torture by fleeing to another land. Dimmesdale is tremendously relieved. He feels the: "Exhilarating … of breathing the wild, free atmosphere of an unredeemed, unchristianiantized, lawless region" (Hawthorne 157).

Despite the fatherly ignorance from which the child suffers, in the end, however, Dimmesdale's regeneration releases Pearl from the thralldom of nature. She is not saved, to be sure, but she is humanized. She is now in a position to follow God, if she will, whereas before this she must follow nature (Eisinger 329). So, it is Dimmesdale's actions that "save" Pearl, making her truly human and giving her human sympathies and feelings. On the scaffold just before his death, Pearl kisses him and "a spell was broken." At that point, Pearl ceases to be a symbol. The great sense of grief, in which the wild infant bore a part, had developed all her sympathies; and as her tears fell upon her father's cheek, they were the pledge that she would: "Amid human joy and sorrow, nor for ever do battle with the world, but be a woman in it" (Hawthorne 199). While Pearl functions mainly as a symbol, she is allowed to become a flesh and blood person at the end. She is a combination of her mother's passion and intuitive

understanding and her father’s keen mental acuity. Through her, Hawthorne has created a symbol of great wealth and layers (Van Kirk 89).

In Hawthorne's imagination, individual attributes and acts have lasting consequences, particularly for those who are the biological effects of an individual. Children quite often catch some behavioral features from their parents. So, from a child's point of view—which is, by definition, every person's point of view— parental character and behavior are crucial concerns. The weight of the past so often appears pressing or painful in Hawthorne's stories because it physically bears on each new generation. In owing their existence to their parents, that is, in issuing from the desires and acts of their parents, children represent the agency of their forebears. Children's representation of their progenitors includes the unchosen condition of embodying and signifying some aspect of their ancestors. Inheritance of this kind subjects each generation to the past, to the sins of the fathers, which do not so much repeat as quite literally reappear in their children. The condition of children is inheritance; they embody the principle of their existence, benefiting or suffering from it (Brown 92).

It is this parental persistence—the heritability of the effects of agency—that haunts and informs Hawthorne's negative vision of inheritance and kinship. Daughters in Hawthorne's stories do not always survive their fathers' legacies to transmit any signs of ancestral agency to future generations. As the primary agents of transmission, women are in an especially precarious situation. Because they serve as the mediums through which their fathers' histories are displayed and perpetuated, they seem—and are used as—canvases for their fathers' experiments in self-portraiture. To be a daughter, in Hawthorne's fictional world, is to be the heiress to the effects of paternal desire and behavior (92-93).

It might be said that Hawthorne's story dramatizes and preserves the importance of intentionality in inheritance in order to undo the limits implied by the process of representing

intentionality, which inheritance entails. If the daughter is the fruit of the father's desires, she also can terminate or transcend those desires (97).

Having examined the sinister aspects of paternal investments in daughters, Hawthorne suggests a way out of inheritance in between Pearl and her parents. As parents idealize (and objectify) children, children can take that idealization and redirect it. Thus, within the cultural investment in children, within the manufacturing of children into saviors or new species of life, still lies the possibility of children improving upon the world of their fathers, of shaping alternative histories (97-98).

Pearl functions, then, a double role towards parents. She is the emblem of sin and comfort to her mother as much as she is the symbol of seclusion and salvation to her father. Artistically, Hawthorne gives the child a decent role of a point in which the parents separate and meet at once all over again.

2-2- Pearl; the anti-Puritan

Nature and the unregenerate man are factors necessary to a discussion of Puritan polity, for they are integral to discrimination between natural and civil liberty and between natural and civil government. The natural man, according to the Puritans, enjoyed natural liberty, which was antithetical to civil liberty and led to excesses in conduct. To live by natural liberty was to deny the authority of God and the doctrine of original sin. The social covenant could be preserved only by adherence to the doctrine of civil liberty. A sound Puritan commonwealth, therefore, could not tolerate the exercise of natural liberties nor abide the presence of those who lived by them. Only those individuals who were conscientiously working toward salvation or those who had already attained it could be admitted into Puritan society (Eisinger 324).

The Puritans defined nature as the art of God, but since the Fall has invalidated the efficacy of human reason, only those men who -through faith- have been granted God's salvation can read aright the lessons of nature. The Puritan held that no one, whether or not in a state of grace, can live by nature alone. According to Puritan theory, adherence of the unregenerate man to nature and natural law will lead to a life of riot and confusion. Such a man is a creature of instincts, carrying his appetites and ambitions to excess. No one can doubt, says John Cotton, "the depravation of nature." For the unregenerate man, however, nature is good (324). Then, to what extent Hawthorne's Pearl match the Puritan vision of depravation? And how did the author depict the opposition to Puritans via the character of Pearl?

Standing as the incarnation instead of the victim of a sin, Pearl affords a unique opportunity for throwing light upon the nature of the sin itself. In availing himself of it, Hawthorne touches ground, which, perhaps would not have ventured on, had he not first safeguarded himself against exaggeration and impiety by making his analysis accord with the definition of the child's personality (De Oliveira 82). So, the proposition that little Pearl may be understood by reference to the Puritan theories of nature and liberty is not as far-fetched as it might appear. The claim put forward here is that Pearl is a "natural" child not only in her illegitimacy but in the natural, i.e., unfettered, condition of her life. As wild and as free as nature, she owes allegiance to the domain of nature. She is, as a consequence, virtually beyond the reach of divine salvation and is completely outside human society. Now, Hawthorne, believing as the Puritans did that each individual soul is precious, is under obligation to release Pearl from her bondage to nature, find her a place in human society, and make her a consciously human creature to be susceptible to God's (Eisinger 323).

In the opening chapter of *The* Scarlet *Letter* Hawthorne calls our attention to "a wild rose-bush" growing at the side of the prison door. Its flowers:

> On one side of the portal, and rooted almost at the threshold … covered, in this month of June, with its delicate gems, 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, in token that the deep heart of Nature could pity and be kind to him (Hawthorne 39).

One may primarily ask: What was the origin of the rosebush? And why does Hawthorne bring the rosebush into his story at this point?

With a quiet cynicism he has been observing, prior to mention of the rosebush, that new colonies, utopian as they might be in intention, always establish at the outset a cemetery and a prison. These are the marks of civilization; the latter, especially, is a symbol of government and law. The rosebush, in obvious contrast, is wild. It is a throwback to the wilderness that existed before civil society in New England. Nature, therefore, has especial affinities with the wild or with the criminal, with that which is beyond the pale of civil society. Behind the prison door are Hester and Pearl. It seems clear that Hawthorne is seeking to identify the wildness of nature with sin against society: The first symbolized by the rosebush, the second personified by Hester and Pearl (Eisinger 325).

In effect, Pearl did not escape from the author's ambivalent analysis of symbols. She consists a natural source of challenge of the Puritan law, and an item of resistance in the hand of her mother as well. She is of course a "natural child" in the euphemistic sense of the phrase. But a child of nature is properly speaking one who discovers conscious and valuable affinities with the natural child and enjoys an active and formative relationship with the world (Abel 92). As she was her child, Pearl was infected by her mother's status wherever she is. In still other portions of the novel, Hester is granted a kinship with a real and moral wilderness that carries her beyond accepted Puritan attitudes toward society and theology. Hawthorne speaks of the wildness of her nature, which awakens the sympathy of the forest and its

dwellers. He points out that Hester had been outlawed from society, and so freed, in a sense that her speculation had led her, however, into a:

> Moral wilderness; as vast, as intricate and shadowy, as the untamed forest, amid the gloom of which they were now holding a colloquy that was to decide their fate. Her intellect and heart had their home, as it were, in desert places, where she roamed as freely as the wild Indian in his woods ... The tendency of her fate and fortunes has been to set her free (Hawthorne 156).

Furthermore, it is clear that the moral wilderness has engulfed Hester partially as a consequence of a sin, of which Pearl is the living symbol. Pearl is heir, then, not only to a passion that transcended the moral law but to an intellect that was at once free and subject to confusion. In short, Pearl's mother, having conceived the child in sin by giving way to natural passion, brings down upon herself and the child social and religious ostracism and forces herself and the child into a sympathetic relation with nature (Eisinger 352-326). As Hawthorne believes that: "The child's own nature had something wrong in it, which continually betokened she had been born amiss, the effluence of her mother's lawless passion (Hawthorne 129).

Although Pearl enjoyed unusually a rich life in nature, the point of crucial if obvious importance in interpreting her character is that Hawthorne represents the child of nature as being infrahuman, to be "une fille manqué," lacking a character. He regarded the child of nature as an imperfect being; he did not regard her as a corrupted or depraved being as Calvinists regarded all infants. Unlike Hawthorne, the Puritans did not conceive the child of nature as a distinct developmental phase of human character. They looked upon the infant as a person with a moral character already formed, and that character was the sinful one settled upon all mankind in the decree of damnation. Therefore, children were taught that "in Adam's fall we sinned all" (Abel 93-94).

Bercovitch stresses again the idea of ambivalence in the characterization of Pearl. Hawthorne presents in Pearl a profound challenge to the boundaries of socialization, but he also details her restraining role with a consistency that verges on the didactic. He sustains this technique through virtually all her dialogues, with their conspicuously emblematic messages. And he reinforces it with his every definition of Pearl: As "imp" of the "perverse" and "Pearl of great price," as "demon offspring," "Red Rose," "elf-child," and "mother's child;" as the image simultaneously of "untamed nature" and the "angel of judgment," and , at the climatic election-day ritual, as (successfully) "sin-born child," "witch-baby," the quintessential outsider who engages with and so weaves together all sections of the diverse holiday crowd- "even as a bird of bright plumage illuminates a whole tree of dusky foliage"- and, finally, as the fully "human" daughter who breaks once and for all the "spell" of mutual isolation (9-10). She governs both extremes, yet nature seems the dominating feature.

Indeed, if the reader attends to the consistent imagery applied to Pearl, he must come to regard her as an untamed, wild, even nonhuman creature. She is of nature but not of man. She is endowed with "natural dexterity" and "natural grace." On one occasion she is a lovely flower, possessed, a page later, with "wild-flower prettiness." On at least five occasions she is likened to a bird; "a wild tropical bird, of rich plumage," a "floating sea-bird," and so on. On innumerable occasions she is a sprite, an imp, an elf, a dryad. Hawthorne endows her with "airy charm" and "elfish intelligence;" Pearl is hardly a human child but is an airy sprite, a little elf gathering handfuls of wild flowers. She is capable of an eldritch scream, and Hawthorne, indulging the Puritan appetite for demonology, has Mistress Hibbens suggest that the child is of the "lineage of the Prince of the Air!" (Eisinger 326).

The naturalness of the little child is shown as well in the fact of the symbolization of the sin her mother committed. When the town government would take Pearl away from her while Reverend Dimmesdale was convincing the government that Pearl is a living reminder of

her sin. This is essentially true. Hester without Pearl is like having Hester without sin (Azam 95). However, the narrator rarely gives us an explicit characterization of Hester's feelings. We only surmise that her feelings are in conflict, partly because of the symbiotic relationship between Hester and Pearl. Through the repeated scenes of allegorizing, we come to see Pearl as representing Hester's unconscious desires. Perhaps this is why Hester does not censure Pearl's "anti-social" behavior. Like her embroidery, Pearl's behavior is one of the few outlets for expressing repressed feelings that Hester has. Not surprisingly, Pearl's behavior, as representative of Hester's repressed and unconscious urges, is seen as malevolent by the Puritan community, given the Puritan's systematic repression of inner desires and passions (Last 363-364). Therefore, by a strong combination between a mother and her child, Hawthorne leaves us in no doubt as to the significance of Pearl's identification with nature. Neither a disciple of the eighteenth century's belief in nature's simple plan nor the Romantic notion of living in harmony with nature, this latter-day Puritan looked askance at the uncontrolled and uncontrollable realms of nature. Pearl is wild because she is a child of nature. Nature is wild, untrammeled, because man cannot put his stamp upon it and regulate it. And as logically expected, the Christian community does not admit Pearl or recognize her as one of its members because she belongs to nature and not to man or to human society.

Nature finds a kindred wildness in Pearl; society demands that she be submissive. The ideals of the two areas are irreconcilable, and Pearl must become a part of one or of the other. As a matter of fact, she has no choice in the matter. Society thrusts her out, while nature takes her in. Her character and her origin determine in part the direction of her allegiance (Eisinger 327). While Pearl's character possessed depth and variety:

> It lacked reference and adaptation to the world into which she was born. The child could not be made amenable to rules. In giving her existence, a great law had been broken; and the result was a being whose elements were perhaps beautiful

> and brilliant, but all in disorder; or with an order peculiar to themselves, amidst which the point of variety and arrangement was difficult or impossible to be discovered (Hawthorne 72).

In addition to her description throughout the novel, Pearl's attitude is another evidence of challenge. The strict Puritan society punishes Hester by forcing her to wear forever a scarlet "A" and banishing her from the community; thus simultaneously punishing Pearl and leading her into a confused childhood. Because of Pearl's odd attributes and the fact that she had no father, the Puritan community began to wonder if Pearl was a "witch-baby" fathered by the devil. Throughout the novel Pearl is referred to as the scarlet letter endowed with life because she is Hester's constant reminder of her sin. Because of this, Hester's view of Pearl is obstructed by her own guilty conscience, and thus, Hester's own sin leads her to believe, along with the Puritan community, that Pearl might be a "witch-baby" (Shegufta 146). It was Pearl's conscious kinship with nature which prompted her to respond perversely, when the Reverend M. Wilson asked her who made her, that: "She had not been made at all, but had been plucked by her mother off the bush of wild roses that grew by the prison door" (Hawthorne 88). This is an answer which, like other parts of her conduct and speech, expresses her symbolism rather than character (Abel 93).

Such an unusual reaction reflects the result of her mother's act of sin that to be cut off from society and even from mankind. She was born an "outcast of the infantile world" who "had no right among christened infants." Puritan children of the community sensed something "outlandish, unearthly" in both Pearl and Hester, who "stood together in the same circle of seclusion from human society." No wonder, then, that Pearl looks upon the world as adverse. No wonder that she is likened to:

> A creature that had nothing in common with a bygone and buried generation, nor owned herself akin to it. It was as if she had been made afresh, out of new

> elements, and must perforce be permitted to live her own life, and be a law unto herself, without her eccentricities being reckoned to her for a crime (Hawthorne 106).

Yet, all the time, Hawthorne means to reclaim Pearl from nature and to restore her to the jurisdiction of God and man. He clings to the notion that a child of God can return to God. The Puritans held, after all, that God created both man and nature. While Pearl seems to be allied almost completely with nature, Hawthorne never allows us to forget that she has an immortal soul that God will eventually judge. God granted Hester a lovely child who could finally be a "blessed soul in heaven" (Eisinger 328). According to Suzan last, this narrative presentation suggests that the demonized perception of Pearl is surely an equally improbable one and still implies the romantic connection between the "mother-forest" and the "kindred wildness in the human child" (366).

Moreover, Pearl's anti-puritan relationship with nature was intensified, like her relationship with her mother, by ostracism. Hester's dwelling on the verge of the forest, at the outskirts of the town, symbolized her retreat from Man to Nature; this situation encouraged the child's easy association with nature, the human person's "true parent" "the New Adam and Eve" (Abel 93). Still, illegitimate though she may be, the authorities of the colony are concerned for her spiritual well-being in the interest, again, of her immortal soul. It is this concern that impels the Governor to propose that Pearl be taken from Hester. In the debate over this decision, Dimmesdale, who is defending Hester's interest in the child, argues that Pearl has "come from the hand of God" to act on Hester as a blessing and a retribution and to teach her that if "she bring the child to heaven, the child also will bring its parent thither!" (Eisinger 328). Hawthorne, then, never abandons the child nor the double mirror technique of investigation.

Hawthorne sustains that ironic relation between pluralism and consent through his various images of Puritan judgment, including the most negative. By all accounts it is the novel's most vivid rendering of Puritan bigotry, and as such it has properly been compared with two equally memorable images that precede it (Bercovitch 56). One of these comes at the end of the chapter of "Pearl," where Hawthorne tells us, concerning the child, that:

> Neighboring townspeople ... seeking vainly elsewhere for the child's paternity, and observing some of her odd attributes, had given out that poor little Pearl was a demon offspring; such as, ever since old Catholic times, had occasionally been seen on earth, through the agency of their mother's sin, and to promote some foul and wicked purpose (Hawthorne 78).

The author keeps digging in the depth of Pearl's relation with Puritan sphere through decent linkage to "Luther according of his monkish enemies was a brat of that hellish breed; nor was Pearl the only child to whom this inauspicious origin was assigned, among the New England Puritans" (Hawthorne 78).

At the end of the story, Pearl's relation with Puritans changed upside down by the change of her parents' status. Like Pearl, who behaves as though she could "be a law unto herself, without her eccentricities being reckoned to her for a crime," Hester realizes that "the world's law was no law for her mind" -at least not the law of the Puritan world. Pearl's unrestrained imagination, as much as her own outcast state, awakens Hester's mind to a variety of philosophical possibilities, and to judgments of her own (Last 366-367). But as far as her father is concerned, Hawthorne subjected Pearl to a kind of psychic shock when Dimmesdale, in his expiation scene, recognizes her as his daughter and awakens through suffering all her human sympathies, thus sweeping her into the community of men. Before this she was unable to obey civil and divine law. Now she may, if she wills (Eisinger 323). Thus, shorn of her wild, rebellious spirit, Pearl is ready to live in society and to submit to its

institutions and conventions. Before Dimmesdale confesses, Pearl is a symbol of natural liberty, perverse and willful, consulting her own impulses and following them wherever conflicts arose. She is antisocial. She will not be governed by any human will or law. She is as unruly as nature and is therefore unfit for civil society. Only when these natural qualities are washed away in Dimmesdale's salvation does Pearl become a responsible human being, ready for admission into the community of men and, when Chillingworth's money came to her, even into the Puritan community (329).

The author's to and fro is not a defense of Puritanism; it is an ironic view of the role of Puritanism in American history. *The Scarlet Letter* assumes a cultural continuum, leading from proto-liberal Protestantism to quasi-Protestant liberalism: at one end, a society based on the principles of *sola scriptura* and *sola fides*- committed, that is, both to the Bible's all-sufficiency and to the right of each believer to discover its meaning privately, on the premise that all private meanings, so discovered, would in some measure express cosmic truth- and, at the other end of the continuum, a society dedicated to the principle of free enterprise and the Constitution, on the premise that personal rights would work for the general good, just as the many interpretations of the Constitution would issue in consensus. In both cases the authority is at once legal and textual; in both the appeal is to the individual; and in both the connection between individuals- the communal bond, whether by contract or covenant- centers on the process of interpretation (Bercovitch 59).

Eventually, the naturalistic characteristics of her morality are not the only Puritan attributes ascribed to Pearl, as we have seen. She is the hypostatization, in miniature, of the Puritan conception of nature and notion of the state. She is, until the end, a lost soul because her master is not God but nature (Eisinger 329). Suzan last adapts Hawthorne's contrast analysis of characters; that Pearl is the rose, plucked by the narrator from the rose bush, and handed to the reader at the beginning of the novel. She is the "sweet moral blossom" that

relieves the excessive darkness of the tale; but she is also "a lovely and immortal flower" sprung "out of the rank luxuriance of a guilty passion." She is natural innocence-a "noble savage"- but also the emblem of sin. This double view of Pearl emphasizes the nature of perception-of the tendency to see what one expects or is told to see (365).

Nature, therefore, is an item Hawthorne mastered outstandingly to reveal the disconnection of Hester's Pearl with the Puritan belonging of an author whose works take - more or less- a deep pertinent thematic insight from his genuine life.

2-1-3- The "Hawthornian" Pearl

The other side of the spectrum that characterizes Hawthorne's view and use of gender was his interactions with free-thinking, educated and liberated women in his life. Starting from his mother, with whom he shared a very close relationship, to his sisters, his wife and close friends like Elizabeth Peabody [5] and Margaret Fuller and of course, his daughter Una, Hawthorne was surrounded by women who seem to have played a significant role in his moral and intellectual development, and determined to a great extent how he portrayed women in his works (Ghate 712). Clearly, fascinated by children and much engaged in the process of childrearing, Hawthorne recorded many details about his own children, Una, Julian, and Rose, in his *Notebooks,* letters, and private writings. He and his wife, Sophia, wrote their observations of their children in a joint journal from 1842 to 1854; Sophia also made the children the chief subjects of her regular correspondence to friends and relations.

As a matter of fact, it is Hawthorne's concern for feminine delicacy that complicates his position on women's rights. Though sensitive to and in sympathy with the problems women faced in the 19th century, he did not approve of women reformers of any kind. Yet, his fiction is filled with sympathetic portrayal of women characters with whom he seemed to

have identified himself. His discomfiture with the concepts "feminine" and "masculine" is projected again in his description of his daughter Una (715).

In *The Scarlet Letter,* Hawthorne produced the most interesting of his fictional little girls: The wild child Pearl, daughter of an adulterous union. Though Pearl very much fits the pattern of a child over determined by the past—and victimized for the circumstances of her birth and the sins of her mother—she is also a difficult child, not at all saintly. With Pearl, Hawthorne presents a much more complex child character, who breaks out of the nineteenth-century mold of evangelical girls (Brown 107-108). The ambiguity of the little Pearl, therefore, is again stressed by the linkage she brings out with Hawthorne's real life in relation to Una Hawthorne. Hester's child was artistically created according to an authentic reality for she embodies a connection with Hawthorne's own daughter, Una.

Hawthorne, Una (1844–1877) Elder daughter of Nathaniel and Sophia Amelia Peabody. While the family was in Rome in 1858 and 1859, Una became seriously ill with "Roman fever," a dreaded illness similar to malaria, from which she suffered for six months. Una finally seemed to have recovered by April 19, although she apparently suffered the aftereffects of the illness as long as she lived; but her father Hawthorne never recovered from the anguish this illness caused him. In 1867, Una became engaged to Storrow Higginson, a nephew of Thomas Wentworth Higginson, but for reasons that are unclear, the engagement was broken off. Una and Rose met George P. Lathrop and were both interested in him, but it became clear that he preferred Rose. After Sophia Hawthorne's death in 1871, Lathrop and Rose became engaged. Apparently, Una had had a "psychotic episode," and Rose married Lathrop in September 1871 for protection from her sister (Wright 268).

This emotional experience affected Una negatively. Her uncle Nathaniel Cranch Peabody wrote that Una had become "dangerously insane, spent great sums of money, [and] nearly took the lives of three people" before being sent to an asylum. She recovered from her

depression and later took refuge in an orphanage managed by the Church of England, performing social services there. Una returned to America and lived with the Lathrops but discovered that their marriage was full of conflicts. She, then, met and became engaged to Albert Webster Jr., who was already suffering from tuberculosis. When Webster died at sea, Una entered an Anglican convent, where she became ill and died in 1877, at the age of 33. She is buried near her mother in Kensal Green Cemetery, north of London (268). Even though short it was, Una's turbulent life seems fully interesting regarding the effect she made upon her father who seems attached inescapably to her. Therefore, Una was considered to be the brand for Pearl in *The Scarlet Letter.*

Hawthorne's behavior on the day his daughter was born reflects his characteristic inward tension. He is hesitant to confront the child, even fearful: "I have not yet seen the baby, and am almost afraid to look at it," he writes to his sister. Hawthorne transcribes impressions of the new born he has collected from the attending physician, Dr. Bartlett; his mother-in-law, Mrs. Peabody; the housekeeper, Mary O 'Brien; and a neighbor, Mrs. Prescott. Yet even as he points out that he has formed no judgment of his own, his mind fixes on a detail sharply at odds with his concept of feminine delicacy. "Of my own personal knowledge I can say nothing, except that it already roars very lustily" (Herbert 286). Walter Herbert in his essay titled "Nathaniel Hawthorne, Una Hawthorne, and *The Scarlet Letter*, argues the little Una was his own human child, and her character-so uncanny and so alien-was shaped by the ways he was reared in his household. It would be an oversimplification to say that Una became merely a creature of her father's imagination, no more than the embodiment of his gender conflicts, as projected on to her. Yet her character, like his, was a cultural construction, and it was one in which Hawthorne had a hand (286).

The naturalness of Pearl is a part of Una's in both name and character. Again Walter Herbert quotes from Hawthorne's *Letters*:

> Una seems a beautiful strange name. The name has never before been warmed with human life, and therefore may not seem appropriate to real flesh and blood. But for us, our child has already given it a natural warmth; and when she has worn it through her life time, and perhaps transmitted it to descendants of her own, this beautiful name will have become naturalized on earth; - whereby we shall have done a good deed in first bringing it out of the realm of Faery (qtd. Herbert 287).

So, instead of reifying Hawthorne's entangled brooding on Una's character into transcendent aesthetic terms, *The Scarlet Letter* extends that brooding and complicates the entanglement. Little Pearl is made to enact the qualities that most troubled Hawthorne in his daughter, and she is eventually delivered from them. Hawthorne surrounds little Pearl, that is to say, with a therapeutic program, which includes a diagnosis of her difficulty and a prescription for cure, grounded on the gender categories that he considered natural and that defined a femininity he hoped his daughter would grow into (Herbert 287). Hence, Hawthorne' way of welcome to his own child explains well to what extent Pearl fills an empty point of his life, and how far she was real more than just an imaginative item. It also examines the status of 'Writing' as a profession in the nineteenth century, how Hawthorne's choice of profession gave rise to a lot of conflicting emotions within him and also how he dealt with them. All these emotions resulted in a certain amount of anxiety concerning gender roles and the distinction between 'masculinity' and 'femininity' (Ghate 712).

Furthermore, the strange character of Hester's child has a given similarity with Hawthorne's Una, when he expressed that, "There is something that almost frightens him about the child-he knows not whether elfish or angelic, but, at all events, supernatural. He considers that she steps so boldly into the midst of everything, shrinks from nothing, has such a comprehension of everything, seems at times to have but little delicacy, and anon shows that she possesses the finest essence of it. The father Hawthorne views his daughter ambivalently;

now so tender; now so perfectly unreasonable, soon again so wise. In short, he could not catch an aspect of her in which he could not believe her to be his own human child, but a spirit strangely mingled with good and evil, haunting the house where he dwells (715-716). She frightens and confuses him as Pearl frightened the Puritans who could not dismantle the angelic side of Hester's daughter from the demonic one.

The ambivalent ambiguity is often what characterizes Hawthorne's mind when he brings out the artistic Pearl through the Una's mirror. Una endures a catalogue of her father's displeasure. Her "looks [are] cloudy; her aspect is ominous." Her talk is "babble," her requests "exceedingly ungracious," her objections the "harsh and [ill-bred] little croak of a voice." Although Nathaniel is troubled by what he sees as her lethargy and laziness, her animated movements are disdained as "sudden jerks, and … extravagant postures;-a very unfortunate tendency that she has; for she is never graceful or beautiful, except when perfectly quiet. Violence -exhibitions of passion- strong expressions of any kind-destroy her beauty" (Valenti 122-123). Then, when the father Hawthorne seems kind with his daughter, description is still strange. When Nathaniel grants Una a good disposition, she is "as troublesome as a little fly, buzzing around people." Her quieting after initial resistance at bedtime is "the blessedness and kindliness of euthanasia." And his occasional praise is tainted by oxymoron or understatement as when Nathaniel finds Una in a "strangely complaisant mood" or when "[s]he looks not altogether unpretty" (123).

Hawthorne's methods entail a principle of resistance, an overriding concern with negation, which suggests another, contrary element at the core of his art. His symbols tend ambiguously towards reciprocity, yet, paradoxically, they tend to resist integration in every form. We see this in Pearl, who is the agent in extremis both of synthesis, "the scarlet letter endowed with life," and of repudiation, to the point repudiating the New World altogether. We see it, too, in the author of "The Custom House," who presents himself as the very

essence of relatedness (past and present, artist and community, private and public) and simultaneously as a figure of utter disavowal- of his native Salem, of his office post, of his Puritan forbearers, of friends and enemies alike (Bercovitch 114). Pearl has been enriched by so many physical and moral features. The idea of confusion and opposition dwells in the characterization of the child to make readers aware of the state of attractive loss the biological parents were in, were not less than of the artistic one's.

After writing of the repercussions of Puritan history in the novels *The Scarlet Letter* and *The House of the Seven Gables* and of the dire situation of children in *The Gentle Boy* and *Rappaccini's Daughter,* Hawthorne confidently described a new pattern of parental legacies in which parents themselves, and thus their children, improve. The burden of signification and salvation has moved from the child to the parent, leaving children free to be themselves. Hawthorne's renderings of children established the importance of the child's independence, the touchstone of subsequent American children's literature. Questioning the representation of childhood in Puritan tradition and in nineteenth-century customs that retain features of that tradition, Hawthorne's stories inaugurated a new tradition (Brown 101-102).

Conclusively, *The Scarlet Letter* focuses on the issues relating to human nature including sin, guilt, hypocrisy, revenge and pride. Apart from the detailed criticism Hawthorne held against the deviate part of Puritan thought, he believed in the moralistic principles of Christianity and those of his Puritan ancestors. In his works, we see people who commit sin, and encounter the consequences. In *The Scarlet Letter* hiding the committed sin destroys the physical, spiritual and moral structure of the society; while confession and repentance bring about salvation and grace. Even he is illustrating that personal sin leads to communal disorders and individualistic virtue leads to social prosperity (Zamir 298).

The guilt that Hawthorne felt over the actions of his ancestors had an enormous impact on his writings. In the "Custom House," his introduction to *The Scarlet Letter*,

Hawthorne accepts the guilt from his forefathers and offers to repent for their crimes. This unusual way of viewing guilt and sin is one driving factor in Hawthorne's writing. The other factor is the relationship between men, and of man to humanity as a whole. It centers on the consequences of breaking the basic links between humans by committing acts of sin (298).

The equivocation that characterizes the personification of Hawthorne's characters in *The Scarlet Letter* is omnipresent. Suzan Last brings out the critic Ellen Moers' analysis. She asserts that this structure dooms any dramatized version to failure because the narrative raises principal questions that are never answered: Is Dimmesdale "a villain or a saint? Is Hester a spokeswoman for nineteenth century feminism or its refutation?" She concludes Hawthorne did not choose to tell his story straightforwardly-for such a telling would necessarily be fraught with lies, or, at least, artificial constructions of a version of truth based on a single perspective. If there is any subject upon which the narrator is consistent, it is the difficulty of "reading;" and if the novel can be said to be "about" one thing in particular, it is about subjectivity and the problems of interpretation. All of the characters present problems for interpretation: Hester and her scarlet letter are continually scrutinized and interpreted by her community, but the meaning never becomes transparent; the narrator's many perspectives on Pearl serve to debate her (un) natural identity. And Chillingworth's "reading" of Dimmesdale provides a significant contrast to the Puritan community's reading of their minister. There is no final solution to any of these "problems" making the novel something of an inkblot test; interpretations reflect more meaningfully on the reader than on the text (372-373).

More importantly, Pearl was given a higher priority in the novel. Contextually, environment is emphasized through the negative influence society exerts on children, no matter whether this society is Puritan or not, even as outsiders, children are conditioned by communities, although sometimes these communities fail to contain the individual who escape from society's oppression. Henceforth, apart from her connection with her parents and

the symbolism she presents in the defiance of Puritan law; Hawthorne has given us a little child in unusual frame, as if he would find what he lacked in his own daughter Una, or as if he would project what he really lived with his child onto the behavioral presence of Hester's little Pearl who had perfectly played given multiple roles at one time. She is a genuine child to her parents for whom she provided a constant reminder of the sin as well as a sort of salvation from the sin they committed. She is a natural creature against the Puritan perception of children, and more importantly an explicit pixel of Hawthorne's real life. Pearl was Hawthorne's child as much as she was Hester and Dimmlesdale's, but she had never been that of the Puritans.

Endnotes:

1- <u>Fuller, (Sarah) Margaret</u> *married name* **<u>Marchesa Ossoli (1810- 1850):</u>** U.S. critic, teacher, and woman of letters. She became part of the Transcendentalist circle, and a close friend of Ralph Waldo Emerson, and eventually became the founding editor of the Trancendentalist magazine *The Dial* (1840–42). Her *Summer on the Lakes, in 1843* (1844), a study of frontier life, was followed by *Woman in the Nineteenth Century* (1845), a demand for women's political equality and a plea for women's intellectual and spiritual fulfillment. She traveled to Europe in 1846 as a correspondent for the *New York Tribune*. In Italy she married a revolutionary marquis; forced into exile, they perished in a shipwreck while returning to the U.S. (*Britannica Concise Encyclopedia* 719).

2- <u>Prynne, William (1600-1669):</u> English Puritan pamphleteer. Trained as a lawyer, he published Puritan tracts from 1627 and assailed Anglican ceremonialism. He attacked popular amusements, especially plays, in his book *Histrio Mastix: The Players Scourge* (1633). Archbishop William Laud had him imprisoned; after he wrote more pamphlets attacking Laud and other Anglicans, his ears were cut off. Released in 1640, Prynne brought about Laud's conviction and execution (1645). Elected to Parliament in 1648, he was expelled for attacks on radical Puritans and later imprisoned for refusing to pay taxes (1650–53). Disaffected with Oliver Cromwell's Commonwealth, he became a supporter of Charles II (1559).

3- <u>Blake, William (1757- 1827):</u> English poet, painter, engraver, and visionary. Though he did not attend school, he was trained as an engraver at the Royal Academy and opened a print shop in London in 1784. He developed an innovative technique for producing colored engravings and began producing his own illustrated books of poetry with his "illuminated printing," including *Songs of Innocence* (1789), *The Marriage of Heaven and Hell* (1793), and *Songs of Experience* (1794). *Jerusalem* (1804–20), his third major epic treating the fall and redemption of humanity, is his most richly decorated book. His other major works include

The Four Zoas (1795–1804) and *Milton* (1804–08). A late series of 22 water colors inspired by the Book of Job includes some of his best-known pictures. He was called mad because he was single-minded and unworldly; he lived on the edge of poverty and died in neglect. His books form one of the most strikingly original and independent bodies of work in the Western cultural tradition. Ignored by the public of his day, he is now regarded as one of the earliest and greatest figures of Romanticism (230).

4- <u>Wordsworth, William (1770-1850):</u> English poet. Orphaned at age 13, Wordsworth attended Cambridge University, but he remained rootless and virtually penniless until 1795, when a legacy made possible a reunion with his sister Dorothy Wordsworth. He became friends with Samuel Taylor Coleridge, with whom he wrote *Lyrical Ballads* (1798), the collection often considered to have launched the English Romantic movement. About 1798 he began writing *The Prelude* (1850), the epic autobiographical poem that would absorb him intermittently for the next 40 years. His second verse collection, *Poems, in Two Volumes* (1807), includes many of the rest of his finest works, including "Ode: Intimations of Immortality." His poetry is perhaps most original in its vision of the organic relation between man and the natural world, a vision that culminated in the sweeping metaphor of nature as emblematic of the mind of God. By the time he became widely appreciated by the critics and the public, his poetry had lost much of its force and his radical politics had yielded to conservatism. In 1843 he became England's poet laureate. He is regarded as the central figure in the initiation of English Romanticism (2075).

5- <u>Peabody, Elizabeth (Palmer) (1804- 1894):</u> U.S. educator and leader in the kindergarten movement in America. She served as secretary to William Ellery Channing (1825–34) and worked with Bronson Alcott in his Temple School. She opened a Boston bookshop in 1839, which became a centre for Transcendentalist activities. She published works by Margaret fuller and Nathaniel Hawthorne and also published and wrote articles for

The Dial. Inspired by the work of Friedrich Froebel, she opened the first English-language Kindergarten in the U.S. in 1860 and thereafter devoted herself to organizing public and private kindergartens. Her sisters married Horace Mann and Nathaniel Hawthorne (1461).

Conclusion

Conclusion

Nathaniel Hawthorne holds a highly prestigious rank of a typical New Englander romancer. This is taken not only from his Puritan kinship, but more outstandingly from a direct result of an obsessive concern of the puritanical heritage that built up the focal interest of his massive production.

New England is the city of the Puritans who were a group of religious people aimed to establish a denomination rose at the post-middle ages in England. Deeply influenced by the waves of reformation broken in Europe under the leadership of John Calvin and Martin Luther, the Puritans claimed, principally, for a necessary local political and religious change. They sought for a purification of the Church of England to eradicate it from all false rituals. In contrast to the official Church, they believed that God, and not the monarch, should have the supreme spiritual and temporal powers, on both church and state. They claimed that God is the ruler of every side of man's life. In addition, they consider the Bible -God's Holy Word- the first and final authority must be followed, for the Scriptures respond to all man's needs on earth. These are the two key points that embodied the core of Puritanism, a trend that had evolved through so many ups and downs from the fifteenth (15^{th}) to the seventeenth (17^{th}) century of the British history.

Indeed, Puritan movement succeeded to master the political and ecclesiastical power in England for a short period of time during the Republic era. However, for they represented the most serious threat British Monarch never dealt with, Puritans faced a very harsh persecution. They had been under a constant brand of excommunications, tortures in prison and all sorts of oppression. Invariably, it was that persecution, in particular, that molded their belief in sacrifice for the sake of the Puritan cause contending the reformation of the Christian doctrine, only for the purpose to create the similar New Jerusalem in the world.

As it was no longer possible to practice the minimum right of life in their home country, and motivated by the massive immigration actions to the New World, Puritans saw abroad flee one last option to keep living the Puritan dream. As a result, Plymouth was the first permanent residence where Puritans settled, and the Mayflower Compact the basic pamphlet they agreed on in the foundation of the city upon a hill "New England." Ultimately, it was precisely the realization of this target which planted the first seed of the American dream.

New England was purely a Puritan city grasped Puritanism in the hottest line of belief and practice in every single side of life. The Puritanical principles dominated the socio-cultural existence of the city that was ruled by the Visible Saints whose influence was massively omnipresent in all domains.

Socially, Puritan mind gives a family a higher value. It is a fatherly family the leadership of which is regarded to man whose influence seems omnipresent. As a result of this belief, the woman had a particular situation in the Puritan New Englander society. She bore very heavy responsibilities in rearing the coming generations under Puritan rules. She was supposed to stand in blind loyalty alongside the man; whether in terms of an obedient wife, an honest faithful mother or as an exemplary good daughter. Strangely, despite the very serious inconceivable duties she had to perform, Puritans always regard the woman inferior to man who was set to manage her destiny under a patriarchal authority. They strongly believed that a woman is the very cause of the Original Sin. This act resulted to the man's fall from heaven down to earth that led to a total misery, evil and chaos. From then on, man is naturally sinful, totally depraved and predestined by God's power to one of the two outputs: Heaven or hell. Salvation, therefore, became the only target man should seek for, otherwise, he will deadly doom in a total punishment in both worlds. Henceforth, woman's fate is to live under male

submission. The only destined way of woman's salvation, then, is via an entire acceptance to live in a total obedience and blind fellowship to the Puritan patriarchs.

In truth, the present study is precisely about what framed Hawthorne's literary career and what provoked the deep concern of *The Scarlet Letter*. It was the Puritanical New Englander socio-cultural sphere, in particular; among whom he lived; and especially the pursuit of the understanding of Sin that portrayed the author's mind, the fact that needs exploration.

Effectively, one's name is more than just a symbol of belonging. In the case of Nathaniel Hawthorne- who used to be named Nathaniel Hathorne- the "w" added to his family name indicates the separate road he prefers to walk in. It refers to an announcement not of a total independence but to a very confusing kind of separation. Ambivalently, by reference to the change of name, Hawthorne's attitude towards Puritans and Puritanism can be edged in between praise and condemnation in such a way makes readers ambiguous to recognize clearly his "fors" and "againsts." His genius is noticeable in drawing a vague image in which he puts himself in a double mirror attitude. He usually raves the Puritan spirit in the struggle for the foundation of the chosen land. He explicitly cherishes the First Puritans. He advocates their stress on spirituality and social endorsement. But Hawthorne never stands still in one position. He criticizes the same act by which they used to suffer in England. He condemned their social segregation towards individuals' freedom, feminine status and religious denominations. Hawthorne stands mainly against the intolerance acts that represented despicable bloody stains in the history of the Puritan New Englander.

The Scarlet Letter is the piece the most prominent to be studied in order to apprehend Hawthorne's mind as far as the idea of Sin is concerned. The novel is a notable instance in which Hawthorne planted a complex comprehension of Sin injected in a bundle of relations excellently performed by a cluster of characters. It is an extraordinary love story performed by

two lovers whose meeting was within a climate of impossibilities. It took place within a sixteenth century New Englander socio-cultural era ruled by a group of people who reject any kind of freedom that may make a woman out of God's destined inferiority in which she is naturally set to be. They regarded her continuous step of chaos the first woman ever caused. Nevertheless, the author gives a total feminist image stood on strength and independence. All alone the protagonist Hester Prynne stands in a persistent silence regarding the name of her child's father and in an active voice against the Puritans' social persecution. Hester's state of loss was caused from various intermingled manly behaviors shared in type and manner between a weak lover, a blind-hearted husband, pitiless patriarchs and unexpected unfair female judges. Thus, bringing out an exception to natural destiny, Hester rises against Puritans in all available possibilities.

The apprehension of Hawthorne's mind can be bordered by the understanding of the inner depth of characters, with the way they deal with each other within a contextual level, i.e. there is a certain connection between the author and personages of the novel. Through each character's characterization of behavior and attitude, the author would express an own point of view of denial or endorsement, of rejection or support. Therefore, the author created a new artistic typology of Sin. Heart, Soul and Intellect are three major engines that embody the three sorts of sin Hester, Dimmesdale, and Chillingworth personify respectfully. They share the same state of loss and misery, though psychologically they differ in self-consideration that can be viewed only through an inner turmoil in each character's depth.

Apparently, what may interest the reader's curiosity is not only the double way of criticism that typifies the author's way of analysis, but also the artistic context that gathers the characters of the story. Hawthorne skipped the religious understanding of sin and insisted not on the action itself but on the psychological results in the sinners' consciousness at a

relational level. He surfs in the sinners' deep selves to perceive how they faced themselves in the mirror of inner confession while dealing with each other in correlated complex relations.

Thus, from the opening scene of the story, Hawthorne stands for Hester's right to love and have a voice in a patriarchal society, yet condemned her for the sinful act she committed intensifying the state of social chaos. Then, Hawthorne's apex of criticism appears in the images of hypocrisy colored the Puritan priest Arthur Dimmesdale, and in much harder sense in the revengeful evil state that motivates the physician Roger Chillingworth. Because of the former's dead silence of denial to all what links him to his lover and their common child, and of the latter's representation of evil, Hester's loss is again more harmful.

Sin in *The Scarlet Letter* is not confessed publicly as the Puritan Doctrine ought the sinner to do. For it is in the sinners' inner perception of their sinfulness that represents the focal interest of the novelist, sin is acknowledged artistically in the projection of the psychological interference of characters who seem to possess an own way out of the abyss of loss. Hester Prynne is sinful because of the act of adultery resulted from a forbidden relation. But she believes she lived a deed of love and claimed the system of social obstacles to be broken. Even though he intrinsically confesses the adultery he committed with Hester, Dimmesdale's sin is in the weak and hypocrite character of a Puritan priest who sought for nothing but the protection of the Puritanical prestigious image of himself. In a much uglier sense, Chillingworth is the worst sinner for the blind spirit of revenge that characterizes his black presence in Hester's and Dimmesdale's life.

On the other hand, the most interesting issue in the present study is the bondage links between the woman Hester and her child Pearl with Nathaniel Hawthorne. Even though both can be interpreted differently, they stand for the common point of the reference to Hawthorne's defiance to the Puritan ethos.

First, Hester performs the author's invention of an exceptional real character. She brings out a behavior of a lover, a mother, and of a common woman who looks too hard for a simple admission within a theocratic society. She publicly refuses to name the child's name for the sake of loyalty to love. She outstandingly manages a serious dilemma as a woman in between two enemies. She rebels against the seclusion through a fantastic transmutation of the symbol of punishment and shame into a tool of art, and through an "Emersonian" self reliance and charity. She not only relies on herself for socio-economic self subsistence but heartily looks for the good of others as well; even for those who personally sentenced the symbol of shame upon her bosom. Through a persistent rebellion, Hester succeeded to change the name of Adulterous into a slogan of Able.

Again, the little child Pearl expresses a deep confusion in terms of interpretation. Once well explored, Pearl is firstly a child of her parents. She is considered illegitimate in the Puritans' eyes. She is a symbol of shame and a total loss of social prestige for Hester and Dimmesdale respectfully. Notwithstanding, she brings a deep relief and comfort for her mother and a source of salvation for her father. Moreover, strangely linked to the author's daughter Una, Pearl is given a genuine relation to nature which represents an anti-reference to the civilized principles of Puritan society. She is natural in description and behavior for the purpose to typify the farthest sense of antagonism to the Puritan context. Henceforth, both Hester and Pearl represent a given projection to Hawthorne's mind; of an artist who never belongs to the Puritan climate. Hester's fight against the Puritan patriarchs whose voice should be followed as God's delegates is related to Pearl's representation of the sense of nature against the present society. Both have been posited in emblematic sadism as Hawthorne would express that Puritans are no longer the visible saints as they are portrayed, and New England is farther from the holiness of the New Canaan.

Conclusively, Nathaniel Hawthorne sincerely meant when he says in *The Intelligence Office*; that "I want my place! …. My own place! …. my true place in the world!—my proper sphere." He clearly traces his place via an own mindset making the socio-cultural surrounding into a source of an artistic invention. As Puritanism of the Puritans' New England is the macro dimension through which one can comprehend well the notion of Sin in *The Scarlet Letter*, Nathaniel Hawthorne utilizes this context as a source of artistic imagination to express to what extent he burdens the Puritan heritage.

Basically, the novelist Hawthorne believes in Sin and that man, though sinful, can bring salvation via self consciousness. He shares the idea of loss and misery as a direct result of the act of Sin; still, he views the sinner differently. He delves in the sinners' depth and gives them a right for self expression. Hawthorne's most remarkable criticism is about the Puritans' judgment. He touches the Puritans' ethos through the most important ministerial symbol. He would say that no one is far from being sinful, that even those who sentence divine punishment on earth are neither better nor far from the chaos caused by the wearers of "Sower Sedition." Hawthorne would loudly claim that no one but God has the absolute right to judge.

The gist of Hawthorne's views seems not easy to apprehend clearly for the ambivalent thematic techniques by which he used to express his characters. When put in the author's trap, readers may be lost to dismantle when exactly he is for and when precisely he is against Puritans. In *The Scarlet Letter*, then, there is an inconspicuous climate full of characters that suffer not only from the afore-sinfulness of Sin, but mainly from the novelist's obsession of the Puritan heritage. Thus, when he expressed that *The scarlet letter* had not done its office, the author confirms the finalized beliefs he would say. However, the literary readings never end. There is always openness to various further interpretations. There is

always something new in every new reader's mind. The author's job is over, but reading is eternal.

Indeed, for the author has a little part of the characters, *The Scarlet Letter* personifies Hawthorne's mindset as molded by the sinner characters who were gathered in an emblematic context, the fact that shows to what extent that Hawthorne could never get rid of the Puritan belonging, yet, he could be a different Puritan.

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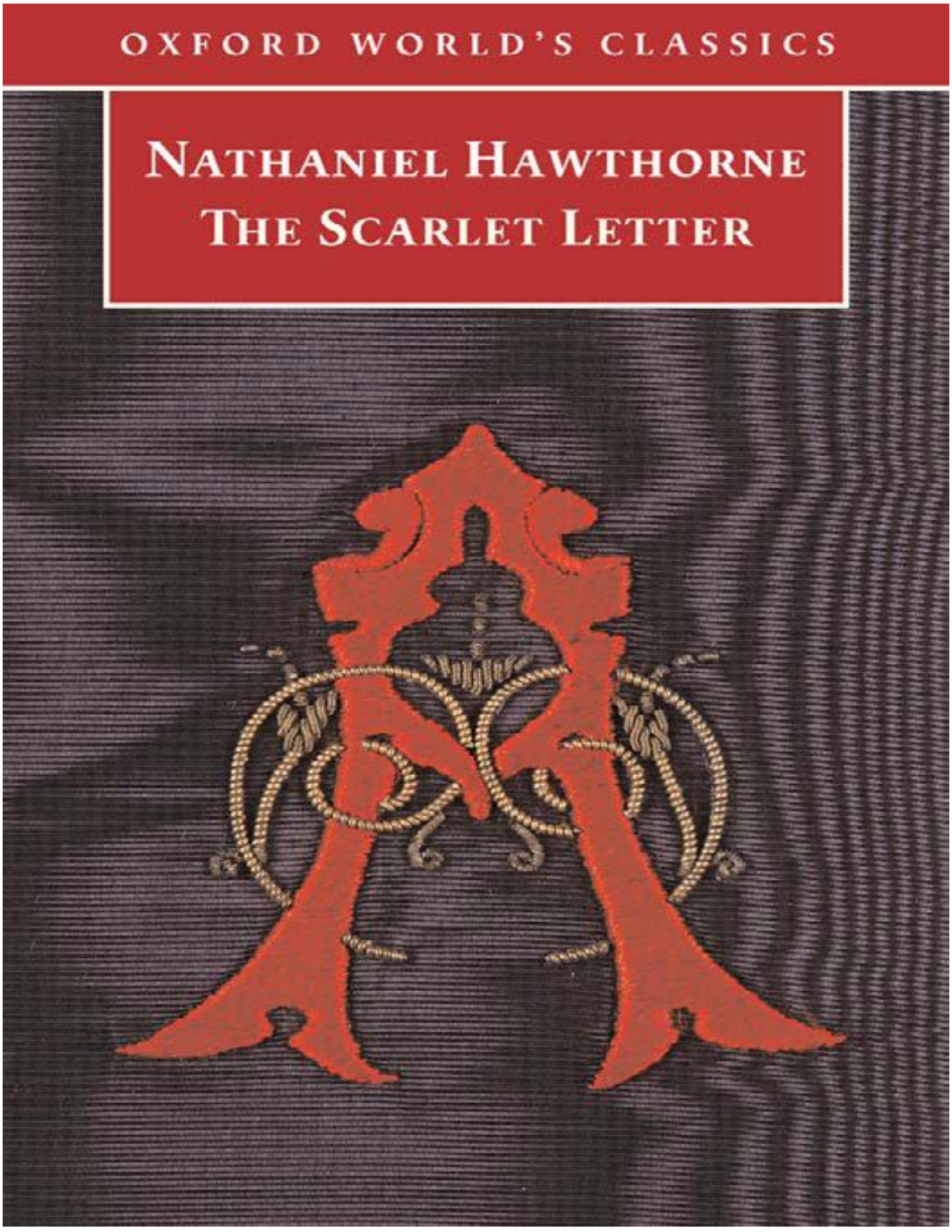
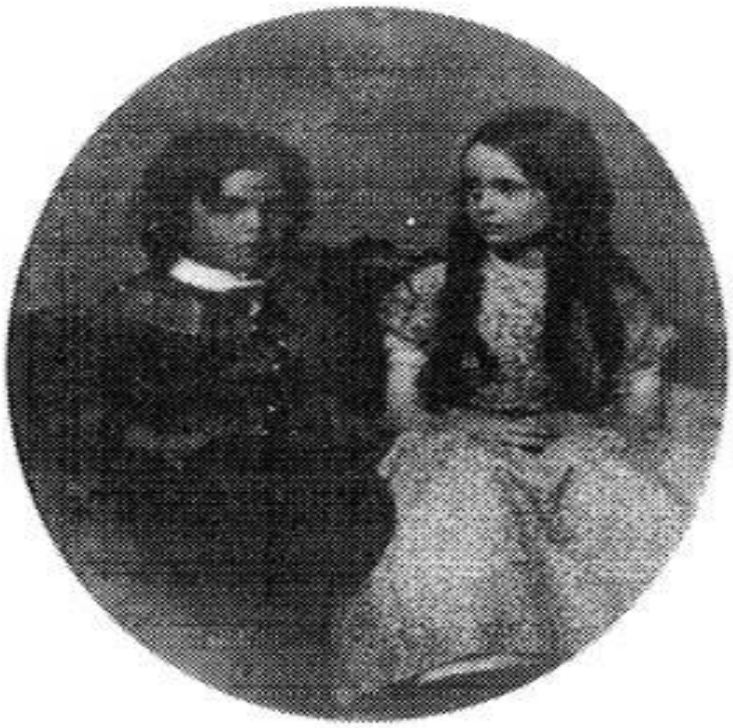
Appendices



Appendix 1: Coverage Page of Nathaniel Hawthorne's *The Scarlet Letter* (2007).

Appendix 2: Nathaniel Hawthorne (*Britannica Concise Encyclopedia* 849).



Appendix 3: Una and Julian Hawthorne (E. Reynolds 174)

Appendix 4: *Hawthorne* by Robert Lowell

Follow its lazy main street lounging

from the almshouse to Gallows Hill

along a flat, unvaried surface

covered with wooden houses

aged by yellow drain

like the unhealthy hair of an old dog.

You'll walk to no purpose

in Hawthorne's Salem.

I cannot resilver the smudged plate.

I drop to Hawthorne, the customs officer,

measuring coal and mostly trying to keep warm-to the stunted black schooner,

the dismal South-end dock, the wharf piles with their fungus of ice.

On State Street

a steeple with a glowing dial clock

measures the weary hours,

the merciless march of professional feet.

Even this shy, distrustful ego

sometimes walked on top of the blazing roof,

and felt those flashes

that char the discharged cells of the brain.

Look at the faces-Longfellow, Lowell, Holmes and Whittier!

Study the grizzled silver of their beards.

Hawthorne's picture,

however, has a blond mustache

and golden General Custer scalp.

He looks like a Civil War officer.

He shines in the firelight. His hard

survivor's smile is touched with fire.

Leave him alone for a moment or two,

and you'll see him with his head

bent down, brooding, brooding,

eyes fixed on some chip,

some stone, some common plant,

the commonest thing,

as if it were the clew.

The disturbed eyes rise,

furtive, foiled, dissatisfied

from meditation on the true

and insignificant. (Pearce 3-4)