

SYMBOLISM IN HAWTHORNE'S PIONEER DRAMA 'THE SCARLET LETTER': A 21ST CENTURY PERSPECTIVE

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Abstract

This article offers an interpretation of Nathaniel Hawthorne's pioneer drama *The Scarlet Letter* by identifying the major obstacles to a thorough comprehension of the novel. Puritan principles are transgressed in Hawthorne's 1850 book "The Scarlet Letter," in which the protagonists commit sins that worsen issues that wouldn't typically arise. Hawthorne's writing is of this sublime caliber, and for obvious reasons, critics adore it. Despite the fact that much has already been written about it, only the best survives which in its total effect tends to veritable interpretation rather than criticism. Also, a few scholars disagree, nonetheless, as to whether the abstractness depicted in the novel, the romance's characters, and situations are symbolic and not allegorical. This article aims to resolve this by looking at the symbols that Hawthorne used to construct the characters and situations in *The Scarlet Letter* and interpreting that they all legitimately uphold their symbolic representation and are analogous to the people and circumstances in realistic fiction. From a true interpretation centered on the symbolic representation, the given facts will certainly emerge adding relevance not only to human life and human morals but also a greater sense of relevance to the ongoing history of mankind in the twenty-first century.

Keywords: Hawthorne; American Literature; Puritan; Hester; Dimmesdale; Pearl; symbol; transcendental; *The Scarlet Letter*

INTRODUCTION

The Scarlet Letter, a novel by Nathaniel Hawthorne published in 1850, is one of the finest novels of American literature. It is capable of a variety of interpretations. Hawthorne was, in a way, a better writer than he realized. He shared the same fascination with the investigation of the shadowy corners of the human spirit as his contemporaries Edgar Allan Poe and Thomas Hardy. The majority of his writing is comparable to that of Herman Melville and Edgar Allan Poe and is classified as Dark Romanticism, which emphasizes human fallibility and how mistakes in judgment can cause even good people to slide toward sin and self-destruction. And in *The Scarlet Letter*, he demonstrates his abilities as a perceptive psychologist by delving into the thoughts of his central figures, Hester Prynne, Arthur Dimmesdale, Roger Chillingworth, and the little child Pearl. Hawthorne examines Hester's and her boyfriend Dimmesdale's mental torment with the perceptiveness of a psychotherapist. Likewise, he explores Chillingworth's psychology of revenge. Hawthorne emphasizes the significance of renouncing Puritan norms in *The Scarlet Letter* while also showing an interest in modern revolutionary figures. It highlights the transgression of Puritan values and the sins the novel's characters have committed making situations that would not otherwise emerge worse. The aforesaid analyses raise him to the level of a psychologist, and Stanley Williams even calls him "the founder of the psychological novel in America."

Furthermore, Hawthorne's symbolic representation of dissenting Puritan traditions is highlighted in the context of the restrictive social environment of New England Puritanism. The characters in the novel are created from American people circles to highlight the suppression of young people who are hesitant to accept anything without a critical eye. All the characters, including Hester, Dimmesdale, Chillingworth, and Pearl, depict the legacy of his last assault on what Hawthorne perceived to be the subversive and transcendental school of thought which also includes Emerson, David Thoreau, and Margaret Fuller who embraced idealism, focusing on nature and opposing materialism (Sharma, 2017). The characters integrate Puritan customs with Hawthorne's New England. Hawthorne paints a bleak and hopeless picture of the world in *The Scarlet Letter*. The novel lays less emphasis on the unconcealed aspects of horror and fear; however, pays more attention to the foregrounding of psychological conflicts, guilt, and sin, and also on penance and morbidity. It perfectly captures the life of seventeenth-century New England and gains significant value due to its symbolic and figurative significance. For a better interpretation of the topic, the succeeding paragraph explains the key distinctions between allegory and symbolism employed in the literature.

ALLEGORY AND SYMBOLISM

Around 1850, positivism, science, and realism all fell out in favor of the inner and spiritual world, which caused realism and naturalism to lose their intellectual and ideological clout. Symbols were used to keep the essence of organic traits and foreground the abstract nature of withdrawing to and living in a focused world of one's own ideas and consciousness. Rush (2005) asserts that symbols have a function and are necessary for writers to explore the spiritual and emotional realms and convey the essence of the inner world. Hawthorne had studied allegorical writers like John Bunyan and Spenser; however, he hardly used them in *The Scarlet Letter* except in depicting the character of Pearl. He spoke of his fondness for allegory and symbol in the preface to "Rappaccini's Daughter" - "inveterate love of allegory" (Hawthorne, 10:91). An allegory is a type of symbolism and these both literary devices usually are used in English writing. Symbolism is a set of symbols that help people understand abstract concepts; conversely, an allegory is a story, poem, or image that has a hidden meaning. Symbolic representation enables us to connect non-literary and literary works to real-life events, circumstances, and experiences. According to Baldick (251–52), the symbol is a particularly vivid type of image in a literary sense; that is, a word or phrase that refers to a specific item, scene, or event and also has some additional importance attached to it. An allegory that correlates with the incidents or facts shown frequently devitalizes a work of writing by generating an artificial cosmos devoid of lifelike descriptions, yet after 1850, Hawthorne himself criticized his works.

Waggoner in his study of Hawthorne affirms that the distinction between an allegory and realism is one of degree. This difference appears to be the forms that need to be contrasted—must surely be one of degree: the extent to which a pattern of meaning dominates or the "givenness" of the material dominates, the entire structure. The term 'Symbolism' refers to using symbols to define ideas and attributes of a constituent, which makes it unique from the true meaning. Using objects, settings, or characters, the writer can utilize this technique to

clarify lofty ideas or abstract attributes. Red rose, Dove, white color and black color symbolize love, peace, purity, and evil or death respectively. The Elizabethan theater, which saw the creative and thorough use of symbols, successfully adopted and used this literary device. Additionally, Shakespeare's use of symbols, which made his plays of all time, was described by Joodaki (2007:16) as "His highly evocative ... symbols in his plays."

The explanation provided here helps to explain the scarlet letter "A," which stands for fornication. The resemblance to Joseph Conrad's *Heart of Darkness*, in which evil is represented by darkness, is striking. Hawthorne's allegorical tales have lost the life-like creations, but the critic Waggoner admits that in such stories "the deficiency of the illusion of reality has been compensated for by a depth and completeness of symbolization rare in fiction". Hawthorne surely brought a depth of profundity and psychological insight to his writing by explaining his symbol modes first in the study's backdrop and then in the subsequent sections, which gives his work a distinctive significance.

MATERIALS AND METHODS

In this study, a descriptive study design with a component of qualitative analysis is used. The researcher gathered the information for this study by reading edited books, past research, theoretical viewpoints, and resources on novels and related works. He also critically examined the literature on Hawthorne's abilities to see things from several angles and their use of artistic skills, symbolic presentation, and universal drives make the drama or play entertaining. The researcher, however, also looked into other studies on a number of issues that the novels raise on Hester, Dimmesdale, and Pearl, the protagonists, and that are carefully discussed further.

BACKGROUND OF THE STUDY

Nathaniel Hawthorne was an American author of short stories who often felt guilty and tried to illustrate ideas like sin, guilt, and punishment. The *Scarlet Letter* story is set in the 1600s in Boston, Massachusetts, during a time when strict patriarchal, Christian, and puritanical dogmatism were in power. It was deemed a "thrilling story" by Levin (289), and a "psychological romance" and "tale of remorse" by Duyckinck (237). His firing from the Salem Customs Surveyor ship in 1849 also had an effect on his psychological and financial status, and his mother's passing a month later actually cost him a lot (Turner 188). Hawthorne drew on Puritan orthodox theology to investigate how suffering affects both individual and societal consciousness. Hawthorne, as mentioned before, masterfully follows the conventions of the gothic genre in *The Scarlet Letter* in order to portray Puritan society as oppressive, expose its hypocrisy, and highlight the consequences of not acknowledging guilt. Further, it offers an accurate picture of the time while showcasing the author's introspective depth and desire to go inside the character he created by using a realistic setting, patriarchal, and true puritanical sentiment. Hester, Dimmesdale, Chillingworth, and little Pearl are the main characters that Hawthorne constructed together with the supporting cast to represent their internal conflict. Similar to this, he attempted to express his sentiments via the characters in *The Scarlet Letter*

by employing various symbols to illustrate the disintegration of interpersonal connections in that era's society.

The aforementioned difficulties kept Hawthorne quiet, giving him plenty of opportunity to study various literature of the time and write continuously to express his feeling, emotions, and frustrations. Turner (192) states that he had considered the idea of a woman being forced to wear a sign of guilt before 1837. Hawthorne wrote *The Scarlet Letter* during the idle and unemployed time he spent chronicling his experiences, surroundings, and people. Turner (193) made it clear that he ultimately had the option of writing either a solo romance or a series of short tales, with the caveat that if it were to be a tale, it would be called *The Scarlet Letter* and appear in red on the title page. Furthermore, according to Newberry (331-332), legislation was issued in Salem in 1694 that mandated women who had committed adultery to have a capital "A" embroidered on their garments. A few historical records also revealed a woman with the name of Hester who had been charged with infidelity and brandished with a capital "A" on her bosom. At the time, a few Puritan clergies were active in adultery cases, and errant women ran the risk of receiving a "scorching" "A" that would physically and socially stigmatize them (ibid: 337).

Critics and scholars have not examined much of how the symbols linked to the characters, circumstances, and locales in Hawthorne's *The Scarlet Letter* because of the significance of the symbols. The current study aims to demonstrate how significant symbols in the novel represent the characters, themes of conflict between self-trust and deference to authority, conventional and unconventional gender roles, blind faith and open-mindedness, hollowness and fairness, daring guilt or innocence, nurturing and destructive behaviors, and the effects of isolation. But it's crucial to comprehend puritanism, its pervasiveness, and power, as well as the opposition to its rigid observance, which ignited a spark in Hawthorne and inspired him to develop characters in *The Scarlet Letter* that mirror his mind and spirit toward puritanism.

Puritanism and the Scarlet Letter- Reaction to Puritanism

Puritanism was a social and theological reform movement that originated inside the house of God around 1550 and eventually captured Northern English colonies in the New World. It included the social, religious, and political structure of New England's colonial life in America. However, as time went on, it shifted toward becoming more of a religious institution, and Puritan views and beliefs persisted in shaping American culture. People were allegedly addicted to structured behavior, but they were also devoted to law and religion, Brodhead remarks (49). In addition, the transition from idealism to materialism led to several modifications in traits for economic success that affected people's personal, social, and economic lives. Puritan rigidity gave birth to works like Emerson's *Self-reliance* and *Nature*, Hawthorne's *The Scarlet Letter*, and Thoreau's *Walden* and *Civil Disobedience*.

Hawthorne's character Hester represents the dominance of strict laws where, as Ziff (127) stated that the public was worried about the people's spirit, and adultery was seen as a crime against the state. Marriage was a usual ceremony, but it also legitimized the husband's dominance over his wife, who must exhibit the virtues of chaste society by being devoted,

tolerant, silent, and subservient. By and large, for people, religion and law were almost identical, and ... as the punishment of death itself (SL: 28).

Thomas (189) believed that husbands were “involuntary angels of Good,” wives were “Satan,” and children were “noxious reptiles” since it was common practice for adulterous men to torture and kill their wives. The protagonist of this novel is a woman by the name of Hester Prynne, who personifies a magnificent but remarkably rare personality of the Puritan age. She committed the sin of adultery and was punished similarly by her Puritan community, demonstrating how inflexible, severe, brutal, and callous Puritan regulations were at the time. Even the Puritan children glanced up and commented on Hester and little Pearl “Behold, verily ... Come, therefore, and let us fling mud at them!” (SL: 58). In his characters, Hawthorne both agreed and disagreed with the acceptance and rejection of Puritanism. The agreement was reached in response to a penalty of ridicule, infamy, and contempt that may be equally as terrible and degrading as the death penalty. (SL: 28). However, Hester outspokenly rejects it completely and is unconcerned about the repercussions of letting go of the restraints; in contrast, Dimmesdale was unwilling to tolerate the repercussions of letting go of the restraints and chose to stay within the bounds of his Puritan and ministerial character by rejecting Hester’s proposal and exposing his guilt.

DISCUSSION

The main issues regarding the protagonists, symbols, and related issues of the American pioneer drama *The Scarlet Letter* we consider from multiple readings, perspectives, and analyses can be enumerated as follows.

Symbolism in the Scarlet Letter

In view of the way Hawthorne constructed and utilized symbols in *The Scarlet Letter*, it is to be anticipated that the characters Hawthorne uses to portray the individuals, circumstances, and sequences in *The Scarlet Letter* would be connected to the temperament and trait he had hypothesized, and as a result, have a hazy, abstract nature. In fact, a few critics noted an abstract quality to his characters, motifs, and colors because of the way he has patterned symbolic representations of them. The generalized symbols that Hawthorne ascribed to his people and settings complete the expression’s specificity, which exists independently of abstractions.

According to Feidelson, Hawthorne’s fervor was allegedly curbed by the drudgery and somnolence of the Custom House, but the symbolic presentation eventually came to represent how he came to project his predicament, the predicament of man, and the psychological drama of guilt, sin, and repentance into the novel. The pursuing descriptive passages, which Hawthorne created and used the concepts in, best explain how the symbols relate to the characters and various situations.

The Scarlet Letter 'A'

Hawthorne discovered the famed letter "A" in a great work of American literature in an unaccustomed way. *The Scarlet Letter* can never be fully discussed without bringing up the

letter “A,” which is affiliated with Hester and has dual good and negative connotations. The first “A” of Hester’s emblem stands for “adultery,” which is the result of her transgression, but towards the end, thanks to her conviction and actions, she could change into an “able” or “angel.” Hawthorne described the letter “A” as “On the breast of her gown ... regulations of the colony. (SL: 30)

Hawthorne believed the symbol “A” had a deeper significance. He looked intensely at it and felt “there was undoubtedly a deeper significance in it that was quite deserving of interpretation. It seemed to emanate from the mystic symbol and gradually communicate with my senses while eluding my mind’s analysis.” (SL: 18) This letter assumes a symbolic value throughout the story, and the numerous characters give it various interpretations. The letter “A” represents adultery to Puritans. Hester has created a universe for herself in which she no longer adheres to Puritan and conventional societal creeds by donning this insignia. She constructs her own cosmos and identifies with the Puritan culture of New England. Pearl herself is the “scarlet letter” connecting Hester and Dimmesdale. Additionally, because she has authority over observers’ thoughts and the environment, the letter “A” has undergone mental treatment. The scarlet letter “A” on Hester’s bosom is a subject of numerous interpretations, just like Hester’s character, which has proven to be ambiguous due to various interpretations. Hester is an adulterous woman who also heralds compassion for the sick and others who have been shunned by the Puritan community. The symbol “A” used both as adultery and angel portrays, “A design resembling that of steeples and the pointed arches of Gothic Cathedrals, a shape drawing the eye upward toward heavenly things.” Hawthorne uses it as a representation of infidelity, remorse, and repentance, causing Hester to feel agony, loneliness, and restoration. Therefore, the scarlet letter represented by the letter “A” symbolizes lofty ambitions and heavenly things and used characters as Gothic beings.

Symbolism of Names

The novel consistently uses Gothic imagery and names for all four of the main protagonists and minor characters. Weinauer (376) affirmed two women, Hester and Hutchinson, who, by refusing to accept their assigned position within the Puritan society and the law they were adamant about stressing, stood symbolically against both. They displayed a tremendous degree of audacity, vigour, and inner strength. These women show positivism and Hutchinson in the novel is shown as “there is far authority for believing, it had sprung up under the footsteps of the sainted Ann Hutchinson as she entered the prison-door.” (SL: 96) Nevertheless, both women are “the founders of a religious sect”. (ibid)

Hester Prynne has a powerful personality, and she ventured to confront Puritan patriarchy and the widespread belief that women have lesser minds. Hutchinson, though, creates a more optimistic picture by alluding to a rose bush, a lovely plant. Waggoner has explained the fundamental notion embodied in each character’s name. Hester had Pearl through an illicit relationship, and her mother adores Dimmesdale. When Hester writes, “She seemed rather an airy sprite ... mocking smile,” pondering the possibility that Pearl was a human child (SL: 52). Hawthorne modeled Pearl after Hester and Dimmesdale in order to convey her inherited traits.

He praised her for having Hester “Pearl's rich and luxuriant beauty ... akin to black.” (SL: 57) Reverend Wilson interrogating Pearl also makes reference to the “thou must take heed to instruction ... who made thee?” (SL: 64) Additionally, the name Pearl has been used in St. Matthew and Hester in the contemporary translation of the Old Testament character “Esther.” In the Old Testament, Esther stands up for the weak and is strong and lovely. Hester is a supporter of the “weaker sex” because she has ingested similar virtues. King Arthur, the protector of Christianity, has an affiliation with Arthur Dimmesdale, Hester’s darling and Pearl’s pa. It is Arthur who has committed adultery. His name consists of the words “dim” and “dale”, where the former stands for invisibility and frailty, while the latter, the valley, depicts the heart. Hester's legal husband, Chillingworth, is made up of “chill and Worth,” which refers to coldness and a frigid heart. It also indicates that he was once a meritorious individual with his noble and academic tastes and sense of discipline and order. He is “small in stature... yet aged... slightly deformed,” (SL: 34) making him inadequate to Hester’s ample nature (60). Chillingworth had a strange intelligence about him as if his mind had become so powerful that it had to alter his body to accommodate him. His expression also changes with his character from Puritan scholar to physician and then revenger.

When examining the symbolic significance of the novel, Waggoner emphasizes three symbols in the first chapter’s three paragraphs, and Hawthorne adds a fourth. He claimed that these symbols force coherence on the idea presented in the Letter. In addition to using numerous characters as means of expression, Hawthorne also used the cemetery, the prison, and the rose bush.

Cemetery, the Prison, and the Rosebush

Hawthorne uses symbols such as a graveyard, a prison, and a rose bush to illustrate the main theme of sin vs truth. The graveyard delivers a somber message that sins have a disastrous effect. The cemetery and a prison house are depicted by Hawthorne as having a somber appearance and stated that the wooden jail’s beetle-browed and dismal facade had already been darkened by weather stains and other aging effects. (SL: 27) This grim dungeon was filled with darkness and gloom, which were made worse by weather stains; its vileness is augmented by the “overgrown with burdock ...of civilized society, a prison”. (ibid)

The prison house was the site of three key events that occurred in the background of the story, and Chillingworth retains fond recollections of it. Hawthorne used a wild rose bush as a representation of exemption, passionate yearning, and all the things that Puritan society is not since the rose bush offers “their fragrance and fragile beauty to the prisoner as he went in”. (ibid) Furthermore, this might signify a magnificent moral turning point along the way or cheer up a depressing conclusion to a tale about human infirmity and agony.

The prison, the cemetery, and the rose bush are used to illustrate the theme by standing in for a variety of ideals and characteristics, both good and bad. Contrarily, the cemetery and the prison stand for darkness, gloom, and negative values, while the rose bush represents a ray of optimism, hope, and positive values. The former shows evil, and the latter signifies evil. The cemetery alludes to natural death, and neither the righteous nor the wicked are safe from

suffering its devastating blow. The prison house represents “the present actuality of moral evil.” Death and sin have so been alluded to through the cemetery and the prison. The unsightly plants’ untamed growth has been contrasted with the rose bush’s virtues. The *Scarlet Letter* is focused on issues of moral good and evil, but it does not emphasize how the morally righteous will triumph over the bad. Evil is unavoidably present in this world and will not be eliminated by morally upright people. Besides the explained symbols, Hawthorne depicts and uses imagery, such as color, light, and shade to comprehend different aspects of society and nature.

The Symbolism of Images: Colour, Light, and Shade

Hawthorne’s use of imagery at places is not devoid of symbolic meaning. In *The Scarlet Letter*, he frequently compared the forces of nature and society using natural elements. He depicts innocence with light and sunshine, while shame, guilt, and sin are represented by darkness or shadows. Hester is compelled to wear an “A” made of crimson fabric in *The Scarlet Letter* so that everyone will know she is an adulteress. It serves as a globally understood metaphor for humiliation. Pearl, Hester’s daughter, might also be characterized by the color red.

Waggoner divides the imagery Hawthorne uses to describe color, light, and shade into three categories; nevertheless, certain sensory representations are meant to be taken literally. Several images, such as “sad-colored garments and grey steeple-crowned hats” (SL: 27), can be explained both literally and symbolically in order to emphasize light and shade. Furthermore, color representations are only comprehended symbolically and cannot be understood in any other way; nonetheless, through time, they come to be associated with moral evil.

The red colour roses signify the natural evils, moral and spiritual good, and suggest the redness of roses, sunlight, and the cheek, and also the redness of the scarlet letter. Conversely, all the darker hues are frequently associated with both good and evil, but green and yellow are related to vitality and attractiveness and are regarded as “with a sudden smile of heaven ... brightness now”. (SL: 122)

Similarly, the word ‘light’ illustrates the Light of Revelation, the light of grace, and the false light of meteors. The best example of the first type is the grayness of hats “the wooden jail was already marked with weather-stains and other indications of age, which gave a yet darker aspect to its beetle-browed and gloomy front” (27) of the jail. The brightness of morning and redness gave as where injustice is exposed to the light. (31) The sunshine here is literal as well as figurative. The prison in the first chapter is a “black flower” of civilized society. Here “blackness” does not signify the colour of the jail which has been characterized by its darkness, but has purely symbolic significance. The word “blackness” has been used to depict the blackness of sin, perpetrated by Hester, and also to describe Hester’s sinful behavior. The word takes on a greater meaning and symbolic significance in this context, highlighting the moral evil of Hester’s conduct. Chillingworth’s smile has been portrayed in the words “a smile of dark and self-relying intelligence” (43); the intelligence here is dark metaphorically, and not literally. The visuals of light and color throughout the book are incredibly vivid, flexible, and non-linear. The context in which they are employed determines their meaning.

The Scarlet Letter in Twenty-first Century: How We Look at it today?

The article intends to provide readers with an understanding of how Nathaniel Hawthorne used symbols and imagery to critique *The Scarlet Letter* over its whole history. Scholars' different interpretations in context to their times make it more worthy and classic to read and adopt its salient features to serve mankind. However, James contends that the overuse of symbolism and metaphor led to the sense of unreality that pervaded much of Europe. However, a critic from the twentieth century like Chase classifies *The Scarlet Letter* as a romantic novel with a significant element of romance, the paranormal, and the odd, to make Hawthorne exceptional from the realistic novelists of the nineteenth century. Additionally, Matthiessen relishes the way the three scaffold episodes from the novel are organized for their formal quality, consistency, and comprehensibility. Lawrence, on the other hand, perceives a type of dishonesty in the love story, where the solemnization of desires almost defeats the writer's and the world of piety's puritanic imagination. The study may be helpful if the traits and observations of the people who portray Puritan society as oppressive and full of hypocrisy are used as a model for how to approach and address contemporary problems.

Michael Dunne, Sacvan Bercovitch, Charles Swann, and Nina Baym are some of his modern critics who view *The Scarlet Letter* as a multifaceted work that captures both preceding and forthcoming discourse. Even well-known realist authors such as Anthony Trollope and William Dean Howells admired *The Scarlet Letter*'s melancholic severity but were baffled by "why Hawthorne could lean so heavily on the fantastic, the supernatural, the symbolic, and the allegorical and yet create a sense of truth as strong as in any realistic novel" (Baym, p.xxv). The world of the twenty-first century needs Hester and Pearl who can withstand bullying, conventional gender biases, hollowness, and persistent but antiquated social taboos in order to advance positive behaviors, gender equality, open-mindedness, fairness, innocence, and the freedom of life, education, and expression. Additionally, the true interpretation supported by the symbolic representation offered in the paper will undoubtedly materialize, providing morality and human existence a purpose as well as a stronger sense of connection to human history.

CONCLUSION

The analysis above described how Hawthorne built his characters and circumstances in his pioneer drama *The Scarlet Letter* using symbols, and it was concluded that all of them legitimately uphold their symbolic representation and are comparable to the characters and situations in realistic fiction in order to draw comparisons between the natural world and the society of his time. Hawthorne deftly used different symbols to illustrate the problem of the conflict between reality and illusion. The discussion also portrayed Hester as a sign of illusion because she defied long-standing Puritan traditions, whilst Dimmesdale and Chillingworth were depicted as representations of truth since they obeyed Puritan laws. The symbolic display of colors, tints, dull light, or intense light artfully conceals her individuality and creates a romantic atmosphere; however, her spouse and lover genuinely shatter all of her hallucinations, including her sense of propriety, charm, and beauty. Hester is strengthened by the symbols and

imagery she uses in various contexts to cleanse, renew, and relieve her guilty soul. The symbols also encourage Hester to create an illusionary fortress to fend off and romantically shield herself from the anti-romantic society of the day. The confrontation between illusion and reality, which is symbolically depicted, gives people who approach life analytically, practically, and sensibly a fresh start.

It is believed that the evidence would lend credence to the claim that symbolism functioned as an important foundation for Hawthorne's work, occasionally used purposefully and other times unintentionally, but omnipresent and frequently used to achieve definite aesthetic objectives. Besides, the correct interpretation, which is founded on symbolic representation, supports not only ongoing human history but also human existence and morality. Due to the novel's accurate depiction of events, Crowley (1971) recognizes Hawthorne as a major figure in American literature and dubs him "the master of such a wizard power over language." Hawthorne is a unique writer who adores symbolism in his classic drama "The Scarlet Letter" as well as a pioneer in the quest to capture New England religion and beliefs.

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