

## Psychoanalysis of the Unconscious Minds of the Scarlet Letter's Main characters

Assia Kaddeche

Mentouri Constantine 2 University

### Abstract

Teaching literature to university students has been for years a mere literary analysis of the characterization, settings, plot summary, themes and structure of the narrative; however, other deeper levels which should be investigated are ignored by the teacher and the student. The author psyche before and during accomplishing his literary product, the characters' psychological state and the relation between the author and the characters are subjects to be investigated. Thus, the present paper aims at exploring Nathaniel Hawthorne's the Scarlet Letter with the use of Sigmund Freud's three elements of the psyche the id, the ego and the superego. The main characters of the novel are analyzed from a Freudian psychoanalyses perspective. These analyses expose the inner psychological state of the characters and how they develop until they reach their final picture by balancing their id, ego and superego by the end of the story. This study is qualitative; it proves that the text of the novel is rich with examples to explore many psychological theories, mainly the three elements of the psyche. With reference to the author's personal life and experience with his puritan ancestors, a clear relationship links the author to his characters, and this could be detected by Freudian psychoanalyses of diction or the lexemes repeated in the novel.

**Key Words:** Literature, Freudian psychoanalyses, id, ego, superego, characterization, diction.

### Résumé

L'enseignement de littérature aux étudiants universitaire a été pour plusieurs années une simple analyse littéraire du temps et lieu, caractérisation, le résumé de l'histoire, les thèmes, et le structure narrative. Cependant, d'autres niveaux doivent être analyses tels que la psyché de l'auteur, avant et Durant la production du texte littéraire, l'état psychique des caractères du roman, et la relation entre l'auteur et les caractères. Alors, le but de cette étude est d'exploiter *the Scarlet Letter* de Nathaniel Hawthorne en utilisant les trois éléments de psyché de Sigmund Freud qui sont le moi, le ça et le surmoi. Les caractères principaux du roman sont analysés en relation de psychanalyses Freudienne. Ces analyses ont exposé l'état psychique intérieur des caractères et comment ont réussit de développer leurs états par balancer les trois éléments de psychanalyse Freudienne. Cette étude est qualitative; elle a prouvée que le texte du roman est riche en exemples pour l'utilisation du Freudien trois éléments de psyché. Par référence à la vie personnelle de l'auteur et son expérience avec ces relatives puritaines, une claire relation entre l'auteur et ces caractères les relie. Cette relation peut étre détecté par la psychanalyse Freudienne de la diction ou lexèmes répétées dans le roman.

**Mots Clés :** Littérature, psychanalyse Freudienne, moi, ça, surmoi, caractères, diction.

### الملخص

كان تدريس الأدب لطلبة الجامعة يعتمد على التحليل الأدبي للشخصيات، المكان و الزمان، ملخص القصة، المواضيع وشكل الرواية غير انه توجد مستويات أعمق يفترض التطرق لها من طرف الأستاذ والطالب، من بينها الحالة النفسية للكاتب قبل وأثناء كتابة الرواية، الحالة النفسية لشخصيات الرواية، والعلاقة بين الكاتب وشخصيات الرواية. تهدف هذه الدراسة الى بحث رواية *The Scarlet Letter* للكاتب ناثانيل هاوثرن وذلك باستخدام العناصر الثلاثة لتحليل النفسية لسليغمووند فرويد والتي هي الأنا، الهو و الانا الأعلى. لقد تمت هذه الدراسة على الشخصيات الرئيسية للرواية، وقد أظهرت الحالة النفسية الداخلية للشخصيات وكيف تعاملت كل شخصية للوصول الى صورتها النهائية وذلك بموازنة الأنا، الهو و الانا الأعلى. هذه الدراسة نوعية وقد أثبتت ان نص الرواية غني بأمثلة تصلح لتطبيق نظريات علم النفس الفرويدية وخاصة العناصر الثلاثة للشخصية. بالاعتماد على حياة الكاتب وتجاربه مع أصوله البروتستانتية اتضح وجود علاقة تربط الكاتب بشخصيات الرواية وقد تم استخدام التحليل النفسي الفرويدي على العبارات المتكررة في الرواية.

**الكلمات المفتاحية :** الأدب، علم النفس الفرويدي، الأنا، الهو، الانا الأعلى، الشخصيات، مفردات النص.

## Introduction

Hawthorne's literature is said to be appropriate for the study of psychoanalysis. Meanwhile, Freud's ideas and assumptions can be perfectly tied in a psychoanalysis of Hawthorne's *The Scarlet Letter*. In fact, When Freud tries to develop his assumptions about the unconscious; he has studied the characters of the *Scarlet Letter*. Freud studies provide an opportunity to analyze literary characters through the application of the Psychoanalysis theory. (Jackson, 2000)

When studying Psychology, Freud suggests a theory that the result of the inconsistency or contradiction between the id, ego and superego bring about conflict which leads to repression. This repression occurs when one of the three parts of human psych overshadows the other. In this case, the human mind instead of expressing his desires or memories, it resorts to repress them. Thus, according to Freud's study, a healthy personality requires a balance between the id, ego and superego.

A detailed psychoanalytic analysis of *The Scarlet Letter* affords data about psychological states of the main characters and their actions and later to be analysed according to the Freudian concept of id, ego and superego. Their personalities are affected by the id, ego and superego with reference to their repressed childhood and past memories.

Freud has used his ideas of the id, ego and superego to look at the characters in *The Scarlet Letter* what displays an eternal conflict between social appropriateness and moral righteousness in the mind of the main character, Hester Prynne. Hester's inner conflicts and outside looks besides her needs and desires can be used as a prime study for Psychoanalysis.

The paper in hand presents an analysis of the main characters of *The Scarlet Letter* according to the Freudian Psychoanalytic point of view. It exposes the characters lives and personalities and it demonstrate how they are affected by their id, ego and superegos. To have knowledge about the psychological states of the main characters, a detailed psychoanalytic analysis of the *Scarlet Letter* is needed. The *Scarlet Letter* has proved its appropriateness to be a good sample for the Freudian psychoanalyses. (Hoffman, 1957)

In this psychoanalytic analysis both characters and their actions are analyzed in relation to the Freudian three parts of the human psych the id, ego and superego. By the end of the analysis, the effects of the id, ego and superego on the characters personalities with relation to their repressed childhood and past memories are discussed to end up with a relation between the author's diction and the characters inner psych.

### 1 Hester's Conscious morality and Subconscious Desires

Hester Prynne being the main character of the *Scarlet Letter* is considered as a good example of the conflicting tendencies between the puritan morals and the human needs and desires. In spite of Hester's conscious morality, she is playing out her subconscious desires. This fact is purely Freudian and it ironically demonstrates Freud's and Hawthorne's balancing views on people's actions and state of mind.

Hester Prynne is described as a young woman who falls down into her desires regardless her acknowledgement of the strict rules of the puritan society. This violation of the puritan rules by Hester Prynne results in wearing the scarlet letter on her chest for the rest of her life. Not having a secret love affair for a married woman even if she is considered as a widow is one of the most important rules in puritan society.

Hester Prynne is trapped by two things: her needs and desires as a lonely woman and her desperate longing for a real love relationship. Thus, she behaves in an impulsive irrational way, guided by her id, to satisfy her deep unconscious repressed needs especially after having neither love nor affection in her previous marriage. (Isaoglu, Hande, 2015)

Hester finds love and affection with Arthur Dimmesdale. Thus, she surrenders to the temptation of her id and committing adultery even though she knows that it is a forbidden act. Consequently, the results are unbearable; she gives birth to an illegitimate child, she is branded a scarlet A on her chest

for the rest of her life as a symbol of shame and humiliation, and she bears the burdens of her sin and shame alone after refusing to name her fellow sinner.

Could it be true? She clutched the child so fiercely to her breast, that it sent forth a cry; she turned her eyes downward at the scarlet letter, and even touched it with her finger, to assure herself that the infant and the shame were real. Yes![...]these were her realities,[...]all else had vanished! (TSL, 50)

These are the words of Nathaniel Hawthorne describing Hester's inner feelings while she is standing on the scaffold of the pillory in front of the magistrates and the town's people with '*an infant on her arm, and the letter A in scarlet, fantastically embroidered with gold threads, upon her bosom!*' (Ibid)

These two quotations from the novel show that the results of Hester's instantaneous satisfaction of her id are two beautiful things in the wrong way: a beautiful child named Pearl and a charmingly embroidered scarlet letter on her chest. At that moment Hester is wavering between her id and superego. Even though, she admits her new identity and she carries her child and scarlet letter on her chest with protection and affection for many years. (Isaoglu, Hande, 2015).

Freud suggests that people are ruled by their subconscious; yet, they are judged by their deeds and actions not their subconscious desires and plans. In Hawthorne's novel Hester is considered as a sinner and a criminal and her punishment is supposed to be death according to both law and religion; '*This woman has brought shame upon us all, and ought to die. Is there not law for it? Truly there is, both in the Scripture and the statute-book.*' (TSL, 44). As a result, she is branded as an adulterous for her public sin and actions. Yet, unlike her fellow sinner and lover, Arthur Dimmesdale, she seriously took her alienation and proudly wore her scarlet letter A.

Women in the novel consider the magistrates to be '*merciful overmuch*' (Ibid.) in their punishment to Hester Prynne; although Hester's punishment does not start yet because her punishment is not the resistance of the few hours on the scaffold in front of the town's people who do not hesitate to humiliate her; but it is how to carry on her life with her daughter without the help of anyone and with her new humiliating identity.

After leaving the prison and being publicly humiliated, Hester Prynne does not know what to do to earn money to feed herself and her babe. She is as described in the novel '*Lonely..., and without a friend on earth who dared to show himself, she, however, incurred even no risk of want*' (TSL, 69)

The embroidered scarlet letter with gold threads on her chest is Hester's punishment and rescue at the same time because the art she has in her fingers saves her life and her babe's. Hester Prynne In her struggle to survive and to establish a new life moves to a small wooden cottage and starts sewing at her needle. (Isaoglu, Hande, 2015).

People who humiliate Hester Prynne for her sin and crime do not deny her skillful abilities at her needle. They do not hesitate to order her to prepare their clothes for special occasions and Hester does not save her ornamented beautiful skills in decorating their clothes and this may show that for a lonely woman the art of sewing can exhibit hidden desires as it is explained in this passage from the novel:

It was the art [...] then, as now, almost the only one within a woman's grasp [...] of needle work. She bore on her breast, in the curiously embroidered letter, a specimen of her delicate and imaginative skill, of which the dames of a court might gladly have availed themselves, to add the richer and more spiritual adornment of human ingenuity to their fabric of silk and gold, [...]it was shut up, to be mildewed and moulder away, in the coffins of the dead[...]her skill was called in aid to embroider the white veil which was to cover the pure blushes of a bride. The exception indicated the ever relentless vigor with society frowned upon her sin. (TSL, 106-107)

Hester starts to focus on her work with passion and strength. She wants to decorate her life despite her alienation from society. Michael Davitt Bell (1985) comments, in his article Arts of Deception, on Hester's personality and needle work with these lines:

Hester is defined as their text, and she attempts to read herself at their valuation. Yet Hester's extirpation of her 'individuality', of her inner life of 'impulse,' is hardly so complete or successful as she wishes to believe. It is to this expressed 'impulse,' for instance, that she gives covert expression through the art of needlework, with which she adorns her scarlet letter and her daughter, Pearl. (Bell, 1985: 50)

Most of her time, Hester sews clothes what is considered as a sign of her passion, repressed desires and creativity. Decorating the scarlet letter helps Hester to express her repressed passion and desires to the outer world, trying to say that her sin is not something weird. She tries to convince her society that having sexual desires is not extraordinary and that people sometimes cannot control their emotions and needs and this can happen to anyone.

In fact, Hawthorne himself supports Hester's Point of view when he states that:

Women derive a pleasure, incomprehensible to the other sex, from the delicate toil of the needle. To Hester Prynne it might have been a mode of expressing, and therefore soothing, the passion of her life. Like all other joys, she rejects it as sin. (TSL, 108)

Nevertheless, Hester is aware of her sin. Moreover, she tries to purify her soul and body by earning some money from her needle work to survive and to do charity works. In the novel when Hester is behaving according to her ego she experiences times; when she is between her id and ego she ornaments clothes to show the strong influence of her id, and she tries to earn money to provide herself and her daughter a better life.

At the end of the novel Hester is behaving according to her id when she decides to flee with Dimmesdale and Pearl to Europe. She finds in her plan the end of her sufferings from the burdens of her sin and the end of Dimmesdale's sufferings and the rescue from Chillingworth's cruel plans to Dimmesdale. She says to Dimmesdale trying to convince him to escape with her and with their daughter:

Then there is the broad pathway of the sea![...]It brought thee hither. If you so choose, it will bear thee back again. In our native land, whether in some remote rural village or in vast London,[...]or, surely, in Germany, in France, in pleasant Italy,[...]thou wouldst be beyond his power and knowledge! And what hast thou to do with all these iron men, and their opinions? They have kept thy better part in bondage too long already! (TSL, 214-215)

Escaping to Europe is controlled by Hester's id who sees Europe as the place where to leave away from the place she committed her sin. Once again Hester is submitted to her id and both her ego and superego are absent when she remembers her passion to Dimmesdale and plans to start a new life with Dimmesdale and Pearl. While doing this, Hester's ego and superego are not on the stage, the only controller is her id and she is not aware of the consequences of her plan.

## 2 Roger Chillingworth the Demon in Human

Roger Chillingworth is the villain in The Scarlet Letter. He is described as being 'small in stature, with a furrowed visage, which, as yet, could hardly be termed aged' (Hawthorne, 1970:87). In the Scarlet Letter Roger Chillingworth is mostly described as a vengeful character. Hawthorne does not describe Chillingworth with sympathetic characterization but with ruthless qualities. (Bell, 1985)

Throughout the novel Chillingworth is acting under the influence of his id except when he admits his marriage to Hester was a mistake. At this only moment he is acting under the influence of his conscious. He says,

It was my folly, and thy weakness. I,[...]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! (TSL, 99)

Despite the fact that Chillingworth is admitting his marriage to Hester is a mistake due to the mismatch and the differences between him and Hester, Chillingworth cannot resist his id in front of his young and beautiful wife. The gratification his id needs is satisfied by marrying Hester. When Chillingworth says, 'We have wronged each other', (TSL, 100), he is confessing his mistake. Nevertheless, Chillingworth does not forgive Dimmesdale for his sin; he deduces his life for punishing him for it.

While Dimmesdale is suffering from the sin he committed, Chillingworth is always appearing as the reflection of Dimmesdale's conscience. Chillingworth's close attachment to Dimmesdale works as a reminder of Dimmesdale's sin. It prevents him from purifying his soul from the pressure of his conscience whenever he tries to .It stands as the inner voice of Dimmesdale's conscience that reminds him of his sin with the following words:

They are new to me. I found them growing on a grave, which bore no tombstone, no other memorial of the dead man, save these ugly weeds that have taken upon themselves to keep him in remembrance. They grow out of his heart, and typify, it may be, some hideous secret that was buried with him, and which he had done better to confess during his life time. (TSL, 152)

Chillingworth describes Dimmesdale in a rough way. He is so harsh regarding the sin Dimmesdale committed. His implications to Dimmesdale's sin work as the conscience reminder to Dimmesdale. The meetings of Chillingworth and Dimmesdale serve as Dimmesdale's superego to remind him that his sufferings were coming from his sin and his unpurified soul.

If Pearl according to Freud is Hester's id, then Chillingworth is Dimmesdale's superego (Baym, 1970). Having full knowledge of medicine provides the way for Chillingworth to interfere into the puritan society with a false name as a physician. The worsening health situation of Dimmesdale gives Chillingworth the chance to be closer to Dimmesdale.

The relation between Dimmesdale and Chillingworth is similar to that of the patient and the analyst. By analyzing the behavior of Dimmesdale, Chillingworth is trying to prove Dimmesdale's involvement in Boston's biggest scandal. According to Freudian psychoanalysis, Chillingworth is considered as the analyst who tries to figure out what is repressed behind the unconscious of the patient. Dimmesdale is considered as the patient who represses passions, memories, and desires in his unconscious. Chillingworth with his experience notices the conflict in Dimmesdale and tries to solve it among his id, ego, and superego (Baym, 1970).

The relationship between Chillingworth and Dimmesdale is clarified in the following lines from the Scarlet Letter:

Thus Roger Chillingworth scrutinized his patient carefully, both as he saw him in his ordinary life, keeping an accustomed pathway in the range of thoughts familiar to him, and as he appeared when thrown amidst other moral scenery, the novelty of which might call out something new to the surface of his character. He deemed it essential, it would seem, to know the man, before attempting to do him good...So Roger Chillingworth[...]The man of skill, the kind and friendly physician[...]strove to go deep into his patient's bosom, delving among his principles, prying into his recollections, and probing everything with a cautious touch, like a treasure-seeker in a dark cavern (TSL, 145-146).

As a talented psychoanalyst, Chillingworth goes deep into the unconscious mind of Dimmesdale to find out the cause of his suffering as a way to heal him. However, since Chillingworth knows the real identity of Dimmesdale, his real reason is to torture him and to eventually punish him.

### 3 Dimmesdale the Sinner in the Preacher's Robe

Arthur Dimmesdale the other main male character is the clergy man who suppresses his desires for a married woman according to the puritan rules which he represents. Nevertheless, Dimmesdale could not control his desire for Hester Prynne. As a result, he commits adultery. Throughout the novel, Dimmesdale is in an enduring struggle with his id, ego, and superego. (Isaoglu, Hande, 2015). This struggle affects both his personality and his behavior.

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. (Barus, 2004: 49)

Dimmesdale is living a dilemma in which he gets stuck to his id and ego. Although he suffers from his sin, he is not courageous enough to confess it publicly as Hester does. When Dimmesdale meets Hester in the forest it is clear that he could not resist his desire for Hester. As a result, both Hester and Dimmesdale decide to flee to Europe to live their life freely with a fresh start.

From the beginning of the novel till the end Dimmesdale does not behave according to his emotions and feelings only twice; when he commits adultery and when he decides to flee to Europe with Hester. He ignores the puritan norms and acts according to his feelings. Dimmesdale's feeling after the forest meeting and the decision to flee to Europe is described by Hawthorne in the following:

The decision once made, a glow of strange enjoyment threw its flickering brightness over the trouble of his breast. It was the exhilarating effect---upon a prisoner just escaped from the dungeon of his heart---of breathing the wild, free atmosphere of an unredeemed, unchristianized, lawless region (TSL, 219).

In this scene, the controller is the id of both Hester and Dimmesdale. Despite of all his titles and the burdens he has, Dimmesdale could not resist the temptation of Hester Prynne's love. His id makes him feel that has the power to face all the obstacles he faces Hester. However, instead of confessing his sin publicly, Dimmesdale decides to repress his feelings and emotions for Hester in the depth of his unconscious. (Isaoglu, Hande, 2015).

As a minister, Dimmesdale is well aware that those repressed feelings and emotions are those unacceptable and improper ideas, and that he should have faced them instead of repressing them. Diana Donnelly mentions the repression Dimmesdale suffers from; 'Dimmesdale first experiences a more serious weakening of repression, leading to a confusion about reality, when he attempts to put himself in Hester's shoes by holding a vigil on the same scaffold she stood on' (Donnelly, 2012: 1145).

It can be deduced that Dimmesdale cannot solve the conflict between his id and ego happening in his inner world. Thus, he experiences a changing personality. His refusal to reveal his sin leads him to repress feelings and emotions; and experiencing repression leads him to a worsening health and mental conditions. Dimmesdale is wavering between his conscience which drives him to confess his sin and his fearfulness which restrains him from doing this.

Dimmesdale had been driven higher by the impulse of that Remorse which dogged him everywhere, and whose own sister and closely linked companion was that Cowardice which invariably drew him back, with her tremulous gripe, just when the other impulse had hurried him to the verge of a disclosure (TSL, 167-168).

Dimmesdale is conscious of the results of hiding his secret and repressing his feelings and emotions. Even though, he could not get rid of his self torture and punishment. He really wants to flee from the agony that surrounds him, but he lacks the courage to believe that he is Boston's biggest sinner and to confess it publicly. Dimmesdale, throughout the novel, has never tasted the feeling of relief he tastes when he finally confesses his sin when giving his last sermon of congregation. (Isaoglu, Hande, 2015).

Although he keeps a diary disclosing his sin and his experience with suffering for all these years, Dimmesdale does not feel relief only when he confesses his sin publicly. When finally confessing his sin, Dimmesdale is feeling death coming to him. He is now courageous to confess his sin because he feels it would be the last time to see those people and when he dies the only thing that matters is to redeem himself in the eyes of God. (Donnelly, 2012)

By confessing his sin Dimmesdale gets rid of his burdens and finally finds his relief. Repression of sin is no longer necessary for Dimmesdale. He finally finds his everlasting peace he searches for seven years. Dimmesdale finally revealed his relief and believe in God's mercy by these lines:

[...]for thee and Pearl, be it as God shall order... and God is merciful! Let me do the will which he hath made plain before my sight. For, Hester, I am a dying man. So let make haste to take my shame upon me. (TSL, 266)

Dimmesdale feels peace and relief because he confesses his sinful act and purifies his soul; nevertheless, he is kept punished by being away from Hester and Pearl after his death. The peace and relief Dimmesdale feels by the end of his life is revealed in the following lines:

'My little Pearl', said he feebly[...]and there was a sweet and gentle smile over his face, as of a spirit sinking into deep repose; nay, now that the burden was removed, it seems as if almost he would be sportive with the child,[...] 'dear little Pearl, wilt thou kiss me now?' (TSL, 268)

At the end, Dimmesdale succeeds to solve the conflict between his id and ego by confessing his sin and unifying his family. Will God forgive him? This is the last thing he wants to know.

What makes Dimmesdale's shame so unbearable? What constitutes unbearability seems to me of central importance in all analytic work, and can be related to conflicting superego ideals, to the framework of judgment that individuals bring to bear on their feelings. (Kilbourne, 2005: 467)

Kilbourne (2005) discusses the conflicts experienced by Dimmesdale happening between his id and superego. This conflict is what makes the sin unbearable. Dimmesdale feels ashamed of his sin because he is a holy man who teaches his people the puritan rules and norms. Hester is humiliated in front of the puritan public for six hours; whereas Dimmesdale is punishing himself every day by torturing his psyche.

This situation of self punishment reveals the superego functioning as Dimmesdale's censor. For Kilbourne (2005) shame is a self defense; Dimmesdale's desire and passion for Hester Prynne lead him to the feelings of shame. Other element resulted in shame; the sinful act Hester and Dimmesdale commit together, and the conflict between Dimmesdale's moral values or superego and his passion for Hester. But what makes Dimmesdale's shame unbearable is that he knows that like Hester he should be punished and humiliated in front of his public sharing the feeling of shame with his lover and holding his daughter.

However, Dimmesdale's ego stops him from doing what his superego is insisting on. He keeps thinking of his status in his society. He feels ashamed of the puritan society and shame often results from '*the intensity and overwhelming quality of emotions, rather than any particular feeling*' (Kilbourne, 2005: 472).

When Dimmesdale is facing his love and passion towards Hester, he forgets his status as a clergy man and his identity in the puritan society. Whereas, when Hester is punished and humiliated he loses his courage and feels ashamed and remembers his identity and puritan status. (Isaoglu, Hande, 2015).

In fact, the forest meeting puts Dimmesdale in a dilemma in which both his conscious and unconscious are affected. He tries to repress all these feelings and emotions towards Hester because they remind him of the sin they committed together. As a result, he tries to remove these happy moments he lived with Hester from his mind to get over the feeling of guilt that follows him. This psychological situation of Dimmesdale is explained by Donnelly by stating:

By immersing himself in a project demanding his attention and getting his mind off happy thoughts about Hester, Dimmesdale instinctively and adaptively reinstates the repression of wicked thoughts that had too abruptly entered consciousness. In this manner, he also reinstates his identity as a minister, another higher mental function he was in danger of losing after his blissful time with Hester. (Donnelly, 2012: 1146-1147)

Dimmesdale needs to direct his attention away from Hester Prynne in order to fulfill his duties as a minister and a clergy man. He knows his responsibilities towards his puritan community despite the fact that he shares Hester's sin. Dimmesdale has as a final duty to his puritan community a sermon to prepare for the Election Day. He has to focus his ideas on writing the sermon; instead, Dimmesdale is trying to repress his feelings and emotions towards Hester.

Dimmesdale in this scene is under the pressure of his ego that prevents him from being under the influence of his id. Dimmesdale wants to leave the country; but before that, he has to finish his final duty which is the sermon of the Election Day. For that, he is living in a dilemma.

The minister had inquired of Hester, with no little interest, the precise time at which the vessel might be expected to depart. It was probably to be on the fourth day from the present. 'That is most fortunate!' he had then said to himself [...] to hold nothing back from the reader, [...] it was because on the third day from the present, he was to preach the Election Sermon; and , could not have chanced upon a more suitable mode and time of terminating his professional career. 'At least, they shall say of me,' thought this exemplary man, "that I leave no public duty unperformed, nor ill performed! (TSL, 231)

The aforementioned quotation indicates how faithful Dimmesdale is to his duty. However, at the same time he is planning to flee with Hester to Europe a day after his Election Sermon. Dimmesdale cannot run away before the sermon because of its significant value in the life of the Reverend. (Isaoglu, Hande, 2015). Dimmesdale has to perform his duties before leaving for one reason that he wants to be remembered as the Reverend Arthur Dimmesdale who always performed his duties properly for his congregation.

As a result, one can say that for Dimmesdale the puritan community represents his superego, and Hester Prynne represents his id; and Dimmesdale is wavering between these two elements. But sometimes it is clear that Dimmesdale's superego or conscious is overwhelming his id. Most of the time, Dimmesdale is found torturing himself and reminding himself of the sin he committed and its burdens. He keeps punishing himself and his health is getting worse day after day until one night he decides to confess his sin. Dimmesdale confesses his sin to the public in his Election Day. What is sarcastic is that the public does not understand what he says and their respect to him grows further.

He had told his hearers that he was altogether vile, a viler companion of the vilest, the worst of sinners, an abomination, a thing of unimaginable inquiry; and that the only wonder was that they did not see wretched body shriveled up before their eyes, by the burning wrath of the Almighty? (TSL, 164)

Besides the respect, Dimmesdale has gained a strong faith in him from the part of his community what makes his pain stronger. To punish himself, Dimmesdale resorts to physical ways in addition to the psychological one. He beats himself 'wielding the bloody scourge' (TSL, 167). He also stays outside on the scaffold on which Hester is punished. Moreover, he spends nights awake without food just to punish himself. Dimmesdale prefers to endure his pain and hide his secret than facing the puritans with his sin. Standing on the scaffold is a sign of the worsening psychological condition he reaches. Under the pressure of his superego, Dimmesdale stands on the scaffold in the darkness and confesses his sin to relieve his pain. (Isaoglu, Hande, 2015).

In the forest, Dimmesdale's psychological state witnesses a change from the superego control to the id control. Dimmesdale starts to neglect the puritan community and listens to his feelings and emotions. He becomes able to neglect the puritan rules and dares to disobey them so as to live his life according to his feelings and needs.



Dimmesdale's own astounding behavior after he leaves the forest convinces him beyond any doubt that he is, indeed, a morally polluted and hideously guilty man. A truly stupefying flood of demons are released from him when he asserts, deliberately, that the social law no longer binds him. He has turned the control of his psyche over to the passionate self that has been clamoring for freedom and recognition all these years (Baym, 1970: 228).

After the forest meeting, Dimmesdale feels himself corrupted; he decides to live his life free from the puritan boundaries. He also feels changed both mentally and psychologically.

But he seemed to stand apart and the eye this former self with scornful, pitying, but half-envious curiosity. That self was gone! Another man had returned out of the forest; a wiser one; with a knowledge of hidden mysteries which the simplicity of the former never could have reached. A bitter kind of knowledge that! (TSL, 238).

Dimmesdale in this situation seems deeply controlled by his id; but whenever he is controlled by his id, he clashes with his ego which reminds him of the dangerous outside world if he keeps following his wishes and desires. As a result, Dimmesdale keeps repressing his feelings and emotions. His ego then is preventing him from doing things he will regret later.

The minister was glad to have reached this shelter, without first betraying himself to the world by any of those strange and wicked eccentricities to which he had been continually impelled while passing through the streets (TSL, 237- 238).

During the Election Day, Dimmesdale gives his sermon and suddenly stands on the scaffold and confesses his sin to the puritan public. He shows them the imprinted A on his chest just like Hester's A embroidered on her dress. Dimmesdale wants to be free from his conscious and feeling of guilt and sorrow. To do so, he has to accept his past with his guilt and agony.

[...] ye, that have loved me! Ye, that have deemed me holy! [...] behold me here, the one sinner of the world! At last! [...] at last! [...] I stand upon the spot where seven years since I have should have stood; here with this woman, whose arm, more than the little strength wherewith I have crept hitherward, sustains me, at this dreadful moment, from groveling down upon my face! Look, the scarlet letter which Hester wears! Ye have all the shuddered at it! \_ God's eyes beheld it! The angels were forever pointing at it! The Devil knew it well, and fretted it continually with the touch of his burning finger! (TSL, 267)

Finally Dimmesdale feels relaxed and relieved after confessing his sin and accepting his destiny and penalty whatever it would be. However, he does not have time to be punished; because he is destined to die by the end. The reason why he dies is because Dimmesdale, unlike Hester, is not courageous enough to face the consequences of his guilt and he cannot accept to fulfill his needs and desires for Hester. Dimmesdale could not find a balance between his three elements of psyche; that is why he could not find happiness. Dimmesdale dies leaving his family and happiness. Dimmesdale, though being a healer of people's souls, could not reach a healthy personality which requires a balance between the id, ego, and superego without any conflict among them.

## 5 Hawthorne and The Scarlet Letter

The Scarlet Letter comes to the hands of Hawthorne coincidentally; nevertheless, Hawthorne wouldn't have decided to write about it using his fantasy if he does not feel attracted to some details that could say what he couldn't confess.

To start with, one should have an idea about Hawthorne's ancestors, especially Judge Hathorne who persecuted many women in Boston's witch trial. This act deeply affected Hawthorne's life that makes him decide to change his family name from Hathorne to Hawthorne. In the novel, the clergy men who punished Hester Prynne at the beginning and the witches later on were described as harsh, severe, and pitiless characters. If this expresses something it expresses Hawthorne's attitude towards his ancestors. For instance, the following passage from the novel reveals the puritan's intolerance not only with the sinner, but also with the result of the sin.

'This is awful!' cried the governor, slowly recovering from the astonishment into which Pearl's response had thrown him. Here is a child of three years old, and she cannot tell who made her! Without question she is equally in the dark as to her soul, its present depravity and future destiny! Methinks, gentlemen, we need inquire no further. (TSL: 95)

In the abovementioned quotation, Hawthorne describes the governor who represents the puritan character from the law side with his reaction towards a three years old child. The governor uses the words awful, dark, and depravity; and ends up his assumptions with the expression '*Methinks, gentlemen, we need inquire no further.*' (TSL: 95) to show his certitude to what he believes a three years old child is. He also uses the word *equally* to compare and put her in the same position of her sinner parent assuming that she is the result of a sinful act and should be rejected because there would be no good from her.

Hawthorne does not reveal his attitudes towards the governor nor towards Pearl, but if one compares diction used for the governor and that one used for Pearl, one may notice Hawthorne's rejection to the puritan harshness represented in the character of the governor in this case.

Pearl, who is the center of the governor's speech, is described many times in the novel when talking about Hester Prynne, Roger Chillingworth, Arthur Dimmesdale, or even the Governor. Although the Puritans see her as a devilish child, the result of the act of sin, Hawthorne presents her in a totally different way. For example, in '*Pearl! Little Pearl! Where are you?*' (TSL: 151) Hawthorne opposes the Governors point of view towards Pearl. The governor considers her as being in the dark as to her soul; whereas Hawthorne considers her as a little child who should be protected and should not stay away from the eyes of the adults, and at the same time he considers her as a precious child by naming her Pearl. He could have named her any other name that does not have such a strong connotative meaning; but instead, he chooses a beautiful valuable with positive connotation name. Who else beside the father would think of the most beautiful name to call his child?

Hawthorne pays more attention to Pearl's psychological state, as if it is important to consider her feelings the fact which is totally neglected by the puritans.

Pearl, whose activity of spirit never flagged, had been at no loss for amusement while her mother talked with the gatherer of herbs. At first, as already told, she had flirted fancifully with her own image in a pool of water, beckoning the phantom forth. (TSL: 151)

It is obvious that the puritans' points of view and criticism to Hester and Pearl do not affect on Pearl's childish spirit. Her spirit not only never flagged, but also has activity. The word *activity* added to *spirit* produced a more vivid meaning to her childish spirit. The child's spirit is always enjoying the moment even when the mother is occupied with someone else. Pearl does not lose her amusement at this moment. Her imagination helps her to keep enjoying her time; she plays with her image in a pool of water in an attempt to beckon the phantom forth. This shows that Pearl is aware of her realities, and she is strong enough to fight the bad ones.

Hawthorne's description of Pearl looks like a loving father's description of his child. Pearl's age and vivid spirit are adequate to the nicest period of any child. This reminds the reader of Hawthorne's daughter. The female character which has an important value in the novel to face the puritan severity and to change the town's people attitudes towards sinners is strongly present in the life of Hawthorne.

Hawthorne's life after the death of his mother resembles that of Hester Prynne. Hawthorne's dismissal in June 1849 from the Custom House where he was an officer together with the death of his mother in the summer of 1849 creates a crisis to him. Hester Prynne in her side lost her life and respect. She lost the title of wife after the news of the death of her husband. A husband to a lonely wife is like a mother to a child. Hester lost her material and spiritual support after being a widow; Hawthorne lost them as well after being dismissed from his job and losing his mother who used to support him a lot in his career. This loss creates a gap in both lives, Hawthorne's and Hester's. (Barus, 2009)

For Hawthorne, he started his writing career by writing his first romance The Scarlet Letter. After six months, eight hours a day the book was published in an edition of two thousand copies in March 1830. Critics considered the book as '*immoral in its sympathy for an unfaithful wife, and a fallen minister*' (Jeffares, 1981: 11). Hester Prynne herself after the public humiliation and being alienated from the puritan society finds herself in an economic crisis just like Hawthorne. She starts looking for something to feed her baby and herself. Like Hawthorne whose refuge is in what he likes the most i.e., writing; Hester Prynne's refuge is in her fingers' art. She is talented in embroidery, the art that gives her fame, food and returns back her respect.

Jeffares (1981) says that Orestes who praised Hawthorne's early works led the attack in Brownson's Review. Hawthorne noted that these attacks only increased sales (Ibid). The Custom House caused big trouble among Salem people who recognized themselves in the comic caricatures made by Hawthorne. The attacks to Hester Prynne from the puritans and to Hawthorne from the critics do but increase their fame and respect.

Ignoring the value of his work, Hawthorne starts writing his novel which later on becomes his best work, a romantic vision rich with symbolism flourishing the world of literature. In this book, the author worked hard to express his attitudes towards the harshness of his puritan ancestors and the punishment that resulted from a sinful act.

Hawthorne's hard work succeeded with the support of his mother, sisters, and wife and inspired by his daughter. This womanly surrounding is present in his book through the character of Hester Prynne and her daughter Pearl and the women of the town who stand as effective elements in the novel.

The story of Hester's success to gain people's respect after being punished by alienation and being a social outcast assembles the story of Hawthorne's success in writing after being dismissed from his job. The events of the story are not mere imagination of the author and recreation of real events but they are a reflection of Hawthorne's inner side and his experience with people in life. Though The Scarlet Letter, Hawthorne tries to express his disagreement to his ancestors, namely the earliest American ancestor William Hathorne who:

[...] was a soldier, legislator, judge; he was a ruler in the church; he had all the Puritanic traits, both good and evil. He was likewise a bitter persecutor, as witness the Quakers, who have remembered him in their histories, and relate an incident of his hard severity towards a woman of their sect, which will last longer, it is to be feared, than any record of his better deeds, although these were many. (TSL, 1970: 8)

John Hathorne was William's son. He was one of the three judges involved in condemning witches in 1692. There was a belief that one of the witches had cursed the Hathornes. This belief affected Hawthorne's imagination, and after his graduation in 1825, Nathaniel changed his name from Hathorne to Hawthorne. This idea of changing name is reflected in Hester's changing identity.

To be more objective, Hawthorne uses the idea of changing names and looking for identity for both Hester and her husband Roger. Changing identity can be a sign of escape from some serious situation like that of Hester Prynne, or it can be a way to disguise for certain evil aim like that of Roger Chillingworth. What obliges characters to change names or identities is related to their id, ego and superego. (Freud, 1949)

### Conclusion

It is hard to distinguish between the author of the Scarlet Letter and his characters. Their lives are identical, either real or fictional. What Nathaniel could not directly say is depicted in the psychological state of his characters. After his failure in life, he managed to balance it again and his master piece is a proof for that. Similarly, his main characters succeeded to balance their lives and finally achieve internal peace and tolerance by balancing the three element of the psyche.

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