

SHAME, REMORSE AND ATONEMENT: AN ANALYSIS OF *THE SCARLET LETTER* IN THE LIGHT OF GHAZALIAN *NAFS E LAWWAMA* AND FREUDIAN *SUPEREGO*

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ABSTRACT: This study seeks to explore the working of Ghazalian *nafs e lawwama* and Freudian *superego* in *The Scarlet Letter*. The psychoanalytical interpretation explicitly deals with the remarkable impact of *nafs e lawwama* / *superego* on the central characters of the novel when they bypass the ethical constraints, experience guilt-ridden conscience and finally recompense it. The findings of the study reveal that Ghazalian *nafs-e-lawwama* and Freudian *superego* impose restraints on the instantaneous gratification of pleasures of *id* / *nafs-e-ammara* and rebukes *ego* / *aq'l* for its disregard of conscience. The theoretical framework encompassing Ghazali and Freud provides an exhilarating prospect to explore into characters' minds in order to search for a psychological understanding of their behaviour, thus enhancing our in-depth cognizance of Literature.

KEYWORDS: Psychoanalysis, *superego*, conscience, psyche.

1. Introduction

Since time immemorial human nature has been analyzed through numerous perspectives - philosophical, psychological, religious, anthropological and developmental - each with its own lens and focus of attention. However, much uncertainty still exists about the effectiveness of these explorations. As Basch (1983) observes that although there have been a huge explosion of the studies of self and human mind, yet the advancement of investigations has given rise to narrower outlook towards man, since each of them seeks to explain human behaviour through its specific expertise, forming a —veritable tower of Babel (p.7).

The current work is an endeavor to explore the complexities of human psyche, as exposed through the major characters of Hawthorne's *The Scarlet Letter*. For an in depth analysis, Ghazalian theory of soul and Freudian psychoanalytic technique have been used to analyze the working of *nafs e lawwama* and *superego* in Hester, Dimmesdale and Chillingworth. The selected novel retained its exceptional success since its publication in 1954. Golding demonstrates unique skills and exceptional employment of literary devices in his momentous portrayal of the inner workings of human mind. Furthermore, this novel has continued to elicit keen interest in scholars and readers alike.

As a classical novel, *The Scarlet Letter* (1850) has stirred marvelous interest among literary critics. As Borges (1987), comments that Hawthorne makes art a “function of conscience” (p.411). Similarly, Henry James (1843-1916) and Ludwig Lewison (1882-1955) call it “Hawthorne's masterpiece, his definitive authority” (p.412). Likewise, Crews (1966) states that Freudian genius, as the voyager of human psyche, was predicted by Hawthorne, when in the preface to *Snow Image*, Hawthorne (1853) envisions himself as one “who has been burrowing to his utmost ability into the depth of our common nature, for the purposes of psychological romance” (p.8). Thus, an implication of this argument leads to the conclusion that Hawthorne and Freud delved into the same depths of human mind.

2. Theoretical Framework

As the current work is primarily grounded on the impact of *nafs e lawwama* or *superego* on characters' behaviour, so it is imperative to sketch its brief contextual background. Ghazalian *nafs e lawwama* makes an analysis of the ethical features of any act (Ahmad, 1992). This “reproachful psyche”

(Hisham, 2012 (b), p.329) is present in the unconscious part of mind and plays the role of conscience, continuously increasing the feelings of regret on wrongdoings. As Ali (1995) observes that *nafs-e-lawwama* forces *self* to “upbraid man and berate itself” (p.59). It is the phase which cannot respite in one state, since, at this stage, the soul is in the middle of its journey towards its growth and perfection. It is in a state of unceasing awareness, “scrutinizing, criticizing and self-accusing” (Khosravi, 2006, p.165). This second stage of self-development starts when these overwhelming passions of *nafs-e-ammara* are endangered by reason (Haq, 1992). Abdolbaghy and Abdolhady (2013) contends that when *nafs-e-lawwama* gets conscious of certain hostile actions, it feels remorse; thus, always remaining conscious of its own deficiencies.

Likewise, the psychoanalytic discovery of Sigmund Freud foreshadowed the foundation of modern psychology (Schwartz, 1974). He examined the growth and the functions of *superego* at two levels: development of *superego* in the child, and the ability of *superego* formation as achieved by mankind during the course of evolution (Freud, 1924). Fundamentally, *superego* is the phenomenon called “conscience” (Freud, 1959, p.223), which forces an individual to observe societal rules and helps him shape his personality. It also offers a set of guidelines, instilling a sense of right and wrong and develops with the internalization of parental figures (Friedman & Schustack, 1999). Moreover, *superego* can be “super-moral” (Freud, 1962, p.44). Also, certain parts of *superego* are unconscious because human beings are not always aware of the internalized moral forces that constrain their actions (p.67). Moreover, Freud (1923) also maintains that the conscience or *superego* of an individual is forged under the frustrating influences of his superiors such as parents, teachers, and elder church members.

3. Literature Review

The Scarlet Letter basically deals with the psychological transformations that occurred in the central characters and the circumstances that led to the changes in behaviour. Since Hawthorne’s favourite study seems to be the unveiling of man’s innermost impulses and affections, so it makes Pfister call *The Scarlet Letter* not a novel, but “a tale of remorse, a study of character, in which the human heart is anatomized” (p.27). Hundreds of critical books and scholarly articles have been written on the beautiful portrayal of human psyche in *The Scarlet Letter* which consider Hawthorne, a true genius, who produced one of the most successful romances ever published in America (Christian Inquirer, 1850; Christian Register, 1850; Church Review, 1851). Hawthorne’s profound understanding of human nature surpasses him in the realm of literary art. As Gottschalk (1967) quotes James’ and writes that Hawthorne’s work presents “glimpses of a great field, of the whole deep mystery of man’s soul and conscience” (p.39).

Thus, an analysis of *The Scarlet Letter* will not be complete without Hawthorne’s contribution to psychoanalysis since there exists a huge array of important works on his artistic achievements, which approach this work from psychoanalytic perspective. In this regard, Mayo (1851) argues that Hawthorne’s status is quite illuminating since he has proved himself as the most peculiar writer among those American genius, who gained “insight into human soul” by looking at life and nature from the stance of Providence (p.265). According to Pfister (1991), many reviewers of Hawthorne’s writings in the 1840s and 1850s referred to his psychological concerns by using the metaphors of “surface and depth”, which has now been termed as “manifest and latent” (p.27). He further argues that Hawthorne’s treatment of “the darkest interior of the tabooed Self” makes him sound like a mid-century Freud, possessing the genius to traverse these regions of unconsciousness (p.27).

Time and again critics appreciate Hawthorne’s relevance to the modern times in his distinctive portrayal of the human psyche. As Turner (1961) truthfully remarks that “in his recognition of hidden life and his description of mental processes, Hawthorne was a psychologist ahead of his time” (p.73). Since in his depiction of the possibilities of human psyche, Hawthorne seems to be addressing our own age, so Raman (2005) opines that the underlying implication of *The Scarlet Letter* provides it a greater significance than has been assigned to it in the history of American Literature. In a similar vein, Hawthorne’s manner of dealing with characters’ inner life mystifies James (1941), when he praises his

characters as “glimpses of a great field, of the whole deep mystery of man's soul and conscience. They are moral, and their interest is moral; they deal with something more than the mere accidents and conventionalities, the surface occurrences of life” (p.295).

It is significant to note that even reviewers become so accustomed to Hawthorne's practice of delving deep into the hidden recesses of human mind, that Westminster Review (April, 1860) argues, “to praise the romance for a remarkable power of psychological analysis, to say it abounds in piquant remarks and striking views is only to say it is a book of Hawthorne's” (p.77). Similarly, Crews in his classic work of Freudian literary criticism, *The Sins of Father* (1966), makes a psychoanalytic study of Hawthorne's fiction and reasons that Freudian genius, as an explorer of human psyche, has been truly anticipated by Hawthorne, since both of them have revealed the deep insight into human mind. Commenting on this, Horgan (2000) mentions that Crews under Freudian spell, considers *The Scarlet Letter* and other works of Hawthorne as anticipating the findings of psychoanalysis since the novelist gives prime importance to the innermost psyche of human beings. In addition, Baym (1970) calls this novel “a triangle and hierarchy of sinners” (p.216), each of whom represents a different attitude towards his or her sin; Hester is proud, Dimmesdale is secretive and Chillingworth is malicious and revengeful. While Gross (1960) makes an illuminating study of the three types of sins in the novel, i.e., the exposed sin of Hester, the adulteress; the hidden sin of Dimmesdale, her lover; the unforgiveable sin of Chillingworth, the wronged husband; and the congenital sin of Pearl, the illegitimate daughter of Hester and Dimmesdale. On account of the consequences of their sins, these characters undergo a tremendous suffering which causes great tribulations in the whole Puritan society.

Hawthorne's skill in delineating human psyche fascinates his readers; even the choice of names is quite significant that reveals the whole psychological and social milieu in which they have been created. Lei (2015) while commenting on the symbolic meaning of chief characters' psychic world in *The Scarlet Letter*, mentions that Hawthorne's outstanding expertise and his powerful “psychological insight into the guilt and anxiety of human soul” makes readers use their “fertile imagination to get the charm and inner feelings of the characters” (p.216). While Sarracino (1983) argues that the prohibited desires and propensities of characters have been so vigorously renounced in *The Scarlet Letter* that they are psychologically made “other”, “not me”; however, they possess such a great energy that “they continue to live, to breathe, to move” even when they are detached from one's body (p.52).

An exhaustive analysis has been given by Bell (1962), dealing with Hawthorne's skill in presenting the original potentialities of nature to each of his major characters. As Hester is “impulsive and passionate ...with a rich, voluptuous oriental characteristic that reveals itself as warm and rich, a well-spring of human tendencies” (TSL p.105). Dimmesdale has a “strong animal nature” being “inherited” from his mother or father but a nature also particularly suited to “study and scholarship” (TSL p.158). While Chillingworth portrays himself as “a man already in decay, having given my best years to feed the hungry dream of knowledge” (TSL p.94).

4. Research Methodology

The present study adopted qualitative research paradigm. Ghazalian Theory of Soul and Freudian Psychoanalysis provides the contextual background to analyze the selected characters. The analytical and descriptive methods are adopted for investigating the impact of *nafs e lawwama* or *superego* on characters' psyche comparing their different reactions to the guilt-ridden pangs of conscience. Besides it also deals with the motives behind the different kinds of struggles that these characters make and the most dominant dynamics fabricating their conscience-stricken personalities.

5. The Portrayal of Human Mind in *The Scarlet Letter*

The Scarlet Letter (1850) unfolds a simple story that takes place during 17th century in a small Puritan town, Boston, but it is told with a “Greeklike Severity” (Booth, 1914). Hawthorne gives a detailed account of an unspecified speaker, an officer in the Salem Custom House who finds out a “Mysterious package” which has a fine cloth with capital letter A (TSL p.47) which seem to have “some deep meaning in it worthiest of interpretation” (TSL p.48). The narrator further examines “a small roll of dingy paper” (TSL p.49) which tells the heart-rending story of Hester Prynne, the heroine of the novel,

that occurred two hundred years ago. Hawthorne skips the minute details of Hester's maidenhood but provides a glimpse of her life in her English home with "anxious mother" and "reverend father" (TSL p.77); the start of a new life with a "misshapen elderly scholar"(p.78); the unsuitable marriage; the decision to move to Boston; husband's sending his wife with her "rich voluptuous Oriental characteristics"(TSL p.105) to Puritan settlement; her tragic fall into the abyss of the sin of adultery; her physical and psychological banishment from society with her child Pearl; her hard survival in the torturous prison of Boston with charitable services that finally turn her token of shame letter A into "Able" (TSL p.195); Chillingworth, the wrong husband's cunning attempts to get the secret of Hester's lover Dimmsdale, whose guilt has already destroyed his body and soul, and finally Dimmesdale's public confession, resulting in his death.

The Scarlet Letter is Hawthorne's masterpiece as well as one of the most disputed novels, on account of its author's that ambiguity of meaning which he desires to convey to his readers. Fundamentally, the novel explores the psychological impact of unconfessed sin on human soul and body. Commenting on this, Isaoglu (2014) argues that principally the story revolves around the psychological transformation of characters, with the factors and events contributing to it. In a similar vein, Warfel (1963) observes that the whole narrative fundamentally concerns itself with the outcome of characters' choices in between the twin forces of vice and virtue, and the resulting tussle occurring on the unconscious level. A detailed analysis needs to be made, in order to get acquaintance with the inner workings of characters' mind within the parameter of Ghazalian theory of soul and Freudian psychoanalysis.

5.1 The Manifestation of *Nafs-e-lawwama* / *Superego* in Hester

The function of *nafs-e-lawwama* or *superego* is to prevent an individual from performing an objectionable action, and if it is committed, these powers rebuke him for the disregard of its orders. Hester travels through the *nafs-e-lawwama* or *superego* phase, after her surrender to *nafs-e-ammara* or *id*'s spur-of-the-moment states. Ghazali (1993) considers this aspect of *nafs* as constantly struggling to pacify human evil. Similarly, Freudian concepts of *superego* indicate "conscience," "sense of guilt," "need for punishment" and "remorse" as its major functioning (Johnston & Malabou, 2013, p.91). The *superego*, as Magnavita (2002) notes, signifies the "internalized value system of society" (p.80), and exhibits an ideal phase of the most suitable and socially adequate behaviour of a man. Likewise, Martin (1965) argues that sometimes Hester experiences the pricks of conscience which become one of the major grounds for her distress, anguish and grief.

5.1.1 Pearl- As Hester's *Nafs-e-lawwama* / *Superego*-A Constant Reminder of Sin. Hawthorne's depiction of Pearl's role, strengthens the idea of her being as Hester's *nafs-e-lawwama* or *superego*, distressing her with questions of her natural origin and regarding Hester's scarlet letter "from the earliest epoch of her conscious life" (TSL p.217). The first object which catches Pearl's attention is the scarlet letter on her mother's bosom, so she has been portrayed as frequently questioning, "What does this scarlet letter mean-and why dost thou wear it on thy bosom?" (TSL pp.215-26). In this way, Pearl makes it impossible for Hester to forget the scarlet letter.

While providing a very comprehensive analysis of Pearl's character, McNamara (1956) mentions that Pearl is more than an ordinary, playful seven-year- old child, rather "a precociously intelligent, bewilderingly subtle, frighteningly independent, and penetratingly wise" (p.539). As has been revealed through her display of curiosity about Dimmesdale's habit of placing his hand over his heart, most significantly, she even links it with Hester's scarlet letter. Hawthorne mentions Hester's dreadful consciousness about Pearl's behaviour in the following words: "Day after day, she looked fearfully into the child's expanding nature; ever dreading to detect some dark and wild peculiarity that should correspond with the guiltiness to which she owed her being" (TSL p.112). In Governor Bellingham's hall, Hester informs the old Puritan magistrate about the influence Pearl exercises on her life, as she says:

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 millionfold the power of retribution for my sin? (TSL

p.244).

Furthermore, since *nafs-e-lawwama* or *superego* fundamentally concerns itself with the perfect ideals of morality, it plays the role of a judge, constantly scrutinizing the actions of *aq'l* or *ego* (Hockenbury & Hockenbury, 2011, p.424). Pearl, playing the role of Hester's *superego*, prevents her from a severe course of revolt against Puritan society. For instance, in reply to Mistress Hibbins invitation to join her "merry company in the forest" with the "Black Man" (TSL p.142), Hester says,

Make my excuse to him, so please you!" answered Hester, with a triumphant smile.
"I 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!(TSL p.142).

Marcus (1962) rightly observes that without Pearl as her connection to human beings, Hester would have moved closer to Mistress Hibbins and her Devilish festivities. Thus, Pearl becomes, not only Hester's "treasure to keep her alive" (TSL p.139), "her happiness" (TSL p.138), "blessing of her life" (TSL p.139), but also, "the emblem and product of Hester's sin...an imp of evil"(TSL p.116). In this way, Pearl assumes the role of Hester's *nafs-e-lawwama* / *superego* by constantly echoing her sin.

5.1.2 Hester's Decision to Remain in Boston. The penitent conscience of Hester's *nafs-e-lawwama* or *superego* is apparent through her implementation of self-punishment by determining to tolerate the torturous prison of Boston. By this decision, Hester seems to admit her sin, notwithstanding the fact that she could have selected the dwelling of her own will, instead, she prefers to bear the burden of her shame among Puritans. It is quite pertinent to mention that the judges never compelled her to remain in Boston, yet, as Hawthorne specifies "there dwelt, there trode the feet of one with whom she deemed herself connected in a union, that unrecognized on earth, would bring them together before the bar of final judgment" (TSLp.101).

Furthermore, Hawthorne seems to infer three essential reasons behind her choice of enduring the place of her humiliation; firstly, "here had been her sin; here, her sorrow; and here was yet to be her penitence" (TSL p.314); next, he proposes that though Hester "hid the secret from herself. . . She barely looked the idea in the face", instead she persuades herself to believe the more suitable explanation that "her daily shame would at last purge her soul" (TSL p.101); thirdly, her craving to have Dimmesdale share with her "a joint futurity of endless retribution" and "make that their marriage altar" (TSL p.101).

The most astonishing phenomenon is her reappearance to New England after Pearl's hypothetical marriage. In this way, the wearer of scarlet letter passes her preceding days in advising the "wounded, wasted, wronged, misplaced and erring women" (TSL p.315), who consult her to release their distressed hearts by conveying their distresses and misery to Hester, they find consolation and relief.

5.1.3 Puritan Society Assuming the Role of Hester's Nafs-e-lawwama / Superego.

Nafs-e-lawwama or *superego* stands for moral code of behavior. The Puritan society accepts this role for Hester by continually repeating her act of adultery. Nevertheless her needlework becomes a fashion, embellishing the "ruff of the Governor"; "scarf of the military men, band of the minister, little cap of baby and even the costume of the dead" (TSL p.104), but she has never been asked to embroider the white veil of the brides of Puritan community, which indicates how relentlessly people frown upon her sin. As Hawthorne highlights the cruel attitude of society by saying that "every gesture, every word, and even the silence of those with whom she came in contact, implied, and often expressed, that she was banished, and as much alone as if she inhabited another sphere" (TSL p.106). Despite all her generous services, the underprivileged dames of higher ranks, clergymen and even the little puritans, steadily make her experience the "innumerable throbs of anguish" (TSL p.107). Hester's willingness to tolerate this heart-rending attitude of people, has been driven by her *nafs-e-lawwama* or *superego*, making her believe that "no fellow mortal was guilty like herself" (TSL p.110). For this reason, Trollope (1879) analyses the puritan's attitude towards Hester as "so terrible in its pictures of diseased

human nature as to produce most questionable delight” (p.208). In this way, Hawthorne depicts the puritan society as playing the role of Hester’s *nafs-e-lawwama* or *superego*.

5.2 The Manifestation of *Nafs-e-lawwama/ Superego* in Dimmesdale

Reverend Dimmesdale is the man of a very sensitive conscience. His being an ideal Puritan causes him guilt and agony. Moreover, the severe moral compass which Dimmesdale shares with the Puritan dogma, increases the feelings of guilt caused by *nafs-e-lawwama* or *superego*. Hawthorne’s cautious characterization of Dimmesdale and his usage of important titles and names reveal the overinflated *nafs-e-lawwama* or *superego* of Puritan society. The violent confrontation between “Reverend” (TSL p.69) Dimmesdale and “Arthur” (TSL p.229) Dimmesdale moves the conflict of *The Scarlet Letter*. Through his character portrayal, Hawthorne makes a profound commentary on the impact of *nafs-e-lawwama* or *superego* on man’s psyche. Various studies have endeavored to describe the chief reasons for Dimmesdale’s tragedy. Some of them concentrated on shame or guilt, while the others considered the pricks of conscience or pride as the main cause of his suffering, however, all these reasons, if psychoanalytically examined, seem to be the expressions of his *nafs-e-lawwama* or *superego*. As Donnelly (2012) points out the central reason for his confusion about reality, is the existence of repressed thoughts in his unconscious, which produced cowardice.

5.2.1 Dimmesdale’s Repentance on the Concealment of Sin.

Dimmesdale’s *nafs-e-lawwama* or *superego* develops an agonizing sense of guilt which extinguishes his soul and makes him realize that there is no earthly escape from this strenuous suffering. A cursory glance at his over active guilt is seen when, at the very outset, a woman in the crowd informs that “the Reverend Master Dimmesdale, her godly master, takes it very grievously to heart that such a scandal should have come upon his congregation” (TSL p.69).

He kept vigils, likewise, night after night, sometimes in utter darkness, sometimes with a glimmering lamp, and sometimes, viewing his own face in a looking-glass, by the most powerful light which he could throw upon it. He thus typified the constant introspection wherewith he tortured, but could not purify himself (TSL pp.175-176).

Hawthorne describes his standing on the scaffold in darkness of the night as a mere “mockery of penitence – a mockery at which angels blushed and wept while friends rejoiced with jeering laughter” (TSL p.179). His guilt leads him to inflict pain with a “bloody scourage” which he is often seen to “pile on his shoulders” (TSL p.175). As Crews (1965) characterize the “forbidden guilt” as Dimmesdale’s moral enemy (p.314). Thus, through these practices, he becomes the subject of more psychological torture.

5.2.2 Behavioural Changes in Dimmesdale’s Personality.

The spiritual pain and the anguish of his soul bring certain changes in his behaviour, as he has been observed to “put his hand over his heart with first a flush and then a paleness, indicative of pain... his form grew emaciated; his voice, though still rich and sweet, had a certain melancholy prophecy of decay in it” (TSL p.147). Since his congregations attribute this to his arduous enthusiasm to his religious studies and are entirely unaware of the real evil that is troubling him, this attitude increases his sense of guilt:

with every successive Sabbath, his cheek was paler and thinner, and his voice more tremulous than before--when it had now become a constant habit, rather than a casual gesture, to press his hand over his heart? Was he weary of his labours? Did he wish to die? (TSL p.148).

Even he confesses in front of Hester that all the good qualities with which God has blessed his character, “have become the ministers of spiritual torment” (TSL p.231). According to Freud, as Crews (1965) observes, the suppressed wishes reserve their energy in the unconscious and re-emerge in the form of neurotic indicators. Therefore, the exasperated demands always hanker after fulfillment. The behavioural changes in Dimmesdale’s personality are the emblems of this gratification.

5.2.3 The Agony of Heaven-defying Guilt.

In his portrayal of Dimmesdale’s character, Hawthorne has principally concentrated, not on the sin,

rather on the impact of sin on his personality. In the words of White (1942), his strong feelings of guilt result in “grief, anxiety, discontent, remorse, distrust, which tend to breakdown the life force and to invite decay and death” (TSL p.241). Once these devastating effects of guilt have made breach into Dimmesdale’s soul, this “conscience-stricken priest” (TSL p.238) starts considering him as “a viler companion of the vilest, the worst of sinners, a thing of unimaginable iniquity” (TSL p.174); the “most miserable” (TSL p.231); “utterly a pollution and a lie” (TSL p.174). Many times he has been portrayed as being “overcome with a great horror of mind” (TSL p.179); experiencing “a crisis of terrible anxiety” (TSL p.182); getting “half-frozen to death, overwhelmed with shame” (TSL p.184). In his theological discussion regarding sin and redemption, he communicates his feelings to Chillingworth by uttering, “The heart, making itself guilty of such secrets, must perforce hold them, until the day when all hidden things shall be revealed” (TSL p.160). Over and over again, he wishes that he were psychologically courageous enough to openly confess his sin and accept the ignominy but his pride prevents him, as he hopes “I conceive, moreover, that the hearts holding such miserable secrets.... will yield them up, at that last day, not with reluctance, but with a joy unutterable” (TSL p.160).

5.2.4 An Overwhelming Sense of Divine Presence.

Dimmesdale’s psychological life has always been controlled by the Puritan belief in the All-knowing and All-seeing God. Similarly, *nafs-e lawwama* or *superego* may be defined as an inner voice that imposes constraints as well as an internal eye that detects socially unacceptable behaviour. There have been certain places in the novel where his impassioned religious utterance finds expression. On Chillingworth’s insistence to open the wound that troubles his soul, Dimmesdale passionately replies:

if it be the soul’s disease, then do I commit myself to the one Physician of the soul!
He, if it stands with His good pleasure, can cure, or he can kill. Let Him do with me
as, in His justice and wisdom, He shall see good (TSL p.166).

Time and again, he is reported to have made passionate speeches before his congregation, exposing his innermost self, but “they did not see his wretched body shriveled up before their eyes by the burning wrath of the Almighty” (TSL p.174). Thus, as compared to Hester’s sin, Dimmesdale’s dishonesty remains hidden, undetectable, silent and unapproachable because his parishioners’ incomprehension. The agony of his soul has truly been exposed through these words:

Happy are you, Hester that wear the scarlet letter openly upon your bosom! Mine burns in secret! Thou little knowest what a relief it is after the torment of seven years’ cheat, to look into an eye that recognizes me for what I am! Had I one friend, or were it my worst enemy, to whom, when sickened with the praises of all other men, I could daily betake myself, and be known as the vilest of all sinners, methinks my soul might keep itself alive thereby. Even thus much of truth would save me! But now all is falsehood! —all emptiness! —all death! (TSL p. 192).

His constant fear of “judgement of God” becomes too “mighty to struggle with” (TSL p.238). Besides, the nature of Dimmesdale’s ailment can be understood by analyzing his psychological state that has haunted him for seven years. Hawthorne provides the clue for his lack of courage to humiliate himself publicly in Dimmesdale’s utterance when he cries:

Of penance, I have had enough! Of penitence, there has been none! Else, I should long ago have thrown off these garments of mock holiness, and have shown myself to mankind as they will see me at the judgment seat (TSL p.232).

Dimmesdale, according to Kilborne (2005), is not trying to hide from the external observer, i.e., Chillingworth, but from himself as the most beloved clergyman of his congregation; he further states, “shame is unalterable, inexpressible, and unbearable; it squeezes the life out of him” (TSL p.473). Finally, after burning in the living hell of seven years’ self-abnegation and self-loathing, he confessed his sin during an eloquent Election sermon and dies. While commenting on Dimmesdale’s public confession, Milder (2007) remarks that it saved him from the lifetime punishment of guilt and sorrow. Though many a times, he made quite unsuccessful attempts to confess his sin of adultery to purify his soul from the taint of his lapse from puritan ethical standards, but each attempt seems to enhance his

pricks of conscience. This unbearable burden of mental torture, as Aden (2012) remarks, literally kills him. *Nafs-e-ammara* or *superego* makes his guilt stand in the full glare of exposure.

In a similar vein, Sarracino (1983) explores certain reasons for Dimmesdale's tolerance of Chillingworth's secret animosity, as "fear of being exposed, coupled with a desire to be exposed (and thus end the painful charade), need for punishment, need to feel even further confined (by Chillingworth's vigilance) to prevent repeated sin, and so on" (p.52). He further argues that the portrayal of Dimmesdale's inner depths of mind reveals Hawthorne insight about the concept of victimization, i.e., the real victimizer is man's "one's own weakness, incompleteness, externalized and personified. Conquer that weakness and the victimizer melts away like a shadow before light" (p.53). Furthermore, Warfel (1963) discussing the outcomes of the evil deed, argues that it not only affects both the body and psyche, but also destroys man's relationship with his fellows, consequently leading to man's spiritual death in the guise of his alienation from society.

Similarly, in the forest scene, his revitalization of the prohibited relation with Hester, if on one hand makes him experience an upheaval, "in the sphere of thought and feeling" (TSL p.262); on the other hand, in just few minutes of solitude, his *nafs-e-lawwama* or *superego* brought "a flash of insight to him and revealed that an escape from the pangs of conscience could only be achieved through confession, not from a cowardly escape". (TSL p.266). As Hawthorne elucidates, "His mind was darkened and confused by the very remorse which harrowed it; that, between fleeing as an avowed criminal, and remaining as a hypocrite, conscience might find it hard to strike a balance" (TSL p.242). Therefore, when he returns home, he seems to be no more fearful of Chillingworth and refuses any kind of help from this "most watchful friend" (TSL p.270). Crews (1965) consider remorse as the fundamental cause of Dimmesdale's torment, instead of Chillingworth, which could never be left behind in Boston.

5.2.5 Pearl Assuming the Role of Dimmesdale's *Nafs-e-lawwama* / *Superego*.

Pearl plays the role of Dimmesdale's *nafs-e-lawwama* or *superego* at the very outset. When Dimmesdale is compelled by Mr. Wilson in the first scaffold scene to urge Hester to reveal the identity of her co-adulterer, at her refusal, Dimmesdale makes a passionate speech, in response of which, "the poor baby at Hester's bosom was affected by the same influence, for it directed its hitherto vacant gaze towards Mr. Dimmesdale, and held up its little arms with a half-pleased, half-plaintive murmur" (TSL pp.87-88). Pearl seems to make an appeal to recognize her and confess his sin.

Similarly, at Governor Bellingham's mansion, when Dimmesdale convinces the authority to allow Hester to keep Pearl, Pearl seems to make another appeal to Dimmesdale to recognize her, as she,

stole softly towards him, and taking his hand in the grasp of both her own, laid her cheek against it; a caress so tender, and withal so unobtrusive, that her mother, who was looking on, asked herself.... the minister looked round, laid his hand on the child's head, hesitated an instant, and then kissed her brow (TSL p.141).

However, he avoids making any acknowledgement, on which Pearl "laughed, and went capering down the hall so airily" (TSL p.141); later on, Dimmesdale interprets her laugh as "mockery" (TSL p.189) on account of his avoidance to confess his sin.

Likewise, the second scaffold scene also depicts Pearl's role as Dimmesdale's conscience. When "overcome with a great horror of mind..... he shrieked aloud... in a crisis of terrible anxiety" (TSL p.179). This loud shriek of Dimmesdale's *nafs-e-lawwama* or *superego* fills his imagination with the consequences of his confession on townspeople, and, out of agony he, "burst into a great peal of laughter....it was immediately responded to by a light, airy, childish laugh.... he recognized the tones of little Pearl" (TSL p.184), who was returning with Hester from Governor's house. On Dimmesdale's request, they join him at the scaffold, this moment fills him with:

a tumultuous rush of new life...and the three formed an electric chain" and Pearl, while holding his hand, asks about his courage to hold their hands in the morning, since she knows that Dimmesdale's acknowledgment not only would give her

recognition but also facilitate his path towards salvation. But with Pearl's question "all the dread of public exposure, that had so long been the anguish of his life, had returned upon him (TSL p.185).

Commenting on this scene, Mcnamara (1956) observes that Pearl has probed into Dimmesdale's wound of the soul for seven years for "the angelic purpose of redemption" (p.553). In the final scene, Dimmesdale "leaning on Hester's shoulder and clasping the hand of Pearl, ascended the scaffold" (TSL p.304) and makes his confession of sin. Thus, here arrives the final stage of his redemption when "Pearl kissed his lips" (TSL p.307) as she had kissed her mother's lips when she restored the scarlet letter over her gown, and "A spell was broken. The great scene of grief, in which the wild infant bore a part had developed all her sympathies" (TSL p.307). Thus, Pearl has proved herself an efficient but hidden cause of Dimmesdale's public confession.

5.2.6 Chillingworth as Dimmesdale's *Nafs-e-lawwama* or *Superego*.

On many occasions, Chillingworth assumes the role of Dimmesdale's *nafs-e-lawwama* or *superego*. He keeps the burning hell of torture and agony alive in Dimmesdale's life. In the final scene, after revelation of his sin, he acknowledges this fact by saying:

"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!" (TSL p.308).

Vital significance is the fact that despite Dimmesdale's care and vigil, his sin is detected by Chillingworth, the very crafty person, and the minister finds himself quite unable either to undo his sin or to admit before him. As Chillingworth, has been shown to observe, "poor, miserable man! What right had infirmity like his to burden itself with crime"? (TSL p.179).

Sarracino (1983) while analyzing Dimmesdale's tolerance of Chillingworth's attempt to delve deeper into the "dark cavern" (TSL p.151) of his soul, provides certain psychological reasons, like, "fear of being exposed, coupled with a desire to be exposed, need for punishment, need to feel even further confined (by Chillingworth's vigilance) to prevent repeated sin, and so on" (TSL p.52). In this way, Chillingworth effectively plays the role of Dimmesdale's *nafs-e-lawwama* or *superego*.

5.3 The Manifestation of *Nafs-e-lawwama* / *Superego* in Chillingworth.

Chillingworth's character passes through diverse stages of personality transformation which validates that he experiences fluxes among various powers of mind. Even though, throughout the story, he remains "an unhappy man....in the pursuit and systematic exercise of revenge" (TSL p.311), but there are certain examples that expose his remorse, under the influence of *nafs-e-lawwama* or *superego*.

5.3.1 The Scarlet Letter A -An Instrument of Chillingworth's Self-Realization.

Hester's scarlet letter also plays the role of *nafs-e-lawwama* or *superego* for Chillingworth, making him realize the ugliness and deformity of his inner and outer persona. In chapter 14, when Hester meets Chillingworth near the beach, she pleads him to relent in his revenge against Dimmesdale. In the course of their conversation, Chillingworth happens to look at his image in the scarlet letter, and in a wave of self-awareness, Chillingworth realizes how malformed and mentally distorted he has become.

The unfortunate physician, while uttering these words, lifted his hands with a look of horror, as if he had beheld some frightful shape, which he could not recognize, usurping the place of his own image in a glass. It was one of those moments—which sometimes occur only at the interval of years—when a man's moral aspect is faithfully revealed to his mind's eye. Not improbably he had never before viewed himself as he did now (TSL p.207).

It is important to note that Hawthorne describes how Chillingworth suddenly sees, not himself, but the place of himself. In other words, as Kilborne (2005) observes, Chillingworth is incapable of understanding how void he is, and can only "recoil in horror before the place of his own image in a glass" (p.471). Through her attitude and the use of her scarlet letter, Hester holds a mirror up to Chillingworth, forcing him to acknowledge his sadism in these words:

Dost thou remember me, Hester, as I was nine years ago? Even then I was in the autumn of my days, nor was it the early autumn. But all my life had been made up of earnest, studious, thoughtful, quiet years, bestowed faithfully for the increase of mine own knowledge, and faithfully, too, though this latter object though this latter object was but casual to the other—faithfully for the advancement of human welfare. No life had been more peaceful and innocent than mine; few lives so rich with benefits conferred. Dost thou remember me? Was I not, though you might deem me cold, nevertheless a man thoughtful for others, craving little for himself—kind, true, just and of constant, if not warm affections? Was I not all this? And what am I now?”
 “I have already told thee what I am—a fiend! Who made me so? (TSL p.208).

In this way, the scarlet letter A becomes an instrument of self-realization, intensifying the pangs of *nafs-e-lawwama* or *superego*.

5.3.2 Chillingworth's Attempt for Redemption by Bequeathing an Enormous Legacy for Pearl.

Chillingworth's act of leaving worldly goods to Pearl has been governed by his *nafs-e-lawwama* or *superego*, an acknowledgment of his being responsible for Pearl. As Hawthorne mentions that “he bequeathed a very considerable amount of property, both here and in England to little Pearl.... the richest heiress of her day in the New World” (TSL p.312). If he had made this acknowledgment in the first scene, he would have avoided his later transformation into “a fiend” (TSL p.208). Chillingworth's legacy brings about a great change in the public appraisal of Pearl, making her “the richest heiress of her day in the New World” (TSL p.312), and Hawthorne further mentions, “had the mother and child remained here, little Pearl at a marriageable period of life might have mingled her wild blood with the lineage of the devoutest Puritan among them all” (TSL p.312).

However, it is also quite significant to note that Chillingworth's act of bequeathing his legacy for Pearl is the expression of his guilt. Surprisingly enough, this act seems to bring some change in Hester's estimation towards him, as she does not remain indifferent to him and only leaves Boston after Chillingworth's death.

5.4 Conclusion:

In brief, the above analysis reveals that the entire novel basically contemplates on the psychological transformations that occurred in the central characters and the circumstances that led to the changes in behaviour. Hawthorne, an explorer of the deepest unknown parts of human mind, illustrates the indescribable desires, repressed impulses and the intra psychic conflicts between *nafs-e-ammara* / *id* and *nafs-e-lawwama* / *superego*, residing within human psyche, in an exquisite manner. A comprehensive analysis of the novel based on Ghazalian theory of soul and Freudian psychoanalysis opens new panoramas of meaning and enhanced understanding of overt behaviour through the study of the characters' unconscious domain of mind.

Additionally, it has also been observed that apart from psychological factors, an individual has also been influenced by certain extraneous factors, dividing him into *self* or *nafs* and socially constructed ‘personality’. If societal norms are not focused, personal identity will be at stake; if inner voice (*nafs-e-lawwama* / *superego*) does not get more attention, individual is in constant danger of a clash not only in between the disputing inner forces of *nafs-e-ammara* / *id* and *nafs-e-lawwama* / *superego*, but also with the established norms of society.

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