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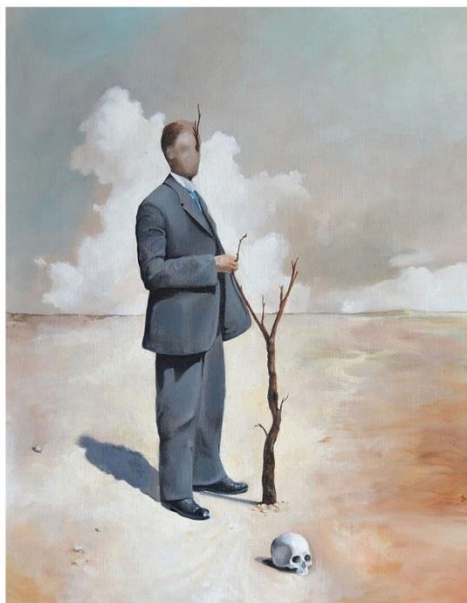
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# **Dreary Culture versus savage Nature: critical Perspectives of Nathaniel Hawthorne's Scarlet Letter**

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## **Abstract**

The objective of this paper is to propel a comprehension of Hawthorne's frame of mind towards the Culture/Nature division through rehashing The Scarlet Letter and to determine moral ideas out of nature via comparative qualitative research methods. As a result, Nature identifies itself with Hester's anguish stirring in her unconscious. It supplies ethical and moral insights into Hester's dilemma. In conclusion, HAWTHORNE's (2000) though mostly elevates Nature as the essential embodiment of ethics, wisdom, and values, he seeks to promote a reconsidering of one's beliefs and one's vision of Nature for sound awareness and essential unity of life.

**Keywords:** Culture/ Nature, Wilderness, Pastoral, Solitude, Consciousness.

# **Cultura triste versus naturaleza salvaje: Perspectivas críticas de la Carta Escarlata de Nathaniel Hawthorne**

## **Resumen**

El objetivo de este artículo es impulsar una comprensión del estado de ánimo de Hawthorne hacia la división Cultura / Naturaleza a través de la repetición de The Scarlet Letter y determinar ideas morales

fuera de la naturaleza a través de métodos comparativos de investigación cualitativa. Como resultado, Nature se identifica con la angustia de Hester que se agita en su inconsciente. Proporciona información ética y moral sobre el dilema de Hester. En conclusión, aunque HAWTHORNE (2000) eleva principalmente a la Naturaleza como la encarnación esencial de la ética, la sabiduría y los valores, busca promover una reconsideración de las creencias y la visión de la Naturaleza para una conciencia sólida y una unidad esencial de la vida.

**Palabras clave:** Cultura / Naturaleza, Desierto, Pastoral, Soledad, Conciencia.

## 1. INTRODUCTION

As a field of artistic request, peaceful or natural analysis developed over the most recent two decades, and it showed up in no little part through crafted by nineteenth-century Americans like Lawrence Buell, Michael Branch, Thomas Lyon, and numerous others. Ecocriticism is an interdisciplinary methodology that is broadly characterized and much-cited as the investigation of the connection between writing and the physical condition (GLOTFELTY, 1996). Studies and grants in this scholarly field have been discernibly moderate to perceive how societies offer or battle about nature or the wild. Nature produces a Culture duality philosophical issue in the sense communicated by (LEVI-STRAUSS, 1962). In his book *The Savage Mind* LEVI-STRAUSS (1962), the French anthropologist, composes on the discussion among culture and nature, affirming that there are just two genuine models of solid decent variety: one of the planes of nature, to be specific that of the assorted variety of species,

and the other on the social plane is given by the assorted variety of capacity.

Culture is a social development while nature is independently working as a substance. His compositions signify that ladies could be acclimatized to nature and men to culture. Strauss demonstrates a culture's mastery over nature. After 10 years comes ORTNER (1974) following a LEVI-STRAUSS (1962) stride of the connection among culture and nature, expressing that nature and culture are the two classifications of the human idea on the grounds that there is no place out in reality where one could locate some real limit between the two states or domains of being. ORTNER (1974) characterizes culture as the result of the human cognizance; by methods for frameworks of contemplations, mankind tries to affirm authority over nature. Her work proposes that both nature and culture are human develops. In any case, in what is Nature? SOPER (2009) separates between shallow nature and profound nature. The previous, significant in this specific circumstance, signifies the idea of our quick experience of regular day to day existence including creatures, our bodies, the indigenous habitat, and material assets while the last alludes to the condition for any human mediation in nature or the natural domain. In *Second Nature*, POLLAN (1999) shows that American essayists have a profoundly settled in the propensity for seeing nature and culture as naturally restricted. This profoundly settled in propensity is important to part of HAWTHORNE's (2000) position in *The Scarlet Letter*, as this paper is endeavoring to appear.

Nature demonstrates the empathy and compassion that the human world does not have a fundamental precept of Romantic ideas. For instance, the serious old tree is a representation of the profoundly imbued anguish of the loved priest in view of his hid blame. These powers of Nature, while feeling for the sweethearts, are constrained to anticipate a looming underhanded and an approaching risk. The dismal bleak tone evident in HAWTHORNE's (2000) decision of reverberation words like impact, cloud, squeak and moan, readies the peruser for the characters' normal future. The storyteller continues portraying that all these goliath trees and stones of rock appear [...] expectation on making a puzzle of the course of this little creek; dreading [...] that [...] it should murmur stories out of the core of the old woods whence it streams, or mirrors its disclosures on the smooth the surface of the pool (HAWTHORNE, 2000). Nature, here, holds some baffling and all-inclusive implications. Everything in Nature is by all accounts murmuring the sweethearts' despairing story. Biological surroundings are alive holding the darlings mystery; they

Tune in to Hester and Dimmesdale' illegal discussion, seeing and commending their get-together. Indeed, even the babbl[ing] streamlet remains alleviating, however despairing, similar to the voice of a youthful youngster that does not realize that how generally will be cheerful among miserable colleagues and occasions of grave shade (HAWTHORNE, 2000). The streamlet is exemplified and is given a human characteristic which is visiting in compassion for the darlings' pitiful story. The utilization of a streamlet metaphor that looks like the

voice of a troubled kid unused to cheerfulness extensively upgrades the compassion of Nature.

The creek is Additionally exemplified through obtaining a personality trait by Pearl; she calls it O creek! O stupid and tedious little rivulet. In spite of the fact that we cannot hear Nature's blended sounds, the whole stable that the normal components produce is an ideal congruity. Since creature association with Nature has been an object of ecocriticism's advantage (GLOTFELTY, 1996), creature symbolism which is a piece of ecocriticism's systems is utilized to improve the association between Pearl.

As a result of nature and Nature itself. Creatures and plants, viewed as solid classifiers, serve to pass on that Nature is adapted through feeling for the brutally treated Hester and Pearl. HAWTHORNE (2000) augments the extent of his sharp perception on nature. The storyteller describes: A pigeon, alone on a low branch, allow[s] Pearl to come underneath, what is more, utter[s] a sound like quite a bit of welcome as caution. A squirrel, from the grand profundities of his local tree, chattered...at the kid and flung down a nut upon her head.

Nature, with its components, respects the swaggering little kid. A pigeon, the delicate flying creature of adoration, is represented as an individual knowing Pear and welcoming her. In a similar way, a squirrel makes fast speechlike sounds and shows her something to eat. Indeed, even a fox which typically represents shrewd, however, frightened from his rest by Pearl's strides, appears to be easygoing and innocuous. HAWTHORNE (2000) utilizes a language that is

environmentally representative. He overstates the maternal welcome Pearl gets from the environmental components to the surprise of the storyteller who describes that a wolf offered his savage head to be tapped by her hand. Indeed, even the wolf which is constantly credited the designations fierce and hunger-starved looks rather full and offers Pearl a sort of fun, Horrid Blooms and plants know the offspring of nature and they murmur into her ear as she passes. The storyteller expresses: the reality is by all accounts... that the mother-backwoods, and these wild things which it sustained, all perceived a related ferocity in the human tyke. Holding an alternate frame of mind towards Pearl, the daylight escorts the last who is a result of Nature; it pursues her wherever she goes, quiver[ing] forward and backward. Like her mom, however, Pearl is spurned by the other Puritan youngsters who toss mud at her, she is exceptionally affirmed and overwhelmingly invited by the wild untamed place that is known for the woodland. Despite the fact that generally dull, wild and untamed, Nature remains maternal and ladylike in the *Scarlet Letter*.

HAWTHORNE (2000) utilizes numerous images of Nature and spots them conversely with the stern Puritan Culture amid Hester and Dimmesdale's private talk. Pushing off the red the letter, an image of the Puritan law, and unfastening the formal top she puts on her hair, Hester is remodeled from a barren lady of marble frigidity into an energetic sweetheart brimming with womanliness, communicating her actual love for Dimmesdale. Quickly, for empowering Hester in her activities, Nature is changed through a burst the daylight, pouring a very flood into the dark backwoods, cheering each green leaf,

transmuting the yellow fallen ones to gold, and glimmering adown the dim trunks of the grave trees.

It merits referencing that Western culture has since quite a while ago confined nature in female terms while ladies are confined in some way or another closer to nature and as the encapsulation of nature (BULL, 2005).

## **2. METHODOLOGY**

All things considered, the Culture/Nature division is being obvious in the outcome of the woods' luck. After that close gathering, Dimmesdale, Hester, and Pearl go on their business the next morning as though nothing had occurred the day preceding. To Hester's shock, the service appears to be so remote from her very own circle, and completely past her reach... She thinks of the diminish woodland, with its little dell of isolation, and love, and anguish (HAWTHORNE, 2000). She recollects how significantly they have shared their personal minutes together with the despairing a mumble of the creek. She horrendously asks herself [is] this the man? She barely [knows him now]! Dimmesdale is to convey the Race Sermon on the Procession and he does it so smoothly that one feels that it is celestially roused. Hester is astounded at the tremendous inconsistency between her association with Dimmesdale the day proceeding in the dim delightful timberland and his prominence now in the light of the day among his townsmen.



Here, shows up the mind-boggling logical inconsistencies in Dimmesdales' internal identity appeared to Hester obviously the day preceding in the timberland and his social double-dealing self at the commercial center among the townspeople. While Hester and Dimmesdale are not permitted to know each other in Boston's avenues as per the Puritan measures, they have just met and personally talked among the overwhelmingly natural environment. They communed with Nature. The diminish woods here is a position of pristine magnificence where individuals uncover their internal contemplations and reveal their actual covered identities. In inspecting the mental profundities of an evil relationship between a priest and his female parishioner who turns into a peaceful champion. HAWTHORNE (2000) digs profoundly into the secrets of their human minds. In spite of the fact that his Puritan culture incorrectly assesses him profoundly, Dimmesdale is Hester's kindred delinquent. His people group esteems him a supernatural occurrence of heavenliness (SUPRENANT, 2006; BAYM, 1970; FERBER, 1999; HAWTHORNE, 2000; HOWARTH, 1996; SUGAI, 2017; MARX, 1987; SAYRE, 2013).

### **3. RESULT**

HAWTHORNE (2000) amusingly alludes to the division of the Puritan culture: The sainted pastor in the congregation! The lady of the scarlet letter in the commercial center! Her internal identity feels far more detestable at the possibility that she must be misdirected.

HAWTHORNE (2000) at that point depicts the lady's inward sentiments also, her inside frustration about Dimmesdale: [M]uch [has been] stretche[s] forward from this material world gives him [...] for her that theirs, and [finds him she gropes [s] obscurely clergyman and there in Hester, that she could barely excuse him [...] for having the capacity to pull back himself from this material world; while she gropes [s] obscurely, and stretches [s] forward her virus hands, and [finds him not. Her alarm still, a small voice reveals to her that there could be no genuine bond between the minister and herself. Feeling an eclipsing fate, Hester is Solidifying. Her disappointment is demonstrated through her void chilled hands.

It is outside the box calling a be no Despite the fact that the peaceful courageous woman is going to satisfy her otherworldly motivation through joining with Dimmesdale, she is presently certain that they will never be rejoined. Dimmesdale could have caught the opportunity and run off with her what is more, their little girl and lived respectively as a typical glad family, yet his association with the Puritan culture is too versatile to ever be unchained. After his open admission, Dimmesdale bites the dust, trailed by the passing of vindictive Chilling worth leaving many riches for Pearl. Hester and Pearl leave for Europe. Numerous years after their flight, Hester, wearing the same red letter, comes back to Boston to live in a similar old cabin. Leaving the peruser unsure of the purpose behind Hester's entry, HAWTHORNE (2000) puts it: there [i]s an all the more genuine for Hester Prynne, here, in New England than in that obscure district where Pearl has discovered a home she returns and continues of her

own through and through freedom. At that point, he includes that Hester resumes the image of which we have related so dim a story. The tale's closure bears the component of inner conflict

in the creator's position towards the Culture/Nature dichot. Yet, the feminization of nature sets the natural world in counterpoise to the puritan culture. Whenever the lovers meet, Nature provides a kind of solace for them. Because of his frailty and fear of public scorn and shame the immediate upshot of Dimmesdale's cultural socialization leads to his death. Not only does he fail as a lover, but he also fails as a father by denying his daughter, Pearl, and allowing her to live as an outcast. In an attempt to resolve the culture/nature dichotomy, Hester, the pastoral heroine, cherishes an intermediate landscape somewhere between the refinement of civilization and the rawness of the wilderness. HAWTHORNE (2000) employs the pastoral as a vehicle to explore the complex contradictions in the Puritan culture.

After finishing her seven years of imprisonment, the pastoral experience of Hester's retreat from the tensions of the city of Boston with its grim Puritan culture into the wilderness for raw contact with nature is a social need for her and it does gain her wisdom through solitude, deprivation and suffering. She strives for settling a satisfactory and acceptable resolution between the constraints of society and those of nature. Nature identifies itself with Hester's anguish stirring in her unconscious. It supplies ethical and moral insights into Hester's dilemma.

#### **4. CONCLUSION**

At the end of the romance, Hester, alone, makes a return home, to Boston, both literally and figuratively. Meanwhile, the pastoral heroine realizes the significance of returning to the place that witnesses her growing wisdom and she resumes living in her cottage in Boston. She is what she had been before, a dignified woman; she remains true to her morals. She has actually gained wisdom through her long years of silent suffering, and through her physical connection with and awareness of natural surroundings. That is why she returns to comfort the wounded and to soothe the sinned. She cannot flee her ethical commitments to the Puritan society.

The grim Puritan society, which once scorned her, has now regarded her as an emblem of social virtue. Binding the interdisciplinary nature of the ecocritical approach together with Lacanian psychology, this paper reveals HAWTHORNE's (2000) lurking ambivalence towards Culture/Nature dichotomy which could be traced to his stance. This has led to fruitful insights concerning his attitude of the communion with Nature and transcendence of Nature. While his treatment of the subject shows a celebratory attitude of Nature and the natural surrounding over Culture, the romance's ending bears an ambivalence of his stance towards Nature/ Culture.

Exploring the interdisciplinary nature of Ecocriticism to the pastoral mode permits reconsideration of nature/culture relationship. HAWTHORNE (2000) employs his pastoral heroine who attempts to resolve the root tensions between culture and nature by living in the

borderline between them. gaining wisdom through her long years of solitude. Hester's portrayal is associated with a celebratory attitude towards Nature with all its patterns of the nonhuman world. Through the pastoral experience of HAWTHORNE's (2000) heroine, he rediscovers the natural landscape his ancestors once possessed and discarded as a secluded location of secret desires and moral absence, gaining some moral beliefs and realizing a more fruitful fashion to live with the land. One can also say that he wishes to uphold a relationship between human beings and the natural world through revitalizing man's way of connecting with nature. The paper shows that HAWTHORNE's (2000) though mostly elevates Nature as the essential embodiment of ethics, wisdom, and values, he seeks to promote a reconsidering of one's beliefs and one's vision of Nature for sound awareness and essential unity of life.

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