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*Archetypal Activation and The Transcendent
Function in Nathaniel Hawthorne's The Scarlet
Letter and Richard Wright's Native Son*

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Enclosed Declaration [*Author's engagement*]

I, Miss Yesguer Djedjiga declare on my honor to have written this work without any external help nor to have taken it from any other resource than those cited within. All the texts, published or not, including the electronic versions, are referred to as such. This work is not submitted to any other board of exam in a similar form, whether in Algeria or abroad, at the university or at another institution, by myself or by another.

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ABSTRACT

This dissertation discusses the psychological instability caused by Gender and Race in selected works of Nathaniel Hawthorne's the Scarlet Letter and Richard Wright's Native Son. The aim is to examine the psychological situation of both the white women and the blacks in America in the light of Carl Gustav Jung's conception of the archetypes, the collective unconscious and the transcendent function. It has also been referred to bell hooks' theory of 'Racism and Feminism' that explains the cultural practice of gender and race that denigrate the position of both the white women and the blacks. To fulfill this study, I have divided it into two sections. The first one emphasizes the issue of gender and racism in America in the 19th and 20th centuries. It attempts to highlight the context of the American culture which is mainly built on the perception of the 'other'. The second section will explore the impact of gender and racism on the white women and on the blacks' psyche by examining the archetypal figures which flow out from the collective unconscious of the Americans. Finally, the study provides solution to the psychic instability through the transcendent function's mechanism that has provoked individuation in some situations.

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I- INTRODUCTION

Gender and race have been a process of cultural practice in America in the 19th and 20th century. They are constructed so much out of the reality to which women and blacks belong but out of the archetypes which are part of the collective culture of the Americans. It is the effect of this culture which refuses to recognize the 'Other'ⁱ as an equal that creates the psychological troubles and inner sufferance inside the characters and deprives them from identifying their individuation. Therefore, the purpose of this research paper is to undertake a thorough study about the issue of archetypal activation and the transcendent function in the characters' lives as they are portrayed in literature.

Nathaniel Hawthorne and Richard Wright reflect this issue throughout their novels. Hawthorne's *the Scarlet Letter* (1850) was set in 17th century Boston in New England. It explores the Puritan community's harsh treatment on a fallen woman as a symbol of gender relations at that time. In fact, Hawthorne examines women's psychological troubles and resistance against the moral rigidity of the patriarchal society. As far as Wright's *Native Son* (1940) is concerned, it was set in 1930's in Chicago during the Depression and the New Deal era. It narrates the story of blacks who are subjected to harsh segregationist laws under 'Jim Crow'ⁱⁱ system. During that period, blacks were denigrated and lowered socially. Accordingly, Wright highlights the psychological problems which are developed into an inferiority complex because of inherited racial prejudices that are projected in blacks' deployment of violence. Although both writers belong to different periods of time, they have a shared mission which is the depiction of the realities of their time. They are influenced by psychoanalysis and both of them lived in to the Renaissance era.

Both novels have been the center of interest for many critics. Concerning the literary studies on Hawthorne's *The Scarlet Letter*, Sarah Bird Wright in *Nathaniel Hawthorne: A Literary Reference to His Life and Work* asserts:

*The novel is a **romance** of singular merit and originality. Hester Prynne as an erring but heroic woman, Chillingworth is a wronged but malicious and horribly revengeful husband and Dimmesdale a man of timidity and weakness. Hester's character is praised for her **fortitude** and her uncomplaining, yet almost **proud submission** to the indignities inflicted upon her by the stern puritan.¹*

This critic argues that the novel belongs to the romance genre which depicts the inner feeling and the characteristics of the characters. But this view lacks wholeness since it neglects the historical reality that the novel attempts to transmit. However, Harold Bloom is among the critics who note down that Hawthorne's reference to history is partial as fantasy and imagination stains his fiction. He argues: "*The Scarlet Letter is not a record of **historical** fact, but it draws from history, the scarlet letter that Hester Prynne wears is embroidered with gold thread, and likewise the historical information that Hawthorne draws upon to write his novel is embroidered with **fictional** events.*"² So in this view, the historical elements are deployed as a base on which the author can build his fiction.

As far as what has been written on Wright's *Native Son*, Irving Howe claims: "*The day Native Son appeared **American culture** was **changed** forever. No matter how much qualifying the book might later need, it made impossible a repetition of the old lies ... Wright's novel **brought out into the open**, as no one ever had before, the **hatred, fear and violence** that have crippled and may yet destroy our culture.*"³ Howe views the novel as more likely to present the historical reality of racism that shows the ill treatment of the blacks in America. In fact, he minimizes this literary work to a historical document and neglects the author's active imagination. In the same perspective, Canfield Fisher has reduced the value of the novel as a

sociological case study, she argues in her introduction to the first edition of Wright's novel: *"Native Son is the first report in fiction we have had from those...whose **behavior** patterns give evidence of the same bewildered, senseless tangle of **abnormal** nerve-reaction."*⁴ Contrary to Howe, Fisher considers the novel as an epitome of experimental research on human behaviors and reaction in a determined environment.

Hence, many critical works have been done to both novels from historical, romantic and sociological perspectives. However, this dissertation intends to add a new perspective in the analysis of both novels which is the psychoanalytical scope. It is directed to explore the archetypal figures (white women/blacks) that are mainly the product of the cultural prejudices of gender and race. Thus, this study aims to show the evil of gender and race on human being's integration and stability in the American society taking into consideration the historical, economic, political and cultural conditions of America at the different periods of time. It also sheds light on the psychological components of the psyche such as archetypes, anima /animus, the shadow and persona. The aim then is to show how both the oppressed women and the blacks transcend these archetypes to achieve individuation.

II- METHODS AND MATERIAL

Summary of Nathaniel Hawthorne's *The Scarlet Letter*

The story was set in a 17th century Puritan Boston settlement. A young woman, Hester Prynne, is led from the town prison with her infant daughter Pearl and the scarlet letter on her breast. Hester is punished by the town fathers who stand for the patriarchal system that diminishes woman as being a sinful creature. Hawthorne refers to gender inequality in an age in which people's collective unconscious assumes that woman is inferior to man. Hester is sent by her husband Chillingworth to the New World wherein he never comes. While waiting for him, she has had an affair with Dimmesdale. Thus, she is forced to display her sin publicly whereas Dimmesdale hides it successfully. On his arrival, Chillingworth also keeps in secret his identity. Both men succeed in escaping public punishment but they endure inner suffering. In the end, Dimmesdale confesses his sin. Hester and Pearl have left Boston for some years before returning to her old cottage.

Summary of Richard Wright's *Native Son*

Thomas Bigger, the protagonist, unemployed, deprived of education grows up in Chicago in the South side of the city in 1930's. He suffers from the American harsh racial prejudice that creates in him an inferiority complex mixed with fear and resentment against whites. The black community turns its anger into violence between each other, for Bigger and his black friends have robbed many black men but they have never attempted to rob a white man.

Bigger takes a job in Mr. Dalton Company that manages the apartment building where Bigger's family lives. One day, Bigger accidentally smothers Mary to death. To hide his crime,

he burns her body in the Dalton's furnace. To avoid suspicion, Bigger continues to play the role of a timid, ignorant black servant who would be unable to commit such a horrible act.

After Mary's bones are found in the furnace, Bigger flees with Bessie to an empty building where he rapes and kills her. Bigger is captured, the press and the public assume that he raped Mary before killing her. Bigger stands for the archetype of the black devil figure, the image which is the outcome of a transmitted culture from generation to generation. Max tries to save Bigger from death to which he is sentenced in the end.

Theoretical framework

a- Carl Gustav Jung's Theory

The purpose of this study is to analyze the psychological effect of gender and racism on the characters in both novels: *Native Son* and *The Scarlet Letter*. One appropriate approach is the psychoanalytic theory as it is developed by Carl Gustav Jung which focuses on psychology. It is different from Northrop Frye who emphasizes on mythology.

Jung builds his theory on the basis of the relationship between psychology and art; he asserts that the great artist is a person who can transmit experiences of the 'inner world' through art. A literary work should escape the personal concerns of its creator to carry imagination and visional images charged with symbols whose meanings can only be understood through psychology. Like Freud, Jung believes that the unconscious mind directs much of the individual's behavior. While Freud conceives every individual's unconscious as separate and distinct from that of others, Jung asserts that some of it is shared with all other members of the human species. He describes the human psyche as having three parts; a **personal conscious** as a state of awareness; a **personal unconscious** which is the dark side in the individual psyche and the **collective unconscious** which owes its existence to heredity. It

embodies the universal themes that run through all human life. The personal unconscious is revealed to the conscious through dreams whereas the collective unconscious is made especially of **archetypes**. Jung claims: “*We have to distinguish between a **personal conscious** and impersonal or **transpersonal unconscious**, we speak of the latter also as **the collective unconscious** because it is detached from anything personal and is **common to all men**.*”⁵ **Archetypes** for Jung are recurring pattern of situation, symbolic characters existing universally. For instance, the archetypal male figure can be a hero, a scapegoat, an outcast or a devil figure. The female figure is associated with earth mother, the temptress or the unfaithful wife. Indeed, myths are the means by which archetypes manifest to the conscious mind. For Jung, **archetypes develop historically** and they can only **be interpreted historically**. They are meaningful when they function as cultural signs or as a part of our heritage that remains within. In fact, archetypes are powerful since they connect with some emotionally charged aspect of our body. For this reason, Jung’s explanation of archetypes plays an important role in **the convergence of psychological consequences with cultural relevance**. For instance, it is noticeable that in archetypal analysis of the Afro-American psyche the psychological qualities of race, color and behavior are defined by cultural values collected throughout history.

Jung contributes to the development of a new psychic mechanism called **The Transcendent Function**. The latter is a dialogue between the conscious and the unconscious. He explains: “*Indeed, **the transcendent Function** may be an expression of a large human urge to **reconcile** on ontological quandaries such as spirit and body, subject and object, inner and outer, idea and thing, form and substance, thought and feeling.*”⁶ According to Jung, the transcendent function allows an individual to transcend his attitude to arrive to **a new one**. He asserts that through imagination or fantasy the unconscious produces symbols, images and notions that can be accessed by consciousness to make the transcendent function which may

create a psychological change. Moreover, Jung identifies materials that fuel the engine of the transcendent function such as anima/animus, self, the shadow and persona. Jung claims: “*The anima and animus thus provide for consciousness a link with the unconscious and therefore contribute to the individuation process, which requires the bringing of unconscious component into consciousness.*”⁷ Therefore, **the anima** is defined as the feminine side of the male psyche and **the animus** is the masculine side of the female psyche. Every person has qualities of the opposite sex. Jung confirms: “*If the personality is to be well adjusted as harmoniously balanced, the feminine side of man’s personality and the masculine side of woman’s personality must be allowed to express themselves in consciousness and behavior.*”⁸ Feminist critics have acknowledged that Jung’s theory contains the possibility of moving beyond gender limitation. Polly Young Gisendrath explains that as females come to learn about their animus and males about their anima, the opposite sex overcomes cultural gender roles. For Jung, the images that women make about men are due to their unconscious masculinity (animus) and the irrationality of the anima deduced in the male is projected as a characteristic of women not as the unconscious feminine of a man.

Furthermore, in the Jungian paradigm, there are other notions that shape the personality as **persona** which is an archetypal outward face of the psyche or it is a public mask aimed at conforming to the collective. **The self** is the center of all consciousness and unconsciousness; it is also the archetype of unity and totality. The archetype of **the Shadow** indicates that every one possesses negative qualities he tries to repress because they do not relate to the cultural notion of goodness. Once repressed, this shadow may, for example, aid in the creation of race and gender theory, which Jung calls a **projection**. He defines it as: “*A kind of imaginary relationship between a person and the image of the unconscious material projected or transferred onto another person.*”⁹

By projection, **the Self** diminishes the 'other' in the psychological conflicts. In fact, through the transcendent function, the psyche forms a balanced individual or what Jung labels **individuation**. Consequently, that conceptual procedure can be used in the era of race and gender relations in order to explain the fear of differences, or the fear of the 'other'. It is human tendency to blame someone else, so by transcending these images, one can live without pointing the finger at the other side.

According to Jung's vision, the Transcendent Function may be seen as psyche's way of building a bridge between opposites. It also becomes a tool of daily living as it implicates in every situation, person relationship and events and it provokes the emergence of a new person.

b- bell hooks's Theory of Racism and Feminism

bell hooks states that **Feminism** in America is resulted by women who are victims of sexist oppression; they are silent and without any organized protest. hooks considers that Feminism is limited to the educated white women who are struggling against male domination and house wife status. White bourgeois women legitimately wanted equal pay with their male counterparts, social equality or an alternative life style. **White women** may be victimized by sexism but racism has allowed them to be exploiters of black people.

The term **racism** is synonymous with discrimination or prejudice against black people by white people. Women's understanding of racism in America is very limited, for it reflects the extent of **racial imperialism** and of the **political ideology** of the society which puts emphasis on whiteness supremacy. Thus, they are victims of false consciousness that is created by the **educational system** which never taught that blacks are enslaved. American women have been **socialized**, even brainwashed to maintain racial imperialism in the form of white supremacy and sexual imperialism in the form of **patriarchy**.

hooks states that despite the predominance of patriarchal rule in the American society, the country is colonized on a racially imperialistic base and not on sexual one. The racial status of black and white women has never been the same. Although they are both subject to sexist victimization, **black women** are subjected to oppression from white race. In fact, the white racist ideology has always allowed white women to assume that the word 'American women' is synonymous with white women, for women of other races are always perceived as others. In a collection of essays published in 1975 titled, "Women: A feminist Perspective", Helen Hacker writes:

The relation between women and Negroes is historical as well as analytical. In the seventeenth century, the legal status of Negro servants was borrowed from that of woman and children, who were under the patria potestas, and until the Civil War there was considerable cooperation between the abolitionists and women suffrage movement.¹⁰

From this historical view, both women and blacks share common experiences of **subjugation** to the American socially dominant values. Conflict between black and white women did not begin in the 20th century women's movement. It began during slavery; it was the enslavement of the African people in colonized America that marked the beginning of a change in the social status of white women. Prior to slavery, patriarchal law indicated that white women were lowly inferior beings, that they constituted the subordinate group in society. The subjugation of black people allowed whites to assume the role of superior people.

hooks claims that the process of change begins with the individual woman's acceptance that **American women** without exception **are socialized** to be **racist**, **classist** and **sexist** at varying degrees. Thus, they must consciously work to rid themselves of the legacy of negative socialization.

Notes

ⁱ‘Otherness’ is a theory developed by many scholars among them Julia Kristeva in her writing, *Strangers to Ourselves*. She considers ‘otherness’ equal to differences, unconscious and femininity in ourselves. She mainly associates the other on strangers and women. In Ghania Bedrani, *The Representation of the other (the poor and women) in Elizabeth Gaskell’s North and South* (Maj., Mouloud Mammeri University, 2011), 10.

ⁱⁱ In the *World Book Encyclopedia*, Jim Crow are laws that support segregation of blacks from whites, it was practiced in the 1880’s in many parts of the South of United States. In 1930’s, it indicated the separation of races in many public places. In *The World Book Encyclopedia*. Vol.1 (US: World Book, Inc, 1992), 118.

Referances

¹ Sarah Bird Wright, *Nathaniel Hawthorne: A Literary Reference to His Life and Work* (NewYork: Copyright, 2007), 213.

² Harold Bloom, *Bloom’s Guides: the Scarlet Letter* (NY: Infobase Publishing, 2011), 20.

³ Cited in: Bennett Capers, *The Trial of Bigger Thomas: race, Gender and Trespass* (Capers Macres, 2006), 03.

⁴ Cited in: Andrew Warnes, *Richard Wright’s Native Son* (London: Routledge, 2007), 92.

⁵ Cited in: Jeffery.c. Miller, *The Transcendent Function: Jung’s Model of Psychological Growth Through Dialogue With the Unconscious* (U.S: State University of New York, 2004), 63.

⁶ Ibid., 05.

⁷ Ibid., 68.

⁸ Ibid., 66.

⁹ Ibid., 129.

¹⁰ Cited in: bell hooks, “Racism and Feminism: The Issue of Accountability”, in *Theories of Race and Racism*, eds. Les Back and John Solomos (London: Routledge, 2000), 382.

III- RESULTS

The aim of this research paper is to analyze archetypal activation and the transcendent function in both the white women and the blacks in America as they are portrayed in Hawthorne's *The Scarlet Letter* and Wright's *Native Son*. I have studied the issue of gender and race in both novels in the light of hooks' theory which ends this analysis in some results. First, it shows that the white women are like the blacks are victims of the American socialization systems that consider them subordinate to the male power. However, the blacks under these systems are more segregated and subjugated that result in their deployment of violence. Therefore, both the white women and the blacks are subject of oppression by the American culture of white male supremacy. Indeed, I have relied on Jung' psychoanalytic theory to explain the impact of these issues on the human psyche. As a matter of fact, the archetypes that are the products of the collective unconscious affect the construction of human's personality and stability. Another result reflects that the psyche is full of archetypes which are the images of the self that everyone should recognize through creating a dialogue between the conscious and the unconscious. So, the important result is the transcendent function which provides the solution to reach individuation. In other words, it resolves the issue of this dissertation that includes a solution to gender and race phenomenon. Thereby, by accepting the 'other' inside the self one can accept the 'other' outside of him.

VI- DISCUSSION

Section One: Gender and Racism

In the light of bell hooks' theory on 'Racism and Feminism', the white women and the blacks have been socialized under the patriarchal and racial system. However, the white women are denigrated to a subordinate position. In addition, the blacks (men and women) experienced racial hierarchy that subjugated and dehumanized them. Therefore, this study intends to analyze the cultural phenomena of gender and race in America as they become a principle for organizing social relations in terms not only of difference but also of hierarchy and inequality. Accordingly, this theme is noticeably developed in both Hawthorne's *The Scarlet Letter* and Wright's *Native Son*. To achieve this purpose, I aim to highlight the authors' ideological statuses toward the issue of gender and race. Thus, an interest is shown in the way Nathaniel Hawthorne reflects the socialization of the white women through educational, political ideology and sexual patriarchal domination. The other focus will be on how Richard Wright refers to the black women inferiority and the black males' subjugation under sexism and racism oppression. Our conclusion includes an analogical view on the white women's subordination in the American society and the subjugation of both black women and men.

1- Nathaniel Hawthorne's Writing and Genderⁱ

The following discussion sheds light on Hawthorne's depiction of the status of the white women during the seventeenth century in America. It also examines Hawthorne's views with regard to the issue of gender in an era when all writings tried to remain women speechless.

A number of **social** and **political questions** had been raised in America during the nineteenth century; this was the period that gave rise to questions on slavery and women's

rights. Hawthorne was not against the abolitionist or feminist movement but he was against the revolutionary context in which attempts to correct these problems were made. He asserted: “At same brighter period, when the world should have gone ripe for it, in heaven’s own time, **a new truth** would be revealed in order to establish the whole relation **between man and woman** on a surer ground of **mutual happiness**”.¹ Thus, Hawthorne never viewed women as unimportant or threatening Eves, but rather as men’s emotional, intellectual and spiritual partners.

His portrayal of unusual heroines is a result of the childhood influence of women on him and the emergence of feminism at that time. In this sense, Gloria C. Erlich in her writing *Family Themes and Hawthorne’s Fiction* explores Nathaniel Hawthorne’s portrayal of women in relation to the impact upon him made by significant circumstances of his own life, especially his relationships with his mother and his sister.² Hawthorne’s childhood was spent in love and tenderness and care of his mother and of other women in the household. Left fatherless at the age of four, Hawthorne had grown up observing the suffering of his widow mother in a patriarchal society. This early orientation left a deep impact on his psyche, and therefore, developed a sharp insight into women’s nature, mind and place in this world. Indeed, Hawthorne grew up with two sisters, and he married an intellectual woman and was the father of two daughters. So, women were his life companions. Hawthorne also had important relationships with women who affected his professional life and his fictional women like Elizabeth Peabody, Sophia Peabody and Margaret Fuller.

Moreover, Hawthorne witnessed the emergence of the First Wave Feminism under the influence of Mary Wollstonecraft’s book *A Vindication of the Rights of Women* (1792). Hawthorne sympathized with the view of such women for he felt that women should gain an equal status with man in society; they should enforce social justice. Salvo lovise said, “*The most important phase of Hawthorne’s career the period during which he composed the **Scarlet Letter**, the *House of the Seven Gables*, the *Blithedale Romance* and the *Marble Faun*, therefore coincided*

with the increasingly activist *nineteenth century political movement for women's rights*.³ Therefore, Hawthorne employs his writing to advocate the right of women such as his short stories and romances, in which he creates a wide range of female characters. Some of them are strong, independent and self confident like Hester Prynne and Zenobia. Others embody the gender exploitations of women such as Phoebe Pyncheon.

Through these characters and their experiences, Hawthorne explores gender relations. For instance, in his novel, *The Scarlet Letter*, Hawthorne raises questions about the role of women in a patriarchal society and their psychological sufferance. Hester is depicted with extraordinary courage and endurance. Her suffering forces her to resist against the patriarchal oppression. Thus, the valorization of women in his work emphasizes his truly interest in women's right and equal status.

2- White Woman Socialization

Socialization has been defined by the sociologist Wharton as "*a process by which individuals learn to differentiate between what the society regards as acceptable versus unacceptable behavior, so to act in a manner that is appropriate for the needs of the society.*"⁴ Then the socialization of the white women in America that hooks refers to is a process of teaching gender role to women by taking on gendered qualities and characteristics and learn what the society expects of them as white females which means different from the black ones. This mainly aims to accept racism and maintain the American policy of segregation and oppression.

a- Education and Political Ideologyⁱⁱ

In *The Scarlet Letter*, women position is degraded by the educational and political systems which construct gender relation and 'identity'ⁱⁱⁱ. hooks in her theory on 'Racism and

Feminism' regards the white women as 'brainwashed' by the educational system, "*That American women, irrespective of their education, economic status, or racial identification, have undergone years of sexist and racial socialization that has taught us to blindly trust our knowledge of history and its effect on the present reality....*"⁵ Similarly, other feminist theorists such as Judith Butler regards gender and sexuality as a matter of performance and conformity to social norms to accept gender that is derived from philosophy, education and religion.⁶ In this case, Hawthorne shapes the socialization of Hester Prynne in a patriarchal society that considers woman as man's property and as the source of evil as it is learned from the religious texts. Accordingly, the Puritan's teachings use biblical interpretations that emphasize the frailty and the temptress soul in women. Hawthorne's views of theological statement of the time are marked with themes of men's superiority over women as derived from the belief that women bear the burden of the original sin of Satan's seduction of Eve. For this reason, Hester is punished by her society because she has tempted her partner man by her beauty to commit adultery; she is then the fallen woman who stands for the symbol of woman's temptress nature.

In this case, the religious men's education focuses on the wickedness nature of women which makes them object of persecution and punishment. hooks asserts: "*white male religious teachers taught that woman was inherently sinful creature of the flesh whose wickedness could only be purged by the intercession of a more powerful being...punishments were meted out to those women who over stepped the boundaries white men defined as woman's place.*"⁷ Hester is stained by shame which is acknowledged outside in the mark of the scarlet letter "A" put on her breast. The crowd begins steering at her and children begin taunting her. Women also take part in judging harshly Hester for her deed has brought shame to all women in the town. In this respect, a female voice in the crowd shouts out, "*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 then let*

the magistrates who have made it of no effect thank themselves if their own wives and daughters go astray." ⁸ This attitude of women against Hester sheds light on the educational system of the Christians that view sexual passion in women as irrational and impure. God and the devil are enemies and the methods of the devil work well on the weak women. Furthermore, God's natural order assigns women's functions related to procreation and wife duties and companionship to men. So upsetting this order, such as women's adultery justified her being sentenced to death. It is said in Genesis, 3:16: "*I will increase your **trouble** in pregnancy and your **pain** in giving birth. In spite of this you will still have the desire for your **husband**, yet you will be **subject** to him.*"⁹ This religious teaching declares that women are the source of sin and suffering and they should be submissive to the male power. This is an everlasting price which women continue to pay through gender violence and inequality.

These teachings also push political leaders to consider the conformity of women to them as necessary. They should act on the basis of obedience to their **political ideology**. hooks complains of males desire for dominance and control:

***Men** in all races in America bond on the basis of their **common belief** that a **patriarchal social order** is the **only viable foundation for society**. Their patriarchal stance is not simply an acceptance of a social etiquette based on discrimination against women, it is a serious political commitment to maintaining **political regimes** throughout the United States and the world that are **male dominated**"¹⁰*

In the same perspective, Louis Althusser whose theory of ideology holds that the subject is always constructed by the ideological apparatuses of the state, thereby subjectivity, selfhood and citizenship are the product of socialization¹¹. Therefore, *The Scarlet Letter* portrays the severe policy of the political ideology of Puritanism that uses rigid laws against women. This policy mainly favors male power and rejects women's equality to man. Hawthorne documents this inequality throughout history such as Ann Hutchinson in 1637 who was banished from Massachusetts's bay for criticizing the minister's sermons for holding separate meetings for

men and women who are of similar mind. Similarly, Hester is excluded from the community and enforced to live in a small cottage near the sea. This idea is explained by hooks: “...*they have been socialized to believe that it is the nature of males to desire and have access to power and privilege.*”¹² From this belief, the Puritan ideology exerts its power on woman as a subject of persecution and violence. Hence, Hawthorne focuses on Hester to be the victim of this political ideology and her punishment consists of several hours on the scaffold, wearing the scarlet letter “A” on her bosom and the child in her breast. These details become in Hawthorne’s narrative symbols for the promotion of the power and the control of male leaders to the detriment of women.

In fact, the Puritan’s education and political ideology are used to socialize women and make them accept their natural inferior position in a patriarchal society. Simon de Beauvoir in *Second Sex* claims: “*One is not born a woman, but rather becomes one.*”¹³ This statement belongs to a critique of the process through which women became the other of men. In this case, patriarchy uses either spiritual power or physical punishment to enforce the socialization and conformity of women.

b- Sexual Patriarchal Imperialism

According to hooks’ theory, the white women are victims of sexual patriarchal imperialism. She states: “*American women have been **socialized**, even **brainwashed**, to accept a version of **American history** that was created to uphold and maintain racial imperialism in the form of white supremacy and **sexual** polarity in the form of **male dominance**.*”¹⁴ Indeed, according to the encyclopedia of race, sexism is, “*a set of attitudes beliefs and practices that assume that women are naturally inferior to men in a variety of ways.*”¹⁵ So, societies that institutionalize male privilege and woman’s subordination are said to be patriarchal in nature.

Besides, the feminists Juliet Mitchel and Roberta Hamilton consider patriarchy as the realm of social relation which conditions gender and cause the oppression of women.¹⁶

In the novel, Hawthorne describes the patriarchal sexual power in term of violence that is exercised on women. For example, witchcraft persecutions show the violent attitude of male leaders on disobedient women who defy authority. As hooks argues: “*when women do not affirm their masculine status by assuring a subordinate role, they express the contempt and **hostility** they have taught to feel toward **non- submissive women**.*”¹⁷ The author provides many examples throughout history such as the narration of the persecution of Mistress Hibbins stereotyped as a witch. She is presumably based on the historical Ann Hibbins, who less than a year after her husband died, left her impoverished family before she was executed as a witch by the Salem magistrates, “*It might be, too, that a witch, like old Mistress Hibbins, the bitter tempered widow of the magistrate was to die upon the gallows.*”¹⁸ Her death shows how merciless society had become in terms of piety as the governor would even order the execution of his own sister. Hawthorne also refers to the Salem witch trials of 1690-1693 as few adolescent girls and young women accused hundreds of older women of bewitching them. The author’s attitude toward this historical incident can be deduced in his biography as he feels ashamed for being a son of a grandfather, John Hathorne, who had participated in the Salem witchcraft trials. Thus, Hawthorne added ‘w’ to his name to differentiate himself from this ancestor’s legacy.

Moreover, the patriarchal hostility exercises its power through women’s oppression. “*In **patriarchal society**, men are encouraged to channel frustrated **aggression** in the direction of those without power- **women** and children.*”¹⁹ The novel reveals the case of Hester who is oppressed in terms of choice and self-determination. She is married to an old man, Chillingworth whom she does not love. He says to her: “*We have **wronged each other**, mine was the first wrong, when I betrayed thy **budding youth** into a false and unnatural relation*

with my *decay*.”²⁰ Hester then is deprived for a long time from love, happiness and once she has acknowledged her love for another man, she is punished for adultery. The male judges view her sin as a violation of the husband’s property, regardless for her emotions and her life in isolation. They stand on the balcony looking down on Hester, making her at their mercy as Hawthorne describes them: “*It must have been repressed and over powered by the Salem presence of men no less dignified than the governor and several of his counselors, a judge, a general and the ministers of the town, all of whom sat or stood in a balcony of the meeting house, looking down upon the plat form.*”²¹ In fact, the presence of those men on the balcony sheds light on the rigidity and emptiness of their hearts of sympathy over women.

Furthermore, Hawthorne shows the imperial attitude of patriarchy as they reduce women to voiceless creature. Woman has no right to express her feelings or thought. However, Hester’s embroidery makes her stronger and more expressive than what Puritan laws hope to repress. She employs these non-linguistic feminine symbols to express her views and intelligence. She lacks self-expression within the patriarchal language, for she rarely finds the words to defend herself. Only in this non-verbal semiotic system she can take control of her identity. In this sense, silence is considered by the feminist critics as women’s appropriate means of resistance. Tillie Olsen in a work titled *Silence*, notes that women’s deployment of silence can be a “*resistance to the a dominant discourse*”²²

Therefore, Hawthorne represents Hester as a rebellious figure against the Puritan patriarchal system. So, *The Scarlet Letter* is not a romantic novel as Sara Bird Wright reflects in her critic based on the story of love but it is rather a story of women’s resistance and courage that stands against the socialization system which maintain women’s inferiority by using educational, political and patriarchal ideology.

3- Richard Wright's Writing and Racism

The previous analysis shows the American culture as one of the most dynamic in the exploration of gender differences which suggest that men and women differ strongly in the importance of social function. In the process of these cultural beliefs, it becomes essential to organize social relations according not only to gender but also to race hierarchy. Thus, racism is associated with negative images of the blacks. It also refers to the American inability to view the 'other' in a manner outside of its own cultural background.

According to Gates (1993), "*If one had to identify the single most influential **shaping force** in modern black literary history, one would probably have to point to Wright and the publication of **Native Son**.*"²³ Thus, Wright's work belongs to black literature which has a great role in shaping the image of black culture to the wide public. It is also the product of the Harlem Renaissance by which many Afro-American artists were inspired. It gave them a new sense of their own abilities, and it helped to create the 'Negro Movement' as it is coined by the philosopher Alain Locke. It was a time of uprising between the end of the WWI and the mid 1930s. The genius of Du Bois, the poetry of Cullen, McKay, Hughes, Larsen and Hurston, the art of Aeron Douglass and Palmer Hayden; all these achievements are from people who were supposed to be incapable of producing literature or culture. These elites dared to raise voice to defend the honor of a victimized people. Among them, there was Richard Wright who confronted Racism in his own way. His first publication against racial imperialism was named *Uncle Tom's Children*, a collection of novella protesting racism and segregation. However, he was disappointed by the reception of this novella, Wright then wrote *Native Son* (1940) to protest against inequality and justice system of racism in the American society.

Many of the plot details in *Native Son* come from the arrest and persecution of Robert Nixon. The story is reported on Florence Johnson, a white woman who was beaten to death with a brick by colored sex criminal in her apartment. The police seized fifteen colored men in the investigation but Nixon was suspected as they found blood spots on his clothes. Nixon confessed his crime and declared that he had attempted to divert suspicion from himself by writing on Johnson's mirror 'black legion'. At the time of this case, Richard Wright was living in New York but he became engaged in the case by the Newspapers which Margaret Walker provided to him.

Wright was also informed about the Scottsboro Boys case (1931). As nine black youths between ages of 13-20, riding aboard a train into Alabama, they had a quarrel with several white youths and forced them off the train. Authorities stopped the train to catch the black youths whom two white girls: Ruby Bates and Victoria Price charged with rape.

Native Son also was written at the time of the persecution of Richard Loeb and Nathan Leopold (1924). Two young men attracted Robert Franks, a young neighborhood boy into their car and stroke him repeatedly with a chisel killing him. The men sent the boy's father a ransom note demanding ten thousand dollars for his son return. They planned to deliver a message instructing Mr. Franks to throw the money from a train window. However, the boy's body was found before the message has been received.

The result of all these incidents is *Native Son*, in which Bigger is a Negro who rapes and kills a white woman before sending a letter to Mary's family to get the ransom instructing them to throw money to an old building. Bigger uses red signature to draw out suspicion from him. Wright then collects all these historical incidents to shape the evil of racism on both black men and women.

4- Black Women's Double Oppression

Besides the subordination of white women in America, black women as the effect of their blackness are subject of double oppression and humiliation by both the black males and the white society. Wright, like James Baldwin and Ralph Ellison presents the black women in minor roles. For instance Ellison's work's *Invisible Man* projects the black woman in the role of mammy and in *Native Son* black women are seldom seen except in the role of a mother or a victim as Bessie.²⁴ hooks differentiates between white and black women victimization in the sense that white women are subject of sexism while black women are doubly oppressed through sexism and racism. hooks argues: "*In America, the social status of **black and white women** has **never been the same**...although they were both subject to sexist victimization, as victims of racism, black women were subjected to oppressions no white woman was forced to endure.*"²⁵ However, Wright's novel shadows the female characters to show their victimization in the American society.

Wright's *Native Son* is a direct attack on the segregation effect of racism created by the American mythology. Although black men are victimized by racism they act as sexist oppressors of black women. hooks writes: "*the **sexist politics** of white ruled and colonized America merely **reinforced in the minds of enslaved black people** existing **beliefs that men were the superior of women.***"²⁶ The colonial legacy on black men resides in their sexist attitude as they support the patriarchal white policy because both of them believe in the inferiority of women. In fact, "***racism** has always been a decisive force separating **black men and white men** and **sexism** has been a force that **unites the two groups.***"²⁷ John Stoltenberg explains in his essay 'Toward Gender Justice' that

*Under the **patriarchy**, men are arbiters for identity for both males and females, because **cultural norm of human identity** is by definition, **male identity, masculinity.** And under patriarchy, the cultural norm of male identity consists in*

power, prestige, privilege and prerogative as over and **against the gender class women**, that what masculinity is, it isn't something else.²⁸

By this patriarchal hegemony, black women have been relegated to subordinate position to allow power and privilege solely to black men. They hope to gain public recognition of their manhood by showing their control over their families especially on women. For example, Wright depicts this attitude in Bigger's reaction in killing white female figure. It is shown that Bigger never regrets his act but feels stronger and powerful that he kills his black girl friend. Bigger says: *"I killed 'em 'cause I was scared and mad. But I been scared and mad all my life and after I killed that first woman, I wasn't scared no more for a little while."*²⁹ Bigger now can confirm his identity of manhood in his violence against women.

In addition to sexism, black women also are victims of **racial imperialism**. Wright's reference to 'Jim Crow' laws in his novel sheds light not only on the position of black male under this system but also it identifies the role black women occupy within the American society. In this sense Barbara Christian claims: *"just as blacks as a group were relegated to an underclass in America by virtue of their race, so women were relegated to a separate caste by virtue of their sex, but within that separate caste, a standard of woman was designed in terms of class definition"*.³⁰ Christian considers race, class and sex as the force that denigrate black women. The latter are used as house servants in the white families such as Bessie who works in hot kitchen of a white family six days a week and gains little money. hooks considers the black female work in the American society as a way of enforcing racism by avoiding the black males competition. She asserts: *"while white men could feel **threatened** by competition from **black males** for sound wage earnings jobs and use racism to exclude black men, white women were eager to surrender households chores to **black female servants**"*³¹ Bessie is forced to have sex with Bigger for exchange of cheap whiskey. Bigger uses her to satisfy his sensual lusts despite the absence of love in their relation.

The novel also creates an image of contrasting white females' bodies with black ones in the way that it reinforces the beauty and purity of white female and the subjugation of black one. For example, Hammonds claims that the sexuality of the African American women is understood in opposition to the ideal example of the white women as their sexuality is presented impure, diseased and immoral.³² For this reason, interracial relationship between black men and white women is rejected and black men's rapes of white women receive strict punishment. By contrast, the rape of black women is always seen by the white public as sexually permissive. This issue of black women eagerness for sexual assaults roots back to the slavery system in which many black women were raped by slave owners or slave captives on the board of ships. This act in history has never been judged as a crime, "*no one mentioned mass murders of Native Americans as genocide, or the **rape** of Native American and **African women** as terrorism.*"³³ But when a black man rapes a white woman, history has counted several lynching trials. Bigger is seen guilty of raping white woman, for "*He killed her because he raped her, mind you, your honor, the central crime here is rape...*"³⁴

Furthermore, the rigidity of the 'Jim Crow' laws on black women is shown in Bessie's involvement in Bigger's crime. She is forced by poverty and her dream for a better life. She is also obliged to be obedient to Bigger and help him in his plan. Her fate is determined by these circumstances and alcohol seems a solution to escape both theses forces. Bigger's mother is another victim of racism and sexism. Instead of taking relief in alcohol, she embraces in religion which gives her hope for a better life in the other world. God will award her for being patient and submissive.

5- **Racism and Subjugation**

The novel shows the way in which white racism forces blacks to experience the hardship of economic oppression. Bigger lives in a one-room apartment with his sister,

mother, brother and a rat. He and his family live in dirty conditions having little opportunity for education. These conditions forced blacks to act against their oppressors. Media represent them as animalistic brute, building thus most of the cultural stereotypes of racism. For hooks, *"The term **racism** is usually seen as **synonymous** with discrimination or prejudice **against black people** by **white people**."*³⁵ Racism then is institutionalized in social structures that tended to privilege the whites and disadvantage people of color. These structures shaped 'Jim Crow' laws in America particularly in 1930's Great Depression era in which the novel is set.

hooks claims: *"to maintain white supremacy they established a new social order based on apartheid. The period in American history is commonly known as the **Jim Crow** or 'separate but equal' years ...a complex system to maintain separation of the races."*³⁶ An example of these Political laws that segregated black people can be projected in housing system. Much of the US housing programs were still segregated by law. The practices of banks and bank officers drew line around neighborhoods inhabited by people of color. They refused to offer loans within the area are called '*Red lining*'. For example, Mr. Dalton owns the South side Estate Company to which Bigger's house belongs. He pays eight dollars a week for one room but Bigger cannot live in a building across the line. Blacks are forced to dirty environment, and if they try to cross boundaries they are accused of either willing to rob or rape. Wright writes: *"Suppose a police man saw him wandering in a white neighborhood like this? It would be thought that he was trying to rob or rape somebody."*³⁷ Bigger's fear of being falsely accused of rape exemplifies the impact the political laws had on his psyche. Du Bois refers in his book *The Souls of Black Folk* to the policy of separation as the main problem for the Blacks in America. He argues: *"for the problem of the twentieth century is the problem of the color line."*³⁸

The novel also illustrates wealth discrimination between the two races as another example which reinforces the idea of **inequality** in the American Capitalist system. Du Bois

in his collection *Dusk of Dawn* has considered the relation between race and wealth as the determinant of black poverty. So in believing in the inferiority of the blacks, the whites take advantage in increasing their incomes from this belief.³⁸ The blacks' poverty is shaped in Bigger and his family who live in inhuman circumstances and they are forced by the law to endure this sufferance. This policy is legitimized because blacks have no jobs and no money to hire in a better place. Whereas, Mr. Dalton and his family live comfortably and their daughter is given a better education. As a result, white peoples feel superior, and ignore the other's suffering. This idea is dramatized by Wright's portrayal of Mrs. Dalton blindness who is unable to see Bigger in Mary's room. This could have pushed him to do violence in the same way as whites' inability to see blacks as individuals pushes them to be aggressive on one another instead of reacting against their true enemy. Wright assumes: "*They have never held up a white man before, **they had always robbed Negroes**, they felt that it was much easier and safer to rob their own people, for they know that white policeman never committed crimes against other Negroes.*"³⁹ Black people raid each other because of their status in the Great Depression era, which worsened more their economic situation. In 1935, the Wagner Act established an important new right for white people but it excluded non- whites from getting better paid jobs, union protections as health care, job security and pensions. They were the first to be laid off from their jobs to suffer from unemployment and poverty. So, under these worse conditions, the blacks became violent robbers. Bigger and his gang are conducted into robbing since they are jobless and without any financial source. To get money, they must rob their own people.

Wright shows the terrible inequality of the American judiciary system of his time. Taking Robert Nixon's trial as an example, Bigger is judged guilty before passing to court and regardless of the circumstances of the killing, "*Though he had **killed by accident**, not once did he feel, the need to tell himself that it had been an accident. He was black and he*

*had been **alone** in a room where a **white girl** had been killed, therefore, he had killed her*”⁴⁰

Thus, the white stereotypes of black sexual desire toward white women has facilitated the murder charge against Bigger and the death penalty. Bigger is brought to Mary’s room at Dalton’s home. He is then told to show how he raped and murdered Mary. These entire stigma on Afro-American as rapists, brutes, savages and violent widen the gap between black and white communities and reinforce racial imperialism of white supremacy over the colored people.

Black women in the racial system have been also subjugated. hooks argues: “*since the **black woman** was **not protected** either by **law** or **public** opinion, she was an easy target.*”⁴¹ Bessie is totally ignored in the trial as white people never judge black people raping black women because it is sexually permissive. This trial scene symbolizes the position of black women in the American institutions which consider them as medium to strengthen their segregation. Moreover, during Bigger’s trial Bessie is never mentioned as a second victim of male violence but as an evidence of black savagery and impiety heart. Bessie’s dead corpse is brought in the trial to expose her deformed body to the public not as a human but as an object to explain Bigger’s way of killing and raping Mary. The Coroner says: “*It will enable the **jury** to determine the exact manner of the death of **Mary Dalton**, who was slain by the man who slew **Bessie Mears!***”⁴² Even Bigger has never mentioned her during the trial because his fears reside in killing white woman, not the black Bessie, “*black men are able to dismiss the sufferings of **black women** as unimportant because **sexist socialization** teaches them to see women as **objects** with no human value of worth.*”⁴³ Bessie then is killed twice; the first time is in the empty apartment by Bigger and the second is in the court by the white judiciary system.

Wright refers to black women as voiceless, submissive and patient because they are more controlled than white women and more subjugated than black men. In fact,

American society is founded on brutal forms of domination, inequality and oppression which in the past involved the absolute denial of freedom and justice for all slaves either male or female and consider them as a 'problem'. This idea is developed by Du Bois in *The Soul of Black Folk*, “between me and the other world there is ever an unasked question,...they approach me in a half hesitant sort of way, eye me curiously... and then instead of saying directly, how does it feel to be a problem? They say I know an excellent colored man in my town... at this I smile...or reduce the boiling to a simmer, as the occasion may require to the real question, how does it feel to be a problem!..”⁴⁴

Conclusion

Referring to gender and race issues, hooks asserts that **white woman are oppressed by patriarchy while black women are double oppressed** being subject of **racial imperialism** and **sexual domination**. According to the analysis of the two novels, one can deduce that both authors dealt with the same issue of gender and race in different contexts. One puts emphasis on white women while the other refers to black women and men.

Nathaniel Hawthorne's attitude toward racism and slavery was similar to his view on gender as he is against revolutionary context of these movements. He asserts: “*being contrary to the economical and moral convictions of the future, slavery ultimately would fade away without governmental interference.*”⁴⁵ For him slavery could not be removed by coercive measures. In fact, Hawthorne used slavery as a literary device, showing how a person enslaves another person both morally and psychologically. He writes: “*Sketch of a person who by strength of character or assistant circumstances has reduced another to absolute slavery and dependence on him. Then show that the person who appears to be the mask must inevitably because at least as much a slave, if not more, than the other. All slavery is received is reciprocal on the supposition most favorable to the rulers.*”⁴⁶ Although the Afro- Americans are absent in *The*

Scarlet Letter, the author uses literary device to refer to slavery via the characters of Chillingworth, Dimmesdale and Hester. Dimmesdale is psychologically tortured by Chillingworth while Hester is treated by Boston community as their slave, bound by the chains of the Scarlet Letter. Hawthorne association of woman to slaves is inspired from the American feminist who had already begun to use the word 'bondage' to describe the state of women, to liken their restrictions to slaves.

As far as Richard Wright's attitude toward gender in *Native Son* is concerned, it seems less significant because for him racism is more unjust and his effects are more striking than gender issue. This is shown in his female characters that are voiceless and without protestation. But one cannot ignore that the author's involvement of women in his story reflects his interest in the 'other' as a constituent of the American identity. Even his plot which determines the death of two women, one white and the other black symbolizes the death of women's right in America. Indeed, the author's portrayal of the white / black women and black men in the trial has indicated that they all occupy the same position in the American judiciary system and other institutions.

Although both novels are set in different periods of time, there are no great differences in their analytical approach to such crucial issues. White women are still subordinated. Black women also are not freed from the bondage of racism. Therefore, it has been shown that **whiteness** and **patriarchy** have maintained the supremacy of the white male American over other social groups.

Notes

ⁱ Gender is the psychological, social, cultural and the behavioral characteristics associated with being female or male, while sex refers to biological differences. In Ruth A. Wienclow, 'Gender Differences: Biology and Culture, in *Sociology References Guide: Gender Roles and Equality*, eds. Salem Press (US: Salem Press, 2011), 15-16.

ⁱⁱ Ideology in the definition of Louis Althusser is a system of representations (images, myths and ideas) endowed with a historical existence and a role within a given society. In Fretter Luke, *Louis Althusser Routledge Critical Thinkers* (US: Taylor & Francis Routledge, 2006), 76.

ⁱⁱⁱ identity according to the theorist of gender and sexuality is an ongoing process of construction and performance. Such as Michel Foucault who claims that identity is not a natural category but is the material effect of discourses and images that surround us. In Gregory Castle, *The Blackwell Guide to Literary Theory* (US: Blackwell Publishing Ltd, 2007), 103.

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⁵ bell hooks, 'Racism and Feminism: the Issue of Accountability', in *Theories of Race and Racism*, eds. Les Back and John Soloms (London: Routledge, 2000), 374.

⁶ Gregory Castle, *The Blackwell Guide to Literary Theory* (US: Blackwell Publishing Ltd, 2007), 104.

⁷ bell hooks, *Ain't I a Woman: Black Women and Feminism* (G.B: Pluto Press, 1982), 29- 30.

⁸ Nathaniel Hawthorne, *The Scarlet Letter* (Béjaia: Talantikit, 2004), 44.

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¹⁰ Hooks, *Ain't I a Woman*, 99.

¹¹ Castle, *The Blackwell Guide to Literary Theory*, 103.

¹² Hawthorne, *The Scarlet Letter*, 98.

¹³ hooks, *Racism and Feminism*, 374.

¹⁴ John Hartwell Moore, *Eyclopedia of Race and Racism* (USA: Macmillan Reference, Vol. 03), 374.

¹⁵Cited in, Sara Beardsworth, *Julia Kristeva: Psychoanalysis and Modernity* (NY: State University of New York Press, 2004), 219.

¹⁶ R.W.Connell, *Gender and Power: Society, the person and Sexual politics* (UK: Polity Press in Association with Basil Blackwell, 1987), 241.

¹⁷ hooks, *Ain't I a Woman*, 102.

¹⁸Hawthorne, *The Scarlet Letter*, 42.

¹⁹hooks, *Ain't I a Woman*, 105.

²⁰Hawthorne, *The Scarlet Letter*, 64

²¹*Ibid.*, 48.

²²Cited in: Wilfred I. Guerin, et al, *A Handbook of Critical Approaches to Literature* (NY: Oxford University Press, 2005), 225.

²³ Cary D. Wintz and Paul Finkelman, *Encyclopedia of the Harlem Renaissance* (New York: Routledge, Vol.1. 2004), 1283.

²⁴hooks, *Racism and Feminism*, 375.

²⁵Cited in: Barbara Christian, *Black Feminist Criticism: perspectives on Black Women Writers* (NY: Teachers College Press, 1997), 15.

²⁶hooks, *Ain't I a Woman*, 88.

²⁷*Ibid.*, 99.

²⁸*Ibid.*

²⁹Richard Wright, *Native Son* (US: Harper & Brothers, 1940), 328.

³⁰Tina Chanter, *Gender: Key Concepts in Philosophy* (London: Continuum International Publishing group, 2006), 63.

³¹ hooks, *Ain't I a Woman*, 91.

³²Barbara Christian, *Black Feminist Criticism*, 72.

³³hooks, *Racism and Feminism*, 373.

³⁴Wright, *Native Son*, 377.

³⁵hooks, *Ain't I a Woman*, 373.

³⁶ hooks, *Racism and Feminism*, 60.

³⁷ Wright, *Native Son*, 45-46.

³⁸ Cited in: Stephanie. J. Show, *W.E.B. Du Bois and the Souls of Black Folk* (USA: John Hope Franklin Fund of the University of North Carolina Press, 2003), 15.

³⁹*Ibid.*, 17

⁴⁰*Ibid.*, 101.

⁴¹ hooks, *Ain't I a Woman*, 43.

⁴²*Ibid.*, 306.

⁴³*Ibid.*, 101.

⁴⁴ Cited in, Ryan Schneider, *The Public Intellectualism of Ralph Waldo Emerson and W.E.B. Du Bois: Emotional Dimensions of Race and Reform* (US: Palgrave Macmillan, 2006), 18.

⁴⁵ Trepanier Lee, *The Need for Renewal: Nathaniel Hawthorne's Conservatism* (Conservative Minds Revisited, 2003), 316.

⁴⁶ *Ibid.*, 320.

Section Two: Archetypal Figures and Women's / blacks' Psychological

Transcendence

As a result of the previous study of Hawthorne's *The Scarlet Letter* and Wright's *Native Son*, one can say that both the white women and the blacks have experienced social, political and cultural oppressions that make them the archetypal figures in the American society. Sometimes, they are mythologized to equal evil and sin. In this section, the interest shifts to study these archetypes from the psychological dimensions underlying gender and race characteristics in the human behaviors and personality. This approach is based on Carl Jung's Psychoanalytic theory that comprises the understanding of archetypes, the collective unconscious and the transcendent function. Thus I intend to divide this section into two parts. The first one focuses on the archetypal function on the white woman's psychology in reference to her gender role. It also points to the psychological mechanism of the transcendent function through which woman can reach individuation. The other part analyzes the effect of the archetypes on the blacks' psychological situation as a result of racism, and it points to their release from this bondage through the transcendent function.

1- Archetypal Activation in Hawthorne's *The Scarlet Letter*

Hawthorne's novel, *The Scarlet Letter* develops gender effect on the white women by showing the function of the collective unconscious in their sufferance. Hester is depicted with images and symbols that reflect her psychological status, living in an oppressed society which denigrates woman to subordinate position without any consideration for her opinions, emotions or rights. All these conditions are repressed in Hester's unconscious psyche which creates her sufferance and instability. According to Jung's theory, these unconscious ideas are not the product of personal unconscious but rather the result of the collective unconscious which is shared by all human beings and affect their life. "We have to distinguish between a

personal conscious and impersonal or transpersonal unconscious, we speak of the latter also as the collective unconscious because it is detached from anything personal and is common to all men, since its contents can be found everywhere, which naturally not the case with the personal contents”¹.

This means that Hester has been given an inferior function in the collective unconscious of her community because she is a woman, for she is equated to sin, evil and temptress. These facts have been seen in the mind of the American people as a natural order assigned in God’s assignment and as a part of their own heritage. Hawthorne comments on the public reaction to Hester’s sentence, “[...] the witnesses of Hester Prynne’s disgrace had not yet passed beyond their simplicity. They were stern enough to look upon her **death**, had that been the sentence, **without a murmur at its severity**[...]”² So, the silence of the crowd on Hester’s punishment indicates their collective consent as they regard it as an act of justice against the soul of evil.

Moreover, C. G. Jung states that a collective unconscious is the product of archetypes and for him the latter provides symbolic characters or situations that exist universally and are developed throughout history. For example, the female character is associated with symbols of mother, temptress or unfaithful wife. In the case of Hawthorne’s female character Hester, she symbolizes woman archetype that is associated with negative meanings such as unfaithful wife as she betrays her absent husband and gives birth to a child from another man. “[...] she would become the general symbol at which the preacher and moralist might point, and in which they vivify and embody their **images of woman’s frailty and sinful passion**.”³ Thus, Hester in the novel sets for the archetypal figure not for being adulterous but because she is a woman and it is her nature of evil that should be punished. Melville points to Hawthorne’s themes of sin and the power of darkness in Hawthorne’s novel and he claims: “it derives its force from its appeal to that Calvinistic sense of **innate depravity and original sin**.”⁴ However, Hawthorne’s attitude shows the effect of the inherited ideas on people’s mind by which Hester is being harshly judged. For an illustration, Reverend Dimmesdale addresses

Hester for confession in order to reach salvation and he says: “*Heaven hath granted thee **an open ignominy** that thereby thou mayest work out an open **triumph over the evil within thee.***”⁵ From these examples, one can deduce that woman is an archetypal figure universally associated to images of the original sin.

An archetype for Jung is meaningless, but it changes its meaning only when it functions as a cultural sign that is represented in our mind. They are ideas at work in the unconscious taught by society or inherited from the ancestral order. Hawthorne then depicts the cultural position of woman under the patriarchal system which gazes at her as a weak creature that should be guided by her husband’s power. For this reason, Hester’s community has estranged her presence among the patriarchal rulers in the new world without her husband guidance. She is put under their scrutiny as if these men anticipate her fall into sin. This predisposition over Hester is activated by the archetypal function which spreads the myth of woman’s impurity and misguidance. As an illustration a town’s man says to Chillingworth: “*No tidings have come of this **young wife**, look you, being left to her **own misguidance.***”⁶ This archetypal image about woman is woven throughout history, beginning from Eve’s fall that brings into focus the theme of inequality and introduces the definition of **the fallen woman**. In this perspective, Wendy Martin writes:

*As daughters of **Eve**, American heroines [including **Hester Prynne**] are destined to lives of **dependency and servitude** as well as to **painful and sorrowful child birth** because like their predecessor, they have dared to **disregard authority or tradition** in **search of** wisdom and **happiness**; like Eve, heroines of American fiction are **fallen women.***⁷

Accordingly Hester is a social outcast who is treated by her society as a fallen woman. Hawthorne comments: “*in all her intercourse **with society**, however, there was **nothing** that made her feel as if she **belonged to it.** 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.*”⁸ Besides alienation, Hester’s Pearl is

perceived as a demon and thus she has to be discharged from her mother and taught heavenly teaching by the Puritan people in order to detach her from her evil spirit.

Hester's tension in an oppressed society makes her psychological change not to occur through her subjective efforts but rather through recognition that she is a part of the collective unconscious which guides her and of the archetypes that shape her outward personality. Jung asserts: "*the **archetypes** are of course always at work everywhere [...] it is necessary to give special attention to the images of the **collective unconscious** because **they are the source** from which **hints may be drawn for the solution of the problem of opposites***".⁹ Hester's inner sufferance is not drawn from her sense of guilt but it is the result of the images by which the collective unconscious shapes her. Accordingly, Hester can transcend her psychological status only if she becomes aware about the effect of collective unconscious upon her conscious. So, going deeper into her psyche may allow her to discover her repressed power and strength as well as to confirm her womanhood which is shadowed by her society. She will also construct a stable identity by exploring the archetypes which form her psyche and by creating a dialogue between the opposites through the mediators such as anima/ animus, the persona and the shadow.

a- Anima and animus

Anima is a feminine designation in men and animus is a masculine one in women, indicating that the psyche has both male and female features. Jung writes: "*the **Anima** archetype is the **feminine side** of the male psyche; the **animus** archetype is the **masculine side** of the female psyche. Every person has qualities of the opposite sex.*"¹⁰ These ideas can be found in Hawthorne's characters, Hester and Dimmesdale, who are victims of the social projection that associates woman with 'anima' and man with 'animus' characteristics and neglects the opposite part in each of them.

Male characters project their evil nature on women creating, thus, the gender role. From a Jungian perspective, gender means that a female might embrace her cultural position and repress the masculine characteristics which form the 'animus'. For instance, Hester is a Puritan woman whom society taught to be submissive and obedient to the laws. The latter considers woman as an archetype of 'anima' which gathers emotion, sensation and weakness. This may appear in Chillingworth's words, "*I ask not therefore, nor **how thou hast fallen into the pit** or say rather, thou hast ascended to **the pedestal of infamy** on which I found thee. The reason is far to seek, it was my folly and **thy weakness**.*"¹¹ In this case, Hester's unconscious strength and power are shadowed in the image of woman's disadvantage. She is punished by the town's rulers not only because she is unfaithful to her husband but because she does not conform to their thinking standard which denies any freedom and self-determination for women.

Moreover, Jung believes that each person has contra-sexual attitudes and feelings actively at work in the unconscious and that the development of a whole personality requires those to become assimilated into consciousness. He argues: "*The **anima** and **animus**, thus provide for consciousness a link with the unconscious and therefore contribute to the **individuation** process, which requires the bringing of **unconscious** component into **consciousness**.*"¹² Hester then brings to consciousness her 'animus' part of the psyche which makes her feel and think like a balanced and strong 'man'; she refuses to be the typical image of a puritan woman and she rather recognizes that what her society taught her about the role of woman and her capacity is a half part of a true reality. In fact, throughout the novel, one can understand that Hester is aware about her 'animus' aspects correspondingly her independence to bear herself and her child without the help of a father because she feels strength and power which man appropriates for himself. Although Hester in all her life bears the shame of the scarlet letter on her breast, she is rather shameless because her love is not a sin but the energy. Hawthorne

describes her: “*On the threshold of the prison door, she repelled him by an action marked with **natural dignity and force of character**, and stepped into the open air, as if by her **own free will**.*”¹³ Hester’s feeling of dignity derives from her belief in her freedom and ability as her partner man to choose her lover and to make love according to her will not on what her community dictates to her. Hester breaks gender boundaries and cross conventionality. Garry P. Cranford writes about Hawthorne’s characters suggesting that: “***Passion** occurs in his novel contrary to **convention** [...] His heroic protagonists ambivalently **challenge and yield** to the **order of their society**.*”¹⁴ In relating this point to woman struggle, one can say that woman resists stereotypes that deform her passion and her identity.

Indeed, the patriarchal order of the Puritan society denies males’ anima and projects it onto women. For example, Dimmesdale is viewed by his community as a symbol of masculine characteristics of wisdom, intelligence and morality. He is a Puritan reverend minister whose responsibility is to liberate people from their sinful soul and approach God’s purity. His life in the Puritan society pushes him to repress his anima which society refuses to acknowledge, and he is obliged to hide his emotion and love for Hester because this will destroy his image of manhood and his reputation as a rational man. He lives in sufferance and instability which are caused by his unconscious repression. For this reason, he often valorizes Hester’s courage of showing her feeling while he is unable to do it. He praises her saying: “***Happy are you, Hester that wear the scarlet letter openly upon your bosom! Mine burns in secret!***”¹⁵ Dimmesdale’s fear to connect with his unconscious makes him a mad man, wandering in search of his identity which he has never encountered until the end of the novel when he stands on the scaffold showing publicly his scarlet letter drawing on his breast.

From this analysis of both characters in terms of their psychological parts of anima and animus, one can suggest that what is considered masculine or feminine is culturally determined. In this context, Eagly Alice et al assert: “*Most boys and **men** have a **male gender***

*identity and most girls and **women** have a **female gender** identity. This probably the most dramatic psychological sex differences in humans.”*¹⁶ So, by recognizing an inner image of female in men and of male in women, people are able to withdraw their projections onto the opposite sex, particularly in the case of gender perception, woman should reveal their animus part to resist cultural prejudices and overcome their oppression. ‘Anima’ and ‘animus’ thus provide for consciousness a bridge or link with the unconscious and therefore contribute to **the individuation process**.

b- The persona

In relating literature to psychology, the persona is almost shaped in characters. For instance, Hawthorne’s characters are all wearing masks which hide their real identity and personality; it is indicated in literature as hypocrisy and in psychology is called persona. Jung defines it as **an archetype with an outward face aimed at conforming to the collective**. As the case of both Dimmesdale and Chillingworth, they wear public masks to hide their shame and identity. By using these examples, Hawthorne shows patriarchal hypocrisy; they hide their evil spirit and project it onto woman’s psyche.

Dimmesdale acts as an honorable priest, who saves people’s soul from sin and impurity that gives him divine power on earth. Dimmesdale also stands for stating justice and establishing laws which order people’s life and his rules are legitimized because he is an intellectual man who governs by his thought. Dimmesdale speaks about himself:

*That I must stand up in my pulpit and meet so many eyes turned upward to my face, as if the light of heaven were beaming from it! Must see my flock hungry for the truth, and listening to my words as if a tongue of pentecost were speaking! **And then look inward, and discern the black reality of what they idolize?** I have laughed, in bitterness and agony of heart, at the contrast between what **I seem** and what **I am!** And Satan laughs at it!*¹⁷

However, inside this public mask Dimmesdale is another man. He is the slave of his emotions. He is powerless since he cannot confront his reality of committing sin and he is a hypocrite though he pretends to be pure. In reality, he hides his sinful soul.

The mask of the reverend minister that Dimmesdale wears only hides more deeply his despair and shame. Such **doubleness** causes profound confusion and pain; no man can wear one face to himself and another to the multitude. When Hester asks him: “*Hast thou found peace?*” he answers: “*none! Nothing but despair! [...] Hester, I am most miserable.*”¹⁸ While Hester’s embroidered ‘A’ and Pearl are a part of her being, Dimmesdale’s persona freezes out his identity and delays in his life a sense of what is real and true. The esteem in which he is held by all people and their admiration seals his fate and makes him fear the feeling of failure, fear of being seen as less stronger and less braver. This leads him to shame and to isolation. Dimmesdale’s only reality is the one shown at the end of the book; a man dying of the wound he cannot show; a man whose feelings express his sufferance.

The other character is Chillingworth, who wears the mask of a good physician that he knows all forest’s herbs and plants that can cure people from their physical or inner sufferance. The jailor describes him as, “*a man of skill in all Christian modes of physical science; and likewise familiar with whatever the savage people could teach, in respect to medicinal herbs and roots that grew in the forest.*”¹⁹ He changes his name to Chillingworth Roger while his true name is Chillingworth Prynne. He hides his identity (Hester’s husband) because he feels shame and refuses to lose his manliness aspects as a betrayed husband.

At first, Chillingworth appears in the town with calm expression, scholar like, but his aspects change over time. There is something ugly and evil in his face which hides revengeful soul and hatred toward his patient, Dimmesdale. Chillingworth never shows his eagerness to damage his rival but he manages to do it through drugs that weaken Dimmesdale more and

more and transform him into a mad and powerless man. No one knows his reality as a devil man except his ex-wife, Hester. But she keeps his secret for a long time before she decides to reveal it to Dimmesdale whom she warns against this snake that spoils his body, “*That old man! The physician! He whom they call **Roger Chillingworth!** He was my **husband!***”²⁰

Jung asserts that the persona archetype mediates between the ego and the external world. This means that both characters show their persona as a way of living and conforming to the patriarchal society. Dimmesdale knows that if his sin is revealed, he will be isolated and humiliated by his people, so his psyche uses the persona mechanism to escape public judgments. In fact, Jung’s idea of the mask breaks gender mythology and reveals the darkness of the patriarchal system.

C- The Shadow

Hawthorne’s *The Scarlet Letter* provides examples of human beings as archetypes of the shadow. The shadow to Jung is the dark side; the part of ourselves we would prefer not to confront and those aspects that we dislike. He states,

*Everyone carries a shadow and the less it is embodied in the individual’s conscious life, the blacker and the dense it is. If an inferiority is conscious, one always has a chance to correct it...but if it is **repressed** or isolated from consciousness, it never get corrected and is **liable to burst forth suddenly** in a moment of awareness. At all counts it forms an unconscious snag, thwarting our most well meant intentions.*²¹

For Jung, reconciliation with the other part inside our psyche makes the individual healthy and stable. Otherwise, we repress these parts of our psyche that do not fit our culture and project them on the marginalized group. For instance, the patriarchal hypocrisy projects their evil soul onto women such as Hester. She is punished on the scaffold because she commits adultery and her sin is shaped in her girl child, Pearl. Even though she is out-casted from her society, Hester reconciliation with her own unconscious side makes her transparent. She lives

happy with Pearl and she owns energy that allows her to correct her sin and transform her shame to strength.

In contrast to Hester, the other characters never acknowledge their dark side. As a consequence, they live in sufferance and trouble. For example, Dimmesdale's shadow is the guilt imposed by his public status and people's idealization of him. It deprives him from seeing his sin or even acknowledging it publicly like Hester. For this reason, he endures his dark feelings which make him mad, and troubled by his dreams of gathering his beloved Hester and his little child Pearl. He declares to Hester:

*Little knows what **a relief** it is after the torment of seven year's cheat, to look into an eye that recognizes one for what I am! Had I one friend or ever it may 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 **sinner**s, methinks my soul might keep itself alive thereby. Even this much of truth would save me! but now, it is all **falsehood**, all **emptiness** and all **death**!*²²

Dimmesdale implicitly condemns himself for being false to himself and others, and for being both an absent lover and an absent father. He feels falsehood, emptiness and death.

Dimmesdale is weakening more each day because of the guilt that he has inside of his heart. Hawthorne shows this by Dimmesdale's habit of putting his hand to his heart; it is the only symbol of his sin and ignominy. Dimmesdale's silence over his sin costs him his life and his happiness. His unconscious has accumulated hypocrisy day after day until it becomes unbearable and toxic. Addressing Hester, he says:

*Be **not silent** from any mistaken pity and tenderness for him; for, believe me, Hester though he were to step down from a high place and stand there beside thee on thy pedestal of shame, yet better were it so, than to **hide a guilty heart through life**. What can thy silence do for him, except it tempt him, yea, compel him, as it were to add **hypocrisy to sin**?*²³

Dimmesdale wishes that Hester reveals his name for he lacks the courage to do it. He knows that Hester's sufferance ended on the scaffold while his own has continued all his life.

Throughout the novel, Hawthorne shows Dimmesdale punishing himself, running to the scaffold at night, but he is still concerned with his saintly image as he hides his existence while his fellow minister passes beside him. Dimmesdale as an archetype of shadow is depicted not as a villain but as a victim of disconnecting with his other part of his psyche. As he loses this connection, he loses his identity, too.

Chillingworth's desire for revenge can refer to the shadow. He represses his harmful ideas only waiting for an opportunity to take revenge. He never acknowledges his revengeful soul or his hatred for Dimmesdale but he uses his drags to damage him. Hester has revealed his dark nature, "*there is a strange secrecy in his nature [...] and it has grown upon him by the hidden practices of his **revenge**. I deem it nit likely that he will **betray** the secret. He will doubtless seek other means of satisfying his **dark passions**.*"²⁴ Chillingworth's evil character appears the moment he conceals his true identity as he pretends to be a benevolent, helpful physician. But this is merely a façade which hides his obsession to uncover the identity of Hester's beloved.

Indeed, Chillingworth darkening appearance parallels the darkening of his soul. His visage darkens more and more throughout the story as he continues to impose harm on Dimmesdale. He is blinded by jealousy; he is likened to Shakespearean's Iago, conducting the destruction of Othello and Desdemona. Some town people believe that he is the incarnation of the devil and that he is haunted by Satan. Although, Chillingworth tries to hide his evil spirit, his deformed figure displays his inner darkness. Hawthorne describes him: "*As Hester Prynne's womanly fancy failed not to recall, was **slightly deformed**, with the left shoulder a trifle higher than the right.*"²⁵ At the end of the novel, Dimmesdale addresses his sermon of sin on him as a way of drawing his attention to look inside himself but Chillingworth is obsessed in revealing Dimmesdale's secret and sinful soul but he escapes his own. He is able to discover one's own diseases but he fails to discover those inside him. He thinks that he

succeeds in covering his true identity as a villain while he ignores it because his superego blinds his conscious from seeing his shadow side.

From what has been said about the archetype of the shadow, it can be concluded that every one possesses this part of the psyche which he may acknowledge; otherwise, it affects negatively the soul to create selfishness, insensitivity or any identity uneasiness. This fact is realized by the author as Julian Cowley suggests: “*Nathaniel Hawthorne saw that denial of our **shared** inheritance of **fallibility** and **mortality** could lead in practice to selfishness and insensitivity to the sufferings of others; acknowledgment of that **common legacy** was for him the first step toward a tolerant and companionate understanding of fellow human beings*”²⁶ In relation to this, gender oppression can refer to the patriarchal denial of the archetype of the shadow.

2- Individuation and the Transcendent Function

In dealing with individuation and the transcendent function in *The Scarlet Letter*, the characters finally have realized their stability and constructed their self. The transcendent function is defined by Jung as a dialogue between the conscious and the unconscious. This dialogue once done provides what is called individuation. As he states: “*The transcendent function describes the capacity of the psyche to change and grow toward **individuation** when **consciousness** and the **unconscious** join; revealing the essential person...this movement is motivated by a need to join with whatever is missing from ourselves in order to enhance the wholeness and cohesiveness of the personality*”.²⁷ In emphasizing Hester’s transcendent function and her individuation, one cannot escape changes that overcome her throughout the novel. She is an outcast who is regarded by her community as the embodiment of devil and shame. Hester’s personality is covered in a patriarchal rule which represses woman’s feeling and thought. Thus, Hester’s rebellious spirit resists their strict confinement and she is consequently

punished on the scaffold. Hawthorne depicts Hester when she first emerges from a prison wearing the scarlet letter as being more beautiful and attractive than ever. She appears to be a woman of strength and independence who stands up to the judgments and the constraints of her society:

*She was **ladylike**, too, after the manner of the **feminine gentility** of those days, characterized by a certain state and **dignity**, rather than by the delicate evanescent, and indescribable grace, which is now recognized as its indication. **And never had Hester Prynne appeared more ladylike, in the antique interpretation of the term, than as she issued from the prison.** Those who had before known her and had expected to behold her dimmed and obscured by a disastrous cloud **were astonished** and even **startled** to perceive **how her beauty shone out** and made a halo of the misfortune and ignominy in which was enveloped.*²⁸

Hester's confession of her sin and her power to defy the gendered role defined by society makes her appear more beautiful. Her resistance is silent as she keeps the identity of her lover in secret; this personal resistance comes from Hester's belief in her awareness about her self-determination and power that is repressed for a long time. So, the development of Hester's personality from fall into sin into that of a strong and independent woman assures her change; it is the outcome of her dialogue between her consciousness and unconsciousness.

Indeed, Hester reaches individuation through the reconciliation of the conscious and the unconscious in the form of symbols such as the scarlet letter and little pearl. Jung explains: "*the raw material shaped by thesis and anti thesis, and in the shaping of which **the opposites are united**, is the living symbol.*"²⁹ Hester's capability to see the physical shame in the scarlet letter and her hieroglyphic sin, Pearl as her own reality enables her to transform them to a source of strength. Pearl as her name denotes is very important in Hester's position of resistance and defiance to her community. She asserts her womanhood by being a mother and by feeling maternal emotion. The shame becomes the mediator between these opposites that aided Hester to move from the feeling of weakness and fear to a state of power and

confidence as well as a part of Hester's existence. For instance, the little Pearl has understood her mother's sin and refuses to turn to her when she removes the letter from her breast. She considers it a part of her mother's identity. Hester asks Pearl: "*Wilt thou come across the brook and own thy **mother**, now that she has her **shame upon** her, **now** that she is sad?*" "*yes, now I will!*" Answers the child, "*Now thou art my mother indeed! And I am thy little **Pearl!***"³⁰

Therefore, in Jung's perception, one can create a dialogue between the conscious and the unconscious through fantasy or creative imagination. He argues: "*a **symbol** capable of uniting **opposites** in the unconscious through **fantasy**, in the natural process of elementary psychic activity.*"³¹ It means that through **imagination** one can retrieve the unconscious content to the conscious. For example, Hester employs her artistic skills to define her identity as well as to express her ideas that are not being understood and appreciated in her strict community. She finds herself fighting for her identity in front of her society by using spinning and weaving, "*To Hester Prynne it might have been a mode of **expressing**, and therefore soathing the passion of her life.*"³² She succeeds to transform her shameful letter 'A' into a beautifully embroidered object. Thereby, she turns its meaning from shame to strength. In this sense, the feminist historian Rozika Parker claims: "*To know the history of **embroidery** is to know the history of **women***"³³ Thus, embroidery has been for a long time woman's means of expression. Hester's skills do not only free her from repression but also free her from dependency and poverty. She becomes active in charitable work in the village; she provides food for the poor and helps people in time of trouble. They begin to regard her differently beyond the image of sin and shame. Kaul criticizes the Puritan view of life that Hawthorne symbolizes through Hester, "*Hawthorne in fact, uses the very **symbol** with which society identifies **Hester**, as a means of reversing its view of her [...]*to the Puritans[...]*the meaning of the **A** is clear. But not so to a human critic of the puritan view of life.*"³⁴ Hester also

nurtures herself and her daughter out of the help of any one. She is self reliant and marked with strength which turns her life from passion to thought.

According to C. G Jung, the transcendent function needs courage from the part of the individual. He declares: *“even if there is sufficient intelligence to understand the procedure, there may yet be a lack of **courage** and **self confidence**, or one is too lazy, **mentally** and **morally**, or too **cowardly** to make an effort.”*³⁵ Therefore, Hawthorne’s narration reflects the two characteristics; bravery and cowardice. For example, Hester confronts her sin publicly because she is aware that one cannot flee from truth. Each person is doomed to sin as each one possesses a shadow that dictates on him negative deeds. Thus, in an attempt to deny this part one loses his identity and wears a public mask that will split his psyche. Hester then wears the scarlet letter until her death, even though it has lost its signification over the time but she looks at it as her true existence.

In contrast to Hester, Dimmesdale lacks courage to show his guilt. He is a victim of the superego complex woven inside his unconscious not as the product of a personal unconscious but as the result of the collective unconscious. This complex becomes the dynamic of the whole person and it is symbolized in his life in the shape of fear and phobias. Dimmesdale’s case is the fear of losing his public reputation by showing his sin. He is a selfish man who cares for his masculinity while he lets Hester alone, mired in shame.

Therefore, in the course of Hester’s life one can observe how Hester transcends her feelings of misery and shame to love and passion. She was powerless and becomes a powerful woman. Hester’s personality fits Jung’s perception of the archetypes and their opposing nature in which the individual reaches self-wholeness and individuation only when s/he assimilates the conflict and engages a dialogue between the unconscious and the conscious. This allows the individual to gain more strength and stability and leads to identity comfort.

Furthermore, individuation brings the individual into psychological well-being through the ability to dialogue with both the outer and the inner ‘other’. Jung assumes:

*Everyone who come to terms with himself must reckon with this basic **problem**. For to the degree that he does not admit the validity of the other person, he **denies the other within himself** the right to exist and vice versa. **The capacity for inner dialogue is a touchstone for outer subjectivity.**” ³⁶*

This idea of the other can be transposed into the patriarchal thought. As others, men deny the ‘others’ inside them. In fact, as they do not acknowledge their identity, they live in sufferance and disease. For instance, Dimmesdale escapes public punishment but he is suffering psychologically. He looks feeble and powerless but he has no visible mark of his suffering except that he keeps his hand over his heart. Indeed, Dimmesdale psychic trouble draws him into self confinement; his secret reduces his identity to a shadow of doubt and self hatred. His secrets protect his public reputation but have made him internally untrue and hypocrite. By this point, Dimmesdale mounts to the town scaffold where Hester and Pearl once stood to face shame:

*With **the convulsive motion**, he **tore away the ministerial band from before his breast**. It was **revealed!** But it were irreverent to describe that revelation. For an instant, the gaze of **the horror-** stricken **multitude** was concentrated on the ghastly miracle; while the minister stood, with a flush of triumph in his face, as one who, in the crisis of acutest pain, had won **a victory**...”³⁷*

This indicates that Dimmesdale endures misery for a long time. He shares Hester’s sin but he can only experience it privately.

Thus, it is until the end that Dimmesdale has the power to define his true identity that provides him hope to salvation from god’s punishment. Once he returns from the forest, Dimmesdale feels change inside him, a mysterious strength overwhelms him “***I am not the man for whom you take me!*** I left him yonder in the forest, withdrawn into a secret dell, by a

mossy tree-trunk, and near a melancholy brook! Go, seek your minister, and see if his emaciated figure, his thin cheek, his white, heavy, pain- wrinkled brow,...”³⁸ Dimmesdale feels that he is a new person free from his secrets’ bondage. It is then his transcendent activation, for he stands on the scaffold and asks Hester and Pearl to come closer. He turns to Hester saying, *‘Is not this better than what dreamed of in the forest’*”³⁹, because confession makes him born again. He confirms his own individuation without conforming to any power even that of his beloved Hester. Dimmesdale acknowledges his sin not of adultery but of silence. Dimmesdale also teaches his fellow men and his people that every human being can fall into sin and each one possesses his shadow with whom he should connect in order to grow to a new individual.

Chillingworth is obsessed by revenge and hatred toward Dimmesdale and this makes him inhumane; his dark soul is reflected in his deformed physical figure that is more like a devil, not a man. Chillingworth represses his inner drives from the public and this make him mad and insane. Unlike the other characters that seem aware about their sins, he seems to ignore his reality. It is so until the end when Dimmesdale dies, Chillingworth recognizes that his life is also senseless, and that his identity easiness vanishes because he loses his designed objective in life that is revenge, *“thou hast escaped me! He repeated more than once. Thou hast escaped me!”*⁴⁰. Therefore, the transcendent function and individuation can be implicitly deduced from the fact that Chillingworth, before his death, gives all his wealth in England and in America to Hester and Pearl. Though he does not confess publicly his sin, his deed indicates his repentance and his change from revengeful soul to a charitable man.

Therefore, the psyche is a complex relationship between the conscious and the unconscious. For example, gender effect on Hester life defines her as outcast archetype or as the incarnation of the shared unconscious that include dark soul and irrationality. For Jung, individuation comes from the transcendent function which creates a dialogue between the

outer and the inner state of the individual. So, Hester transcends her situation and develops herself onto the new born Hester. Some critics consider that Hester's personality change is incarnated in Pearl who stands for the perspective of compassion and joy against that of gloom and despair. For example, Cranford claims: "*Pearl seems to become the metamorphed transformation of Hester*"⁴¹. He adds: "*The two appear to be one and the same, Hester as the present and Pearl as the future, of the woman to be, one partaking of the experience of the other and the other learning from the counsel of the one, a kind of unity of duality.*"⁴² Hester and Pearl are distinct from their community which undergoes under the conformity to the patriarchal Puritan government's harshness; they hide the reality of their inner drives and sins in order to avoid punishment or isolation. In fact one can assume that Hawthorne's characters are like a mirror through which one looks inside him/ herself and discovers his/ her psyche.

After the analysis of Hawthorne's *The Scarlet Letter*, one can conclude that the white women have been considered the standard archetypes of evil and sin. These images are strengthened by the social effect of gender oppression that develops women's psychological sufferance and instability. However, the history of the American society provides another archetype that is represented by the blacks. They inherited their subjugation from the legacy of slavery and the effect of racism. Accordingly, the following discussion will shed light on the blacks in order to show their psychological problems that are the outcome of inner repression and outer oppression as they are portrayed in Wright's *Native Son*.

3- Archetypal Activation in Richard Wright's *Native Son*

In Wright's novel, the protagonist Bigger represents the mass of black race; he is charged by behaviors and feelings that are common to the black personality in the shape of the archetypal figures of a scapegoat or a devil. These images in Jung's theory are universally inherited as part of our collective unconscious. In this context, this area composes ideas about

the white American ideals in opposition to the African American savagery. They are stereotypical ideas that flow in the mind of every individual and affect their external behaviors and they become the ‘popular culture’ⁱ of the Americans that is characterized by racism.

The Archetypal activation in society has negatively impacted on the self-concepts of all African Americans. In fact, the blacks view themselves through ‘projection’ⁱⁱ by which they adhere to the white culture and create self hatred or the sense of inferiority. George Cooley labels this form of the self knowledge the ‘looking glass self’ which means that we see our reflection in other people’s eyes namely how they view our personalities and behaviors.⁴³ Furthermore, Malcolm X describes black’s projection as the product of the collective unconscious which dominates the racist brain of the whites and snatches the blacks from their originality:

The colonial power of Europe projected the image of Africa negatively; they always project Africa in a negative light: jungle savages, cannibals, uncivilized. Why then naturally it was so negative that it was negative to you and to me and you and I began to hate it. We did not want anyone calling us Africans... you can’t hate your origin and not end in up hating yourself. You can’t hate Africa and not hate yourself”⁴⁴

In this view, Malcolm X valorizes one’s origins and culture and denies the effect of racist projection which draws the blacks at the end to self hating. Thus, the Afro- American should integrate to the American society throughout the acknowledgement of his African originality. However, the blacks are overwhelmed by the white domination that prevents them from constructing their identities beyond the archetypal activation. For this reason, the blacks’ struggle is seen in the identification to the oppressor’s model of life and following his guidelines. In this perspective, Paulo Freire in his book *Pedagogy of the Oppressed* has declared: “During the **initial stage** of the struggle, the oppressed instead of striving for liberation, tend themselves to become **oppressors** or sub- oppressors [...]their ideal is to be

men, but for them to be men is to be oppressors."⁴⁵ The oppressed follows his oppressor's behaviors in his way of making sense to his life or rather showing his existence. Bigger then is the oppressed who follows the behaviors of the whites or the oppressor. His violence and hatred are drawn from the oppressor model which is violent and selfish. He robs because his rights are robbed in America; he is violent because he sees manhood through the white's aggression and he is a killer because the white man kills many of his brothers.

In addition, the American policy reinforces racism by exhibiting images that emphasize the nation's oppressive racial hierarchy. These symbolic pictures are conveyed through films, magazines and newspapers. In films, whites are presented attractive, educated and elegant while blacks are portrayed as jungle savages or servants. Wright in his story hints to the movies shown by the whites as they make people get two images about human races which can be summarized in 'white vs. black'. Bigger has realized these differences, which he experiences: "*He looked at **Trader Horn** unfold and saw pictures of **naked black men** and heard **drums** beating and then gradually the **African scene** changed and was replaced by images in his own mind of **white men** and **women** dressed in black and whites clothes, **laughing, talking, drinking and dancing** ; those were **smart people**...*"⁴⁶ The contrast that Bigger draws in his mind is not the product of his own personal unconscious but the one constructed by his experience. Bigger then grows with belief that he is different from whites, and that he does not belong to their culture. As a result, his personality develops fear and hatred of the 'other'.

For Jung, archetypes develop historically and they become universal. In the case of the blacks, the stereotypes over their inferiority and savageness have been developed throughout **history**, beginning from the slavery era. Thus, the Afro-American psychology including race, color and behavior are defined by the cultural values which created the image of bad Negro in the American collective unconscious. Frantz Fanon writes: "*the **torturer** is the black man, **Satan** is black one, one talks of **shadows**, when one is **dirty** one is black, whether one is*

thinking, if the trouble were taken to bring them all together, to see the vast number of expressions that make the **black man** the equivalent of **sin**.”⁴⁷ Jung considers the myth or the archetypes as the medium for convincing people to adhere to such beliefs and attitudes. For example, the myth of white color which is associated with purity, peace and innocence while black color has been referred to darkness, fear and danger. Fanon adds: “*I am given no chance. I am over determined from without. I am the slave of not of the ideas that others have of me but of my own appearance.*”⁴⁸ Fanon then considers his color as the source of making him strange and different. Similarly, Bigger is out casted by his white community as Max says to Mr. Dalton: “*You keep Thomas **Bigger** in that forest, you keep the man who murdered your daughter **a stranger** to her and you kept your **daughter** a stranger to him.*”⁴⁹ Bigger’s alienation by the whites has cut the connection between the two races and makes them stranger to each other.

Wright believes that the effect of the racial system does not only work on the black soul but it even spoils the white personality as the result of the collective unconscious. They are blind of seeing the other and accepting him because their white’s supremacy indicates their power over other races. Therefore, Jung considers the archetypes as powerful since they shape people’s thoughts, and thereby determine their behaviors. The American leaders succeeded in dehumanizing blacks through institutionalized social and political methods of enslavement and segregation such as ‘Jim Crow’ laws. Jan expresses in Bigger’s trial: “*How on earth are you going to change men’s heart when the newspapers are framing **hate** into the **everyday**.*”⁵⁰ Hate becomes the shared feeling of all the Americans toward the blacks. This can be considered as the effect of the archetypes on human’s emotions and attitudes. They are “*the dynamic images*”⁵¹ charged with feelings that converge psychological consequences with cultural relevance. This means that the blacks are linked to the object of disdain because they incarnate danger and threat.

Therefore, one can say that Jung's psychological solution to human problems exceeds subjective solution to include the 'other' in the process of reaching wholeness and stability. This means that speaking about the archetypes which are the product of the collective unconscious is a matter of pointing the finger to the importance of considering the 'other' in life. In contrast, racism's force focuses on seeing the 'other' as an enemy creating a social gap between races, and more than this it intoxicates human soul and destroys his identity. For this reason, it becomes necessary for people to face with the psyche's opposites such the shadow and the persona.

a- The Shadow

In *Native Son*, Wright depicts both the blacks and the whites as victims of the socialized American system which established hate and fear between race relationships. These negative emotions make a part of the psyche that Jung calls the shadow, *"For the meeting of ourselves to the more **unpleasant things** that can be avoided so long as we can **project** everything **negative** into the environment but if we are able to see our own **shadow** and can bear knowing about it, then a small part of the problem has already been solved."*⁵² Jung means that the shadow hides in the unconscious but it affects human balanced life by projecting these emotions onto others or to a group of people as the case of the whites who are overwhelmed by the super ego that refuse to acknowledge the evil inside their psyche. So, projection gives them opportunity to see these faults in others and consider them inferior or as foreigners. Julia Kristeva claims: *"The foreigner lives within us: he is the hidden face of our identity, the space that wrecks our abode, the time in which understanding and affinity found."*⁵³

The shadow reveals itself in the selfish, violent and often brutal actions of individuals or communities. Wright shows Bigger's entire experience of life in America which has been

filled with violent and fearful behaviors and actions. He seems emotionless toward the suffering of his family as he wants to escape the feelings of being frail and powerless to help them:

*He **hated** his family because he knew that they were suffering and that he was **powerless** to help them. He knew that the moment he allowed himself to feel to its fullness how they lived, the shame and misery of their lives, he would be swept out of himself with fear and **despair**...he knew that the moment he allowed what his life meant to enter fully into his consciousness, he would either kill himself or someone else.*⁵⁴

Bigger often projects his fear onto his friends as an illustration, when he and his gang decided to rob a black store-owner, he blames Gus of being coward but in reality cowardice resides inside him. Furthermore, hatred for the white people is much internalized in Bigger's mind. He answers Max: "*I **hated** her [Mary] as soon as she spoke to me, as soon I saw her, I reckoned I hated her **before I saw her**...*"⁵⁵ Bigger as well as the other blacks feel hatred toward the whites because of the ill treatment and harshness the white used to segregate and dehumanize this race. For the blacks, all the whites are racist. Bigger believes that Mary's behavior which goes against the American taboos hides hypocritical racism. For this reason, he cannot accept her. Bigger confirms his hatred: "*She **acted and talked** in a way that made me **hate** her, she made me feel like **a dog***"⁵⁶ Therefore, Bigger is only mad, angry and more uncomfortable when he is in the presence of the whites. Wright believes that the bad surroundings of the blacks have created individuals who are isolated not only from the white human kind but also from their own community whose only release is through violence. Similarly, Talmadge Anderson and James Stewart claim: "***Black anger** often stems from the perception of having been treated unfairly or discriminated against, which can cause frustration and generate aggression.*"⁵⁷ This means that black's anger has been considered one of the psychological effects of oppression on the archetype of shadow. Bigger is the

epitome of such archetype. He is separated from his family and friends and his feelings of hate, fear and anger overwhelm him causing his instability.

Racism is shown as destructive to both groups, though the reasons are different. Many whites are victims of superiority complex which deceives them into seeing blacks as less than human and blinds them from acknowledging the negative aspects of their psyche. Jung explains that conscious represses the drives into the unconscious, “*Ego stands to shadow as light to shade.*”⁵⁸ This means that every one possesses a shadow which he must meet with. Wright confirms the whites sense of superiority as a weakness inside the psyche because it stands against identifying their true identity. In the same way, it makes them more racists as they keep pointing the finger to the ‘other’. For example, Britten falls victim to racism’s effect as he considers blacks weak and inhumane. This predisposition enables Bigger to hide his murder of Mary and sets him beyond white suspicion. The author describes their blindness: “*They were **blind** to what did not fit, now, who on earth would think that he **a black timid Negro boy** would murder and burn a rich white girl and would sit and wait for his breakfast like this?.*”⁵⁹ This also indicates that hatred is more internalized in white shadow that makes them ignorant of the reality of the other as well as their own reality. Fear is another element which hides in the white psyche; it refers to fear of differences or fear of the ‘other’.

Therefore, Wright emphasizes the vicious double effect of racism on the archetype of shadow in both the blacks and whites. Though blacks’ violence and hatred stem from racial brutality it only increases the racism in American society as it confirms racist white basic fear of the blacks.

b- The Persona

The story of *Native Son* portrays racism as the main factor for the black personality’s construction whereby the psyche tries to be conventional to the given order by showing the

persona archetype. The latter is defined by Jung as the **‘public mask’** which hides the true self. This mechanism can be found in studying black personality because they are subject of oppression which forces them to show the face that will suit the white eyes or conform to their stereotypes. Paulo Freire summarizes this idea in term of ‘prescription’ to be the relation between the oppressor and the oppressed. Prescription then is *“The **imposition** of one individual’s choice upon another, transforming the consciousness of the person prescribed to into one that conforms with the **prescriber’s** consciousness. Thus, the behavior of the oppressed is a prescribed behavior, following as it does the **guidelines** of the oppressor”*.⁶⁰ The domination of the whites indicates the brutality of racism which enforces its victims to act in the dictated manner that is shaped in the blacks archetypal figures.

For instance, Bigger, as the victim of social and political oppression, pushes him to appear inept, worthless and hopeless. He predisposes his destiny to be nothing in society unless to be an epitome of failure and uselessness. Bigger dreams: *“If I could fly a plane if I had a **chance**.”*⁶¹ However, instead of being an aviator he is known as an illiterate black, jobless and lazy; he refuses job opportunities and prefers robbing than working. It is Bigger’s public mask that enables him to join the white society. It forces him to wear this mask. Freire argues on this fact saying, *“Men who are submitted to concrete conditions of **oppression** in which they become alienated **‘being for another’** of the false **‘being for himself’**.”*⁶² As a result, Bigger is the victim of archetypes that dictate on him his fatal role of servitude and submission and of ‘being for another’. Simon de Beauvoir comments on Wright’s *Native Son* by focusing particularly on this detail. She observes: *“I was impressed especially by the beginning when the adolescent says that he knows there are things he’ll never be allowed to do, that he’ll never **fly** a plane, for instance, it struck me as a new version of **predestination**.”*⁶³ Beauvoir considers that blacks are deprived of showing their capacities or having a chance to share in the advancement of their society. Instead they are pre-destined to

cover all these under their black mask. As a result, blacks live in tension between what they are and what they might be for others. Du Bois explains this idea in what he calls '**double consciousness**', he notes:

*This **double consciousness**. This sense of always looking at one's **self** through the eyes of the **other**, of measuring one's soul by the tape of a world that looks on in a mused contempt and pity. One ever feels his **twoness**, an **American**, a **Negro**, **two** souls, **two** thoughts, **two** unreconciled strivings, **two** warring ideals in **one dark body**, whose dogged strength done keeps it from being torn a sunder.⁶⁴*

Du Bois's 'twoness' or 'double consciousness' emphasizes the split of the black conscious into African and American. This analysis can be compared to Jung's opposites in which the psyche lives the conflict between the conscious and the unconscious. In this context, Bigger is torn between his blackness and the white oppression which creates inside him self-hatred. Wright writes: "[...] **These people made him feels things he did not want to feel, if he were white, if he were like them it would have been different. But he was black, so he sat still, his arms and legs aching...**"⁶⁵ Thus, Bigger's ambivalence disturbs his life as he can live neither as a black man nor as a white one. The result is violence, emptiness and instability.

Wright argues that the public mask the blacks wear make them more alienated and even invisible in white's eyes. For instance, Mr. Britten's suspicion never included Bigger because the crime procedures are intelligently planned and blacks effectively lack this kind of strategies, for "**they feel that the plan of the murder and kidnapping was too elaborate to be the work of a Negro mind.**"⁶⁶ Bigger takes profit, wearing his mask of timidity, stupidity and submission which are the traits of his black skin. In this perspective, Du Bois says: "**that sometime, somewhere, men will judge men by their souls and not by their skins**"⁶⁷ Unfortunately, the white man never dared to look inside this black skin as they are blinded by prejudices and stereotypes that prevent them from seeing it.

The effect of the archetypes on the human psyche does not only show the black persona but even the whites fall in its prison boundaries. For example, Jan, Mary's boy friend,

hides his communist ideology because racist stereotypes are stigmatized in 'Red scare'. The whites throw their suspicion upon him because he embraces communist revolutionary soul. Dalton's family is also wearing virtuous mask that reflects their charitable projects which tend to help the blacks by giving them job or education. In this case, the mask is not only put for the sake of showing off but they put it to convince themselves that they are not racist. It is a way of escaping their brutal behaviors.

Hence, Jung's conception of the archetype of the persona may be universal but it seems compatible to the black case since persona is the result of oppression and black's repression which comes from the effect of racism. Racism is presented by Wright as the force that destroys one's personality. Therefore, being false to others equals being false to one self because nobody could bear to live with two faces without suffering terrible identity discomforts.

4- Individuation and The Transcendent Function

Bigger is considered as an archetype representing the whole black mass but it is only until the end of *Native Son* that he realizes his being as an individual with particular needs and emotions. This self recognition is created from the energy of the dialogue between the conscious and the unconscious that gives birth to a new living third that is **the self**. This psychological mechanism is appropriated by Jung to cure individuals from psychological tensions and complexes that split the psyche. In the case of Bigger's personality, one can refer to it as a tension between the inner feeling and outer pre-dispositions that are the product of the stereotyped race ideology. The development of Bigger's psychic situation can be drawn from Bigger's transformation from the first scenes until the end of the novel.

From the beginning, Bigger seems a timid young black boy whose life is limited in small, poor area in Chicago. His entire relationship with others is characterized by his fear of

everything. Wright considers fear's complex of the blacks a result of racial brutality that was coined in their minds, the image of strong and impiety white power. For an example, Bigger and his gang rob their black brothers but never white men, because a harsh punishment is set against them. To Gus, Bigger asks: "*how come? You scared 'cause he's a white man?*" "*Naw, but Blum keeps a gun, suppose he beats us to it?*" "*Aw, you scared, that all, he is a white man and you scared.*" ⁶⁸ Fear seems a natural human sense, but when it is transformed to a hysterical shadow that blocks our dynamic existence, it becomes a prison from which one ought to release his self.

Bigger's release then begins with his meeting with the white family. After a long observation he recognizes the consequences of blindness in all his surroundings. Now he looks at his innocent sister as blind; he realizes that he himself has been blind. He also sees that Bessie is blind. Mrs. Dalton is literally blind and that symbolizes her family blindness because of wealth which prevents them from seeing the poverty outside. For Bigger everyone is false. After this recognition, Bigger raises more hate toward the whites particularly as he recognizes Mr. Dalton's hypocrisy in helping blacks to get education and job opportunities and at the same time pushing them before the 'colored line'. Thus, Bigger's self recognition adds to his rage which will soon take the form of violent and frustrated actions.

However, Thomas Bigger feels the burden of searching for meaning in life without support from others. It is his mission to find his identity beyond race oppression and hate. Bigger thinks that after killing a white woman, which act he associates to violating a white property, will prove his masculinity and power. Wright suggests: "*That was why he had **killed** it to love, he had created a new world for himself and for that he was to die.*" ⁶⁹ The new world that Bigger wishes to realize is a black world of power and capability. The cost for it may be his life but it serves the others as it refers to the threat of racism in America. Indeed, Bigger notes: "*what I killed for, I am!.*" ⁷⁰ So, Bigger is forced to kill in order to live. Max

interprets: “*what Bigger Thomas did early that Sunday night in that empty building was but a tiny aspect of what he had been doing all his life long! He was living, only as he knew how, and as we have forced him to live...It was an act of creation!*.”⁷¹ Therefore as he experiences a great rage that gives him power to kill, he recognizes that killing has no meaning since it does not confirm his identity. He is reacting to oppression, so, he is trapped to act on the way the others expect him. In a way of asserting his identity, he realizes that he has been unable to act upon all the dreams that he has made.

Individuation for Bigger then is to avoid seeing the self from the eyes of others, and to be free from social and cultural stereotypes of racism. In the end, Bigger’s conversation with Max may reflect this change; a new one emerges inside him. He has broken the bondage of hate and fear that seals his psyche. He says to Max: “*I’m all right, for real, I am.*”⁷² So as he confirms his ‘I’, Bigger reconciles his unconscious with the conscious that defines his unique identity or individuality.

Conclusion

In the analysis of both novels, Hawthorne’s *The Scarlet letter* and Wright’s *Native Son*, from the psychological perspectives, one can say that Jung’s psychoanalytical concepts fit the study mainly as they have sometimes helped the characters to transcend their inner troubles.

In reference to both novels, the analysis shows that both the whites and the blacks in America are victims of archetypal activation, thereby they are regarded scapegoat figures. These archetypes are the product of the collective unconscious which creates the social differences in terms of gender and race. They are powerful since they affect the inner emotions of both white women (Hester) and the blacks and make them disoriented in a society which does not accept them as they are. Jung’s solution to reach **individuation** or **wholeness**

is to draw a dialogue between the conscious and the unconscious. In the case of Hester, she has identified herself through her acknowledgment of the 'other' inside her and by recognizing her characteristics of womanhood and maternal nature. Similarly, Bigger at the end recognizes his inner drives that make him spoil his dreams. He realizes also that his identity cannot be construed in hate and violence but rather through accepting the 'other' inside his psyche. Therefore, if one looks from the psychoanalytic view at the cultural issues of gender and race in the society, it may seem that these phenomena are the product of the individual's psychological conflicts that result in refusing the 'other' inside the psyche and in this way refusing the 'other' outside the self.

Notes

¹Popular culture: Theories of mass culture tends to situate popular culture in relation to industrial production and in opposition to folk culture. While the latter is seen as spontaneous production of the people, mass society theories focus on those forms of popular culture that were subject to industrial means of production and distribution and theorized them as being imposed on the people. In Edgar Andrew and Peter Sedgwick, *Cultural Theory: The Key Concepts* (NY: Rutledge, 2008), 246.

²Projection: Jung defines it as: “A kind of imaginary relationship between a person and the image of the unconscious material projected or transferred onto another person.” In Jeffery.c. Miller, *The Transcendent Function: Jung’s model of Psychological Growth Through Dialogue With the Unconscious* (U.S: State University of New York, 2004), 129.

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² Nathaniel Hawthorne, *The Scarlet Letter* (Béjaia: Talantikit, 2004), 48.

³ Ibid., 67.

⁴Cited in: Garry. P. Cranford, *Hawthorne’s Redemption: The Mystery of The Scarlet Letter* (US: Author House, 2012), 37.

⁵Hawthorne, *the Scarlet Letter*, 57.

⁶Ibid., 53

⁷Cited in: ed. Harold Bloom, *Bloom’s Guides: the Scarlet Letter* (NY: Bloom’s Literary Criticism, 2011), 48.

⁸Ibid., 71

⁹Miller, *the Transcendent function*, 65.

¹⁰ Ibid., 66.

¹¹Hawthorne, 63.

¹² Ibid., 68

¹³ Ibid., 45.

¹⁴ Ibid., 36.

¹⁵(Ibid: 163).

¹⁶Alice H. Eagly, et al, *the Psychology of Gender* (USA: The Guilford Press, 2004), 15.

¹⁷Hawthorne, *The scarlet Letter*, 163.

¹⁸Ibid., 162.

¹⁹Ibid., 60.

²⁰Ibid., 165.

²¹Miller, *the Transcendent Function*, 74.

²²Hawthorne, *the scarlet Letter*, 163.

- ²³Ibid., 57.
- ²⁴Ibid., 167.
- ²⁵Ibid., 50.
- ²⁶ Julian Cowley, *York Notes Advanced the Scarlet letter* (London: York Press, 2001), 91.
- ²⁷Miller, *the transcendent Function*, 62.
- ²⁸Hawthorne, *the Scarlet Letter*, 45-46.
- ²⁹Miller, *the Transcendent Function*, 52.
- ³⁰Hawthorne, *the Scarlet Letter*, 180.
- ³¹Miller, *the Transcendent Function*, 48.
- ³²Hawthorne, *the Scarlet letter*, 71.
- ³³Cited in: Cowley, *York Notes*, 124.
- ³⁴Cited in: Cranford, *Hawthorne's redemption*, 13.
- ³⁵Miller, *the Transcendent function*, 28.
- ³⁶Ibid., 27.
- ³⁷Hawthorne, *the Scarlet letter*, 217.
- ³⁸Ibid., 185-186.
- ³⁹Ibid., 216.
- ⁴⁰Ibid., 217.
- ⁴¹Cranford, *Hawthorne's Redemption*, 60.
- ⁴²Ibid., 57.
- ⁴³Cited in: D. Wilson Timothy, *Strangers to ourselves: Discovering the Adaptive Unconscious* (US: The President and Fellows of Harvard College, 2002), 195.
- ⁴⁴Robert. E. Terrill, *The Cambridge Companion to Malcolm X* (Uk: Cambridge University Press, 2010), 86.
- ⁴⁵ Paulo Freire, *Pedagogy of the oppressed* (London: Penguin Group, 1993), 27.
- ⁴⁶Richard Wright, *Native Son* (US: Harper & Brothers, 1940), 35-6.
- ⁴⁷ Franyz Fanon, *Black Skin, White Mask*, trans. Charles lam Markman(New York: Grove Press, 1967), 146.
- ⁴⁸ Ibid., 116.
- ⁴⁹Wright, *Native Son*, 362.
- ⁵⁰Ibid., 269.

- ⁵¹ Miller., *the Transcendent Function*, 109.
- ⁵² R. F. C. Hull, *the Archetypes and the Collective Unconscious* (USA: Princeton University Press, 1990), 20.
- ⁵³ Ghania Bedrani. *The Representation of the other (the poor and women) in Elizabeth Gaskell's North and South* (Maj., Mouloud Mammeri University, 2011), 10.
- ⁵⁴ Wright, *Native Son*, 13.
- ⁵⁵ Ibid., 326.
- ⁵⁶ Ibid., 324.
- ⁵⁷ Anderson Talmadge, *Introduction to African American Studies* (Impint Editions, 2007), 182.
- ⁵⁸ Miller, *the transcendent Function*, 73.
- ⁵⁹ Wright, *Native Son*, 102.
- ⁶⁰ Freire, *Pedagogy of the oppressed*, 29.
- ⁶¹ Wright, *Native Son*, 20.
- ⁶² Freire, *Pedagogy of the oppressed*, 142.
- ⁶³ Cited in: Margaret. A. Simons, *Beauvoir and the second sex: Feminism, Race and the origins of existentialism* (USA: Row man & Littlefield Publishers, 2001), 177.
- ⁶⁴ Cited in: Stephanie. J. Shaw, *W. E. B. Du Bois the soul of black folk* (USA: John Hope Franklin Fund of the University of North Carolina Press, 2013), 15-16.
- ⁶⁵ Wright, *Native Son*, 69.
- ⁶⁶ Ibid., 229.
- ⁶⁷ Shaw, *the Soul of the Black Folk*, 34.
- ⁶⁸ Wright, *Native Son*, 26.
- ⁶⁹ Ibid.,
- ⁷⁰ Ibid., 429.
- ⁷¹ Ibid., 425.
- ⁷² Ibid., 392.

V- GENERAL CONCLUSION

Everyone who proposes to come with himself must reckon with this basic problem.

For to the degree that he does not admit the validity of the other person, he denies the other within himself the right to exist and vice versa. The capacity for inner dialogue is a touchstone for outer objectivity.¹

This is what Jung writes about the inner dialogue between the conscious and the unconscious. As he argues that an individual must reckon the other inside him to be able to accept the other outside of him. This argument is developed in the dissertation that has sought to show the psychological instability due to gender and race oppression on the human psyche. It has attempted to portray the effects of these cultural phenomena on the person's sufferance, self-esteem and integration in the society. As a matter of fact, I have attempted to demonstrate that both Hawthorne's and Wright's fictions are marked by psychological problems that are not only the effect of the internal system of the psyche, but rather of the external cultural construction of gender and race.

In the first section, an analysis of gender and race oppression on the white women and on the blacks in America is provided in the light of bell hooks' theory of 'Racism and Feminism'. White women as they are portrayed by Hawthorne are oppressed in the same way as the blacks in Wright's novel. Both of them are oppressed by the white socialization, patriarchy and racial imperialism that exerted male sway and used violence against women and blacks. In this respect, Kate Millett's in *Sexual Politics* (1970) says: "*the 'interior colonization' of women by men is studier than any form of segregation [...] and certainly more enduring.*"² hooks has already considered the white women as much victimized as the blacks. Thus, this study explains how the blacks either female or male are segregated and

subjugated by the American racial imperialism that make black men inferior to the white women, and black women inferior to both of them. Black women are double oppressed.

In the second section, psychological experiences of both the white women and the blacks under gender and race oppression are commented throughout a Jungian point of view. C. G. Jung's theory includes the conception of 'archetypes' in its attempt to explain how the individuals are deeply affected by the collective unconscious in the process of their psyche. Among other results, it has been shown that archetypes are the product of human imagination or mythological thought but that they have a deep root in the psyche for they determine human's behaviors and personality. An analytical view about a number of archetypes like anima/ animus, the shadow and the persona is also given. These elements of the unconscious never find its way to the conscious because of gender and race repression. This concludes that human's behaviors and thoughts are not the product of subjective experience but rather determined by the collective experience. The important result that is reached through this analysis refers to Jung's mechanism of the transcendent function which proposes a solution to reach individuation by creating a dialogue between the conscious and the unconscious. In fact, this can be applied to resolve the cultural problems of gender and race and stop pointing the finger to the 'other' or projecting one's deviance upon women or blacks.

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