Ill-treatment and Bullying of Women in Nathaniel Hawthorne's The Scarlet Letter and Stephen King's Carrie: A Comparative Study

Wasan Ali Hasan*1 and Musaab Natiq Ibrahim*2

1,2Al-Iraqia University, College of Education for Women,

Department of English, Baghdad, Iraq.

1 wasan.hasan@aliraqia.edu.iq

2 musaab.ibrahim@aliraqia.edu.iq

Abstract

The Puritans who colonized New England in the seventeenth century are thought to have left an indelible imprint on American culture. The Scarlet Letter (1850) by Nathaniel Hawthorne and Carrie (1974) by Stephen King are prominent American novels from separate centuries that examine Puritan heritage projects. Following the establishment of a link between Puritan literature and gothic fiction, the two books are evaluated in terms of some Puritan themes including the dilemma of sin and an individual's personal acceptability in the community. There is also some reference to the concept of the witch and the implications it conveys, particularly in terms of feminine identification. Although the novelists differing approaches to personal development, those allusions are typically employed in an unfavorable light, as a tool for critique and revealing unpleasant facts.

Keywords: female identity, sin, ill-treatment, bullying, friendship, and hypocrisy.

1. Introduction

Writers such as Stephen King and Nathaniel Hawthorne are part of the American gothic heritage, which is defined as "the magnificent, the horrible, the macabre, the insubstantial, and greatest lately, the wretched."[1] Gothic style may afford the cost of being honest about truths that are uncomfortable, difficult, or frightening since it relies on techniques that are often repulsive to the general aesthetic. As it "works as a type of ethical valve, unleashing repressed emotion or memories and disclosing the tragedies that haunted the American community during its history and current,' it can unveil the worst aspect of the past."[2] Given the gloomy outbreaks of violence in American heritage, as well as the stark contrast here between ostensibly innocent land and the harsh ways in which it was colonized, it's not shocking that "American fiction had become incomprehensibly and insultingly, a gothic narrative, non-realistic, sadist, and suspenseful - a literature of darkness and the grotesque in a land of light and acknowledgment."[3]

Edward J. Ingebretsen has demonstrated a historical connection between both the gothic classical work and New England Puritan theological works. Gothic literature's terrifying visions are said to be memory projections of religious terror's terrifying sights. Using Ingebretsen's concept as a springboard, the paper investigates some Puritan heritage predictions in the light of multiple American novels from opposite eras: Nathaniel Hawthorne's The Scarlet Let-

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ter (1850) and Stephen King's Carrie (1974). The dilemma of guilt, general societal condemnation of a person, the concept of the witch, and several women's issues are among these illusions. The growth of several protagonists in the two works — Arthur Dimmesdale, Hester Prynne, Carrie, and Margaret White – is mostly traced through these connections. They are described in terms of their connection to Puritanism and the multiple meanings they have received.[4]

2. The Puritan Society and the Concept of Sin

The Puritans who inhabited New England throughout the colonial era are largely thought to have had a significant influence on the development of American civilization. They fled an allegedly polluted Europe for the recently found American land, hoping to set up a new sophisticated civilization that would be purer than just the old. On the one side, they possessed characteristics such as hard work and knowledge, which might be regarded as essential objectives in the growth of a society. They became, on the other side, a society of strict religious regulations, almost zealously preoccupied with the Gospel and The Book of Revelation and the impending Day of Judgment.

Their conviction that sinners would finally be condemned and that the devious Satan had always been hunting individuals and groups to bring them to damnation led to incidents such as the Salem witch prosecutions (1692), in which individuals were condemned to death on sorcery charges. Such

acts of aggression seem to be at odds with what the Church teaches, as Christianity often "refuses any type of violence or forceful and authoritative invasion in the world of the other till its total annihilation."[5]

This traumatic historical document has been transformed into an everlasting resource of gothic motivation as well as a "culture metaphor" that "shifts its connotations to suit modern reality."[6] 'The fairly normal witch,' according to John Demos, is a middle-aged white marital female of lower social status who is normally at clashes with her household, heretofore suspected of wrongdoing, 'abrasive in fashion, controversial in character—and obstinately perseverance in the face of adversity in his effort to have a 'concerted depiction' among those practicing witchcraft.[7] It is obvious that women who disobeyed male superiority or societal conventions were allegedly labeled as witches. Foreigners were discovered among individuals who were 'abnormally susceptible' to allegations of sorcery, according to Paul Boyer and Stephen Nissenbaum (1974).[8] As a result, the witch has come to symbolize estrangement - the outsider, the marginalized, the incapacity to fit in, as well as the 'community's repudiation of itself.' [9] Moreover, "the use of Salem mirrored the earlier versions of the analogy as a caution about the risks of popular emotions, extremism, and even retrograde views that hindered the country's development."[10]

Regardless of their actual ideologies of purity and righteousness, the Puritans appear

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to be specialists at invoking sin, as evidenced by the connection in the New England Primer in front of the first English alphabet "In Adam's Fall We Sinned All, "[11] where it makes it very clear that the Puritan children were exposed to the world of knowledge with the obvious sudden acknowledgment of their unrighteousness. They were assumed guilty due to the obvious Original wrongdoing. The depiction of God as a prosecutor and interrogator, a superior organization that dispensed retribution for sinners and condemned them, added to this idea. The Puritans, unlike the gentle Quakers, seldom saw Lord as a compassionate friend or illumination. He was seen as a vindictive dark spirit who would exact His revenge sooner or later.

Puritan preachers were notorious for instilling dread in their flocks. Terror and horror are virtually as common in Puritan texts as they are in gothic literature. Notwithstanding some clear theological differences, works by writers such as Cotton Mather and Jonathan Edwards, for instance, are filled with terrifying visions of the Devil and the awaiting inferno, wherein everybody 'pleases himself that he shall avoid it.'[12]. Jonathan Edwards, in his renowned lecture "Sinners in the Arms of an Almighty God", instills terror in his listeners by describing the demons as "greedy rapacious lions which see their meal, and hope to have it."[13] Ingebretsen refers to Edwards as "proto-Gothic," implying that if he were a current author, "he could offer S. King some challenge."[14]

Not merely in era strictly re-

ligious writings, but also in colonial poems is self-denial and horrible iconography evident. Edward Taylor, a pastor, and poet, discreetly wrote about his wrongdoings:

My sin! These awful dregs, green, yellow, blue-streaked poisonous babes produced in nature's nest on demonic creatures' eggs, Yelp, chirp, and cry; they are nasty, vile, and they make my soul ache due to my guilt and in light of my Lord. I frown, chastise, strike, and fight them, sorrow and weep for them, but I can't defeat them.[15]

The stanza's description and frantic atmosphere have seemed to portray a heavily tainted lyric I, a regular occurrence in the works of numerous colonial writers, and prove that poetry of the time was used as a tool of propaganda, education, and, not infrequently, ego. Such mental stress could be harmful to one's psychological health from one psychological point of view. Freud even claimed that there is a link between obsessive-compulsive disease and excessive religion. He said, "The sensation of guilt felt by obsessive-compulsive psychotics found an equal in the protests of devout people who know they are sad sinners at heart."[16] "One could attempt to see obsessional psychosis as a pathologic equivalent of faith development," he adds. Whatever the Puritans seemed to have realized long earlier Freud is that "committing apostasy into sinfulness is more likely between religious folk than among psychotics, "[17] resulting in the religious phenomena of atonement. The reason that religious individuals invariably

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fall into the enticement trap can be clarified by the moral nature of religion and theology, which is in opposition to our nature's inclinations, and it seems that the Puritans exploited this weakness by converting it into a simple method of exploitation.

Puritans promoted submission and vilified any sort of separateness by confining the focus of faith, instilling terror (sometimes via the use of demons and witches), and emphasizing their group's supremacy. "If New England's plains were supposed to be utopic and pleasant, its wildernesses, on the other hand, were cursed - darker, infested with devils and later, their agents, the Indians, or 'unbiblical' folk."[18] The Puritans of New England, according to Sacvan Bercovitch, created mythology that "had endowed the civilization with a handy, adaptable, enduring, and convincing fiction of American nationality."[19] The Precisian philosophy, and their achievement in making a rebellious faith the foundation of society; appear to be somewhat based on American growth and vitality, confidence in being an American, and ready to fight a war against something that isn't.[20]

According to A. Aqeeli, the notion of one nation's supremacy, particularly in terms of faith, which figured prominently in the concept of Manifest Destiny, was crucial in establishing the US capitalist system. Nevertheless, accomplishing economic stability by dismissing the 'Other' is probably barely honorable or proactive, and because fiction can serve as a mirror to current

societal flaws, it is not shocking many of the evil spirits that inundate American writing can be traced back to the country's past, and Puritan estimations can be found in N. Hawthorne's The Scarlet Letter and S. King's Carrie.[21]

Hawthorne, who worked and lived a few generations just after the Salem witch prosecutions, might be seen as both a critique of Puritanism and its eventual progeny. Given his Puritan ancestry and status as a symbol of literature as a genre (a creative style that deals with human frailty), it appears that he was never far outside the issue of guilt and punishment, which is evident at the heart of his masterpiece The Scarlet Letter. The book is said to be based on facts discovered by the writer while serving at the government building. Giving a dismal understanding of the past "Somewhere at the center of the American heritage, on the papyrus record that is our existence, Hawthorne has uncovered not an initial simplicity but a primitive sin – and he attempts to recreate that history, not in fondness but dread, "[22] as Leslie Fiedler put it. Fiedler linked the story to Puritan history, saying that the symbol 'A,' which Mrs. Prynne was compelled to wear, may be interpreted as "Adam's Fallen" rather than "Infidelity."[23] This proposal, which discloses only one of the many possible meanings of the sign's meaning, is consistent with the narrative's apparent focus on guilt rather than immorality.

The Scarlet Letter is typically considered to be a chronological book concerning Hawthorne's apprehensions

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about his Puritan progenitors. It reveals and critiques the Precisian faith and suggests a creative admission of Hawthorne's sin on account of his Puritan forefathers, who killed Native Americans and Quakers and participated in the Salem witch prosecutions. Nevertheless, the narrative's plot of the story has lately been brought into question due to several parts of its presentation. Hal Blythe and Charlie Sweet indicate that "Hawthorne miscalculated with his dates, contradicting his hard endeavor to prove his people's views and their life' legitimacy."[24]

According to David S. Reynolds, the narrative has provocative instead of chronological aspects, which means Hawthorne utilized language techniques that were appealing to the starting-to-read audience a disingenuous religious leader, a sinful woman, an illegal daughter, and a revengeful closest against the backdrop of a Puritan New England environment.[25] Fiedler similarly questions the narrative's institutionalism, arguing that it is imagination instead of factual," and that it is not at all the fiction book it has been dubbed — recalling the past as nightmares instead of truth." [26]

That storytelling ambiguity could be regarded as a profoundly personal attitude to the past, and it lends the story a macabre feel. The Scarlet Letter is a story more about history, but not the history of cold, exact facts like those found in speculative novels. It is a subjective and passionate look back at the past. It is not a chronicle, but a personal disclosure about the past as it

was, not as it was, but how the writer felt about it.

Modern literary theory viewpoints, on the other hand, cannot modify the reality that the narrative is intrinsically linked to the Puritan tradition, since it makes repeated references to it. The writer, for instance, challenges the Puritan attitude in the opening chapter by juxtaposing their purity with their ruthless method of enforcing holiness. On the first pages of the book, the concepts of virginity and sin collide. Words like 'new population,' 'Utopia,' 'individual morality,' 'happy,' 'virgin land,' 'adolescent period,' and sad-colored,' 'grey,' 'ancient,' 'steel,' 'ugly structure,' and 'unaesthetic vegetation' have seemed to contrast sharply with terms like sad-colored.[27] The grim symbolism of the imprisonment and the graveyard stands in the way of the new colony's potential. What can be new, pure, and productive has become old, ugly, and lifeless.

Nevertheless, in the final chapter, the sequence of depressing imagery is suddenly broken by the arrival of a flowering blossom, which offers a range of pleasant meanings, but most importantly, gives optimism for the world. Thus and according to Hyatt Howe Waggoner (1959), this signal mismatch could be a manner of implying that "moral value may be less vividly felt than virtuous and physical evils." [28]

The work tends to be infused with remorse, and therefore must accept with Fiedler that the book's emphasis is not on adultery, but on its consequences, as the physical act of infidelity is inferred but not

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portrayed in the story.[29] Among the strong parallels to Puritanism in the story is the predominant focus on remorse, which is tied to the Puritan notion that humans are cursed sinners who will be condemned appropriately. Sin is depicted in the narrative in several aspects. The demonizing icon of sin - the scarlet symbol 'A,' and eventually Hawthorne's humiliation since his forefathers were an important component of this shallow-minded community may all be discussed.

Nevertheless, when it comes to the two main protagonists, Hawthorne's attitude to the issue of sin varies drastically. Arthur Dimmesdale chooses to agonize in seclusion, while Hester Prynne wears the visible sign of disgrace on her breast. Dimmesdale has been likened to a kid since he is related as weak and inadequate, perhaps 'too feeble to be sad'.[30] Fiedler describes him as beginning "child-like" and ending "childish", but even in the action of infidelity, he appears to be "much ensnared than beguiling". Hawthorne transforms Dimmesdale into something like a "symbol" of the destiny of the American masculine by robbing him of any mainly male qualities.[31] As a result, Dimmesdale's personification might be viewed as a critique of both the Puritan and the person. The reality that Arthur refuses to accept commitment for the actions emphasizes the man's helplessness in the face of his feminine counterpart.

Arthur serves as an example of Hawthorne's inquiry into the psychosocial impacts of vice on the Precisian mental-

ity. If one may argue that Hester's social life was a success, Penalty releases her free, and she uses decoration to transmute her shame into splendor. Arthur stays imprisoned in the dungeon of his sin, adorned with its sign, the letter, since it is concealed. The protagonist is bound by the deception of presenting nice speeches while yet suffering from secret remorse. It's tempting to dismiss Arthur as incompetent, but the main issue appears to be with how the religious brain functions. Guilt is intrinsically linked to the image of the pure Christian, and if sin is unavoidable in Precisian conceptions, so we're all doomed to fall into the clutches of guilt. However, the feeling of deep shame, particularly in its religious aspect, appears to be unique to people who are inclined toward it.

Nobody is more innocent than a sinner, according to James Gilligan, who follows Freud's assertion that "no one feels guiltier than the saints." [32] The purpose of this argument is that saints, unlike offenders, are able of experiencing guilt. Even if the demand for retribution is part of the guilty feeling, Dimmesdale waits until the very end before exposing himself and making a public confession. Unquestionably, a confession would set him free, but Hawthorne looks more intrigued by the sadism the young pastor is prepared to engage in as a result of his unwillingness to come clean. The novelist appears to detest not Dimmesdale as an individual, but the institution that educates a brain to operate in this fashion — the protagonist's deceit mirrors the Puritan so-

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ciety's duplicity. Dimmesdale's incapability to detoxify himself from his sin through the only implementation and control of revelation and penance and his alleged fear of retribution and complete disgrace are in direct opposition to being devout, as "Suffering and punishment rise feelings of regret but reduce a sense of guilt, "[33] and thus could free him from this catastrophic sensation.

By opposing Dimmesdale's psychological and moral constraint to Hester's liberation, Hawthorne appears to be comparing Puritanism and Romanticism, making it clear which one he prefers. Feminist interpretation focuses on "the method by which Hester upends patriarchal laws and behaves under her own."[34] Hester is convicted, if it is not guiltier than Dimmesdale, in the eyes of the Puritan community due to her physical intimacy, but Hawthorne's method to her guilt is separate even though, unlike with the young holy man, she does not demonstrate the internal have to endure, to be penalized or shamed, and she does not appear to be toned down to his intrapsychic stress. As a result, her humiliation can be viewed as a forced feeling instead of a real and sincere one. This is the remorse she has meant to feel, but it is not coming from the inside. It is as though the scarlet letter is indeed tied to her.

Hester does not escape New England since it "had been the site of her sin" and "should have been the site of her worldly retribution." (TSL., 73) The comment that it's something "she persuaded herself

to accept" being "part a fact, and half ego" plainly suggests that her guilt is a social concept rather than a subjective sensation. Hester, unlike the regretful Dimmesdale, appears to be enlightened of her wrongdoing by the others. She accepts her sentence cheerfully, wanting to become a hero in a society where "everything made her feel as though she connected to it." (TSL., 76).

Both Dimmesdale and Hester appear to be enslaved by their sins. However, if he is a captive of his private mental anguish, she appears to be a victim of a community that does not embrace her. The reality that she did not escape only emphasizes her boldness and determination to accept action, in comparison to Dimmesdale's absence of consciousness. Hawthorne makes it clear who ought to be guilty and ashamed by contrasting a brave and self-assured person against the backdrop of a harsh and constricted community. "The spectacle isn't without awe, such as should always be invested in the image of shame and guilt in a resident before the community has become wicked sufficiently to laugh, rather than cringe at it." (TSL., 53)

According to Paul Ricoeur," the emblem of guilt is at once the symbolism of something bad (regard to differences, alienation, lack, conceit) and is something good (strength, ownership, imprisonment, detachment)."[35] Therefore, the scarlet letter, which has become an emblem of humiliation and degradation in American tradition since at, seems to reflect ideals of feminine

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independence, uniqueness, and defiance. Also, the Puritan community that punished Hester becomes much more sympathetic after watching her charity, skill, and desire to assist, and "many individuals fail to explain the scarlet A by its fundamental meaning." They believed it signified 'able,' because Hester Prynne was 'able' with a female's power. (TSL., 141).

Hester's tenacity, assertiveness, and uniqueness highlight the capability of a female vitality that was once regarded to be satanic and frequently classified as sorcery. Although God had formed her as just a woman - a creation deemed to be weaker than its male equivalent – her very sex seemed to be a contradiction to Puritan culture.

Denouncing women as witchcraft was a technique of restricting female strength and vitality, which was deemed to be deadly. As a result, witchcraft might be thought of as a natural result of female enslavement. By emphasizing Dimmesdale's inadequacies by making him a helpless, almost tragic figure, and portraying Hester Prynne as a brave and competent protagonist, Hawthorne brings into consideration the Puritan conviction in the superiority of one of the genders. In men's Puritanism, his explicitly defined idea of the holiness of the female spirit demonstrates confidence in female authority: "The angel and messenger of the impending disclosure have to be a woman." (TSL., 228) In the repeated experimentations of hurt, squandered, unfairly treated, misaligned, or straying

and depraved enthusiasm, - or with the gloomy hardship of a core unyielded, even though not appreciated and unneeded – came to Hester's farmhouse, inquiring why they're so depraved, and what the redress! Hawthorne's compassion for women concerning Puritan male supremacy subservience is noticeable in his characterization. As a result, another key component of the story is the attitude and attitude toward women and their status in the community.

3. Carrie and the parallel matching of Hester

Stephen King has developed a tale about a preternatural girl who, similar to Hester Prynne, does not belong in her town for nearly a century after The Scarlet Letter was produced. King appears to be "the true heir of a set of obsessions from America's creative past, "[36] since he is scathing of civilization and sometimes a dismal idealist. Carrie, which also, in the writer's statements, "is primarily about just how women discover their pathways of strength, and also what men afraid regarding women and female sexual identity, "[37] is one of his greatest effective works of fiction despite the writer's harsh criticism of his depiction of female personalities, particularly in his pioneering pioneers. The story almost did not get published because of the author's concern regarding the issue of feminine gender. Erica Joan Dymond states his point of view saying, "In Carrie, he often deploys blatantly male motifs concerning his female heroines."[38] Notwithstanding such well-founded charges about his use of gender termi-

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nology, King's depiction of his female heroine reveals significant underlying connotations that, although his inexperience, is linked to major societal and sexual concerns.

Carrie is already linked to the residential gothic literature, which "upsets fans on an individual basis"[39] and deals with "smallish village America's intolerance."[40] The preternatural power of a violated female foreigner is primarily responsible for King's gothic disturbance.[41] Victoria Madden connects Carrie to the abysmal moments such as her first period and the girl's frequent links with piglets.[42] Carrie appears to have turned into something like a witch (she exploits her ability in a wicked manner), and even her mom refers to her as such. Ingebretsen examines Hester Prynne's relationship with Carrie White:

Carrie's deadly distinction from other individuals, like Hawthorne's Hester, is her awareness and sensitivity. She understands far more and confesses almost nothing. Carrie's societal vice – [...] – is, like Hester's, the authority she rejects to leave to the community, and as a result, she becomes, with all intents, its witch – a word whose Ancient origins show clues of its kindred link to "defendant.[43]

Carrie and Hester are both sufferers, but Carrie's suffering transforms her into a wicked conduit of vengeance, which is her primary distinction from Hester. Whilst Hester suffers in silence, Carrie takes the risk of confronting her persecutors. Carrie's utilization of telekinetic powers against other people is evoca-

tive of the Puritans' mistrust and stigmatization of women's bodies. Women's sexuality has long been viewed as utter and complete and suspected, and by linking the initiation of the woman's world super force to her delayed first-time frame, this power is "inexorably tied to the most iconically utter and complete aspect of her womanhood, bolstering her affiliation with that most utter and total wraith of the American heritage: the witch."[44]

Thus, Carrie's transition to femininity, which awakens her preternatural ability, transforms her from a sufferer to a strong other who poses a threat to the entire society.[45] Carrie is described by King as nothing more than an "omen, experiencing her abilities for the first occasion, "[46] and the capitalization of the word 'Woman' suggests what he means. In a similar manner to The Scarlet Letter, the woman is pitted against a community that has treated her unfairly. Hester and Carrie each have a common feminine trait in that they are both accomplished seamstresses.

Even though these women share a trait, their appearances are opposed. One significant distinction comparing Hester Prynne and Carrie White is that, whereas Hester is condemned for her overt womanhood (fondness, attractiveness…etc.), Carrie is disgraced and shunned since she defies her current societal feminine standards. Hester's physical appearance is opposed to Carrie's 'Lady-like,' 'a form of exquisite grace,' with such a gorgeous face and 'plenty hair, so shiny that it glistens, with a

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sparkle flung the sunlight' (TSL, 50). This purported delinquent appears to be the epitome of feminine attractiveness.

According to P. Ghasemi and P. Abbasi, Hester's guilt is anchored in even the most ideal of all emotions: love and her faith are in the soul instead of the brain.[67] The fact that she is becoming a mom completes the picture of her blossoming womanhood. Carrie, contrasted, has few completely feminine essential characteristics. Hester is the pinnacle of femininity, a woman in every meaning of the term. She does not wear make-up or meet boys like her colleagues, hence why she is strictly barred from her circle.

[…], Carrie White is tormented by both her honesty and the wrongdoing of everyone else. She is free of knowing about her body's natural destructive physiology (she believes condoms are used to wear make-up) but guilty of living out her mom's neurotic religious rejections and her society's basic rejections.[48]

Considering their remarkable differences in appearance, neither female protagonist is an outsider. In Carrie's situation, the foreigner dilemma is linked to the issue of feminism since she appears to be separated from those other females on her road to adulthood and therefore becomes "a stranger to the feminine universe."[49] Also when she dresses up and attends the dance with the famous Tommy Ross, she is unable to blend in, and "the ceremony that might have achieved this regeneration, the inauguration of the Royal couple, comes out to be

a ceremony of degradation."[50] The Cinderella-like fairy storyline ended in fire. Carrie is a narrative about the special ability that each woman also has, but it is also a tale about how "deviating from mob mentality leads to the ruin of individuality."[51] Ingebretsen compares Carrie to Hester at the market in the story's final scene when she is drenched in pig's blood at the dance. Each of them is punished by the community because they do not meet its norms. Carrie, opposite Hester, seeks vengeance and transforms into a creature, but when it comes to presumed innocence, it is difficult to sidestep the issue of who is to keep blaming: the beast or the community that produced it.

Carrie contains parallels to historical New England Puritanism, particularly concerning the personality of the girl's spiritually obsessed mom, who sees Satan anywhere, but primarily in her child. Mrs. White connects to the Puritans' exclusivity of other faiths and chooses to conduct faith in private after leaving the Church service because "Baptists are just doing the cause of the Apocalypse."[52] Her predominantly black outfit recalls that of a Puritan. She also invokes the Black Man, a character from Puritan folklore. It is no surprise that 'Jonathan Edwards' renowned speech, Infidels in the Palms of a Furious God', allegedly depicting Satan, may be found in the bedroom where Margaret confines Carrie. Carrie becomes "the subject of her mother's religious obsession" as a result of Margaret's psychopathically

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warped perspective of Christianity and her obsession with her child's immoral destiny. Mom may be deemed a suitable heir to Cotton Mather and Jonathan Edwards for degrading her female attributes and sometimes even calling her chest "dirty pillows." She is as concerned about her only kid's blossoming womanhood as seventeenth-century New England pastors were about those labeled witchcraft. Margaret White is a woman "toward whom terror, shame, and devotion are inseparable," and she raised her child to "serve, appease, and fear an incomprehensible, inexorable divinity."[53] The fatal effects of her efforts to nurture her girl as though they were living in the colonial era can be read as a harsh critique of her antiquated methods.

The White family's history depiction of faith is one of the narrative's most specific parallels to Puritanism, and his full repudiation in one of the story's final scenes, when Carrie is bending down to seek forgiveness in the chapel after disciplining her fellow students, reflects her incapability to depend on the divinity she was reprimanded to idolize and fear. "She started praying and there was no ultimate solution. There was no one around, and if there was, He/It was running away from her. Lord had averted His gaze, and why shouldn't He? He was just as much to blame for the atrocity as she was."[54] The closing statement expresses the Puritan view that sinners are harshly condemned and that Lord has no compassion on them. Everything she has

accomplished has been with His assistance. The female's sense of being neglected by the deity, combined with her hesitation about which gender to use to address Him (He/It), suggests that she does not acknowledge this divinity, and her mom's brutal efforts to force it on her were futile. She is devoid of God's creation and looks empty.

Margaret White's guilt at the creation of innovative Carrie in a sexual state is effectively transferred to her kid, transforming her into an unhappy being tortured in the classroom and house. Carrie is described by Greg Weller as "a teenager without any feeling of personality, of self" who is preoccupied with "seeking anything outside total nothingness that is her soul."[55] Carrie's mind appears to respond with hallucinations about Jesus pursuing her and situations in which she thinks "so wretched, hollow, uninterested, that the only way of filling that enormous gaping pit was to feed, and feed, and feed."[56] Such occurrences reveal the protagonist's state of mind. James Gilligan states that "suffering and retribution raise sentiments of humiliation but reduce the sense of guilt."[57] He also adds that "the primary mental purpose, or source, of violent activity, is the desire to fend off or eradicate the sensation of pain and embarrassment [...] and substitute it with its counterpart, the feeling of satisfaction."[58] As a result, Gilligan's perspective on guilt as a mental source of evil describes the narrative's ending fairly well. Carrie's hostility is sparked by the harsh and repeated torture, pain,

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and degradation, and she gradually transforms from a victim to a victim of crime, the heroine to the villain. Both Hawthorne and King have plenty to say about Puritanism, as evidenced by the literary works under consideration. It may be argued that those allusions are primarily employed negatively in both pieces of literature, as a tool of judgment and revelation of uncomfortable reality like female oppression and intolerance. Despite a variety of textual approaches to each investigated personality (Dimmesdale's secret hardship, Hester's readiness to grow up in a community that has stereotyped religious radicalization depicted by Margaret, and Carrie's transformation into a potent vindictive being), the insight and perspective into the long term effect of culpability reveal the damaging effects of religious compression.

Conclusion

A Precisian representation could be found in the antagonism of personality to society. Due to their unwillingness to adapt to society, each H. Prynne and C. White do not belong to their community. The assertion that Carrie is one of King's works of fiction, in which "guilt is depicted in the public unity able to unite with the unwanted adverse profile image — a descriptive theory blending of utterance, assumed, and intervention," can be considered legitimate for both investigated works. The two ostracized girls are nurtured in separate ways, with Hester becoming a saint and Carrie becoming an adversary, but both are denied pleasure due to their society's

mistreatment. Both novelists use the concept of the witch as a motif to show realities about feminine strength and masculine's doubt by pitting female protagonists against general societal conventions. This same general attitude toward the two imaginary women in the stories is similar to that of the Puritans about supposed witches. Alienated and forced to endure, the two main protagonists discover their strength and courage, which aid Hester's survival while turning Carrie into a beast. The portrayal of Arthur Dimmesdale as helpless and frail, as well as the lack of a man role in Carrie's household and the emphasis on female strength, are symptomatic of the writers' critique of the female sexual and romantic denigration.

The atmosphere of the literary works is fundamentally different. Whereas Hawthorne focused on the social commentary beneath his tale of shame and repentance, transforming it into a personal agony, several of King's Puritan reflections, such as Margaret White's foolishness, provide a comedic element to his usually dreadful tale. Undoubtedly, the twentieth century provided for more variety of views, preferences, and artistic innovation than the nineteenth century, where Puritan opinions could be heard. Whereas Hawthorne talked about events that occurred long before he could be created, and King addresses questions about current events,

Both of the writers focus on the idea of Puritanism and its intrinsic hostility in their books highlighting the weaknesses, utter incompetence, and inad-

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equacies of civilization. Both of the two stories have undeniable gothic aspects to support the notion that the gothic is especially active where important moral vagueness, philosophical inconsistencies, and ethnic unrest fail to join the national discussion and express individuals in plenty of other forms – fiction, storytelling, music, and highly regarded cultural identity.

Notes

1C. Grunenberg, "The American Gothic Art" in American Gothic Culture: An Edinburgh Companion, eds. J. Faflak & J. Haslam (Edinburg: Edinburgh University Press, 2016), 145-165.

2Ibid., 146.

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