



## **Explorations in Syntax of Metaphor in The Scarlet Letter**

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### **Abstract**

This paper studies the features of syntactic structures of metaphorical expressions in The Scarlet Letter. Relying on Lakoff & Johnson's conceptual and textual metaphor theory, the study is concerned with the relation between the sentence types (Simple, Compound, Complex) and types of Parallelism. This study also investigates how the sentence type contributes to the explanation and construction of metaphor in the Scarlet Letter. It examines the role of Parallelism and its types, (antithetic, thematic, and synonymous), in enhancing metaphorical meaning and contrast of themes. The study adopts the qualitative approach: quotations are chosen to be analysed in terms of sentence type and Parallelism type to show the relation between the two and their effect in enhancing and integrating metaphor. The study concludes that the syntactic structures shape the depth and implication of the writer's metaphor as they strengthen the major themes, Sin, Identity, and Redemption.

One of the fundamental works of American literature, Nathaniel Hawthorne's The Scarlet Letter addresses the themes of sin, atonement, and redemption in Puritan New England. Originally published in 1850, the novel takes the reader to the background of the seventeenth-century Boston, where Hester Prynne, condemned for adultery, is forced to display the scarlet letter of her sin as a symbol of disgrace and rebellion. Hawthorne's prose is characterized by a rich, full-bodied canvas that ultimately forms the complex tapestry of symbolism, allegory, and metaphor that immerses the reader in the state of the human soul during the Puritan prison and the moral stranglehold that holds chains on society.

**Key words:** Metaphor, Sentence Type, Parallelism, Modifiers, Conceptual Metaphor Theory



استكشافات في نحو الاستعارة في رواية الحرف القرمزي  
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## المستخلص

تتناول هذه الدراسة السمات التركيبية للتراكيب النحوية في التعابير الاستعارية في رواية الحرف القرمزي . واستناداً إلى نظرية الاستعارة المفهومية والنصية لكل من لأكوف وجونسون، تهتم الدراسة بعلاقة أنواع الجمل (البسيطة، المركبة، المعقدة) وأنواع التوازي. كما تبحث في كيفية إسهام نوع الجملة في تفسير وبناء الاستعارة في الحرف القرمزي . وتتناول الدراسة دور التوازي وأنواعه (التقابلي، الموضوعي، والمرادف) في تعزيز المعنى الاستعاري وإبراز التناقض بين الموضوعات. وقد اعتمدت الدراسة المنهج النوعي؛ إذ تم اختيار اقتباسات لتحليلها من حيث نوع الجملة ونوع التوازي لإظهار العلاقة بينهما وأثرهما في تعزيز وتكامل الاستعارة. وتخلص الدراسة إلى أن البنى النحوية تشكل عمق ودلالات الاستعارة لدى الكاتب، إذ تقوي الموضوعات الرئيسية: الخطيئة، الهوية، والفداء.

تُعد رواية الحرف القرمزي لإحدى الركائز الأساسية في الأدب الأمريكي، حيث تتناول موضوعات الخطيئة، الكفارة، والفداء في بيئة إنجلترا البيوريتانية الجديدة. وقد نُشرت الرواية لأول مرة عام ١٨٥٠، وتنتقل القارئ إلى خلفية بوسطن في القرن السابع عشر، حيث تُدان هيوستن برين بارتكاب الزنا وتُجبر على ارتداء الحرف القرمزي كرمز لعارها وتمردّها. وتمتاز نثرية هاوثورن بلوحة فنية غنية ومتكاملة، تُشكّل في نهاية المطاف نسيجاً معقداً من الرمزية، والمجاز، والاستعارة، مما يُغرق القارئ في أعماق النفس البشرية في ظل سجن البيوريتان والقيود الأخلاقية التي كَبَلت المجتمع.

## 1.Introduction

### 1.1 Background and Purpose

Metaphorical expressions have been studied semantically and cognitively. Metaphor is more than meaning; it is the reflection of sentence structures. Sentence structures contribute to the development of metaphor by creating ambiguity in a metaphor often through the interchanging or crossing of syntax. This interplay represents a framework for linguistic analysis of literary text , where language is adapted to serve various and complex narrative and symbolic purposes.

Hawthorne's novel, The Scarlet Letter, is famous for its complex story and metaphors, much of which is embedded in sentences that interact syntactically. The novel is often studied for its symbolic and stylistic content (Baym 1986, Reynolds, 1988) . But little attention has been paid to sentence type and parallelism, contribution in the construction and function of metaphor.



This paper investigates the syntactic pattern used by Hawthorne in his metaphorical expressions in *The Scarlet Letter*. Lakoff and Johnson (1980, p. 3) propose that metaphor is widely used, not just in language, but also in conceptual structures. Though their theory focuses on conceptual mapping rather than the syntactic form, their vision supports the idea that metaphor is not just an accessory in language, it is a basic essence in the linguistic expression. Therefore, the study of the syntactic structures of metaphor is relative to both linguistics and literature.

The study will focus on two basic features:

1. Sentence types classified as simple, compound, complex, compound-complex.
2. Syntactic parallelism, which is the structural repetition of elements within or across clauses and its type: antithetic, synonymous, structural, and the relation between sentence type and parallelism type and their effect on metaphor.

### **1.2 Statement of the problem**

Metaphor has been studied semantically, cognitively, and stylistically. (Lakoff & Johnson, 1980; Steen, 1994; Semino, 2008). But limited attention has been given to the study of how syntactic structures shape metaphorical meaning. Few **studies** investigate how sentence types, simple, compound **and complex**, and parallelism, antithetical, synonymous, and structural, reinforce **metaphor**. This study tries to fill the following gaps: **First, shortage of syntactic analysis. Second, the influence of metaphorical expression has not been systematically studied, especially the role of parallelism. Parallelism has been studied as a rhetorical device, but its function in enhancing metaphor has not been examined. Third, the need to bridge syntax and metaphor, as syntax is a vital medium for metaphorical meaning.**

### **1.3 Research Questions**

By exploring the relation between sentence type and parallelism in Hawthorne's metaphorical expressions, the study seeks to answer the following:

1. What are the sentence types used in the metaphors in *The Scarlet Letter*?
2. What are the forms of parallelism used in these metaphorical sentences?
3. Is there any connection or relation between the sentence type and the types of parallelism?
4. How does this connection contribute to the metaphorical expression in *The Scarlet Letter*?

### **1.4 Objectives of the study :**

- 1.To classify the sentence types in terms of (**simple, compound, complex, compound-complex**) in Hawthorne's metaphorical expressions.
- 2.To determine parallelism structures (**antithetical, synthetic, synonymous**) in these metaphors.
- 3.To describe the interaction between specific sentence types and parallelism forms.
- 4.To explore the effect of modifiers (adverbs , clauses , and adjectives ) in strengthening symbolic expressions and creating metaphorical meanings.

### 1.5 Scope and Limitation

The study is limited to the analysis of syntactic features of metaphorical expressions used in *The Scarlet Letter*, especially the sentence type, parallelism, **and modifiers (adjectives, adverbs, phrases, and clauses)**, excluding other linguistic levels such as phonology and morphology, as well as broader semantic or stylistic approaches. The focus is on syntactic structures at the sentence level.

### 1.6 The significant of the study

This research is significant because it connects literary analysis and linguistic syntax, identifying how grammar determines meaning and showing the role of **grammatical** structures in setting up the literary function of metaphor. The study **offers** a better understanding of Hawthorne's writing style, **offering** tools for teaching analysis in literature. It presents an outline for analysing the connection between parallelism and sentence structures in literary texts .

### 1.7 Previous studies

Many studies in both linguistic and literary fields have investigated the syntactic analysis of metaphor. They also explored how word arrangement and sentence structures determine metaphorical meaning. In their influential book *Metaphors We Live By* (1980), Lakoff and Johnson introduced the concept of a conceptual metaphor, emphasizing the role of syntax in conveying metaphorical meaning. Steen (1994) and Semino (2008, *Metaphor in Discourse*, p. 22) highlighted the importance of sentence structure and other syntactic elements in conveying metaphorical meaning. Shen and Shen (2016, *The Syntactic Features of English Metaphor*). Yu (2015, *Theory and Practice in Language Studies*, pp. 134–

138) investigated the syntactic patterns and the strategies adopted by authors, ranging from simple to more complex arrangements.

Though these studies offer insights into the syntactic analysis of metaphor, there remains a need for further research focusing on the syntactic dimensions of metaphor in individual writing, such as *The Scarlet Letter*, and their influence on the resonance of meaning.

## **2. The significance of metaphor in Literature:**

Metaphor is significant in literature. It is a method for utilizing language to clarify difficult concepts. As defined by Lakoff (1980) in *Metaphors We Live By*, metaphor is more than just an accessory. It is crucial to the way we perceive and interpret the world. Stories are served by metaphors, which are effective tools that writers may employ to create clear scenes and captivate readers on various levels. By providing additional meaning to language, metaphor functions as the main means of strengthening and expanding the reader's knowledge of literature. By using metaphors, writers are able to convey ideas and feelings in more subtle language, which makes them easier to understand and interesting to readers. For example, the metaphor of hope as a bird with feathers in Emily Dickinson's poem *Hope is the Thing with Feathers* embodies the notion of hope as something delicate yet resilient, capable of exceeding misery (Dickinson, 1891, in Todd & Higginson, *Poems*, pp. 128–129). In addition, metaphor sometimes serves as a channel to explore complex themes and ideas. Besides that, metaphor plays an additional role. It is a means by which novelists may express complex things and ideas. George Orwell uses Big Brother in his novel (*1984*, Chapter 1) as an example of uncontrolled leadership that deprives people of their freedom. By creating powerful remarks about the impact and consequences of uncontrolled leadership, he illustrates what an anti-utopian society might look like.

Metaphor also has an important role in the development of characters by offering insights into psyche, motivation, and internal conflict. Such insights provide readers with a better understanding of the characters through their feelings and their engagement with the story.

Having set the importance of metaphor, as well as its thematic and symbolic roles in literature, the following pages are devoted to thematic perspectives. This literature review investigates important methodologies related to conceptual and textual metaphor, framing them within the disciplines of syntax, parallelism, and narrative structure studies



### **3.Literature Review**

#### **3.1 Theories of Metaphor**

Lakoff's conceptual theory proposes that a metaphor is not merely a linguistic device but a crucial aspect of human thought and cognition. This theory suggests that metaphor as a complex element of cognition, not only decorative language (Lakoff & Johnson, 1980, p. 7). He suggests that metaphorical expressions are planted in our physical experiences and abstract concepts are often explained by using more concrete sensory experiences. Lakoff's conceptual theory proposes that metaphor is not only a linguistic device, but a crucial aspect of human thought and cognition. This theory suggests that metaphor is a complex element of cognition, not only decorative language Lakoff and Johnson, (1983,p.7). They suggest that metaphorical expressions are planted in our physical experiences, and abstract concepts are often explained by using more concrete sensory experiences. The concept of conceptual theory, which was introduced by Lakoff, is fundamental in his theory. Our thoughts and perceptions are shaped by conceptual metaphors by relating abstract concepts to more concrete experiences, and this influences language and expressions are presented. For example, (Lakoff & Johnson, 1980, pp. 4-5) illustrate the conceptual metaphor "argument is war." This metaphor uses conflict-related language to describe arguments, reflecting our everyday language and thinking.

Lakoff theorizes that the way language is structured reflects these conceptual frameworks. Understanding metaphorical expressions is so much influenced by syntax. By studying the syntax structure of metaphors, researchers to get a better understanding of how understood in different contexts (introduction.) Related to this point, Steen, (1994,pp. 21-23), asserts that the linguistic realization of metaphors showing the syntax and sentence structure are crucial in the expression and resonance of metaphors. Regarding the same point Semino (2008, p. 22), assumes that the interpretation of metaphors is so much affected by the complex syntactic construction in which they are embedded.

#### **3.2. Conceptual versus textual metaphor**

Lakoff and Johnson differentiate between conceptual and textual metaphors. They present a framework for understanding metaphors in language. Conceptual metaphors are mental maps that permit people to understand abstract ideas through concrete terms. For example, Time is Money allows people to perceive and talk about time in economic terms. Lakoff, Johnson( 1980, pp. 56-57). According to them, the essence of metaphor is understanding and experiencing one kind of thing

in terms of another. And metaphor is not just a matter of language. It is the way that shapes understanding. It is rather human thought processes. Our ordinary conceptual system is in terms of which we both think and act is metaphorical in Nature,(ibid.P3). That conceptual metaphor shapes the way that the mind understands experiences and communicates ideas.

Textual or Linguistic Metaphor refers to the actual representation, written, or spoken of metaphor in discourse .Textual metaphors are concrete syntactic structures . They emerge as real metaphoric expressions within discourse, constructed through syntactic structures such as nouns, verbs, adjectives, and their combinations (Lakoff & Johnson, 1980, p. 59). Textual metaphors appeared in grammatical and syntactic frameworks and function at the surface level of language. Analyzing how metaphorical meaning is expressed by syntax is essential in the study of textual metaphor (Semino, 2008, p. 34). In literary analysis, where language form directly influences how metaphor is received and interpreted, this distinction is essential (Lakoff & Johnson, 1980, p. 63).

### **3.3 Metaphor in The Scarlet Letter**

Despite the fact that many studies focused on the thematic and symbolic elements of metaphors in the Scarlett Letter-(Bayham, 1986, P.45; Reynolds, 1988, p. 67), the syntactic components of the metaphor in the novel remain under explored. There is a strong connection between Hawthorne's use of sentence structures, which range from simple declarative to multi-verse structures, and his use of metaphors( Bayan, 1986, p. 47). Due to this intricacy, metaphorical expressions can express complex social and psychological meanings. For example, changing the notion of sin, shame, and identity are expressed in the frequent metaphor of the scarlet letter itself. These notions or concepts emerge through syntactic choices like parallel structures on different levels of sentence complexity( Reynolds, 1988, p. 70). A comprehensive syntactic analysis might represent or display these sentence structures and patterns .

### **3.4. Syntax in Metaphor Studies**

Recent studies have pointed out the importance of the analysis of syntax of metaphors. Despite the fact that CMT provides a cognitive foundation, metaphors can be studied within an array of sentence types, simple, compound, complex, and each aids differently to metaphorical meaning, as determined by Shen and Shen (The analysis of metaphorical expression, 2016,pp 134-136). The way metaphors



are underscored or overlooked in a text is determined by the sentence's structures, in addition by creating rhythm and emphasizing contrasts or similarities. The use of parallelism which is the repetition of grammatical structures is an important mechanism for enhancing the influence of metaphor by creating themes as well as enhancing contrast and similarity (Fowler, 1926, pp. 88–89); Huddleston & Pullum, (2002, pp. 102–105) and hitting at several syntactic levels, including phrases, clauses, or complete sentences (Huddleston & Pullum, 2002, p. 110).

### • 3.5 Metaphor and Syntax: Cognitive and Structural Interactions

Metaphor and syntax are closely related, and there is a mutual influence between them. Previous studies confirmed that syntactic forms influence the cognition of metaphors and affect their perception and comprehension. Complex sentences strengthen and deepen metaphors, whereas simple forms facilitate comprehension. Cognitive linguistics proposes that metaphors are more than accessories. They are basic for thought, affecting syntactic patterns, (Lakoff & Johnson 1898 p.45). For example, time is money may encode or precept syntactic choices as in spending money or wasting time. In turn, how metaphors are realized is constructed by the syntactic structures, (Gibbs 1984 p.112). This mutual link shows that how understanding or how recognition and grammar shape metaphors in text, and how they work together in creating figurative meaning.

### 3.6 Grammatical Metaphor in Systemic Functional Linguistics

In systematic functional linguistics, metaphor refers to the use of grammatical structures to express meanings transmitted usually through more compatible or congruent devices by paraphrasing experiences, from congruent, typical, to incongruent, abstract forms (Halliday & Matthiessen, 2014, p. 78). For example, the man-resigned congruent becomes the man resignation metaphorical. Grammatical metaphors strengthen and improve the textual density, which is common in academic and scientific discourse, (Ravalli, 2003, p.56). Systematic functional linguistics proposes that grammatical metaphors display shifts language use on both levels, ideology and rhetoric. In systematic functional linguistics, grammatical metaphors point to the use of grammatical structures to express meanings through other devices or means. This approach asserts the role of grammar in expressing meanings and showing how different grammatical patterns can mirror different meanings. This approach asserts the role of grammatical metaphors in expressing meanings and the social ideologies or the various social ideologies



### 3.7 Puritan Rhetoric and its Stylistic Influence on Hawthorne

Hawthorne's writing style was influenced by the Puritan rhetoric, which was characterized by plain style, and the use of biblical allusions, and the focus on religions, morals, and community, with a didactic purpose. Hawthorne used these themes in his symbolic narratives, (Bercovitch, 1975, p. 102). He used typology, blunt imagery, and rhetorical strategies, like allegory and symbolism to present themes of sin and redemption, (Grews, 1966, p. 34). This reflects his syntactic choices in using parallelism and antithesis to emphasize different opinions.

### 3.8 Parallelism as a Rhetorical Device in Literary Prose

Parallelism, which is the repetition of grammatical structures, plays a vital role in literature. It contributes in increasing cohesion through creating balance and harmony, as well as deepening major ideas (Fahnestock, 2011, p.67). For example, the use of parallel antithesis, "it was the best of times, it was the worst of times" Dickens here attempts to achieve rhetorical balance. Parallelism is widely used in political and religious speeches, as it aids memorability and persuasion (Gibbs, 2012, p.134).

### 3.9 Corpus-Based Approaches to Literary Syntax and Metaphor

The corpus linguistic analysis of the syntax of literary texts contributes to the quantitative analysis (Semino & Short, 2004, p.115). Analyzing large volumes of texts can determine collocations such as Shakespeare's "Light is Life", Semino & Short (2004) found "*light*" collocates with "*life*" in Shakespeare 3x more than in general prose (pp. 115–118) or syntactic deviation in modernist prose, Stubbs (2005) shows how Dickens' "*fog*" metaphors cluster in passive constructions (Stubbs, 2005, p.72). This method contributes in bridging stylistic and cognitive linguistics. It shows how metaphors work through different contexts and categories, providing a better understanding of the different communicative and cognitive functions, as well as the stylistic choices.

The theories investigated in that metaphor is unable to be fully understood without taking into account its linguistic emergence. The current research examines this idea through the examination of the sentence type, their syntactic structures, and how they can account for parallelism. The following section discusses what the categories of syntax are and how they are connected to how metaphors are created in *The Scarlet Letter*.

## 4. Sentences choices. Types

#### 4.1.1 By Function (Quirk et al. 1985) P. 11.2–11.6)

- **Declarative Sentences:** Make a statement. (ibid. pp. 803–814)
  - Example: "The cat sat on the mat."
- **Interrogative Sentences:** Ask a question. (ibid pp. 804–823)
  - Example: "Did the cat sit on the mat?"
- **Imperative Sentences:** Give a command. (ibid pp. 827–832)
  - Example: "Sit on the mat."
- **Exclamatory Sentences:** Express strong emotion. (ibid pp. 833–834)
  - Example: "What a beautiful cat!"

#### 4.1.2. By Structure:

- **Simple Sentences:** Contain one independent clause. (ibid pp. 987–988)
  - Example: "The cat sat on the mat."
- **Compound Sentences:** Contain two or more independent clauses joined by a coordinating conjunction (for, and, nor, but, or, yet, so) or a semicolon. (ibid pp. 988–992)
  - Example: "The cat sat on the mat, and the dog lay beside it."
- **Complex Sentences:** Contain one independent clause and at least one dependent clause. (ibid pp. 992–1006)
  - Example: "The cat sat on the mat because it was tired."
- **Compound-Complex Sentences:** Contain two or more independent clauses and at least one dependent clause. (ibid pp. 1003–1006)
  - Example: "The cat sat on the mat because it was tired, and the dog lay beside it."

#### 4.2. Clauses and Phrases

- **Independent Clauses:** Can stand alone as a sentence. (ibid pp. 1006–1010)
  - Example: "The cat sat on the mat."
- **Dependent Clauses:** Cannot stand alone and depend on an independent clause. (ibid pp. 1010–1025)
  - Example: "Because it was tired."
- **Phrases:** Groups of words that do not contain both a subject and a verb.
- **Noun Phrase:** "The tired cat" ibid (pp. 1238–1300)
- **Verb Phrase:** "was sitting on the mat" (pp. 95–150)
- **Adjective Phrase:** "very tired" ibid (pp. 434–500)



- Adverbial phrases: : "on the mat" ibid (pp. 501–655)
- Prepositional phrases: "on the mat" ibid pp. 656–764

### 4.3. Sentence Components

- **Subject:** The person, place, thing, or idea that is doing or being something.

Example: "The cat" □ ibid (pp. 723–750)

#### □ Objects:

- □ **Complements Predicate:** The part of the sentence that tells what the subject does or is.
  - Example: "sat on the mat."
- **Objects:** Receive the action of the verb.
  - **Direct Object:** Answers "what?" or "whom?" after the verb. (ibid .pp. 1160–1168)
    - Example: "She read a book." (book is the direct object)
  - **Indirect Object:** Answers "to whom?" or "for whom?" after the verb. (ibid pp. 1168–1172)
    - Example: "She gave the cat a toy." (cat is the indirect object)
- **Complements:** Complete the meaning of the subject or object. : ibid (pp. 723–750)
  - **Subject Complement:** Follows a linking verb and describes the subject. ibid (pp. 1172–1176)
    - Example: "The cat is sleepy."
  - **Object Complement:** Follows and modifies or refers to a direct object. ibid (pp. 1176–1178)
    - Example: "They named the cat Whiskers."

With regard to sentence structures, modifiers such as adjectives, adverbs, clauses, and phrases may alter the meaning and purpose of metaphors by creating more powerful visuals , indicating sources, and strengthening figurative relations. Ahead



of investigating the way these techniques employ parallelism in Hawthorne's text, it is crucial to comprehend them.

## 1. The Role of Modifiers in Shaping Meaning

Modifiers are words that supply extra information about other parts in a sentence, such as nouns, verbs, and adjectives. They help to build up the meaning of the modified parts and can contain words like adjectives, adverbs, phrases, or clauses.

### 4.1. Types of modifiers:

Adjective modifiers are words that precede nouns or pronouns and give extra or additional information about the noun or the pronoun. Such information helps to draw a clear picture of the noun or the pronoun.

For Example : “The younger pastors voice was tremulously sweet, rich, deep and broken.” (Hawthorne ,chapter 3, p.61).

The adjectives ( sweet , deep , rich ) precede the word pastor add extra information and clearly describe the emotional state of the pastor.

#### • 4.1.1. Adverb modifiers

Supply extra information about parts of the sentence : verbs ,adjectives ,adverbs.Adverbs usually signify manner, frequency, time ,place or degree.

Example,

"that the Reverend Master Dimmesdale, her godly pastor, takes it very grievously to heart that such a scandal should have come upon his congregation,"( Hawthorne . chapter 2. P,47)

**4.1.2. Clause modifiers** : are associations of words with a subject and a verb that act as one unit to modify other elements within a sentence. They can include relative clauses, adverbial clauses, or noun clauses.

Example:” It might be that a sluggish bond servant or an undutiful child, whom his parents had given over the civil authority was to be corrected at the whipping post”.( Hawthorne , chapter 2,p.45)

The clause modifier “ whom his parents had given over the civil authority” which is a relative clause gives extra information about the child.



### 4.1.3. Phrase Modifiers:

Phrase modifiers are associations of words with a subject and a verb that act as one unit to modify other elements in a sentence. They could be prepositional phrases, participial phrases, or infinitive phrases.

Example:

“God gave her into my keeping, repeated Hester Prynne, raising her voice almost to a shriek”.( Hawthorne , chapter 8,p.100).

"raising her voice almost to a shriek" is a phrase modifier. It offers supplementary information about the anxiety and emotion in the manner of speaking.

## 4. 2.Exploring aspects of the effect of certain modifiers on Metaphor

Analysis of the effects of modifiers on metaphor involves studying how these elements contribute to the understanding of the novel, as well as the complexity of metaphor. This affects the depiction of the scenes and adds varied meanings . Below are some ways in which modifiers are used in metaphorical language:

**4.2.1.Intensifying adjectives** : Adjectives used to give additional information about nouns and the use of intensifiers or intensifying adjectives is to highlight specific features of the characters and to emphasize an idea or quality, helping readers to build up an image.

For example:

“the young woman was tall , with a figure of perfect elegance on a large scale .she had and abundant hair ,so glossy that it threw off the sunshine with a gleam, and a face which besides being beautiful from regularity of features and richness of complexion , had the impressiveness belonging to a marked brow and deep black eyes.”( Ch 2,p.48) .many adjectives are used to intensify the metaphor: Perfect elegance, abundant hair, glossy, and others, all these emphasize the woman's features. This description does not only help readers build up an image of the woman, visualizing the woman, but also give the reader's idea of the woman's confidence and intelligence.

Evocative adverbs :are adverbs that modify one element or elements of the sentence :a verb, or a noun phrase or adjective adding details to metaphor .They



may express manner or degree. They play a crucial role in enriching the readers , engagement with the text.

“It was so artistically done, and with so much fertility and gorgeous luxuriance of fancy, that it had all the effect of a last and fitting decoration to the apparel which she wore, and which was of a splendor in accordance with the pace of the age, but greatly beyond what was allowed by the sanctuary regulations of the colonies.” (ch.2,p.48)

“Artistically” is an adjunctive adverb. It offers information about the manner and degree of the worm. It helps readers depict the process and the degree.

**4.2.2.Comparative modifiers** : refer to the use of 'like' or 'as.' They are fundamental in establishing metaphorical relations, setting up similarity between literal and figurative characters or meanings, and assisting in transmitting meaning.

"In our nature, however, there is a provision, alike marvelous and merciful, that the sufferer should never know the intensity of what he endures by its present torture, but chiefly by the pang that rankles after it.” Ch.2

“provision” is being described as” marvelous” and merciful by “alike “ providing clarity and attention for the reader.

**4.2.3.Descriptive phrases and clauses** : deepen the text with contextual details, aiding readers imagine the scenes. These elements may contain phrases, participial phrases, or prepositional and relative clauses, asserting aspects such as emotion, setting, character traits, and narrative tone.

“It had the effect of a spell, taking her out of the ordinary relations with humanity, and inclosing her in a sphere by herself”. (Chapter 2)

The participle phrase “taking her out of the ordinary relations with humanity, and inclosing her in a sphere by herself.” adds details and deepens the impact of the spell.

In general analyzing modifiers helps understanding of the writers’ techniques to express and strengthen meanings .

Parallelism reinforces significance at the clause and sentence level, similar to what modifiers accomplish at the word-and-phrase level. The two cooperate to create symbolic, powerful deeper impact . The following part examines various

kinds of parallelism, as well as how they contribute to establishing thematic opposites and metaphorical identities.

### 5.Parallelism

Parallelism is a linguistic device. It refers to using the same structure or phrase or sentence within a passage. Parallelism serves many purposes. It may create rhythm or emphasis and repetition by repeating similar structures or words. Parallel structures enhance clarity and balance, and it helps readers follow the writer's thought. It is a tool for conveying deeper meaning and themes. It can reflect symmetry and harmony or contrast, depending on how it is used by the writer.( Fowler, 1926, P.88). Parallelism is often used in literary texts to deepen thematic resonance and aid memory retention for readers (Semino, 2008, p. 41). Thus, the interplay between sentence types and parallelism is key to understanding how metaphorical meanings are structured and communicated

#### 5.1.Types of Parallelism:

**1.Antithetic Parallelism:**Contrasting ideas express imperative structures to focus the conflict or the difference. It has its role in spotting light, the contrast, and deepening the influence of the statement. (Leach, 2007, p. 1992) ; (Huddleston & Pullum, 2002, pp. 120–122).

**2.The second type, Synthetic Parallelism**, an idea being elaborated through clauses. One clause completes the idea of another clause. This type is used for gradual elaboration of meaning. (Goatly, 1997,P. 35-37).

**3.ynonymous Parallelism:** the same idea is being expressed in different words or expressions. It is used to add clarity. For example, happy are the meek, for they shall inherit the earth.( Leach& short, 2007, pp. 93-95).

**4 Structural Parallelism:** refers to the repetition of the same syntactic structures within a sentence or across sentences, such as repeating the nouns or the phrases or the verbs. It is used to add rhythm, balance, and emphasis.

For example: He woke up, he washed, he went.

After constructing theoretical and linguistic structures \_sentence type , modifiers and parallelism .The following pages will be devoted to talk the approach used in analysing metaphorical expressions in The Scarlet Letter.

## 6. Methodology

### 6.1 Text Selection

The main text for this study is Hawthorne's novel the scarlet letter (1850) This novel is being chosen as it is rich with complex syntactic constructions and for its extensive use of metaphorical expressions and symbolic phrases ,therefore, this novel has been the corpus for so many studies. Certain chapters rich with metaphorical expressions are chosen for comprehensive analysis to present Hawthorne's stylistic approach (Bayam,1986, Reynold 1988).

## **6.2 Identification of Metaphorical Sentences**

Metaphorical sentences are chosen through adequate reading and study of the chosen text segments. This includes selecting sentences with explicit or implicit metaphorical expressions as personification ,figurative verbs and symbolic noun phrases .The recognition was according to Lakoff & Johnson criteria (1985) which assert textual and conceptual metaphor. The analysis primarily concentrates on sentences with metaphorical content related to sin , guilt , and identity. To ensure reliability , ambiguous sentences are discussed and reviewed (Semino,2008).

## **6.3 Analysis Procedures**

The qualitative approach is being followed with a focus on syntax as the research questions demand deep textual analysis rather than statistical generalization and it allows for rich description of syntactic-metaphoric interactions. Each metaphorical sentence is analysed in terms of first-sentence type, simple-compound-complex sentences, following Quirk et al., 1985. This analysis helps to recognize the structural features that guide the presentation of metaphors. Second, each sentence is examined in forms of parallelism: structural, semantic, antithetic, semantic, and synonyms. The analysis goal is to explore the effect and the contribution of repeated grammatical patterns on the reinforcement of metaphorical meaning as well as on the thematic character and the development of narrative emphasis. The results are presented in tables that show for each example:

- Sentence type
- Clause structure (main/subordinate/relative clauses)
- Type of parallelism (structural, semantic, antithetical, etc.)
- How the parallelism intensifies or clarifies the metaphor

This ensures a systematic connection between syntactic structure and figurative meaning, permitting patterns to emerge across the text.



The presented methodological steps set up an organized scheme for examining Hawthorne's metaphors with regard to syntax and parallelism. The analysis that follows relies on this scheme to analyse specific instances from the novel, examining how structural elements contribute to metaphorical interpretation.

### 7. The analysis of quotes:

**1 .chapter 2 .''The door of the jail being flung open, there appeared, like a black shadow emerging into sunshine, the grim and grisly presence of the town-beadle.''** Hawthorne ,(1850\2003,p.42 )

**Metaphor Type:** The conceptual metaphor here is the black shadow, which refers to evil contrasts, the sun, which refers to freedom. The prison is a symbol of injustice opposed to freedom which is like the sun or the sunlight .

**Sentence type:** is a complex sentence ; a main clause followed by an adverbial clause.

**Modifier(s) Type :** Intensifier Adjectives, “grim”, and “grisly” intensify, Aggressive \ alarming Presence of the “Town Beadle .

**Adverbial Phrase** The shadow is modified by “emerging into sunshine’ making the metaphor more apparent.

**Parallelism:** Antithetical parallelism is represented by a black shadow versus sunshine, which enhances metaphor, moving from darkness to light. The use of the preposition “into” creates movement between the opposing ideas.

**Link between sentence type ,parallelism and metaphor :** The complex sentence gives description of the scene and the action .Antithetical parallelism as well as modifiers deepen the contrast by making the contrast between freedom and prison more clear.

**2. Chapter 16 ''The sunshine does not love you. It runs away and hides itself, because it is afraid of something on your bosom.''** (Hawthorne, 1850/2003, p. 142)

**Type of Metaphor:** is clear through personification. The sun here is treated as a human being that feels and fears. The phrase, “something on your bosom”, refers to the scarlet letter, which is the symbol of sin. Sun here presents purity and avoiding Hester, symbolizes that society and nature condemn her sin.



**Sentence type:** The first sentence is simple with one independent clause and the second is complex, composed of a main clause “It runs away and hides itself” and a subordinate adverbial clause of reason ”because it is afraid of something on your bosom”.

**Modifier(s) Type :** The adjectives” away, itself”, modify,” run, and hide”, asserting evasion or avoidance. The preposition phrase “on your bosom “ specifies location and connects the metaphor to The Scarlet Letter .

**Parallelism** is antithetical, “runs away and hides”, “does not love” enhances the contrast between the sun and Hester, conveying the feeling of rejection .

**Link between parallelism ,sentence type and metaphor:** This structure reflects the rise of tension in the scene depicting the internal fear of the letter on chest .The antithetical parallelism adds dramatic tension, contributes in building Hester's character as a neglected and rejected person that moves against the flow of nature and society . Modifiers enlighten avoidance, deepening the metaphor of societal intuitions and mentality.

*3. Chapter 5. "Her prison-door was thrown open, and she came forth into the sunshine, which, falling on all alike, seemed, to her sick and morbid heart, as if meant for no other purpose than to reveal the scarlet letter on her breast."*  
(Hawthorne, 1850/2003, p. 62)

**Type of Metaphor** is a conceptual metaphor here where the sun is personified as the power of society to reveal Hester’ sin her shame the scarlet letter. It symbolizes the judgement of society.

**The sentence Type** , its compound complex sentence, consists of two main clauses. “Her prison door was thrown open” and “she came forth into the sunshine”, in addition to a relative clause, “which falling on all alike seemed” with a subordinate clause “ as if meant for....” .

**Modifier(s) Type :** Adjectives “seek” and “ morbid” express Hester's heart and asserting her inner emotional state.

Participle phrase,” Falling on all alike”, modifies” sunshines” , emphasizing the oppositions with her sign of shame, “The Scarlet Letter”.

**Parallelism:** The structural Parallelism is shown in the coordinated main verbs : “was thrown open” , ‘she came into the sunshine”. **Link between parallelism ,**



**sentence type and metaphor:** The use of compound complex sentence enables the writer to include an internal feeling, Hester's point of view, within the external description of the event. This compound complex sentence enables the writer to describe both the internal feeling of Hester and the external event. The subordinate clause and modifiers enhances conceptual metaphor, which is represented by the description of the sun as an exposure of the letter on her chest . Parallelism balances syntactic structure as it reflects the external event and the inner psychological response creating an emotional moment in the text and strengthening the conceptual metaphor.

*4. Chapter 15 . "All the light and graceful foliage of her character had been withered up by this red-hot brand, and had long ago fallen away." (Hawthorne, 1850/2003, p. 182)*

**Type of metaphor :** There are two metaphors .The first metaphor here is the depicting of Hester's bright and light personality as compared to the leaves of a tree “ character as light and foliage”. Another metaphor in which the scarlet letter is compared to a hot brand that leaves a sign not like any sign, a sign of pain “ scarlet letter as Red –hot Brand”.

**Type of Sentence :** is a compound sentence, two independent clauses joined by” and’ having a parallel past perfect passive tense { had been withered } and past perfect active tense { had fallen away }.

**Modifiers Type :** The purity of “foliage”, or “character” is asserted by the adjectives “light” and” graceful”. Adjectives” red-hot” illustrate the severity of carrying the scarlet letter.

**Parallelism :** The structural parallelism reflects the gradual loss of Hester , just like the leaves which become yellow and then fall, first , withering and then falling away .

**Link between Parallelism, Sentence Type ,Modifiers and Metaphor :** The structured parallelism in the compound sentence here shows the metaphor in action and progress. Modifiers intensify the image demonstrating Hester's shift and sorrow.

*5. Chapter 13 "It is to the credit of human nature, that, except where its selfishness is brought into play, it loves more readily than it hates." (Hawthorne, 1850/2003, p. 156)*



**Type of Metaphor :** There is a metaphorical personification here “human nature ....play ...loves ....hates” in which the human nature is given the feature of humans able to love and hate . The phrase, “selfishness is brought into play”, depicts a conceptual notion where selfishness is borrowing from the field or domain of games as if “ selfishness” is a character stepping to the play yard. Hinting at moral choice and agency.

**Sentence Type:** Structurally , the first sentence is complex. The second sentence “it loves more readily than it hates “ is a simple sentence in the form of a comparative structure.

**Modifier(s) Type :**” Selfishness “ is modified by the adjective ‘ selfish “ which specifies an aspect of human character. The Adverb” more readily” modifies “love “, stating the degree of verb.

**Parallelism :** Here is an antithetical parallelism with the same structure,” loves versus hates “ in the sentence,” it loves more readily than it hates”.

**Link between Parallelism , Sentence Type and Metaphor :** parallelism shows clearly the opposing meaning and deepens the figurative and symbolic meaning. It also contributes in the development of plot and character as in the struggle between sin and forgiveness which is the main theme of the novel. Complex sentence permits explanation of moral complexity ,enhancing and deepening metaphorical tension . The metaphorical meaning is being strengthened via the modifiers describing the moral quality and intensity.

6.Chapter 15 ."*Pearl was the oneness of their being. She was the scarlet letter in another form; the scarlet letter endowed with life.*" (Hawthorne, 1850/2003, p. 184)

**Type of Metaphor :** Pearl was the oneness of their being “. She is the product of Hester and Dimmesdale relationship. “ She is the scarlet letter in another form” , , pearl here symbolizes the living symbol of their sin and their shared humanity. Pearl is the scarlet letter with life and emotions .

**Sentence Type :**Structurally , all the three sentences are simple , declarative sentences expressing assertion. The first two sentences are simple nominal with the pattern( subject +linking verb + complement). The third sentence is grammatically incomplete ; a reduced elliptical form of “ the scarlet was endowed with life”.

**Modifier(s) Type :** the adjective “another “ modifies “form” and represents the metaphorical function of Pearl.



**Parallelism** : The structural parallelism is clearly shown in the “ Pearl was the oneness of their being” and “She was the scarlet letter in another form “.; the repetition of form [subject+linking verb (was) +noun phrase (complement)] creates a balance that highlights pearl as unity and as a scarlet letter .

**Link between Parallelism, Sentence type, Modifier(s) and Metaphor** : The parallel sentence structures enhances the metaphorical identity between Pearl and the scarlet letter : pearl is the unity , and pearl is the scarlet letter .This grammatical repetition reflects and deepens the symbolic association. The modifier ( adjective ) has its role in strengthening metaphor and highlighting the sense of vitality .

7. **Chapter 23** "Behold me here, the one sinner of the world! At last—at last!—I stand upon the spot where, seven years since, I should have stood; here, with this woman, whose arm, more than the little strength wherewith I have crept hitherward, is supporting me." (Hawthorne, 1850/2003, p. 234)

**Type of Metaphor: Symbolic and conceptual metaphor** here is represented in the square or the page, representing a stage for truth and confrontation, the arm, the support that supports him, as a temple of emotional support.

**Sentence Type** : The sentence type is compound complex. as in: *with this woman, whose arm, more than a little strength, wherewith I have equipped myself, her word is supporting me.* This construction contains multiple clauses: a relative clause (*whose arm*), and a subordinate clause (*wherewith I have equipped myself*).

**Modifier(s) Type** : “little” which modifies “strength” asserts “fragility”.

**Adverbial Phrase** “*more than a little strength, wherewith I have equipped myself*” which modifies “*is supporting me* “ highlights sense of effort and reliance.

**Parallelism** : There are two types of parallelism : Structural parallelism is found in the repetition of the syntactic structure,” supporting me, I stand upon, the support where seven years since” ; both of them consist of [ subject+ verb+ object, or complement]. The antithetical parallelism is shown in “seven years since I should have stood here”, the past that had never been achieved and the present that is achieved now.

**Link between Parallelism ,Sentence Type, Modifier(s) and Metaphor** : The main clause enables parallelism to reflect big events, whereas the subordinate clauses to connect the past with the present. This structure permits the figurative image to be linked within a single context, therefore the metaphor is full of multi-layered sense. By creating a rhythm, a balanced rhythm, parallelism contributes in



making metaphor more powerful, as it gathers the present and the past into opposing parallel sides, deepening the sense of delayed justice. Modifiers illustrate degree of effort and deepen metaphor of the human conflict.

8. **Chapter 24** .*"She resumed the symbol of which we have related so dark a tale. Never afterwards did it quit her bosom. But... the scarlet letter ceased to be a stigma which attracted the world's scorn and bitterness, and became a symbol of her calling."* (Hawthorne, 1850/2003, p. 249)

**Type of Metaphor : Conceptual and Symbolic metaphor** are represented in the shift of the Scarlet Letter from a sign of shame to and condemn of society into a symbol of self-definition.

**The sentence type:** The first sentence, “she resumed the symbol of which we have related so dark a tale”, is a complex sentence with a main clause, and post-modifying relative clause, “of which we have related so dark a tale”. The relative clause links past events to present actions. The second sentence is an inverted declarative, creates emphasis . The third sentence is a compound, complex structure. The main clause,” the Scarlet Letter ceased to be a stigma” and “became a symbol of her calling”, has two coordinated verb phrases, ceased to be and became linked by “and”. Modifier(s) Type: The narrative tone is deepened by the adjective “ dark” which modifies “tale” .

The adjective “world” modifies “scorn” demonstrating the origination of judgement .

**Parallelism:**, The antithetical parallelism, is represented in the past tense of “ceased to be a stigma “and “became a symbol”.

### **Link between Parallelism , Sentence Type, Metaphor and Metaphor**

Parallelism supports metaphor as gathering the negative past with the positive present in a balanced frame to mirror the shift from grace to dignity and complex sentence carries thematic and symbolic transformation .modifiers assert and deepen the metaphorical transformation .

9. Chapter 18. “She had not known the weight until she felt the freedom”.  
Hawthorne, 1850 \2003,p.151)

**Type of Metaphor :** The conceptual metaphor is expressed through “ weight” that stands for injustice of society and the word freedom which symbolically represents the victory that Hester achieved. This transformation from pain to liberation



reflects the shift of the scarlet letter from a mark of shame to a symbol of self-identification.

**Sentence Type:** Two coordinated clauses joined by "until" to form a complex sentence. The first clause sets the unconsciousness of burden of pain of The Scarlet Letter, the second clause, "she felt the freedom", presents a changing movement.

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**Parallelism:** Antithetical parallelism is implicit in the contrast between "weight" and "freedom". This parallelism reflects the thematic changing from repression to liberation.

**Modifier(s) Type :** "weight" and "freedom" are defined by the use of the definite article "the", giving them specificity and depth. "Weight" is used metaphorically to refer to pain, and "freedom" is abstract with emotional significance.

**Link between Parallelism, Sentence Type, Metaphor and Metaphor:** The balanced structure of the sentence mirrors the change in the opinion of the first clause, which conveys the metaphor of repression, and the second clause alters identity through freedom and Parallelism stresses the metaphorical shift, while other modifiers highlight or demonstrate the solid nature of abstract ideas.

**10. Chapter 13 "The scarlet letter had not done its office."  
(Hawthorne, 1850, p.157)**

**Metaphor :** is conceptual. The word office is metaphorically used to refer to the role or task, punishment, and stigma. Symbolic metaphor, the "A" letter on Hester's chest, fails in its mission as a weapon of moral condemnation or as a tool for suicidal punishment. It enhances the theme that true change comes from the person's inside, not from the external or societal judgment.

**Sentence Type :** A simple, past perfect sentence in the negative form, focusing the failure of the intended action.

**Modifier :** The possessive pronoun which modifies office acts as a determiner links the abstract "office" to the scarlet letter. It makes the metaphor vivid and concrete.



Parallelism, the conceptual parallelism implies comparison between the scarlet letter's initial punishing power and its later diminished influence. The negative sentence denies the affirmed early description

### Link between Parallelism , Sentence Type, Metaphor and Metaphor

The concise declarative sentence conveys the figurative laws of the social opinion or decision with symbolic force. The modifier" its "restricts the scope and deepens the powerful assertion by directly relating the symbolic object to its failed or ineffective goal .

The following tables reveal the findings of this analysis. They suggest that the sentence type, clause, structure, parallelism, as well as thematic metaphorical acts of each example. The tables illustrate the way Hawthorne employed various syntactic strategies in his novel.

Ex . No .	Chapter	Sentence Type	Clause Structure	Parallelism Type	Modifier(s)	Thematic/Metaphorical Function
1	2	Complex	Main + adverbial clause	Antithetical	Intensifier adjectives ("grim", "grisly"); adverbial phrase ("emerging into sunshine")	Contrasts darkness (evil) vs. light (freedom); intensifies societal oppression vs. liberation
2	16	Simple + Complex	Independent + adverbial clause of reason	Antithetical	Adjectives ("away", "itself"); prepositional phrase ("on your bosom")	Highlights rejection of Hester by purity/nature; personifies moral judgement
3	5	Compound-Complex	Two main + relative + subordinate clause	Structural	Adjectives ("sick", "morbid"); participial phrase ("falling on all alike")	Balances external event with internal perception; reinforces societal exposure
4	15	Compound	Two independent	Structural	Adjectives ("light",	Depicts gradual loss of character;



			t clauses joined by "and"		"graceful", "red-hot")	metaphor of moral decay
5	13	Complex + Simple	Main + subordinate + comparative simple	Antithetical	Adjective ("selfish"); adverb ("more readily")	Opposes love and hate; moral struggle; human nature
6	15	Simple nominal	Subject + linking verb + complement	Structural + Semantic	Adjective ("another")	Equates Pearl with the scarlet letter; symbolic identity
7	23	Compound-Complex	Main + relative + subordinate clause	Antithetical + Thematic	Adjective ("little"); adverbial phrase ("more than the little strength...")	Past vs. present confrontation; human frailty vs. support
8	24	Complex + Simple + Compound	Main + relative + coordination	Antithetical	Adjective ("dark"); adjective ("world")	Transformation from stigma to self-definition
9	18	Complex	Two coordinated clauses with "until"	Antithetical	Definite articles ("the weight", "the freedom")	Repression vs. liberation; thematic shift
10	13	Simple	Past perfect, negative	Conceptual/Implied Parallelism	Possessive determiner ("its")	Failure of societal punishment; assertion of moral autonomy

The patterns are drawn from the data illustrate that metaphors cannot be distinguished only from the manners in which they are represented syntactically. The conclusion sums up these findings concentrating on the way that sentence-style , parallelism, modifiers, and thematic development all function in shaping meaning .

### 8. Sentence Types and Parallelism

Sentence structure has an important role in the perception of metaphor. In general, sentences are classified in terms of their syntactic complexity into simple, compound, complex, and compound-complex sentences( Huddleston and Fulham, 2002, pp. 113-115). Each type contributes differently for the embedding



metaphorical content. For example, simple sentences present ideas clearly. Complex-compound sentences present hints of contrasts and relationships through subordination and coordination. Parallelism is a syntactic device. It refers to the repetition of similar grammatical structures within a sentence or across sentences. It reinforces rhythm, balance, and emphasis (Fowler, 1926, p. 88). By drawing explicit comparisons or contrasts, parallelism elaborates meaning. Antithetic parallelism can connect or pair opposing ideas to focus conflict or tension, whereas synonymous parallelism repeats similar ideas for reinforcement (Huddleston and Fulham, 2002, pp. 120-122). Parallelism is used in literature to expand thematic resonance and assist memory. Revelation for Readers, (Semino, 2008, p41). Therefore, the relation between sentence types and parallelism helps to understand the metaphorical meaning or how the metaphorical meanings are structured and communicated.

### **8.1 Sentence Types in Metaphorical Expressions**

The analysis of the Scarlet Letter shows a wide use of sentence types in metaphorical expressions. Simple sentences are often used to convey direct and impressive symbolic meaning (Huddleston and Pullum, 2002, pp. 113-114). Declarative simple sentences are used to represent core themes such as sin and identity, whereas compound sentences with coordination represent opposing ideas and allowing layering of symbolic meaning. (Huddleston and Pullum, 2000, p. 115). Complex and compound sentences are used to express psychological depth or moral ambiguity. Their subordinate clauses reflect the internal conflict of characters .

### **8.2 Forms of Parallelism and Their Effects**

The syntactic composition of metaphoric sentences in The Scarlet Letter is inherently linked to their interpretive power. Multiple layers of meaning reflecting metaphorical themes such as self-guilt and redemption are represented through the subordination and modification of complex sentence structures (Shen and Shen, 2016, P. 135). The connection between sentence type and parallelism enables Hawthorne to produce metaphorical sentences that engage readers emotionally and cognitively in both the literal and the figurative dimension of the text (Lakoff & Johnson, 1983 p .63). In addition to that, the use of adjectives, adverbs, and clauses add specificity and emotional distinction (Hawthorne and Cullum, 2002, p. 142). The variety of syntactic structures enhances interpretive possibilities and deepens thematic explorations.



### 8.3 Modifiers and Their Thematic Effects

A modifier with all its types *plays* a crucial and deepening metaphorical meaning in this current letter. They not only alter or limit the nouns or phrases they accompany, but they also add psychological *layers* of psychological weight and metaphorical *depth*. With adjectives like grim or grisly, these adjectives, which worsen things like grim or grisly, add gloom. Whereas adverbs and phrases, *such as emerging into sunshine*, focus on freedom as well as liberation, prepositional phrases often put people in ethical or figurative areas. *For example*, positive determiners like its *personalize* abstract ideas, integrating symbolic and literal sources. The analysis of Hawthorne *quotations* shows that modifiers typically reinforce contrast, adjectives and adverbs *being* antithetic. The analysis of Hawthorne's quotations shows that modifiers do the following.

1. **Deepening Contrasts.** Adjectives and adverbs empower antithetical metaphors as in *Sin vs. Innocence, Oppression vs. Liberation*.
2. **Creating and Strengthening Symbolic Connections** as in *Peril vs. Scarlet Letter*.
3. **Demonstrate the Psychological and Emotional State of Individuals.** Adjective phrases exhibit the way individuals feel and their ethical challenges.
4. **Lead Thematic Development.** Modifiers illustrate transformation from Shame to Liberation or from Regret to Repentance.

The above shows that all modifiers cooperate. Consequently, modifiers work together with sentence-type parallelism as syntactic devices that deepen figurative meanings. They enrich metaphors with brevity, force, and thematic strength. Modifiers are not merely structures but also mentally **tyed** up to the actual world

### Conclusion

**The paper concludes that Hawthorne's metaphorical expressions in *The Scarlet Letter* are determined by the connection between sentence type and parallelism.** Complex and compound sentences permit four layers of meaning and joining external events with characters, psychology, or inner state. Simple sentences with a nominal form are used for strong symbolic affirmations. Parallelism with all its types contributes in enhancing metaphorical meaning. Antithetical parallelism is frequently used. The main metaphors of the novel: sin, purity, concealment, and revelation, social judgment, and personal fact. Structural

parallelism reflects development in metaphor. Semantic and thematic deepen symbolic association. Hawthorne's integration of meaning and form deepens metaphor across the novel, aiding the reader for a better understanding and recognition of themes and moral conflicts. Modifiers, including adjectives, adverbs, and clauses, further strengthen symbolic expressions and enrich metaphorical meaning throughout the narrative.

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