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A PSYCHOANALYTIC ANALYSIS OF MOTHERHOOD IN EMMA DONOGHUE'S *ROOM* AND NATHANIEL HAWTHORNE'S *SCARLET LETTER*

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Abstract

This study aims to analyse Emma Donoghue's *Room* and Nathaniel Hawthorne's *Scarlet Letter* from a psychoanalytic perspective with a focus on the mother and child relationship. In the novel *Room* we witness the experiences, traumas, and fights in the "outer space" of a five-year-old boy Jack, along with his mother, Ma who spent her years in an eleven-foot room as captives. The inspiration for *Room* is the Fritzl case in Austria and in the real case Elizabeth Fritzl was raped and sexually abused by her biological father for 24 years and as a result of this disgusting systematic incest, she gave birth to 7 kids in the cellar of their home. Emma Donoghue's gorgeous pen writes this heart-pounding situation of Elizabeth and one of her sons in a fictional way by naming them Ma and Jack. On the other hand, *The Scarlet Letter* deals with the intimate relationship of Hester and Pearl in an abandoned world. They are a reflection of each other as well as the voice of their conscience and a light of hope for each other to survive in a challenging society. Especially Hawthorne's life overlaps with the relationship between Hester Prynne, Dimmesdale and Chillingworth in many respects, such as the observation of Oedipus complex. The writer reflects his unconscious personality on his characters by putting himself in their place through psychoanalytic theory. Both novels feature the identification of a mother with her child in an enclosed, isolated area as if they were imprisoned captives in their secluded rooms and demonstrate how they complete each other and contribute to each other's self-development and transformation in the mother-child relationship under social pressure. Through the act of writing, the author expresses his/her desires and the words become his/her digging tools. Like an archaeologist, he/she digs for the past and wants to express the experience of the past. Therefore, he/she fantasizes and manifests his/her wishes in the form of art. For Freud's informal talk called *Creative Writers and Day-Dreaming* which was given in 1907 and consequently published in 1908 as a written document, there is a close relationship between unconscious phantasy and creative art and while we are reading a text, we understand the psyche of the author in a way. Because the desires of a man remain suppressed in his unconscious level of mind and when he produces something like an artistic work regarding a poem or novel, those desires and ideas rise up and come to the surface. While demonstrating both novels that bear the traces of Emma Donoghue and Nathaniel Hawthorne's childhood traumas, this study also analyses how the fictional characters reveal their inner worlds, repressed desires, and feelings through their actions. Closely related to psychoanalytic theory, Nathaniel Hawthorne deals with the effects of social taboos and constraints on individuals in the expression of repressed feelings, desires, and inward thoughts. He enables readers to go deeper into the complicated minds and psychological disorders of his characters with a focus on their later psychological transformation. Ma's id, ego, superego, Oedipus syndrome that Jack lives, the dreams of the characters that unmask their unconscious starkly are touched upon in this study as well.

Key Words: *Room, Emma Donoghue, Nathaniel Hawthorne, The Scarlet Letter, Gender roles, Motherhood, Psychoanalysis, Domestic violence.*

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EMMA DONOGHUE’NUN *ODA’SINDA* VE NATHANIEL HAWTHORNE’NUN *KIRMIZI LEKE’SİNDE* ANNELİĞİN PSİKANALİTİK ANALİZİ

Öz

Bu çalışma, Emma Donoghue’nun *Oda’sı* ve Nathaniel Hawthorne’un *Kırmızı Leke’sini* anne ve çocuk ilişkisine odaklanarak psikanalitik bir bakış açısıyla incelemeyi amaçlamaktadır. *Oda* adlı romanında, yıllarını on bir metrelik bir odada tutsak olarak geçiren annesi Ma ile birlikte beş yaşındaki Jack’in “dış mekan”da yaşadıklarına, travmalarına, kavgalarına tanık oluyoruz. *Oda’nın* ilham kaynağı Avusturya’daki Fritzl vakasıdır ve gerçek vakada Elizabeth Fritzl biyolojik babası tarafından 24 yıl boyunca tecavüze ve cinsel istismara uğramış ve bu iğrenç sistematik ensest sonucunda evlerinin kilerinde 7 çocuk dünyaya getirmiştir. Emma Donoghue’nun muhteşem kalemi, Elizabeth ve oğullarından birinin bu yürek burkan durumunu Ma ve Jack isimlerini vererek kurgusal bir şekilde yazmaktadır. Öte yandan, *Kırmızı Leke*, terk edilmiş bir dünyada Hester ve Pearl’ün yakın ilişkisini ele almaktadır. Birbirlerinin yansıması, vicdanlarının sesi ve zorlu bir toplumda hayatta kalmaları için birbirlerinin umut ışığıdır. Özellikle Hawthorne’un yaşamı, Hester Prynne, Dimmesdale ve Chillingworth arasındaki ilişki ile Oidipus kompleksinin gözlemlenmesi gibi pek çok açıdan örtüşmektedir. Yazar, psikanalitik kuram aracılığıyla kendini onların yerine koyarak bilinçdışıdaki kişiliğini karakterlerine yansıtır. Her iki roman da bir annenin çocuğuyla kapalı, izole bir alanda, تنها odalarına hapsedilmiş tutsaklar gibi özdeşleşmesini işleyerek, birbirlerini nasıl tamamladıkları ve sosyal baskı altında anne-çocuk ilişkisinde birbirlerinin gelişimlerine ve dönüşümlerine nasıl katkı sağladıklarını göstermektedir. Yazma eylemiyle yazar arzularını ifade eder ve kelimeler onun inceleme araçları haline gelir. Bir arkeolog gibi geçmişini araştırır ve geçmişin deneyimini ifade etmek ister. Bu nedenle hayal kurar ve isteklerini sanat biçiminde ortaya koyar. Freud’un 1907’de verdiği ve dolayısıyla 1908’de yazılı bir belge olarak yayınladığı Yaratıcı Yazarlar ve Gündüz Düşleri adlı gayri resmi konuşmasında, bilinçdışı düşünme ile yaratıcı sanat arasında yakın bir ilişki vardır ve bir metni okurken, bir bakıma yazarın ruhunu anlarız. İnsanın arzuları bilinçaltı düzeyinde bastırıldığı için ve bir şiir veya romanla ilgili sanatsal bir eser gibi bir şey ürettiğinde, bu arzular ve fikirler ortaya çıkar ve yüzeye çıkar. Bu çalışma, Emma Donoghue ve Nathaniel Hawthorne’un çocukluk travmalarının izlerini taşıyan her iki romanı sergilerken aynı zamanda kurgusal karakterlerin iç dünyalarını, bastırılmış arzularını ve duygularını eylemleriyle nasıl açığa vurduğunu da incelemektedir. Psikanalitik kuramla yakından ilişkili olan Nathaniel Hawthorne, bastırılmış duyguların, arzuların ve içsel düşüncelerin ifade edilmesinde sosyal tabuların ve kısıtlamaların bireyler üzerindeki etkileriyle ilgilenir. Okuyucuların daha sonraki psikolojik dönüşümlerine odaklanarak karakterlerinin karmaşık zihinlerine ve psikolojik bozukluklarına daha derinden inmelerini sağlar. Bu çalışmada ayrıca Ma’nın id, ego, süperegosuna, Jack’in yaşadığı Oidipus sendromuna, karakterlerin bilinçdışının maskesini düşüren rüyalarına da değinilmiştir.

Anahtar Kelimeler: *Oda, Emma Donoghue, Nathaniel Hawthorne, Kırmızı Leke, Cinsiyet rolleri, Annelik, Psikanaliz, Aile içi şiddet.*

Introduction

This article aims to analyse Emma Donoghue’s *Room* and Nathaniel Hawthorne’s *The Scarlet Letter* from a psychoanalytic perspective with a focus on the mother and child relationship. In the novel *Room*, we witness the experiences of a five-year-old boy Jack, along with his mother, Ma in a small room as captives. On the other hand, *The Scarlet Letter* deals with the intimate relationship of Hester and Pearl in an abandoned world. They are a reflection of each other as well as the voice of their conscience and a light of hope for each other to survive in a challenging society.

Both Hawthorne and Donoghue shed light on the hidden and suffering parts of women and their characters are from different centuries, but share the same traumas, sufferings, and pains and the sole thing that make them hold on to life is their sense of motherhood. Jack and Pearl stand there like the Sun by lighting up the darkness Ma and Hester are sentenced to. These women believe in the sacredness of motherhood and the more they grab on, the more power runs through their veins. The metaphoric and real captivity of them cannot be differentiated from one another and the otherness of women in society is associated with the confinement of Ma and Hester in the novels; however, through their ability to create, and recreate they find their way to freedom with their beloveds after a tough struggle.

The Scarlet Letter's strange power over its contemporary readers derives from its unresolved tensions. What starts as a feminist revolt against punitive patriarchal authority ends in a muddle of sympathetic pity for ambiguous victims" (Leverenz, 1983: 553). Hester's strong will, steadfast attitude, and profound devotion to her love make her psychologically invincible as a mysterious female figure fighting back against the strict Puritan society through her silence and charity work. She can manage to gain the sympathy of both readers and the members of her biased society later.

Here again, however, the impulse resurfaces, for instance in some of the moves of a feminist criticism that needs to show how the represented female psyche (particularly of course as created by women authors) refuses and problematizes the dominant concepts of male psychological doctrine. Feminist criticism has in fact largely contributed to a new variant of the psychoanalytic study of fictive characters, a variant one might label the "situational-thematic" studies of Oedipal triangles in fiction, their permutations, and the evolution, of the roles of mothers and daughters, of situations of nurture and bonding, and so forth. It is work often full of interest, but nonetheless methodologically disquieting in its use of Freudian analytic tools in a wholly thematic way as if the identification and labeling of human relations in a psychoanalytic vocabulary were the tasks of criticism (Brooks, 1987: 335).

As Lesser states in the case, psychoanalysis provides a way to explore "the deepest levels of meaning of the greatest fiction" (Lesser, 1957: 297, 15). As far as most recent studies in literature and psychoanalysis are concerned, in her thesis entitled *The Literary Use of the Psychoanalytic Process*, "Meredith Skura, too, ultimately makes the past referred to in fantasy a personal past, that of the author or reader, or both"¹. In *American Hieroglyphics* Irwin sees Dimmesdale's guilt as the "true self-opposing his false public role and presents Hester as the double for a Dimmesdale-like narrator" (pp. 239-84). Crews mocks Hester for "prating" of freedom and finds that the minister's anxious egotism finally achieves "heroic independence" of Hester by sublimating desire into oratory (Crews, 1966: 143, 149). In *The Shape of Hawthorne's Career* (pp.138-39) Baym briefly suggests a Freudian perspective, that Pearl might be Hester's id and Chillingworth Dimmesdale's superego. In *A General Introduction to Psychoanalysis*, Freud depicts the feelings of a little boy in this way:

What does direct observation of the child at the time of the selection of its object, before the latent period, show us concerning the Oedipus complex? One may easily see that the little man would like to have the mother all to himself, that he finds the presence of his father disturbing, and he becomes irritated when the latter permits himself to show tenderness towards the mother (Freud, 1920: 287-288)

The father figure and the lost husband is Roger Chillingworth, who is portrayed as a villain by the child as the cause of his hatred in the Oedipus complex. As the child considers the father as an enemy just for the sake of his mother's love, he feels hatred towards the father figure. In this case, the child is Arthur Dimmesdale, who struggles to acquire the love of the mother figure, Hester Prynne. In *The Scarlet Letter* there's a close parallelism between the psychology and attitudes of the characters and the Freudian Oedipus complex. It is also possible to make a strong connection between the lives of the main characters and the traces of Nathaniel Hawthorne's life story. Especially Hawthorne's life overlaps with the relationship between Hester Prynne, Dimmesdale, and Chillingworth in many respects, such as the observation of Oedipus complex. The writer reflects his unconscious personality on his characters by putting himself in their place through psychoanalytic theory.

As a Dark Romantic and anti-transcendentalist Hawthorne deals with the theme of hidden sin and the effects of sin in *The Scarlet Letter*. The novel takes place in a Puritan society in Boston, Massachusetts in the 1600s. We read about the main character Hester's life story after an illicit affair. This paper also focuses on the theme of public humiliation and the power of silence through Hester. It is possible to see the characteristics of Puritan society through the main character Hester Prynne's transformation. In the first chapter of the novel, readers come across Hester with an infant in her arms. It is later understood that Hester had committed adultery and as a result, she gave birth to a daughter called Pearl. Hester is seen on the scaffold with her baby as a public punishment and also she has to wear a scarlet letter A on her bosom for the rest of her life, which symbolizes

1 See Meredith Anne Skura, *The Literary Use of the Psychoanalytic Process* (New Haven, Conn., 1981)

“adultery”. She is humiliated publicly. Adultery is a big sin in Puritan society. As a result of her sin, she has a scarlet letter “A” on her bosom and also Pearl is a physical outcome of her sin. Hester does not reveal the identity of her daughter’s father. We later find out that Pearl’s father is Reverend Dimmesdale, who is publicly known and respected. This contradicts the Puritan society. Dimmesdale as a respected Puritan is a sinner just like Hester.

The French psychoanalyst, Jacques Lacan points out: “[p]sychoanalysis is a technique of unmasking; it presupposes such a point of view. But, in fact, it goes further than that” (Lacan, 1977: 9). Lacan makes use of post-structuralism and builds on Freud’s psychoanalytic theory. Psychoanalysis explores the causes of repressed feelings while unveiling repressed desires. For Lacan, there are three stages in the formation of identity called “imaginary, symbolic, and real order”. The Lacanian psychoanalytic theory puts language at the center of the formation of desire and the subconscious, in contrast to Freudian psychosexual development. Both *Room* and *The Scarlet Letter* are going to be analysed from a psychoanalytic perspective based on the repressed feelings and desires of the characters and Oedipus complex in accordance with Freudian psychoanalytic criticism. As readers, we are going to endeavour to discover the facts, details, and messages hidden in the unconscious level as regards the ideas and actions of characters.

Method

Written by Irish-Canadian writer Emma Donoghue, the novel *Room* was published in 2010. This study aims to analyse the motherhood of the protagonist, Ma who suffers from many conflicts and domestic violence as mirrored in *Room* by Emma Donoghue. There are three aspects analysed in this study: (1) Her determination and persistence in raising Jack as a ‘normal kid’ as reflected in *Room*, (2) Her creating a positive, embracing, instructive environment for her son as is shown in the novel, (3) Psychoanalysis study of Ma’s motherhood after suffering from the oppression of Old Nick and releasing from him. The writer uses Sigmund Freud’s theory of psychoanalysis while analysing the given aspects. The qualitative method was applied to the texts and the data were collected by using various techniques such as reading relevant references to perceive the theory, reading the novel repeatedly, taking, arranging notes, and classifying essential data. The analyses of this research result in some findings; Ma’s ego and superego are walking hand in hand when we consider her motherhood and her relationship with Jack, but her id is suppressed just as her body is captivated in a room. On the other hand, published in 1850, *Scarlet Letter* was written by Nathaniel Hawthorne a dark-romantic and transcendentalist author who had a distinctive place in American literature. Set in the 17th-century Puritan society in Boston, the novel mirrors the strict rules of Puritanism and deals with the bleak theme of “guilt and hidden sin” that can lead one to spiritual collapse and downfall with an emphasis on the moral value of honesty. He achieves this with the help of some symbols and allegories. Both novels feature the identification of a mother with her child in an enclosed, isolated area as if they were imprisoned captives in their secluded rooms and demonstrate how they complete each other and contribute to each other’s self-development and transformation in the mother-child relationship under social pressure. In *The Reproduction of Mothering* (1978) an American sociologist and psychoanalyst, Nancy Chodorow explores the way in which mother and daughter relations form female personalities and indicates “male children have to develop their masculinity in a masculine world, that world becomes anything which is not the mother or the feminine” while “a female child, on the other hand, has to be both like, and yet different from, her mother. The mother represents both the childhood the daughter has to reject and, simultaneously, the adult world into which she has to grow” (Humm, 1994: 57). The purpose of this study is to make a psychoanalytic analysis of Donoghue’s *Room* and Hawthorne’s *Scarlet Letter* based on the notion of “motherhood”. It also aims to demonstrate that both novels bear the traces of Emma Donoghue and Nathaniel Hawthorne’s childhood traumas granting that characters reveal their inner worlds, repressed desires, and feelings through their actions.

In this paper, Nathaniel Hawthorne’s *The Scarlet Letter* and Emma Donoghue’s *Room* are going to be analysed from the perspective of Freudian and Jungian psychoanalytic literary theory. This comparative work will mainly focus on the unconscious world of the main characters and the reflections of their suppressed desires and feelings on their behaviours. Besides Freudian and Jungian psychoanalytic theories, this study will also make use of Lacanian psychoanalytic theory and Jacques Derrida’s deconstruction theory. In light of this psychoanalytic criticism and analysis of characters, this work will enable readers to gain insight into the inner world of characters

with relevant examinations and demonstrate how their actions mirror their repressed desires and feelings. Recent criticism shows that Hawthorne was drawn far beneath the rippling surface of feminist debate and deep into the vortex of his passionate conflicts about the masculine and feminine genders² (Tassi, 1998: 23). Both Hawthorne's and Donoghue's childhood traumas have a great impact on the characters they fictionalized as their hidden desires and repressed feelings shape the general frame of their works.

A Psychoanalytic Analysis of *The Scarlet Letter*

The finest American romancer, Nathaniel Hawthorne was born in 1804 and died in 1864. He descended from a Puritan family. His family was one of the first settlers in the Massachusetts Bay Colony. He was born and raised in Salem. His family's Puritan background played an important role in his writings. One of his relatives, John Hathorne was one of the judges in the Salem witch trials. Hawthorne didn't want to be remembered with the same surname as his uncle and added "w" to his surname. He worked as a customs surveyor and left his work to join his fellow transcendentalist author friends, such as Ralph Waldo Emerson. He was also under the influence of the transcendentalist movement and in *The Scarlet Letter*, he reflected this transcendentalist ideology. Under the influence of his Puritan background and transcendentalist ideology, he wrote his famous novel. In *The Scarlet Letter*, he attempted to demonstrate the errors of this religious sect in itself through the sin which is adultery that his main characters Hester Prynne and minister Dimmesdale committed. He was not against Puritanism; nevertheless, he tried to shed a light on its conflicts with the exploration of the dark sides of characters and the harsh treatment of Puritan society. According to Puritans, the illegitimate intercourse that Hester lives with Dimmesdale is a big sin that must be punished. Tassi comments that Hester is willing to create her own prison in her turbulent life in the light of her bright intelligence and extraordinary perspective, with a reference to the dilemmas of the author himself to reach personal freedom in an oppressive society, just like Hester: "At the center of that vortex is Hester, whose unusual qualities of mind and body lead her into a series of prisons from which her creator struggles to free her - and perhaps himself as well" (Tassi, 1998: 23). All kinds of restrictions, such as social, cultural, or psychological that Hester suffers from drive her to voluntary confinement and seclusion as a defense mechanism against strict Puritan beliefs on the one hand, while the author suggests different solutions or alternatives for freedom for such socially isolated characters as Hester and Pearl on the other hand.

Hester is already a threat to Puritan society because she is living alone. Although individualism is restricted among Puritans at that time, Hester is highly individualistic. The first part of the novel is focused on the denigration and humiliation that Hester is exposed to by society, while the second part of the novel is centered on her sanctification and glorification by the same society ironically. Public ignorance about Hester's real character and Hester's secretiveness triggers gossip, slander, and false rumours about Hester and Pearl. While Hawthorne is portraying such a mysterious, controversial character because of her double-edged lifestyle on the one side, he both castigates the actions of the protagonist and manages to arouse sympathy for her on the other side. Many novels had already been set in Puritan New England, and many more followed this setting, "but *The Scarlet Letter* remains the single classic of the group, appealing to tastes of changing generations in different ways; perhaps the most powerful appeal has not changed at all: the remarkable way Hawthorne manages to evoke emotional sympathy for the heroine even when he is condemning her actions" (The Norton Anthology of American Literature, 2003: 583). Transforming from an adulterous, shameful woman into an angelic, compassionate woman, Hester becomes successful in justifying herself and her cause with her good manners astonishingly. When we search for the inspirational story behind this novel, Tassi explicates in a reference to the influence that Anne Hutchinson's life story left on Hawthorne's imagination:

Hester's prototype was also a prisoner. In 1830, Hawthorne published "Mrs. Hutchinson," a sketch describing the first woman in seventeenth-century Boston to defy the male establishment. When Anne Hutchinson refused both to cease public preaching of the Bible and to recant her interpretations of it, she was tried for heresy, convicted, imprisoned, and then banished. Hawthorne's account of her reveals an imagination already at work on the process that would twenty years later transform Hutchinson the heretic into Hester the adulteress. *The Scarlet Letter* gives full expression to the very qualities in Hutchinson that both attracted and repelled Hawthorne: an explosive mix of sexual and intellectual traits that overthrew traditional limits imposed on women (Tassi, 1998: 23).

2 Joel Pfister, *The Production of Personal Life: Class, Gender, and the Psychological in Hawthorne's Fiction*. Stanford, CA: Stanford UP, 1991.

As far as feminist and psychoanalytic considerations are concerned throughout the novel, Hawthorne's own life story and his relationship with his mother also have great importance in deciphering the psychological mystery behind his major characters. Leverenz makes a connection between Hawthorne's late mother and the creation of such a lonely, isolated female character named Hester intriguingly:

A psychoanalytic focus on anger and dependence might illuminate Hawthorne's biography here, especially if complemented by a feminist analysis of the polarized sex role expectations so basic to his time. Hawthorne's remarkable empathy with a solitary woman and his fear of an unloving other insinuated into his own psyche, probably have their contradictory sources in his ties to his mother, whose death helped to impel Hester's creation (Leverenz, 1983: 573-4).

The novel focuses on sin and its effects on individuals and society. The Puritans and Puritan elders had no tolerance for sin and immediately punished it. Hester wore a letter on her chest for public shame even though she had the consequence of her sin by her side. She already had Pearl. Throughout the novel Pearl is seen both as a blessing and a curse, being a brilliant yet mischievous child. Hester loves her child so much, but at the same time, she is worried about her. Her behaviour made her mother anxious and contemplate her own sin. "The narrator already has taken some care to assert that Pearl is Hester's hidden nature. She is a classic female double, in terms that Sandra Gilbert and Susan Gubar have made familiar. She embodies the lawless passion and impetuous rages constrained in her mother" (Leverenz, 1983: 561). Hester would always wear her letter and, at the same time, keep her child by her side. Pearl was born from Hester and Reverend Dimmesdale's forbidden love affair; she is a direct result of sin. Sin is something unacceptable by the Puritans so Hester was immediately punished by being jailed and facing public humiliation. Hester wearing the letter was a sign of how ridiculous Puritan punishments were because she was carrying a second signifier of her sin, which was unnecessary to begin with.

The plot establishes incompatible centers of psychological power: Hester's fierce private passion, at once radically independent and voluptuously loving, and Chillingworth's equally private rage to expose, control, and accuse. These centers have surfaced in modern criticism as feminist or psychoanalytic responses to the text. The narrator's voice acts as a safety valve, releasing and containing feelings in socially acceptable ways. His very self-conscious relation to his readers, whom he frequently appeals to and fictionalizes, both abets, displaces, and conceals his story's unresolved tensions (Leverenz, 1983: 553-554).

As a result of her sin, Hester was isolated from the public and started a new life with her daughter. "Pearl's childhood is an extreme instance of the absent father and the over-present mother so basic to American middle-class society, and experienced by Hawthorne in his own life".³ Becky Garibotto touches on the similarities between Hawthorne's mother and Hester Prynne with an emphasis on the lack of a father and the difficulties of being raised by his mother alone:

His mother, Betsey Clarke Manning Hawthorne, was left to raise her three children without her husband, under the supervision of her strict and stern Puritanical in-laws. Perhaps, for although his mother did not conceive her first child, Elizabeth, out of adultery, she did conceive her out of wedlock, which was also severely frowned upon by the Puritans, particularly her husband's family, with whom she resided (Garibotto, 2009:3).

That's why Hawthorne's id grows for his mother, while his superego restrains him from such unacceptable desires. Likewise, Hester Prynne is the ideal mother figure as an affectionate mother in the novel. She is protective of her daughter, Pearl, and her father, Dimmesdale, who is her lover. She is brave enough to conceal the name of her lover despite all social pressures just not to ruin his public respect and prestige, while she objects to all external forces that will influence Pearl negatively. She struggles not to let her daughter be taken away from her. Hester started doing needlework to earn a living. Unlike other Puritan women, Hester raised her child alone and created her own job. What is ironic in itself, was the fact that Hester could handle a business by herself but could not handle her child at all. She would ask "child, what art thou?" as a result of not understanding her daughter's

³ See Chodorow, *The Reproduction of Mothering*; also see the last chapter of David Leverenz, *The Language of Puritan Feeling: An Exploration in Literature, Psychology, and Social History* (New Brunswick, N.J.: Rutgers Univ. Press, 1980), pp. 258-71

actions. After all, Pearl was born because Hester could not handle her desires and passion, an uncontrollable side of human nature. Interestingly, a long time before Hawthorne wrote *The Scarlet Letter*, he felt uneasy about something weird in his daughter Una's character that he could not define clearly. In a series of entries, he made in his notebook he recorded Una's daily activities by meditating upon the mysterious aspects of her personality.

Prominent in Hawthorne's description of Una is the confounding of these gender categories: the child's masculine boldness and hardness and unshrinking "comprehension of everything" is amalgamated with tenderness, wisdom, and the finest essence of delicacy. The child appears to him an anomaly, neither male nor female and yet both. She strikes him as not human, in uncanny moments, because she does not conform to the definitions that organize his perceptions of the human. Yet Hawthorne seems incipiently aware of this: he places emphasis on the uneasy play of his perceptions, pointing to the connection between his shifting vision of Una and a disturbance internal to his mind (T. Walter Herbert, Jr., 1988: 285).

Considering this close similarity between Una and Pearl characteristically, we can infer that "Una and The Scarlet Letter both bear witness to the conflicted sexuality inherent in Hawthorne's unfolding conception of Romance" (T. Walter Herbert, Jr., 1988: 287). However, Puritans do not interpret Pearl's mischievous and unmanageable behaviours favourably. They think the world should not struggle on the path to heaven and see sin as corruption and a threat to their society. When Hester is interrogated, she refuses to reveal Dimmesdale's name all the time. The Puritan elders did not question further, but they are still left with their own guesses. Since Puritans love associating everything with spiritual matters their immediate assumption is that Pearl's father is the devil itself. Her incredible intelligence and naughtiness are taken as a sign of her being a child of the devil. Even Hester herself sometimes questions that. She is worried that her child's behavioural pattern and mannerisms are a result of her sin and being an evil force. She always thinks about her sin daily and watches herself in her daughter's eyes, using her as a mirror.

[T]here is something that almost frightens me about the child-I know not whether elfish or angelic, but, at all events, supernatural. She steps so boldly into the midst of everything, shrinks from nothing, has such a comprehension of everything, seems at times to have but little delicacy, and anon shows that she possesses the finest essence of it; now so hard, now so tender; now so perfectly unreasonable, soon again so wise. In short, I now and then catch an aspect of her, in which I cannot believe her to be my own human child, but a spirit strangely mingled with good and evil, haunting the house where I dwell (Hawthorne, American 430-31).

Pearl occasionally and unintentionally gives her mother pain by playing with her letter "A". She is fascinated by it and often embellishes it with leaves and flower petals. She even makes herself a green letter, and asks her mother the meaning of her letter, as she always does but Hester refuses to tell her child for, she is too young to understand. Pearl, without a doubt, has a strong connection with the letter. When Hester removes the letter while talking to Dimmesdale in the forest, Pearl does not recognize her mother and became uneasy. She does not approach her mother until she puts the letter back on. This shows that for Hester, leaving the letter is not an easy job. Denying her sin would be denying a part of herself and the letter's abandonment would be Pearl's abandonment.

Another thing that pushed people into thinking about Pearl's situation is the fact that Pearl was rebellious and unwilling to learn about religion. She declared "I have no Heavenly father" and refused to learn even though Hester tried her best to teach. When the governors asked her about her religion and what she knows she refused to answer although she knew. The town fathers wanted to separate Hester and Pearl with the excuses of Pearl being the child of evil and Hester being unfit for a mother. Hester cannot be separated from Pearl as she cannot be separated from her sin. That was when Dimmesdale interfered, saying Pearl was a blessing and a curse and she was a gift from God. Hester also felt that way. "The narrator veils his ambivalence about Hester's intellectual independence and her passionate desire by reinforcing what Nancy Chodorow has called "the institution of mothering "as the cure for all her ills" (Nancy Chodorow, 1978). While talking to Chillingworth, Hester declared that only God could remove this letter. Pearl was born from sin, but she was her mother's only treasure. As a

solitary, victimized woman Hester can rethink all social relations. However, as a mother, she has to nurture conventional womanhood, in herself as well as her daughter. As Dimmesdale says to John Wilson in chapter 8, the child “was meant, above all things else, to keep the mother’s soul alive” (Hawthorne, 1992: 86). Unlike other Puritan children wearing dresses in drab colours, Pearl was wearing dresses in bright colours such as crimson or scarlet. Just as she embellished her letter with embroidery, Hester embellished her child with beautiful clothes and made her a bright red dress, the same colour as the letter. While they were at the governor’s mansion, Pearl wanted the rose by the window, a flower blossomed in the gloomy garden of the mansion, red with sharp thorns, wild and beautiful, just like Pearl’s nature.

The theme of sin and the nature of evil were often intermingled in the novel. Hester was punished for her sin publicly but there was no evil in Hester and Dimmesdale’s relationship. However, Chillingworth’s schemes were pure evil, which were not punished at all. The narrative issues forth as Chillingworth as well as Hester. Chillingworth’s probing brings out the reader’s powers of psychological detection while Hester’s character encourages feminist responses (Leverenz, 1983: 557). Although she represents Hester’s sin, Pearl is not an evil child unlike what people around her think. She actually protects her mother from evil, when Mistress Hibbins invited Hester to one of her gatherings Hester turned the invitation down, using Pearl as an excuse. When she and her mother were walking in the forest the sun shone on Pearl, because she was an innocent child and had no secrets to hide.

First of all, Hester’s adultery is a punishable sin for Puritan society. For Puritans, people who commit one of the biggest sins must be found and charged publicly. Hester goes through public humiliation by being forced to wear the “A” symbol, which means “adulteress”. Wearing this symbol at all times, she is constantly reminded of her sin. In the beginning, she wears this scarlet letter with pride. Throughout the novel, she wants to repay her sin and feels guilty. Puritan society shames her in the novel but in the end their attitude towards her changes. They see the scarlet letter “A” as “able”, not “adulteress”. Moreover, Hester’s wearing the scarlet letter makes her strong. Because in the novel she has to live with the letter “A” which symbolizes her sin and also her daughter Pearl who is a product of her sin. Living with both of them makes her tough and strong. She becomes an object for the Puritan community. In their eyes, she is not even a person anymore. She is an embodiment of her sin.

With a lushly symbolic self-consciousness, the narrator has established a broad array of sympathies joining feminism, nature, youth, the body, and imaginative life. This associational array opposes patriarchal oppression, which doubly oppresses itself. The narrator’s rhetorical strategies awaken reader expectations as well as sympathies. When Hester walks through the prison door, she will “issue” as the narrative itself, with all the hopes embodied in what is now the reader’s wild red rose (Leverenz, 1983: 557).

Furthermore, we can see the power of silence in the novel. Hester prefers keeping silent about her sin and her daughter’s father, Dimmesdale. The important thing is that she gets her revenge on society by keeping silent. Puritan society does not expect this attitude. Through her silence, she gains power as a separate identity against the community. She owns up to her sin and in silence, she lives with her daughter in an isolated place. Thus, Hester’s self-acceptance makes her powerful and this is what surprises Puritan society because Puritans believed that everyone has sin within themselves, and they have to live for God’s forgiveness for the rest of their lives. Publicly shaming and punishing Hester’s sin makes them feel her sin is worse than theirs. These strict moral codes and values are merciless. Furthermore, Hester’s transformation is evident. For example, when she removes the scarlet letter “A”, from her bosom, she feels free from the Puritan codes of society. She becomes beautiful again. However, when she puts the scarlet letter “A” back with the insistence of her daughter, Pearl, she loses her femininity, and the darkness comes back. She cannot feel free anymore. By wearing it she again becomes that object which signifies the sin of adultery. We can see how Puritan society’s punishment is harsh with Hester’s wearing the scarlet letter. For them, public humiliation is better than death in this case as Hester is going to feel guilty all the time and she will suffer. In this kind of novel, we expect Hester to speak up. It is both fitting and ironic that Hester’s revenge should take a “silent” form: fitting because of Dimmesdale’s own silence; ironic because, as feminist critics have argued, women are customarily “silenced” in male-authored texts in order to be rendered powerless (Leland S. Person, 1989: 470). As Humm notes, the French psychoanalyst and feminist

philosopher, Luce Irigaray's work "revolves around a key question: how can women speak, or even think, in a language which is inherently anti-woman? Irigaray's main aim, therefore, is to change our language structure, vocabulary and forms of representation. What is at stake for Irigaray, unlike Kristeva, is not only the place of feminine subjectivity/sexuality but the ways in which female sexuality might create new forms of knowledge" (Humm, 1994: 104). Likewise, as regards how femininity and masculinity are built in Hester Prynne's and Arthur Dimmesdale's relationship, observing the role reversal between Hester and Arthur is intriguing because Hester's empowerment in society through her good deeds, strong will and character leads to Arthur's moral downfall out of his deteriorating physical and mental health after rejecting to confess his sin. Hester skilfully manages to change her silence to her own advantage. She acts back to the patriarchal society by employing its own strategies and psychological weapons, which is quite startling to Puritan society. "In particular, remaining silent enables her to revenge herself upon the man who cannot or will not acknowledge his relationship with her. Whether or not she intends it, by refusing to name him as her lover she ensures that Dimmesdale will go through seven years of inner torment" (Leland S. Person, 1989: 472). Therefore, in this novel, Hawthorne deliberately makes Hester silent. In this way, her silence becomes the most powerful tool to take revenge on Puritan society. Her owning up to her sin and even modifying the scarlet letter to make it more visible is a rebellious act. In a way, she represents the women at that time which is the 1600s Puritan community. This kind of rebellious attitude shows us what it is like to be a woman in that century with a big sin for the whole society.

As a first step, the whole system of society is to be torn down and built up anew. Then, the very nature of the opposite sex, or its long hereditary habit, which has become like nature, is to be essentially modified, before the woman can be allowed to assume what seems a fair and suitable position. Finally, all other difficulties being obviated, the woman cannot take advantage of these preliminary reforms until she herself shall have undergone an even mightier change; in which, perhaps, the ethereal essence, wherein she has her truest life, will be found to have evaporated (T. Walter Herbert, Jr., 1988: 288).

The Scarlet Letter is highly significant as it reflects the Puritan society's codes clearly. Hawthorne deals with this evil sin and guilt in a psychoanalytic way. We can see how this sin and guilt affect people profoundly. Hawthorne focuses on the evil and bad side of humans because he is a dark romantic. It is so visible that Hester is an extraordinary character in terms of how strong she is and how well she deals with the consequences of her sin. In Chapter XI, entitled "The Interior of a Heart," Chillingworth penetrates into the minister's vital center and becomes "not a spectator only, but a chief actor, in the poor minister's interior world" (Hawthorne, 1992:104). The chapter provides the reader with a view of a heart, as Waggoner would call it, "black, mysterious, dismal, dim, gloomy, shadowy, obscure, and dreary, "a heart choked by hypocrisy and sin. The predominant colours, black and white, suggest Dimmesdale's hypocrisy, and with the description of his nightly vigils white soon disappears from the colour scheme" (Sganlon, 1962: 209). Society was heavily influenced by Puritanism. It was governed by the church, Puritans, and religious leaders who had the upper hand and control over society. They were very intolerant of sin and punishments were harsh and humiliating. Pearl is the representation of Hester's sin. She is a very strange child. She does not play with kids but creates plays in her imagination. She is wise beyond her years. As a baby, she is amazed by the scarlet letter on her mother's bosom and always touches it. Growing up, she is still obsessed with it and throws flowers on it. She does not judge and sees the letter as something to be ashamed of, rather finds it amusing. She even claims that she knows the reason why her mother is wearing it and says it is the same reason as the minister holding his hand over his chest despite the fact that her mother has never told her about its cause.

Another important reason why Pearl represents the scarlet letter is that she rejects authority and does not believe in God despite her mother's attempts. She refuses to have a Heavenly father. This is a rebellion and shows that she is the representation of sin. As an outcome of sin, Pearl is a living symbol of the scarlet letter. Even some call her the devil and say that she is the daughter of the Devil. Pearl is fascinated by the scarlet letter. She writes an "A" on the grass. She even gets angry one time when Hester takes off the letter and tells her to put it back on. Yet again, this act shows that she is the representation of the scarlet letter. She does not forget to remind her mother of it. She does not need to remind it, though because she will be a constant reminder of her mother's sin throughout her life as long as she is alive. Just her existence represents the letter. Since Pearl has a mysterious connection with sin, she is not normal until her father reveals his sin to the public, too. She only turns

into a normal child once the sin is admitted and the process is completed. She wasn't a normal kid until then. She was high-spirited and pretty like her mother. She was innocent and cheerful despite the consequences. She had a high understanding of the things others could not see. She liked nature, which was something Puritans stayed away from. Once she learns who her father is and finds out that her father doesn't reveal his guilt and sin, even rejecting to hold her hand, Pearl gets upset. She does not forgive her father until her father reveals his sin. When Dimmesdale appears in the story, even if unintentionally, his connection with the author is obvious as his description reminds us of the notable portrait of Hawthorne as a young man: "a person of very striking aspect, with a white, lofty, and impending brow, large, brown, melancholy eyes, and a mouth which, unless when he forcibly compressed it, was apt to be tremulous, expressing both nervous sensibility and a vast power of self-restraint" (Hawthorne, 1992:49) (Tassi, 1998: 26). The striking similarity between Dimmesdale and Hawthorne in terms of physical posture and appearance stresses the biographical resemblance between the author and his key character.

Pearl is always a reminder of "sin" and "evil" according to society's beliefs and thoughts. Pearl also represents self-awareness and finding personal identity. It is obvious that she is a guide and hope light for Hester's identity and self-awareness. By realizing what happened after Pearl was born, Hester felt deep guilty feelings and emotions, and once she thinks Pearl is the one who ruined her life. However, later her ideas change because of her motherhood emotions, and perceive that Pearl is the only thing who keeps her alive, and thinks she is the meaning and purpose of her life. She always finds happiness and hope in Pearl and experiences self-realization and self-awareness. Although she and her daughter are considered as "evil" and the "fruit of sin", Hester does not care about it.

Pearl's inhuman nature results from the sin of her parents, so the narrative manifestly asserts, and that sin is rooted in distortions of gender. In the story of Hester and Arthur, a manly woman and a womanly man repair their aberrant characters; they reciprocally enable one another to attain "true" manhood and "true" womanhood, and this fulfilment redeems their child (T. Walter Herbert, Jr., 1988: 288).

Hester did charity work and tried to love others. She thinks she does not care about the Puritan belief system and the community's judgment, which leads to punishment for her. Sometimes she and Pearl go to the forest to relax, far away from judging eyes in nature. By Pearl's existence, Hester understood she did not have to obey or bow before Puritan ministers, Puritan beliefs, and the community who feel pleasure when a sinner confesses his/her sins. Because of all these things we can consider Pearl as the symbol of love, hope, future, and almost all good things which leads to Hester's self-awareness. Pearl also represents inner sight and discrimination. Pearl can analyse and feel what happens around her and her mother. Puritan society can understand there is an evil thing in this girl, who represents the fruit of sin. For example, Pearl can understand that Arthur Dimmesdale is her father although the minister did not confess this fact, yet he was the partner of this sin of adultery. When Chillingworth came to Salem again, Pearl can feel his evil, monster feelings and she always considers him as a monster and Satan because she can feel his inner feelings and ideas with her skill of inner sight. She also feels alone as no one wants her because of people are prejudiced about her and Hester. Her name is "Pearl" because she is really in her shell, and no one reaches her. She has many precious features and skills, but she is a closed box. As regards the same destiny that the mother and daughter share as a result of exposure to social and psychological pressure, Hawthorne highlights their seclusion and also refers to the disturbing effects of the bizarreness in the nature of the daughter upon the mother in the long run: "Mother and daughter stood together in the same circle of seclusion from human society; and in the nature of the child seemed to be perpetuated those unquiet elements that had distracted Hester Prynne before Pearl's birth but had since begun to be soothed away by the softening influences of maternity" (Hawthorne, 1992: 71). Hester only finds comfort thanks to her maternal instinct in this process of upbringing a queer child all alone, who is both secluded and distinguished.

Dimmesdale cannot confess the fact that he is Pearl's illegitimate and biological father. While Hester faces the public's condemnation when she is out of prison, Dimmesdale experiences that pain in every part of his life, especially when he sees something in the church which reminds him of the sin he committed. These stigmatized minds and ideologies lead Hester to a fatal end. Wearing a scarlet letter made Hester more significant and stronger emotionally. Likewise, Pearl is a very crucial character in the novel. At the very beginning of the story,

after the humiliation scene on the scaffold, they are imprisoned, and you can easily realize her attitude towards her mother. She symbolically reflects her mother's emotions, and she is upset. This is the first scene that makes you conscious of her quite rare and special characteristics. She is different from the rest of society. She is often described with "demonic origin" by the townspeople and even Hawthorne himself wants us to believe that she has a "fairy-like" personality. The important point is that she is actually disconnected from society and that's the reason why they define her like that. But in reality, she is deep down inside, and cannot figure out what is grief and sorrow. Furthermore, she is not capable of embracing that fact. She has a quite complex approach to society. Therefore, they always defined her as quite odd and strange throughout the story. Moreover, they always blamed her for being "illegitimate". Pearl also represents the theme of "innocence" in the novel because the way she moves is quite natural and just because of her mother's fault in adultery, she is a part of that guilt throughout the play, society is overwhelmingly negative about her. Pearl is quite a symbolic name because of the idea of reflecting things. Her mother is both blessed and burdened because Pearl is like a treasure to her, but also she is the reason why she lost everything she had. Pearl is a living symbol of sin to society. She comes to the world as a symbol of Hester's sin. She is both a curse and a blessing to Hester. As long as Pearl exists, Hester cannot get rid of her sin, no one forgets her sin. As a result of adultery, Pearl is not exactly loved or wanted. She was always ignored by society like her mother. Even when Hester's punishment for wearing "A" letter has been removed, she continues wearing it. She accepts her sin, which can be regarded as a rebellion against society.

At the beginning of the story, Hester Prynne wears the scarlet letter "A" and silently accepts her sin and her fate. She focuses on her daughter Pearl who was born out of sin. They isolate themselves in a cottage in a forest away from public humiliation. She sews things and cares about her daughter. We can see that at the beginning of the story she has a dull life and silent character. After a while, society allows her to take off the letter "A" that she wears for her sin of adultery, but she prefers not to take it off. Day by day she gets stronger because the letter "A" does not represent adultery anymore. It represents "Able" because she deals with humiliation and society so well. From then her self-reliance enhances in light of her character development. Her self-reliance and mercy led her to help poor, downtrodden, and ill people in society. Her behaviours make society ashamed. Hester takes her revenge on society in her own way. "A" for adultery turns into "A" for "Able" and in the end, A for "Able" turns into "A" for "Angel". Hester Prynne becomes a strong character and an angel in the public eye. Her punishment becomes her strength. The transformation she goes through is not for the worse. She evolves into a better person in most ways. She is independent, she works a lot, and she gives back to the community by helping poor people. Punishment sets her free from her crime. As a woman, who is alienated from society, she has to face all this oppression over her. But as time passes, she helps society with charity and works as a seamstress. "Mutely accepting the conflation of town with narrative values, she must be content with conflating all the traditional female roles: nurse, seamstress, mother, helpmeet, confidante, and tender heart" (Leverenz, 1983: 565). In this way, she reconnects with society. She remains silent and gets inside society and society which then accepts her. She changes her thoughts about her with her powerful stand.

The deconstruction theory asserts that language is not reliable as there might be several meanings for a single signifier. The ambiguities in signifiers affect the number of signified meanings for the same signifier. Deconstruction theory enables readers to draw various meanings and interpretations from the objects and acts of characters as far as changeable character traits are concerned. We cannot fix the meaning of the signifier as regards the symbolic letter "A", identified with the protagonist Hester Prynne. In his book *Using Lacan, Reading Fiction*, James Mellard connects psychoanalysis with Hawthorne by indicating that *The Scarlet Letter* is nearly an example of Lacanian fiction, because of the connections between the letter and identity (Mellard, 1991: 70). The signifier in the letter "A" refers to various signified meanings, such as "adultery", "able" and "angel". Closely related to psychoanalytic theory, Nathaniel Hawthorne deals with the effects of social taboos and constraints on individuals in the expression of repressed feelings, desires, and inward thoughts. He enables readers to go deeper into the complicated minds and psychological disorders of his characters with a focus on their later psychological transformation. Humm points out: "While for Kristeva intertextuality is a characteristic of all texts, Irigaray makes a determined use of intertextuality, ranging across the disciplines of psychoanalysis, philosophy and literature" (Humm, 1994: 104), just as Hawthorne blends literature with psychoanalysis and the politics of gender that profoundly influences his emotional life under the shadow of feminist and misogynist feelings. In

fact, Julia Kristeva and Luce Irigaray, who are prominent names in feminist criticism, envision a linguistic field in which gender divisions can vanish, just as Hawthorne refers to changing gender roles and relations in his time with a critical eye on Puritan gender relations through an ambiguous portrayal of his main characters in *The Scarlet Letter*. Especially the role reversal of Hester and Arthur Dimmesdale in the novel proves this effort shown by Hawthorne who subverts the regular gender divisions, as Hester takes an upright stance and stands up for Arthur, who are physically and emotionally weak.

Throughout the story Hester transforms the meaning of the scarlet letter "A". Hester is never ashamed of it. She sees the letter as a part of herself and she wears it almost all the time. She wears the letter because she believes that taking it off and being ashamed of it would give the Puritan society what they wanted all along. By wearing it, she shows that she has accepted her sins and herself and is strong enough as she does not care much about what other people think. In other words, she is empowered by the letter. Even when it is possible for her to leave Boston and start a new life, she decides to stay because leaving would make her look weak, instead, she stays and helps people transform the meaning of the scarlet letter for the better.

Thanks to these three characters Hester, Dimmesdale and Chillingworth, Hawthorne explains the importance of honesty. Lying to self and society makes one lose his freedom and his strength. The only thing it accomplishes is prolonging misery and suffering. It creates boundaries that suffocate people and sometimes turn people into evil completely, whereas honesty sets one free. Everyone will pay for their sins anyway. But the only hope of salvation lies in honesty. Furthermore, "his characterizations of Hester and Chillingworth bring out Hawthorne's profoundly contradictory affinities with a rebellious, autonomous female psyche and an intrusive male accuser. The narrative's increasing preoccupation with Dimmesdale's guilt both blankets and discovers fearful inward intercourse (Leverenz, 1983: 553).

One of the amazing characteristic features of Hester is that even though she feels ashamed for her adultery, she does not deny it. Unlike Dimmesdale, she accepts her sin and this is quite important for Hester's character development. Hester and Pearl move to an abandoned cottage on Boston's outskirts instead of giving up, Hester stands out for herself and her daughter. She does charity work for the poor and those who are in need. Hester also has a talent for needlework. So, she earns her life by doing needlework. Although she is an outcast in society, townspeople come to her for her needlework. After some time, the scarlet letter "A" on her changes to "able" instead of "adultery". Hester gains her power back in a way. She could have moved somewhere else, but she chooses to stay in Boston. Because she sinned in Boston, she should stay in Boston and try to be better. Hester's silence and handiwork make her a powerful woman. It can be said that some sins or mistakes may lead to better versions of ourselves. Even though she is not the perfect woman for Puritan society, after some time, even the rigid townspeople start to have some kind of affection for her. Here again, the author speaks unambiguously: Hester had once had the gifts to become the new woman, "the destined prophetess." However, she "had long since recognized the impossibility that any mission of divine and mysterious truth should be confided to a woman stained with sin, bowed down with shame, or even burdened with a life-long sorrow" (Baughman, 1967:546).

Analysis of The Notion of Motherhood in *Room*

Emma Donoghue's masterpiece *Room* (2010) is narrated by a five-year-old boy called Jack, who lives in a shed with his mother Ma and as readers, we witness these enslaved victims' voices via Jack's perspective throughout the novel. By looking at that room from his lenses we observe a world that is totally full of his Ma who is captivated, exposed to violent pregnancy, and sexual assaults by a man called Old Nick. *Room* can be analysed from a psychoanalytic perspective based on the repressed feelings and desires of characters and Oedipus's complex and extended breastfeeding in accordance with Freudian psychoanalytic criticism and the Jungian mother archetype will enable us to understand the inner world of human behaviour by conceptualizing Ma's experiences such as her traumas, abuse that she has been exposed to, subjugation of the unconscious, her dreams, the meaning of death (as she has lost her first baby) and her flashbacks to the past. Readers endeavour to discover the facts, details, and messages hidden at the unconscious level regarding the characters' ideas and actions. Besides using the Jungian psychoanalytic theory to examine the mother archetype of Ma, this study will also make use of Jacques Derrida's deconstruction theory. Carl Gustav Jung, one of the founders of

modern psychology indicates that the mother archetype is a part of the collective unconscious of the human race and throughout the centuries we have named them differently as Isis, Gaia, Umay, Cybele (Magna Mater), etc. All these figures represent a personified deification of motherhood, fruitfulness, productivity, creation, and destruction as well.

Considering this psychoanalytic criticism and analysis of characters, it will enable readers to gain insight into the characters' inner world and how their actions mirror their repressed desires and feelings.

In addition to this, Donoghue's childhood traumas greatly impact the characters she has fictionalized as her hidden desires and repressed feelings shape the general frame of her work. The novel is based upon a true story called Fritzl Case (twenty-four years of captivity, rape, and sexual assault of Elizabeth Fritzl resulted in the birth of seven children by her father in Australia) and this appalling story triggered Emma Donoghue to write *Room*. (Fritzl case,2022) As far as feminist and psychoanalytic considerations are concerned throughout the novel, Donoghue's own life story and her relationship with her parents, kids, and society also have great importance in deciphering the psychological mystery behind her major characters.

As the French feminist Luce Irigaray argues in her hypothesis of "sexual difference," which holds that the sexless premise of the subject, or ego, in Modern thought and psychoanalytic theory subconsciously reflects men's interests and perspectives, whereas women are associated with the Other (Mader,2017, para.3). Ma's condition as a captive and Old Nick's behaviour towards her as an object or a material thing ostensibly demonstrates the subconscious of many ill-minded men in society presuming supremacy over women. His systematic rapes deriving from his animalistic instincts and his regarding Ma as a sex object makes her a survivor at the end of the day. In spite of his inhumane, insusceptible approach, Ma resists and fights till the bitter end. The mother's intuition is the sole source of resistance against the torture she faces. As Irigaray asserts 'Woman' is constantly the pejorative term and Ma acts as a microcosm of women and is the voice of the marginalized women in society. Women can understand and empathize with other women as they may be opposed to the same violence and deprivation of rights in a man reigning world. After Ma and Jack have escaped from the room their situation leads to public indignation and the one who can stand strong and become a heart to lean on is again a woman, Ma's mom. Motherhood and its never-ending branches re-join and blossom thanks to the resistance that never faded away and is kept as a precious diamond close to their heart.

Psychoanalytic study of Ma's motherhood in *Room*

The story of Ma and Jack is given throughout the novel by emphasizing the indissoluble bond between a mother and her son. While the reader is diving into the lines, s/he feels the strongest mother-son relationship ever in a profound sense. The child psychiatrist John Bowlby defines the mother-child relationship as "lasting psychological connectedness between human beings" but when you don't have anyone else in your life how could you redefine this terminology? Donoghue in one of the interviews, when asked about the Ma-Jack relationship responds:

Room is a universal story of parenthood and childhood, and in Jack and Ma's relationship I wanted to dramatize the full range of extraordinary emotions parents and children feel for each other: to put mothering in a weird spotlight and test it to its limits. Because it does have limits. Yes, "Room" celebrates mother-love but it also painfully calculates these moments when Ma has to recognize that Jack needs something other than her protection (The Q&A: Emma Donoghue, 2015).

Despite her condition, Ma acts as a supermom and tries to save him from Old Nick like she has saved him in her womb. Carl Jung's (1954) mother archetype describes Ma's devotion as,

Many things arousing devotion or feelings of awe, for instance, the Church, university, city or country, heaven, earth, the woods, the sea or any still waters, matter even, the underworld and the moon, can be mother symbols. The archetype is often associated with things and places standing for fertility and fruitfulness (Donoghue, 2010: 15).

The metaphor of wardrobe is quite praiseworthy which illustrates Ma's high protective instincts: "In Wardrobe, I always try to squeeze my eyes tight and switch off fast, so I don't hear Old Nick come, then I'll wake up and it'll be the morning and I'll be in Bed with Ma having some and everything OK" (Donoghue, 2010: 23). Her sense of protection is so intense that she does not want Old Nick to have a look at Jack's angelic pure face. For Ma, Jack should be saved even from Old Nick's sinful, malevolent, evil looks. She confesses that "I just don't want him looking at you. Even when you were a baby, I always wrapped you up in Blanket before he came in." (p.32) When the disgust she feels for Old Nick clashes with her motherly instinct, she always tries to find a way for protecting her beloved son. Under such circumstances and in a room that is just "measured eleven foot by eleven," the universe for Ma meant Jack and the world for Jack was Ma. For Jack, "In Room, I was safe, and Outside is the scary (219)". In a world called Room and, in a world, where your mom serves as God, Jack becomes an angel, and the rest of the world becomes his hell in which Old Nick acts as Satan.

For Ma, Jack is the only spark of hope, love, and life as she has infinitive, pure love for Jack. She conserves him as her only endowment in life. Jack is an angel for Ma, he is the key to her lifelong prison in life. She never regards him as a child born of rape instead, she thinks he just belongs to her "Jack's nobody's son but mine" (117). In their small room world is not limited to size, because Ma has created an organized, vivacious routine that turns hell into a normal environment for Jack. Despite the suffocating atmosphere that they are confined to, Jack thinks that Ma beautifies everything she touches. She tries to raise him as an intellectual boy and in order to achieve it, she schedules proper programs for him regarding workouts, storytelling, reading, watching TV, etc. She teaches him like a real teacher when we consider the age when she was captivated, it also gives us information about Ma's own talent and brilliance. She teaches Jack how to read when he is 4, he could read the text on TV and on cereal boxes. They create phenomenon figures like Pyramids from cereal boxes. He can count and measure what Ma asks him to do. She keeps teaching Jack some other knowledge as if she taught at elementary school and while she is teaching, she uses various kinds of illustrations, demonstrations, and tales like *The Runaway Bunny*, *The Little Mermaid*, *Jack, and the Beanstalk*, *The Count of Monte Cristo*, and *Alice in Wonderland*. Remarkably all these stories are told for a specific purpose. The choices are made consciously and tailored to the needs of Jack and are used to lead and direct his decisions. As psychoanalyst Julia Kristeva argues, "individual subjectivity is constructed in a mothering relationship" and "children have an all-encompassing relationship with the mother achieved through gestures, aural and vocal rhythms, and repetitive patterns" (Humm, 1994:100). These, meticulously chosen repetitive stories through which she conveys the message in her mind, Ma also strengthens the bonds between her and Jack. They weld the mother and son together and create an indissoluble bond among them.

To spend some time, they have a trampoline, hopscotch, egg snake, and orchestra, and by using these activities she tries to create a wonderland for Jack. Emma Donoghue is pushing the limits of motherhood with the character she has created; a wo/man who can act both as a mom, dad, teacher, friend, and anyone her son needs. Actually, she is a lesbian mother who has adopted 2 kids with her partner, and by underlying the different roles of mothers from Ma's perspective in a proper way, the readers are given the message that a mother does not need a man while she is raising her kid. It is also implied that a woman can play different roles in life successfully, but men are there just for captivating, insulting, raping, and tripping them up.

To Sigmund Freud (1963), the mother can be described as the child's most important love object, and she can be regarded as the most responsible person for the child's best possible development. He argued that in the early years of the infant's life, the relationship with the mother is close. In Freudian psychoanalysis, when the child is between 0-and 2 years in the very early stages of his life his desires are oriented toward his mouth and lips that accept food and mainly his mother's breast which can be transported to autoerotic objects. As a result of it, his mother becomes his first love object. For the Oedipus complex, we can say that when he first realizes his father's presence, he tries to identify himself with him as Lacan mentions in his mirror stage. On the other hand, his sexual desires charge his mother so that he becomes possessive of his mother and wants to get rid of his father's existence. Generally, Oedipus complex plays out throughout the following 2 phases of childhood. When the children become 2-3 years old the oral phase enters the sadistic anal phase. According to Freud,

This phase was roughly coterminous with a new auto-erotic object: the rectal orifice (hence, the term “sadistic-anal phase”). The child’s pleasure in defecation is connected to his or her pleasure in creating something of his or her own, a pleasure that for women is later transferred to childbearing (Felluga, 2011).

During the phallic stage of boys, aged between 3 and 6, they become sexually attached to their mothers. Extended breastfeeding is another issue that has to be raised. In the novel it is given in the following lines;

“Can I have some?” I ask.

“In a minute,” says Ma, “when they’re gone.”

Grandma asks, “What does he want?”

“It’s OK.”

“I can call the nurse.”

Ma shakes her head. “He means breastfeeding.”

Grandma stares at her. “You don’t mean to say you’re still—”

“There was no reason to stop” (p.162).

Freudian psychology claims that breastfeeding is one of the most vital things for an infant in his oral stage (0-2 years), which lasts roughly from birth to 18 months. However, Ma’s extended breastfeeding of Jack symbolizes something else as it is not a normal case for a boy who is 5. As Ma tries to save him from Old Nick and all the other harm coming from ‘his father’ she does not like to cut the strongest mom-son ties off with him by stopping breastfeeding. And when she is breastfeeding him, this activity decreases the stress hormones and relieves the boy. From Ma’s perspective stopping this is losing their connection somehow and for experts, this extended breastfeeding is generally derived from mothers’ excessive addiction to their kids, not vice versa. As mothers act like control mechanisms in the relationships, they have the choice of stopping breastfeeding but when they are also in need of compassion, love, and physical touch, they can’t ensure secure attachment for their kids, unfortunately. As the American critic, Nancy Chodorow argues that gender identity is shaped by the infant’s relationship to the mother, with boys becoming men through being ‘not-the-mother’ and girls becoming women through ‘reproducing mothering’ (Humm, 1994:124). Jack does not have a proper father figure in his life, he does not even call him da even though Old Nick is his biological father. For Jack, the world revolves around his Ma and this phenomenon is valid for Ma as well. He thinks she is “everything” to him. When they have their escape plan Jack wants to carry something which is a part of Ma and puts her bad tooth into his socks and expresses his feelings when he is in the rug;

I am Prince Robot Super Jacker Jack Mr. Five, I don’t move. Are you there,

Tooth? I can’t feel you but you must be in my sock, at the side. You’re a bit of

Ma, a little bit of Ma’s dead spit riding along with me (Donoghue, 2010:105).

Having such a powerful relationship between Jack and Ma is exceedingly rare but when we think of the traumatic events that they have lived we give credit to their deep connection. Ma keeps him in the Wardrobe and does not let Old Nick see him and the first time she lets him touch Jack, she covers him with thick clothes and wraps him in a rug. Her protection level is so high that even Old Nick’s eyes are not allowed to see him, or his hands are not given permission to touch his angelic pure body. Having a son who serves as the sole light source on earth, Ma regards Jack as her everything he is the ikigai for her. Their bond is so powerful that while Ma is talking to her father, she expresses her feelings like:

“He’s the world to me,” she says.

Her Dad? No, I think, the he is me.

“Of course, it’s only natural” (p.171).

She rejects even the existence of Old Nick and does not want to accept his being the biological father of Jack. She wants to purify Jack's existence by denying Old Nick. In contrast to her father, Ma chooses to believe in Jack's not being an illegitimate child but a human being like Jesus who was born without a father. Being exposed to both physical and psychological violence, rape, hunger, and cold, Ma has tried to save not her own body and psychology but Jack's. All the qualities that arouse the feeling of awe lump together and create the figure called Ma. Her endeavour to survive in a box-like room and try to convert that into a playground, school, restaurant, cinema, and home for her beloved son is a praiseworthy mindset.

There is no real 'father' figure. Instead, Jack calls him Old Nick and in his mind, Old Jack is the other of the house. His approach to Ma is unbearable thing for Jack. Once he says: "I am going to kick Old Nick till I break his butt. I'll zap Door open with Remote and whiz into Outside Space and get everything at the real stores and bring it back to Ma" (Donoghue, 2010: 77). With Ma's appropriate descriptions, words, stories, and tales contribute a lot to the ongoing scheme. Ma's fantasy world has two citizens who are intertwined tight.

Life is not a bed of roses for many people, but Jack is the only reality for Ma. Jack has never seen the outside world but small the hut, and in order to protect him from "reality" she should create a fantasy world up to the nines for him with her whole existence. Moreover, Ma's relationship with Jack is always by far different, special compared to the ordinary mom-and-son relationship. Although he was exposed to unbearable levels of stress in the first 5 years of Jack's life, Ma tried to give extra touches to him with her love and trust. For Ma, Jack is a way of freedom because she knows that both their physical and psychological captivity will end thanks to Jack who has been raised with hope, and optimism. Raising such a fragile boy shows us how naive, and well-natured person Ma is, but like a sparrow, she believes that he can fly to freedom. Time is a journey for all of us and every day is a God-given gift but as a raped, captivated mother, escaping from the shed in which she has spent many cursed years, and lost a baby, means rebirth. Ma regards Jack as a key to liberty, she gave birth to Jack and now it is Jack's turn to give life to both. After their physical escape, their real birth is awaiting its turn silently. They suffer from freedom pains in the grandmom's house. Unfortunately, Ma whose body has experienced different pains and been subjected to violence, hunger, rape, and the grief of losing a baby makes her life a misery.

Since Joy and Jack are having extremities both in the Room and in the Outer space, Ma cannot handle these, so she falls into a depressive state ultimately. As a result of the traumatic experiences she has, Ma overdoses on her medication. Her id forces her to act in that way but when we think of Ma's presentation throughout the book, we know that she is a figure of an angel and as a reader, we can't accept her action against her superego. We all realize that she is overwhelmed by the traumas she has and the expectation of the public as well but as Ma is purified by her mother's identity, she knows that life is worth living for Jack. Her being serves as 'everything' for Jack, her approach is always full of guidance and in this case, the reverse cannot be accepted either. She expresses her regret by saying "I was tired, I made a mistake" (p.348). With these sentences we witness Donoghue's understanding of being parents they may lose their energy, faith, and belief in their lives but the sole thing they should keep in mind is not the society, the public, or others but their kids. The agreement between her ego and superego keeps our angel from long-term depression, by thinking about the responsibility she has, Ma recovers as soon as possible and continues her ultimate mission of being a perfect role model for her son and a praiseworthy mom with all the morals a mom can ever have. Apart from your own id, your kid becomes your ego and your sole priority in life, and this message is conveyed in a splendid way.

Another point in Ma's understanding of motherhood is questioning the real form of freedom that she can give to her son: is it just running outside in the backyard of grandma freely or expressing yourself without thinking about anyone else's concerns? As Donoghue (2011) expresses in one of her interviews she would "like to focus on different forms of freedom". By creating a multidimensional mother figure, she prepares the readers for the next level in motherhood, and apart from all the traumatic cases, she suffers from, Ma tries to give wings to her beloved one ignoring her memory disturbances, and the pendulum of her psychological state. Not just by raising the kid with all the stuff she has, but she also ignites the fire of universal values, ideals, and principles in his heart and this belief creates the infrastructure of the standpoint in Ma's life. Besides being a perfect example of a mother archetype Ma is also a complete, typical animus archetype of Jung who described the animus as the unconscious masculine side of a woman.

Conclusion

As an overview, Hester wore the scarlet letter as a symbol of her sin bravely and raised her child with pride as a compassionate mother. She was not ashamed as she believed in the innocence of love and defended her own cause without any doubt or hesitation. Pearl was the living embodiment of the letter, that is, her sin and as the letter lost its meaning, Pearl grew up to be a beautiful woman with a normal life. The letter remained as "Able" rather than "Adulteress" and Pearl remained as nothing but a blessing for her mother. Hester's public shame and humiliation transform her into a strong woman. She challenges the doctrines of Puritan society, and she gives a new perspective on women to townspeople. Instead of evading her shame and sin, she accepts it. Hester changes the meaning of the scarlet letter "A"'s meaning. It is not adultery for her. Even after leaving Boston with Pearl at the end of the book, she comes back to Boston again and she wears the scarlet letter "A" all the time. It can be said that Hester also tries to change the Puritan mind by standing up for herself and keeping the scarlet letter "A". The fact that Hester and Dimmesdale sinned together shows the error in Puritan society. Even one of the most respected men of the town sinned. Despite every public humiliation Hester did not give up and turned into a strong woman. She shows that not every sin leads to weakness. It can make us strong. "Hester's life has been a motherly survival among imprisoned possibilities" (Leverenz, 1983: 566). Further, Leverenz indicates

Yet here, nine chapters earlier, she resolves to rescue her self-absorbed lover. In part, the narrator advocates a maternal sympathy that can subdue Hester for her own good. More deeply, by both investigating and identifying with the victim, the narrator encourages a Chillingworth-like interpretive mode that intensifies punitive perceptions of guilt, on all sides. In its latest form, this mode has become psychoanalytic detection of the Chillingworth-Dimmesdale relation (Leverenz, 1983: 568).

In *The Scarlet Letter*, "each of the lovers bears traits associated with the opposite sex, and the author has identified himself with both of them" (Tassi, 1998: 27). Hester plays the role of a man in her relationship with Dimmesdale as she is stronger than him physically and emotionally. She encourages him and promises to help Dimmesdale to get rid of Chillingworth's evil machinations. When Hester, Pearl, and Dimmesdale come together in the forest, which has a kind and sympathetic heart in contrast to strict Puritans, they are confronted with their conscience directly, far away from the biased looks of Puritan society. They feel comfortable in the forest as they relate so well with nature rather than society. One night Dimmesdale holds hands with Hester and Pearl and stands on the scaffold just to make himself feel better without confessing his wrongdoing. He desires to be punished for his sin and freed from his guilt, but he cannot reveal his sin. Sganlon comments

If Waggoner sees the forest scene as an extended image of the secret and guilty heart, one may be justified in viewing the final scaffold scene as an extended image of the sympathetic: it takes place in the open, in daylight, in the vital center of the community, and some "highly respectable witnesses" indicate sympathy by choosing to regard the minister's last words as an attempt to make the manner of his death a parable, in order to impress on his admirers the mighty and mournful lesson, that, in the view of Infinite Purity, we are sinners all alike (Sganlon, 1962: 294).

Presenting a gloomy atmosphere as regards human affairs as an anti-transcendentalist, Hawthorne believed that evil was a domineering force among societies all over the world. After Hester's ignominy is founded at the beginning of the novel, Hawthorne concentrates on the secluded struggle of Hester and Pearl in the community to demonstrate how Hester's transformation was in charge of the downfall of Dimmesdale and Chillingworth. Pearl's moody and mischievous behaviours confuse Hester as a mother considering that she was born out of sin and depicted as the "imp of evil", which makes her an outcast of society. Strong-willed and steadfast, Hester conceals the identity of Pearl's father with a maternal instinct and Hawthorne tends to bring to light the destructive effects of sin, revenge, and guilt over the four main characters. Hester would like to stay in Boston as the scene of her crime and punishment even if she was exposed to humiliation and punishment as an outcast. Hester's love for Dimmesdale makes her secretive just to protect his public image and position. The moral of the novel is that individuals should learn to forgive their worst features and to tolerate other people's undesirable traits as one part of their identity by giving them a chance to ameliorate themselves. Furthermore, it is really difficult for Hester to feel the real bond between herself and the clergyman who changes into a weaker man

physically and emotionally after seven years of remoteness: “thus much of woman was there in Hester, that she could scarcely forgive him [. . .] for being able so completely to withdraw himself from their mutual world; while she groped darkly, and stretched forth her cold hands, and found him not” (Hawthorne, 1992:180).

Even if most Puritan women seem to be self-righteous in judging Hester Prynne’s sin and discussing her wrongdoing, Hester is aware of the fact that nobody is completely sinless/innocent, and she starts to contemplate the hidden sin of other people. She is offended by the viciousness of her Puritan judges and persecutors inwardly. Hester’s elaborate embroidery of a scarlet letter A on her dress is actually an expression of her psychology that reflects her pride rather than ignominy or disgrace for her sin. The unsympathetic Puritan crowd leads her into a scaffold for punishment. She is condemned to wear this pang of shame in her heart forever. When she starts her modest life as a seamstress after being released from prison, she finds an opportunity to reflect on her sin morally and lives neutrally. In fact, Hester is strengthened by the scarlet letter ‘A’ despite the depravity of condemnation by Puritans. In this mother-daughter relationship, the child Pearl has all the same characteristics as her mother. Like Hester, she is passionate, moody, and defiant in nature. As the reincarnation or a living version of the scarlet letter, Pearl is associated with rebelliousness out of her impish qualities. She is very well aware of her difference from others. Pearl’s disrespect for authority and love of mischief is a reminder of her sin for Hester. If we scrutinize Hawthorne’s philosophy on forgiveness and punishment, it is deduced from the moral of the novel that sins of passion are more pardonable than intentional evil deeds or actions of malice committed by individuals of the same society. At the end of the novel, Chillingworth is marked as the worst sinner. The author presents an optimistic viewpoint for his characters to get rid of earthly persecution. Love can emerge and flourish only with the revelation of the truth. Sganlon refers to the symbolic importance of the scaffold throughout the novel:

If the human heart and the scaffold are referred to as sanctified or consecrated, it may not be unreasonable to regard them as related to one another. The sanctified heart indicates the worth Hawthorne attaches to the individual; the scaffold interpreted as the heart of the community suggests the possibilities of society. Society, as is apparent in the first scaffold scene, can have as stern an exterior as the scaffold itself, but as the final scene demonstrates, beneath the sternness, mankind has a heart that can sympathize (Sganlon, 1962: 204).

To conclude, through a psychoanalytical lens *Room* is a novel that allows the reader to read a piece of work that was narrated by a 5-year-old boy with Oedipus syndrome and a mother who is sometimes stuck with her id and superego. To admit that we have a journey to the author’s mind, psychosis, dreams, and the reflection against the Fritzl case as well in the novel. Donoghue creates a perfect mother image who tries to choose the moral, suitable way under any circumstances that reflects her own mother’s understanding and transmits her philosophy to the reader as a lesbian mom who adopts her kids in her private life. From the very beginning to the end the author Emma Donoghue questions the distorted patriarchal understanding of the cliché women archetypes in the modern era. By attributing selective roles to Ma, she demonstrates to the reader how a woman can include all those praiseworthy qualifications even in such a traumatic, painful, and stressful environment. Ma’s dedication to Jack and her struggle for him the best is given ostensibly throughout the novel. By not naming her Donoghue gives her readers a message all those mothers or call them mothers live their lives for their most beloved ones; their kids while they are fighting for their existence as well so that names are not essential but their struggle and willpower. They may have pressure; they cannot control their id but at the end of the day their common sense overcomes all the problems outside, and they judiciously choose the right thing to do for their kids and themselves. Being captured in a tiny room, being raped, abducted, and insulted for years never stops her from fulfilling her responsibilities. She is called Ma, she is not even given any proper name, but she represents all the moms who strive for their kids’ well-being under any circumstances. Donoghue shows the reader those strong women who raise their kids without a proper father figure, create their kids’ heaven out of hell, and teach them how to survive like a bird teaching its nestling how to fly and hunt by using Ma as a spokesman. All mothers starting from the womb give their oxygen, blood, hope, days, nights, tears, and life shortly their all to their kids because the umbilical cord is cut but the love bond remains invisible between the two hearts. With heart beatings of both, that tie gets stronger and deeper, in real life you can feel it but you can’t touch it however Donoghue made the reader senses it with five senses solidly and in the hands of such a brave

author like Donoghue, the novel has transformed into a masterpiece that demonstrates the strong bond of the mom-son relationship against a substantial amount of terror and trouble in the cage called life.

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