



Images of Woman's Frailty and Sinful Passion – An Exploration of Female Psyche in The Scarlet Letter in the light of GhazalainNafs-e-Ammara and Freudian Id

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Abstract-The present study is an attempt to explore the intricacies of human mind, as portrayed through Hester's character in The Scarlet Letter by Hawthorne. For an in depth analysis, two legendary intellectuals i.e., Ghazali, the famous 11th century scholar of the Muslim world and Freud, the genius of 20th century, have provided the theoretical framework. The research design is based on thematic analysis of the selected novel. A detailed study of Ghazalainnafs-e-ammara and Freudian id have guided the interpretation of the selected character. The analysis of Hester's perverted behaviour and degrading moral standards inside the parameter of the selected theories, reveals Hawthorne's psychological insight. Besides it also provides a cognizance into the relevance of the psychological issues in modern world, thus, strengthening our belief in the similar workings of human mind, regardless of the variances in time and space. Moreover, it has also revealed that the incorporation of Eastern and Western insights for studying literary character has the potential of becoming an effective critical approach for psychological analysis in the realm of English literature.

Keywords:Psychoanalysis, unconscious, conscience, Nafs-e-ammara, id.

I. INTRODUCTION

The present study aims at analyzing Hester's character in The Scarlet Letter in the light of Ghazaliannafs-e-ammara and Freudian id. Hawthorne's portrayal of Hester's mind provides a penetrating vision into human thought and behaviour. Also, the psychological disposition of Hester displays similarities with the theories propounded by Ghazali and Freud, who attempt to highlight the hidden truths of the unconscious mind. Moreover, it is also significant to note that the selected theorists, despite the differences and variations in eras, geological settings and religious beliefs, provide somewhat similar insight regarding "the most probing inquiry into the dynamics of psychic life" (Brooks, 1984, p.90). Furthermore, it is also expected that this exploration of character's thoughts, feelings and actions through diverse perspectives, may open new panoramas of understanding in the realm of English literature.

II. THEORETICAL FRAMEWORK

The basis of theoretical framework for the present study is the theories propounded by Ghazali and Freud, whose concepts, regarding the workings of human mind are greatly connected. If in the West, Sigmund Freud has enriched the world with his psychoanalytic theories; in the Eastern world, there have been various approaches that render great help in understanding an individual's personality. Among them, Ghazalian theory of soul expounds, in very clear terms, a distinct concept of individual growth and development. After making a profound analysis of human nature, he discovered the existence of two peculiar tendencies, one that incites a person towards evil and produces such qualities like "impurity, deceit, deception, treachery" (Ghazali,1993, p.12); the second tendency is divine and produces good qualities such as "wisdom, knowledge, certain faith.....pardon, contentment, self-satisfaction, asceticism, piety" (Ghazali, 1993, p.12). These two tendencies makes three potentialities govern human soul, namely; *nafs-e-ammara*, *nafs-e-lawwama* and *nafs-e-mutmainna*. Time and again, Ghazali elaborated the true nature of these human potentialities by stating that if the lower self *ornafs-e-ammara* gets stronger, it makes the divine elements of human soul subject to evil, which affect his behaviour and action. On the contrary, if the divine elements of *nafs e-lawwama* get strong hold by becoming highly conscious of God, the evil elements yield to goodness. In this way, evil elements are substituted with goodness, and it finally culminates in the

tranquil state of human soul or *nafs-e-mutmainna* (Ghazali, 1993). The personality of *al-Ammara* or evil-instigating soul is the base of all desires inflamed by passions and lust. It always urges a person to "immediate gratification, irrespective of moral consequences" (Ahmad, 1992, p.11), it develops when the evil has successfully dominated the human soul. This "evil commanding psyche" (Hisham, 2012, p.329) forms the most integral component of *nafs*. Since the working of *nafs-e-ammara* is unconscious, its existence can be comprehended from certain feelings, thoughts and behaviours which have been considered as "workings of Satan" by Ghazali, whose central function is to incite man to evil (Khosravi, 2006, p.165).

In the similar vein, the psychoanalytic discovery of Sigmund Freud, the father of psychoanalysis, in the realm of unconscious, laid the foundation of modern psychology as one of the intellectual signposts of 20th century (Schwartz & Solomon, 1974). Freudian view on human mind, encircling its three structures - the *id*, *ego* and *superego* - opened new panoramas of insights into modern psychology. Besides, this theory has been widely used for an in-depth analysis of literary characters, because this approach essentially deals with human beings in conflict with themselves and with each other. In the first phase, Freud presented his arguments regarding the existence of the unconscious, hidden below the conscious (McMartin, 1995, p.18), in his most influential work *Interpretation of Dreams* (1900). In the second phase of psychoanalysis, Freud introduced his structural model using terms like *id*, *ego* and *superego*. For the first time, he gave voice to this model in his essay *Beyond the Pleasure Principle* in 1920. The entities of *id*, *ego* and *superego* were not separate regions that divide human mind, rather they had been employed by Freud as theoretical constructs, describing various functions of human mind. In 1923, Freud provided a more detailed explanation on the working of human mind in his essay *The Ego and the Id*. Since the present study confines itself to the impact of *id* on human psyche, so it needs to be elaborated. Freudian explanation of *id* refers to that dark and inaccessible part of human mind which comprises raw forces and represents elemental drives (Harper, 1959). It is the "biological and instinctual" part of human personality (McMartin, 1995, p.21). In order to satisfy the basic instincts under pleasure principle, *id* transforms the biological needs into psychological tensions. At the time of birth, these inner forces have not been influenced by the external world, so they remain unsocialized (Friedman & Schustack, 1999). The hidden forces present in *id* are driven by the pleasure principle, which tend to strive for the immediate gratification of its instincts "to survive and reproduce" (Myers, 2004, p.577). *Id* represents forces which result in behaviour, generally considered destructive by the majority of a civilized population (Boozar, 1960).

III. RESEARCH METHODOLOGY

The qualitative research paradigm, being the very common and effective method for literary analysis, has been adopted in the present study, focusing on textual data analysis of the novel. Before the application of the above technique, an in depth analysis of Ghazalain and Freudian theories have been undertaken. Since the selected text comprises Hawthorne's *The Scarlet Letter*, so its thematic resemblances with the selected theorists have also profoundly been explored. An extensive use of secondary data, obtained from Ghazali and Freud, has been made.

IV. LITERATURE REVIEW

The Scarlet Letter (1850,) as a classic novel, has stirred tremendous interest among literary critics. Far ahead of his time, Hawthorne delves into the hidden unconscious realm of mind which earned him much fame (Baym, 1970; Bode, 1981). The entire plot of the novel creates a psychological impact which has invited various psychoanalytic responses to the text. Borges (1987), while commenting on Hawthorne's endeavours to make art as a "function of conscience" (p.411), opines that due to this emphasis, the novel has been considered by Henry James (1843-1916) and Ludwig Lewison (1882-1955) as "Hawthorne's masterpiece, his definitive authority" (p.412). Hawthorne's awful probing into the most forbidden regions of Hester's consciousness, makes Pfister (1991) call *The Scarlet Letter* not a novel, but "a tale of remorse, a study of character, in which the human heart is anatomized" (p.27).

Since Hawthorne's central focus is on the inner workings of characters' mind, so he takes more interest in what occurs inside when an individual indulges into a sin. Gross (1960) makes an illuminating study of Hester's exposed sin and its effects on the coming events under the influence of *superego*, and remarks that on account of the consequences of her sin, she undergoes a tremendous suffering, which cause great tribulations in the whole Puritan society. Besides, Hawthorne's choice of characters' names is quite significant that reveals the whole psychological and social milieu in which they have been created. Lei (2015), while exploring the symbolic meaning of *Hester Prynne*, points out that her name implies the

“purification of human soul and the exploration of human nature” (p.216), which also provides a clue about the conflict between *id,ego* and *superego*, constituting the very core of this novel. As the story progresses, her mind passes through various phases. According to Baym (1968), Hawthorne’s main emphasis has been on the conflicts between certain impudent and self-expressive internal drives and the inhibiting opposing forces present in society, which are suppressed within the self. While Sarracino (1983) argues that Hester’s prohibited desires have been so vigorously renounced in *The Scarlet Letter*, that they possess such a great energy that “they continue to live, to breathe, to move” throughout the narrative (p.52). Thus, *The Scarlet Letter* has been transformed into a tale of Hester’s endless struggle between the natural urges and the conscience, neither of which can exist without the other.

The Effects of *Nafs-e-ammara* / *Id* on Hester’s Psyche

The first phase of Hester’s psyche, under the deep influence of evil temptations, is the most significant one for the progression of the story. Her actions in this phase are committed even before the story begins and she has been presented as bearing its consequences. Hawthorne, with his keen insight into human nature, has vividly portrayed her thoughts and feelings and makes his readers delve deep into very reasons that pave the way for her sexual transgression. Hester has been in a loveless marital relationship for quite a long time, who is a “man well stricken in years, a pale, thin, scholar-like visage, with eyes dim and bleared by the lamp-light.... slightly deformed, with the left shoulder a trifle higher than the right” (TSL p.78). Besides, she has been sent to New England alone, while her husband remains in Amsterdam to look after some business. For a long period of time, no news arrives about him that either he is alive or dead at sea. Thus, Hester is left alone to “her own misguidance” (TSL p.81), and her desperate need for a real loving relationship compels her to behave impulsively. Therefore, her urge for love and affection, under the influence of *nafs-e-ammara* or *id*, become the cause of calamity.

According to Ghazali, the personality of *al-Ammara* or evil-instigating soul is the base of all desires inflamed by passions and lust. It always urges a person to “immediate gratification, irrespective of moral consequences” (Ahmad, 1992, p.11). Moreover, it develops when the evil has successfully dominated the human soul. While, in the Freudian tripartite model of human psyche, *id* is based on the pleasure-principle and refers to that dark and inaccessible part of human mind which comprises raw forces and represents elemental drives (Harper, 1959). Hawthorne has given the acute illustration of her repressed desires, passions and anger, constituting the first phase of Hester’s psyche.

Hester’s Sexual Misdemeanour- The Cause of Tragedy

The reader is introduced to Hester when she appears on the scaffold “with a figure of perfect elegance on a large scale” (TSL p.71), holding a baby of some three months old and wearing “an artistically done” (TSL p.71) scarlet letter *A*. Hester’s becoming the victim of the momentary lapse of the sexual passion, not only makes her suffer the shame and humiliation to a considerable period of time, but also brings about destruction and ruin to all concerned.

Hawthorne has quite skillfully delineated the inner turmoil she experiences in the first scaffold scene, as she clasps her illegitimate child “closely to her bosom” (TSL p.71), not so much due to motherly love but out of her attempt to hide the mark of shame, cloaked as scarlet letter *A*. This public exposure to the multitude of people caused a “burning blush” on her face, while her defiance of Puritan ethical code has been manifested by her “haughty smile” (TSL p.71). Hawthorne reveals the pain she experiences at her first encounter with “stern-browed men and unkindly visage women” (TSL p.73) in the most poignant account, feeling as if “her heart had been flung into the street for them all to spurn and trample upon” (TSL p.74). All this makes her suffer the pangs of conscience, caused by her past sexual misdemeanour. In this way, Hester has been presented as a woman whose ensnaring desires consequently cause her misfortune.

Hester’s Treatment of Letter *A* as a Badge of Honour, not a Token of Shame

Hester reveals her tenacious revolt against the social order of puritan society, since she has been condemned to wear a scarlet letter *A* on her breast and made to suffer public shame at the scaffold, which is a painful task to bear. She has been portrayed as clutching the child and touching the scarlet letter with her finger, in order “to assure herself that the infant and the shame were real. Yes, these were her realities--all else had vanished!” (TSL p.78). Thus, Pearl and letter *A*, become the manifestations of her sexuality, incessantly reminding her of moral deviation.

Moreover, Hawthorne portrays townspeople who gather around to gossip and stare at Hester and her newborn child Pearl, but are fascinated by a scarlet letter so fantastically embroidered and illuminated upon her bosom” that an elderly woman from the crowd notices the purpose of this splendid decoration and utters, ‘what is it but to laugh in the faces of our godly magistrate and a pride out of what they, worthy gentlemen, meant for a punishment’ (TSL pp. 72-73).

Strangely enough, her stigmatization with letter *A* has been considered as a mark of her sin and caution to prevent her from becoming prey to evil temptations in future, but it is “artistically done, with so much fertility and gorgeous luxuriance” (TSL p.71), that it converts into an emblem of her revolt and nonconformity to the strict codes of Puritan morality. Thus, her repressed desire of *nafs-e-ammara* / *id*, stir the feelings of rebellion in her heart, demonstrating itself in the guise of making letter *A*, a symbol of honour, instead of a mark of shame.

Pearl as the Voice of Hester’s Desires

Hawthorne has made Pearl as the embodiment of Hester’s desires. Sometimes the child assumes the role of her mother’s chaotic and wild nature, that cannot be captured by the hands of strict Puritanical codes. Pearl has been portrayed as a child that could never be held within the realms of law and reason being “an imp of evil, an emblem and product of sin” (TSL p.116). Hawthorne highlights Pearl’s reaction, when on being unjustly and cruelly behaved by the “little Puritans” (TSL p.117), she lashes out the community because she,

felt the sentiment, and requited it with the bitterest hatred that can be supposed to rankle in a childish bosom. These outbreaks of a fierce temper had a kind of value, and even comfort for the mother; because there was at least an intelligible earnestness in the mood, instead of the fitful caprice that so often thwarted her in the child’s manifestations (TSL p.117).

Thus, she voices Hester’s latent sentiments which are too strong to be pronounced or described in words. Besides, Pearl has the freedom to reveal her love and affection to Dimmesdale, when he defends her at Governor Bellingham, by “taking his hands in the grasp of both her own, laid her cheek against it” (TSL p.141), the act which is so unexpected and emotional, that Hester is compelled to wonder: “Is that my Pearl?” (TSL p.141), the more appropriate question would be: Is that my wish?. Moreover, Hester has not been provided with the opportunity of getting freedom from Boston due to Chillingworth’s interference, but Pearl fulfills her mother’s desire of escaping from this torturous prison. In this way, Hawthorne uses the effervescent nature of Pearl as a symbol of mirroring Hester’s romantic vision towards life.

Exquisite Productions of Hester’s Needle – The Expression of Sexuality

After the revelation of her sin, and the physical and mental exclusion from the Puritan community, Hester makes a “small thatched cottage” (TSL p.102) her living place with “Shame, Despair, Solitude” (TSL p.242). Hawthorne has delineated the psychological and sociological dimensions of Hester’s functioning of *nafs-e-ammara* or *id* with great insight, demonstrating that the psychological banishment from community is more damaging than the exposure on the scaffold.

In order to survive in such harsh circumstances, she starts designing embroidered and ornamented clothes for the townspeople. Her decorative art, as Baym (1970) observed, is “amoral... delighting in itself for its own sake” (p.218). This sewing has been considered as a way of exhibiting buried unconscious desires and passions; a kind of acceptance of repressed strong forces, overcoming her mind.

She had in her nature a rich, voluptuous, Oriental characteristic. --a taste for the gorgeously beautiful, which, save in the exquisite productions of her needle found nothing else, in all the possibilities of her life, to exercise itself upon. Women derive a pleasure, incomprehensible to the other sex, from the delicate toil of the needle. To Hester Prynne, it might have been a mode of expressing, and therefore soothing, the passion of her life. Like all other joys, she rejected it as sin (TSL p.105).

Similar view has been supported by Freud (1955) who considers creative work of an artist as the outlet for all the repressed instincts of unconscious mind, through which the forbidden desires of *id* achieves acceptance in the society. *Id*, while containing the basic psychic energy and motivations, seeks to satisfy its desires in order to reduce the inner tension (Hall, 1954, p.27). Hester’s exquisite needlework can be explored in the light of *id*’s expression of the psychic energy. Mayers (1988) while analyzing creative art, calls it an “unconscious, unarticulated, private modes of expression buried” inside women’s embroidery (p.665). In a similar vein, Ward (1975) remarks that her art of sewing is strangely related to sexuality: “as self-expression, as a mode of creation, as intimate knowledge of others, as pleasure for the self and a mean of giving pleasure to others, as an illicit practice, and as a source of guilt” (TSL p.145). While Bell (1985) argues that by giving a covert expression to her inner life of impulse, Hester beautifies her Scarlet letter and her daughter Pearl. It is also noteworthy that Hawthorne has used the letter *A* nearly one hundred and fifty times in the novel, and nearly sixty percent of the times he calls it by its full name.

Hester's Defiance of Puritan Ethical Codes

Hester dwells with people of Boston, but is no longer a member of this Puritan community, on account of her banishment but she still experiences a freedom within her consciousness. Though she has perfect knowledge regarding Puritan rules and community's strict adherence to them, yet she encroaches upon one of the most sanctified law and commits adultery. The repressed sexual desires, buried deep into her unconscious, need immediate gratification under the damaging influence of *nafs-e-ammara* or *id* and result in the violation of ethical norms.

Since *nafs-e-ammara* or *id* has been characterized by certain unrecognized, animalistic desires, with no considerations for rules and customs, imposed by society (Hjelle & Ziegler, 1992, p.25), the fulfillment of these desires consequently bring shame to Hester in the form of her baby Pearl and letter *A* on her chest during lifetime. Nevertheless, she has been forced to comply to Puritan demands and choices throughout her stay in Boston. Salam (2011) argues that in the deep recesses of her unconscious mind, she has buried her hatred for Puritan social order which could never be revealed in words or deeds. As Hawthorne indicates that she keeps on hiding her rebellious desires beneath the "coarsest materials and the most somber hue" (TSL pp.104-105). Hawthorne is primarily concerned with the conflict between the forces of passion and repression; a struggle between the extensive restraints placed by society and the urge toward self-fulfillment:

But Hester Prynne, with a mind of native courage and activity, and for so long a period not merely estranged, but outlawed, from society, had habituated herself to such latitude of speculation as was altogether foreign to the clergyman. She had wandered, without rule or guidance, in a moral wilderness (TSL p.241).

Baym (1970), while analyzing Hester's tormented passions, mentions that she has constantly been wavering between her feelings for society's justification of her cruel conduct and a much deeper belief that what she did was natural. It is quite evident from her forest meeting with Dimmesdale, where she tries to pacify his "sin-stained and sorrow-blackened" (TSL p.244) soul, by admitting "What we did, had a consecration of its own. We felt it so! We said so to each other" (TSL p.236).

Likewise, Kilborne (2005) finds her "full of defiance, of fire, of wildness, and of independence of mind, all of which she uses her shame to express" (TSL p.472). Hawthorne analyzes Hester's rebelliousness by saying that "previous sin is a sin of passion not principle, nor even purpose" (TSL p.242), but the forthcoming is a sin of purpose. Since she has long been governed by the strict code of Puritan ethics, so her forest meeting with Dimmesdale provides her an "exquisite relief" (TSL p.245), and as she experiences freedom, she gets sudden realization of the weight which has crushed her soul for the last seven years. By giving relief to her long-repressed passions, she behaves impulsively, as Hawthorne points out:

she took off the formal cap that confined her hair, and down it fell upon her shoulders, dark and rich, with at once a shadow and a light in its abundance, and imparting the charm of softness to her features. There played around her mouth, and beamed out of her eyes, a radiant and tender smile, that seemed gushing from the very heart of womanhood. A crimson flush was glowing on her cheek, that had been long so pale (TSL p.245).

Thus, in this way, she changes from a fervently passionate girl into a dynamic rebel against social conventions and the intense mental trauma of the proposed punishment provides her the courage to worship her own temple of wild desires under the strong influence of *nafs-e-ammara* or *id*. Moreover, her own sense of morality resists the temptation of becoming the free-thinker like Anne Hutchinson or a witch like Mistress Hibbens.

Hester's Arousal of Dimmesdale's Dormant Passions

Hester's emergence as a new character, after seven years' banishment, reveals the strong impact of the hidden forces of *nafs-e-ammara* or *id* on her mind. She does not seem to believe that what she has done is a sin, rather an act which has its own sanctification. Her meeting with Dimmesdale proves that the revival of her repressed nature brings evil temptations back to her heart and confirms the fact that her old sinful passion has been imprisoned, but never tamed. This meeting makes her wild and chaotic nature forget all the restraints imposed by Puritan society; only her love and fondness for Dimmesdale is left.

Moreover, Dimmesdale's self-punishment and pseudo-repentance of the past seven years, deprive him of the valour to accept Hester's plan of leaving Boston. As he desperately utters, "There is not a strength and courage left me to venture into the wide, strange, difficult world alone" (TSL p.240); and Hester's reply "Thou shall not go alone" (TSL p.240) releases the prisoner from the torturous prison of his soul, as he exhilaratingly cries:

'Do I feel joy again? [...] Me thought the germ of it was dead in me! O Hester, thou art my better angel! I seem to have flung myself—sick, sin-stained, and sorrow-blackened—down upon these forest-leaves, and

to have risen up all made anew, and with new powers to glorify Him that hath been merciful? This is already the better life! Why did we not find it sooner?" (TSL p.244).

Dimmesdale's utterance seems to acknowledge the wild side of feminine nature that cannot be repressed forever. Thus, in order to encourage Dimmesdale, she removes the scarlet letter from her bosom, takes off the cap out of her head, and releases her passion by heaving a deep, long sigh; an act that seems to free her soul from the burden of shame and anguish.

Her sex, her youth, and the whole richness of her beauty, came back from what men call the irrevocable past, and clustered themselves with her maiden hope, and a happiness before unknown, within the magic circle of this hour. And, as if the gloom of the earth and sky had been but the effluence of these two mortal hearts, it vanished with their sorrow. All at once, as with a sudden smile of heaven, forth burst the sunshine, pouring a very flood into the obscure forest, gladdening each green leaf, transmuting the yellow fallen ones to gold, and gleaming adown the gray trunks of the solemn trees. The objects that had made a shadow hitherto, embodied the brightness now (TSL p.245).

Commenting on this Baym (1970) mentions that Dimmesdale's passions remained "dormant, repressed, unrealized or unacknowledged" (p.223) until he meets Hester. However, she should not be held responsible for creating passions in Dimmesdale, rather Hawthorne, in a variety of ways, suggests that, under his deep spirituality, there exists a passionate nature. On the contrary, Sarracino (1983) holds quite opposite opinion and states that Hester, in trying to help Dimmesdale, damaged him, instead of providing comfort, although her final return to Boston "monumentalized" her true love and sacrifice, yet that very love seems to be the main culprit for both the lovers (p.80).

Hester's Plan to Escape with Dimmesdale

Her decision to move to Europe has completely been controlled by *nafs-e-ammara* or *id*. Though she has the perfect realization of Dimmesdale's status in Puritan community and his difficulty in submitting to her proposal, but she still cannot resist the lure of strong passions to start a new life with him. Her *ego* and *superego* could not battle with these temptations and, without fully realizing the destructive consequences of her plan, she makes all the preparation for England. While shedding light on it Salam (2011) argues that Hester, through her plans to leave Boston, not only wishes to lead a happy life but also desires to teach a hard lesson to the whole community. Since Dimmesdale has been cherished by his people, his elopement will be distressing for their religious faith and the entire Puritan judicial system. In this way, she could have avenged the society that victimized her. Similarly, Walcutt (1953) deems her sin as "against soul, not a sin of passion, a culpable disregard of the community" (p.254). On the contrary, Fielder (1968) opines that Hawthorne being a puritan, could not allow the mitigated bliss to these lovers because of the taboo of adultery.

Similarly, Campbell (1968) interprets her behaviour in the forest not as "blunder of chance but as, the result of suppressed desires and conflicts" (p.51). Moreover, Hawthorne also views her elopement scheme with Dimmesdale as a deliberate act that proves "The scarlet letter had not done its office" (TSL p.200). Besides, Stark (1987) provides a very innovative study of Hester's aim of meeting with Dimmesdale in the forest, and analyzes that initially she intends to caution Dimmesdale against Chillingworth's real identity, but her act of throwing the scarlet letter brings a stream of "sunshine" (TSL p.245) down upon her bosom, and after being accepted by the sun, she finally comes out of the utter gloom of puritan codes and suddenly decides to flee with Dimmesdale. Similar views have been expressed by Baym (1970) when he examines Hester's choice to remain in Boston, and says that her newly developed radicalism could not hinder her obligatory responsibilities to Pearl, however, it is not Pearl who keeps her in Boston. Because, as soon as she meets Dimmesdale again in the forest, all societal restraints seem to vanish and her extreme love for him remains, making her forget all the "gloom" (TSL p.246), "guilt and troubles of the world" (TSL p.247).

V. CONCLUSION

An analysis of Hester's character in the parameters of psychoanalytical interpretation of Freudian *id* and Ghazaliannafs-e-ammara, explicitly describes the profound impact of baser instincts in human nature. Hawthorne skillfully reveals that individuals can be ultimately ruined by instinctive impulses when left to their own devices. Ghazali and Freud, through their exploration of psychological disposition of human being, expose the fact that we must recognize the darkness of *id* that potentially resides in each of us otherwise the entire humanity will degenerate into bloodthirsty warriors. Besides, it can also be concluded that, although Hester's character is not meant to explain Ghazalian or Freudian theory on human psyche, but contributes extensively in the understanding of human thought and behaviour.

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