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METAPHORS REVEAL SORROW AND GUILTY FEELING IN “THE SCARLET LETTER” BY NATHANIEL HAWTHORNE

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ABSTRAK

Tujuan dari penelitian berjudul: *Metaphors Reveal Sorrow and Guilty Feeling in “The Scarlet Letter” By Nathaniel Hawthorne* adalah untuk menunjukkan bahwa novel ini menggunakan metafor untuk mengungkapkan perasaan tokoh dan untuk memahami secara mendalam penggunaan dan makna dari gaya bahasa *metafor*. Landasan teori yang digunakan adalah konsep-konsep: *metafor*, kesedihan, dan rasa bersalah. *Metafor* adalah gaya bahasa yang membandingkan secara langsung dengan menggunakan kata kerja “to be.” Contoh: “Kehidupan ini seperti binatang lapar,” jadi, “binatang lapar” sebagai metafor “kehidupan. Maksudnya “kehidupan ini ganas.” “Cintaku seperti seekor burung yang terbang ke segala penjuru.” Maksudnya, “seseorang yang kerap berganti-ganti pasangan.” Penelitian ini menggunakan metode *content analysis* dan deskriptif-interpretatif, yaitu mengeksplorasi secara rinci pengalaman, perasaan, dan pikiran tokoh fiktional dan metode hermeneutika untuk menginterpretasi teks novel. Hasil penelitian ini memperlihatkan bahwa Hawthorne menggunakan gaya bahasa metafor untuk mengungkapkan kelemahan tokoh Arthur Dimmesdale, seorang pemuka agama yang merasakan kesedihan mendalam dan perasaan bersalah akibat tidak bertanggung jawab dan munafik

Kata kunci: metafor, hermeneutika, kesedihan mendalam, dan rasa bersalah.

INTRODUCTION:

Nathaniel Hawthorne (1804-1864) was a famous American writer living in the era of Romanticism. Most of his works is criticism discussing human weaknesses caused by the inability of men to control passions. These weaknesses caused suffering and guilty feeling. Many experts in the field of literature assessing the works of Hawthorne contain social criticism, particularly with respect to morality. Besides literary works is closely related to psychological concepts. (Hawthorne, 1959: vii-viii).

One of his famous novel is *The Scarlet Letter*. This novel discusses the forbidden love between a doctor's wife named Hester Prynne with a respectable Puritan pastor, Arthur Dimmesdale. As a result of their actions, Hester gave a birth to a daughter named Pearl. Hester had to wear embroidered with a maroon letter "A" which means adultery and forever embedded on her clothes; she was placed in jail. Arthur Dimmesdale, an honorable minister was untouched by punishment. He even interrogated Hester in the presence of religious leaders by asking his lover who was the man that should take responsibility for the scandal. Though Arthur was untouched by any punishment, but he was terribly suffering of emotional wounds – sorrow and guilty feeling as a result of his irresponsibility and hypocrisy. Arthur Dimmesdale was saved, as he didn't want to be

responsible, but he could not escape from a very bad mental condition. Arthur was very unhappy because of sorrow and guilty feeling and lead him into tragedy.

RESEARCH QUESTION

The research question is: How did Hawthorne use metaphors to reveal sorrow and guilty feeling in “The Scarlet Letter” By Nathaniel Hawthorne?

THE OBJECTIVE OF RESEARCH

The objective of this research is show that Nathaniel Hawthorne used metaphors to reveal sorrow and guilty feeling in his novel entitled “The Scarlet Letter.”

THEORETICAL FRAMEWORK

This study uses some concepts such as metaphors, sorrow, and guilty feeling. Metaphor: the figure of speech which compares one thing to another directly. Usually a metaphor is created through the use of some form of the verb “to be.” For instance, “life is a hungry animal,” hungry animal has become a metaphor for a life. If a poet writes, “my love is a bird, flying in all directions,” the bird has become a metaphor of the poet’s love (Reaske, 1966:37). In general, figurative language is that kind of language which departs from the language employed in the traditional, literal ways of describing persons or objects. Using figurative language is making imaginative descriptions in fresh ways. It is usually immediately obvious whether a writer is using figurative or literal language (Reaske, 1966:33).

Guilt and remorse. Emotions of guilt and of shame are not the same, though they are often closely linked. The essential circumstances evoking guilt involve the perception of one’s action in a situation as divergent from the right or moral or ethical action required by the situation (Krech, et al, 1974, 476). Especially in cases of ill-defined guilt feelings a person tends to perceive the guilt as deep within himself/ herself; it is not so much that any ofhis/ her acts is bad but that he/ she is a bad person (Krech, et al, 1974: 476-477).

Guilt can be caused by a conflict between the expression of impulses and moral standards (impulse expression versus moral standards). Cultural community groups have regulations to control the impulses that begin with education since childhood to adulthood including sexual appetite control. Sex and aggression are the two areas that always cause conflict when faced with

moral standards. Violation of moral standards is the one that causes guilt (Hilgard et al., 1975: 434).

Guilt can also be caused by neurotic behavior, for example, when the individual is not able to cope with life and avoid problems through defensive maneuvers that lead to guilt and was not happy. He failed to relate directly to a specific condition while others can handle it easily (Hilgard et al., 1975: 457).

Feelings of guilt are often mild and fleeting, but it can also last a long time. A lesser degree of guilt can sometimes be eliminated because the people deny it and he was right. This work is done for their positive force to gain pleasure. The anthropologist and others show that moral prohibitions tend to be created by a society that is caused by the public interest to prevent the occurrence of an event that is basically the people themselves want it. The more important reason is the widespread violation satisfactory because sometimes experienced as a rejection of power from the outside, as an expression of personal autonomy and self rule. The fundamental source of the individual's beliefs about the good and evil of certain actions can not realized, but the guilt flows directly from what he felt as a transgression against morality.

There is a sharp difference in a person in grasping the situation that leads to guilt. There are people who are aware of what to do and he really understands that he has violated a must. For example, someone believes that he felt guilty because he had laid the clerk return the excess money. There are also people who feel guilty, but he did not know the cause and do not know how to eliminate it like a story, a prisoner in *The Trial* Kafka, he does not know what he had done mistakes (Krech, 1974: 476).

The most profound and agitating guilt emotions – like those found in the fanatically self-punishing or in the insane – are of this sort; the self is seen as the focal point and basic source of guilty action. Guilt of this kind as course implicated in the development of personality disturbances; ... that deal with personality mental mental illness. (Krech, 1974: 476-477).

METHOD OF RESEARCH

The method used to investigate this novel is content analysis and methods of hermeneutics. Content analysis is used to explore the ideas expressed by the author in the form of metaphor or other language style. Content analysis aims to uncover, understand, and grasp the message of literature. A researcher is doing this by building a concept associated with the literature. Aspects

that are outside the literary aesthetics, explored, internalized, and discussed in detail. Elements were highlighted in the content analysis include, among others, the problem of moral ethics, things didactic, psychological problems, and philosophical values. The procedures relating to procurement data and determine the unit of analysis. Conclusion and analysis process includes an understanding of the symbolic meaning of a literary work. The paradigm of this study is a qualitative approach (Creswell, 1994: 21).

The use of a qualitative study with the conceptual realm, to get the message that a comprehensive literature include: the validity of semantics, understanding the symbolic meaning inherent in context; while reliability is used for adjustment between the results of the review of the research literature that has been formulated (Endraswara, 2008). The Methods of hermeneutics is "interpretation" or interpretation. Language is a medium without borders, which brings something in it - not only understood culture through language, but also everything that is contained in the field of understanding (Sumaryono, 1993: 28). According to Prof. Dr. Abdul Hadi W.M., hermeneutical interpretation is a theory in understanding the meaning of the text, especially in literature. Modern Hermeneutics, as presented by Paul Ricoeur, stating that the language is a container of meanings, when someone reads a text, the intention to understand its contents through interpretation. A researcher is able to reach the deepest meaning because it has complete knowledge of the culture, religion and history, not just knowledge of language, literature, and aesthetics.

According to Ricoeur, hermeneutics is the best strategy to interpret the texts of philosophy and literature. The study design was: the interpretation of deep understanding figurative language such as: similes, metaphors, symbols, and metaphors. Coherence is to understand the meaning of the element structure, internal relations to integrate all the elements to get the deepest meaning, analogy is the observation of meaning and values, and describe their results through analysis by using some theories, in this context. First, the text read very carefully by interpreting figurative language. Secondly, the text is interpreted to understand figurative language that contains the idea of the author in the form of the character of the figures highlighted. Lastly, understand the text in the form of figurative language to show the main idea and comprehensively to convey the author.

THE BENEFIT OF THE RESEARCH

The benefit of this research might be beneficial for those who are interested in the field of Literature and Psychology mainly for students who are dealing with this knowledge.

RESULTS

The results of this research are: feeling of sorrow, of guilt, and the impact of those feelings. The italic phrases are the metaphors used by Hawthorne to reveal those feelings:

A. Feeling of Sorrow was shown by Arthur Dimmesdale.

1. *The feeling* that is so evidently manifested, rather than the direct purport of the words, cause *it vibrate within all hearts*, and brought the listeners into one accord of sympathy (pp. 67).
2. murmured Mr. Dimmesdale, who leaning over the balcony, *with his hand upon his heart*, ... (pp. 68).
3. the young minister at once came forward, pale, and *holding his hand over his heart*, ... (PP. 113).
4. "They mostly do," said the clergyman, *gripping hard at his breast*, as if afflicted with an importunate throb of pain (pp. 132).
5. he was often observed, on any slight alarm or other sudden accident, *to put his hand over his heart, with first a flush and then a paleness, indicative of pain* (pp. 120).
6. Whom, but the Reverend Arthur Dimmesdale, *half frozen to death*, overwhelmed with shame, and standing where Hester Prynne had stood! (pp. 152).
7. At first, his expression had been calm, meditative, scholar-like. Now, *there was something ugly and evil in his face*, which they had not previously noticed, *and which grew still the more obvious to sight*, the oftener they looked upon him (pp. 127).
8. "I could be well content, *that my labors, and my sorrows, and my sins, and my pains should shortly end with me and what is earthly of them be buried in my grave*, and the spiritual go with me to my eternal state, ... (pp. 122) .
9. so Mr. Dimmesdale, conscious that *the poison of one morbid spot was infecting his heart's entire substance*, attributed all his presentiments to no other cause (pp. 140).
10. When *the light of the glimmering lantern had faded quite away*, the minister discovered, by the faintness which came over him, *that the last few moments had been a crisis of terrible anxiety*; although his mind had made an involuntary effort to relieve itself by a kind of lurid playfulness (pp. 151).

B. Guilty Feeling was shown by Arthur Dimmesdale.

1. resumed the minister. "For, if we deem it otherwise, do we not thereby say that the Heavenly father, *the Creator of all flesh, hath lightly recognized a deed of sin*, and made of no account the distinction between unhallowed lust and holy love?" (pp. 114).

2. The heart, *making itself guilty of such secrets*, must perforce hold them, *until the day when all hidden things shall be revealed* (pp. 131).
3. “Many, many a poor soul hath given its confidence to me, not only on the death-bed, but while strong in life, and fair in reputation. ... *O, what a relief have I witnessed in those sinful brethen!*” (pp. 132).
4. “Why should a wretched man, guilty, we will say, of murder, *prefer to keep the dead corpse buried in his own heart, rather than fling it forth at once, and the universe take care of it!*” (pp. 132).
5. *All guilty sorrow, hidden from the world*, whose great heart would have pitied and forgiven, to be revealed to him, the Pitiless, to him, the Unforgiving! (pp. 139).
6. Mr. Dimmesdale, not merely the external presence, *but the very inmost soul of the latter seemed to be brought out before his eyes*, so he could see and comprehend its every movement (pp. 140).
7. would come burdened with the *black secret of his soul* (pp. 143).
8. in the footsteps which he now heard; and *that the gleam of the lantern would fall upon him, in a few moments more, and reveal his long-hidden secret* (pp. 150).
9. Some declared, that, if Mr. Dimmesdale were really going to die, *it was cause enough, that the world was not worthy to be any longer trodden by his feet* (pp. 120).
10. Now it was a herd of diabolic shapes, *that grinned and mocked at the pale minister, and beckoned him away with them; now a group of shining angels, who flew upward heavily, as sorrow-laden, but grew more ethereal as they rose* (pp. 145).
11. The venerable Father Wilson continued to step slowly onward, *looking carefully at the muddy pathway before his feet, and never once turning his head towards the guilty platform* (pp. 151).
12. *The neighbourhood would begin to rouse itself*. The earlier riser, coming forth in the dim twilight, *would perceive a vaguely define figure aloft on the place of shame; ...* (pp. 151).
13. *A dusky tumult would flap its wings from one house to another*. Then – the morning light still waxing stronger – *old patriarchs would rise up in great haste, each in his flannel gown, and matronly dames, without pausing to put off their night-gear* (pp. 151).
14. *The forest was obscure around them, and creaked with a blast that was passing through it. The boughs were tossing heavily above their heads; while one solemn old tree groaned dolefully to another, ...* (pp. 195).

C. The Impacts of Sorrow and Guilty feeling

1. *the spiritual go with me to my eternal state, ...* (pp. 122).
2. *Mr. Dimmesdale was thinking of his grave, he questioned with himself whether the grass ever grow would ever grow on it, because an accursed thing must there be buried!* (pp. 143).
3. *as well as highly valued friend, - the Reverend Mr. Wilson; who, as Mr. Dimmesdale now conjectured, had been praying at the bedside of some dying man* (pp. 150).
4. *and, half crazed betwixt alarm and curiosity, would go knocking from door to door, summoning all the people to behold the ghost – as he needs must think it – of some defunct transgressor* (pp. 151).
5. *The whole tribe of decorous personages, who had never heretofore been seem with a single hair to their heads awry, would start into public view, with disorder of a nightmare in their aspects* (pp. 151).
6. *Old Governor Bellingham would come grimly forth, with his King Jame's ruff fastened askew; and Mistress Hibbins, with some twigs of the forest clinging to her skirts, and looking sourer than ever, ...* ; (pp. 151).
7. *and good Father Wilson, too, after spending half the night a a death-bed, and liking ill to be disturbed ..., out of his dreams about the glorified saints* (pp. 151).
8. *and the young virgins who so idolized thier minister, and had made a shrine for him in their white bosoms; which, now, by the by, in their hurry and confusion, they would scantly have given themselves time to cover with their kerchiefs* (pp. 152).
9. *All people, in a word, would come stumbling over their thresholds, and turning up their amazed and horror-stricken visages around the scaffold* (pp. 152).
10. *"Shall I lie down again on these leaves ... ?* (pp. 196).

DISCUSSION

Feelings of sorrow are: *it vibrate within all hearts, with his hand upon his heart, ... holding his hand over his heart, to put his hand over his heart, with first a flush and then a paleness, indicative of pain, half frozen to death, there was something ugly and evil in his face, and which grew still the more obvious to sight, and my sorrows, and my sins, and my pains should shortly end with mem and what is earthly of them be buried in my grave, the poison of one morbid spot was infecting his heart's entire substance, the light of the glimmering lantern had faded quite away, that the last few moments had been a crisis of terrible anxiety.* So sad, that Dimmesdale's feelings

made him always hold his painful chest. Feeling sad was like a poison that hurt his whole body and made his soul shaken, he felt terribly anxious about this condition and felt no longer strong enough to withstand the feelings of sadness that rose to feelings of despair.

Guilty feeling: *the Creator of all flesh, hath lightly recognized a deed of sin, until the day when all hidden things shall be revealed, many a poor soul hath given its confidence to me, not only on the death-bed, O, what a relief have I witnessed in those sinful brethen! prefer to keep the dead corpse buried in his own heart, rather than fling it forth at once, and the universe take care of it! All guilty sorrow, hidden from the world, but the very inmost soul of the latter seemed to be brought out before his eyes, its every movement, black secret of his soul, that the gleam of the lantern would fall upon him, and reveal his long-hidden secret, it was cause enough, that the world was not worthy to be any longer trodden by his feet, that grinned and mocked at the pale minister, and beckoned him away with them, a group of shining angels, who flew upward heavily, looking carefully at the muddy pathway before his feet, and never once turning his head towards the guilty platform, the forest was obscure around them, and creaked with a blast, the boughs were tossing heavily, while one solemn old tree groaned dolefully.* The compilation of feelings reveal the feeling of guilt that arose when Dimmesdale was convinced that one day this secret would disclose. The people around him had suspected him and he was afraid because people would insult him and regarded him unworthy. He felt everyone was always watching his every move. He became the subject of everyone's gossip. Even nature around him sneered and condemned the mistakes he had done. He felt himself despicable and unworthy to live in the world. Sometimes his desire arose to end his life.

The Impacts of Sorrow and Guilty feeling are: *the spiritual go with me to my eternal state, Mr. Dimmesdale was thinking of his grave, had been praying at the bedside of some dying man, A dusky tumult would flap its wings from one house to another, old patriarchs would rise up in great haste, without pausing to put off their night-gear, The whole tribe of decorous personages, who had never heretofore been seen with a single hair to their heads awry, would start into public view, would come grimly forth, with some twigs of the forest clinging to her skirts, and looking sourer than ever, would come grimly forth, after spending half the night at a death-bed, out of his dreams about the glorified saints, they would scantily have given themselves time to cover with their kerchiefs, would come stumbling over their thresholds, horror-stricken visages around the scaffold, "Shall I lie down again on these leaves ... ? It seemed that Dimmesdale could not bear this suffering anymore. He was always overshadowed by the instinct of death. He became the center of*

everyone's talks, even the religious leaders became very concerned about this event. This condition made Dimmesdale very desperate and the instinct of death always blanketed his feelings. He was really ready to leave a world that full of suffering.

CONCLUSION

The conclusion of this study is firstly, Hawthorne's metaphor is to dramatize the story, so the story is more interesting that made the readers drift away by those beautiful words, even though the words are quite difficult. Secondly, the inability of a person to control himself could make a person fall into bad deeds. When a person tried to avoid responsibility for his actions, although he could conceal the secret of his deeds, he would not be separated from the feelings of sadness and guilt. This uncomfortable feeling coupled with people's view about his irresponsibility and hypocrisy of preserving his position. This might make a person greatly suffered and this guilty feeling could lead to the emergence of death instinct.

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