



جامعة الشرق الأوسط
MIDDLE EAST UNIVERSITY

Amman - Jordan

**The Notion of the Gaze in Nathaniel Hawthorne's *The Scarlet Letter*
and in Ezra Pound's Poetry.**

منظور الرؤيه العميقه في

روايه الحرف القرمزي لناتانيال هاوثورن و شعر عزرا باوند

Prepared by:

Anoud Adnan Olwan

Supervised by:

Dr. Mohamad Haj Mohamad

**Thesis Submitted in Partial Fulfillment of the Requirement for the Master
Degree in English Language and Literature**

Department of English Language and Literature

Faculty of Arts and Science

Middle East University

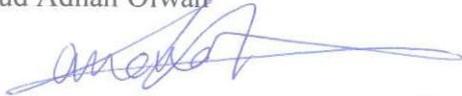
May -2018

Authorization

I, Anoud Adnan Olwan, authorize Middle East University (MEU) to supply copies of my thesis to libraries, organization, establishments and even individuals upon request.

Name: Anoud Adnan Olwan

Signature:



Date:

22, May, 2018.

Thesis Committee Decision

This thesis “The Notion of the Gaze in Nathaniel Hawthorne’s *The Scarlet Letter* and in Ezra Pound’s Poetry” was successfully defended and certified on the 22 of May, 2018.

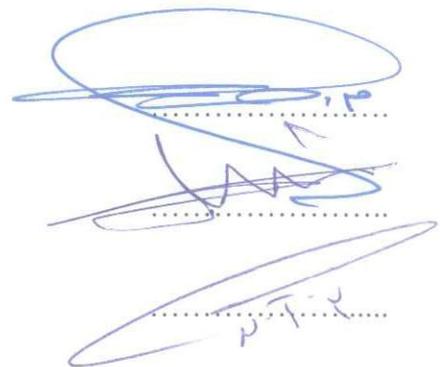
Thesis Committee:

Signature:

Supervisor: Dr. Mohammad Haj Mohammad

External Examiner: Dr. Gamal Azmy

Internal Examiner: Dr. Nisreen Tawfiq



The image shows three handwritten signatures in blue ink, each written over a horizontal dotted line. The top signature is the most prominent and appears to be the supervisor's. The middle signature is smaller and less legible. The bottom signature is also smaller and less legible.

Acknowledgments

I am grateful to Almighty Allah, for his blessings that helped me complete this work. I would like to sincerely thank my supervisor Dr. Mohammad Haj Mohammad who was always open whenever I ran into a trouble spot or had a question about my research or writing. He steered me in the right direction whenever he thought I needed it. And I would like to thank him for his patience and enthusiasm.

I also appreciate the effort and the time that the professors of the committee spent in reading, and discussing the thesis and their very valuable comments on this thesis. Finally, I must express my very profound gratitude to my family and to my husband for providing me with unfailing support and continuous encouragement throughout my years of study and through the process of researching and writing this thesis especially my mother and father.

Dedication

This thesis is dedicated to the sake of Allah, my Creator and my Master, my great parents, who never stop giving of themselves in countless ways, my dearest husband, who leads me through the valley of darkness with light of hope and support, my beloved brothers and sister and my cousin Thamer, who stands by me when things look bleak, and to my beloved daughter Suart I dedicate this research.

Table of Contents

Cover Page	I
Authorization	II
Thesis Committee Decision.....	III
Acknowledgment	IV
Dedication	V
Table of Contents.....	VI
Abstract in English	VIII
Abstract In Arabic	IX
Chapter one	10
1.0 Background of the Study.....	10
1.1 Statement of the Problem	17
1.2 Objectives of the Study.....	18
1.3 The Significance of the Study.....	18
1.4 Questions of the Study	19
1.5 Limitations of the Study	19
1.6 Definition of Terms	20
Chapter two	22
Review of Literature	22
2.0 Introduction.....	22
2.1 Review of Theoretical Literature.....	22
2.2 Review of Empirical Literature	25
Chapter three	29
3.0 Methodology	29

3.1 Sample of the Study	29
3.2 Procedures of the Study	29
Chapter Four	30
4.0 Introduction	30
4.1 Physiognomy in Nathaniel Hawthorne’s <i>The Scarlet Letter</i>	30
4.2The Attitudes and the Inner Feelings of Hester Prynne Towards Society and the characters..	33
4.3 The Female Gaze in <i>The Scarlet Letter</i>	35
4.4 The Novel	35
4.5 Hester’s Gaze	35
4.6 Hester and the Society of Boston	36
4.7 Hester’s Gaze Towards Pearl.....	40
4.8 Hester’s Gaze Towards Dimmesdale	41
4.9 The Female Gaze of the Women in Town	42
4.10 Pearl’s Gaze	44
4.11 The Notion of the Gaze in Ezra Pound’s Poetry	47
4.12 Hugh Selwyn Mauberely	48
4.13 Cantos.....	54
Chapter Five.....	60
5.0 conclusion	60
5.1 Recommendations	61
5.2 Appendices.....	62
5.3 References	64

**The Notion of the Gaze in Nathaniel Hawthorne's *The Scarlet Letter* and in
Ezra Pound's Poetry.**

Prepared by:

Anoud Adnan Olwan

Supervised by:

Dr. Mohamad Haj Mohamad

Abstract

The gaze as a concept and a theory has been the field of study for many literary scholars and recently the concern of the movie making industry. American literature has always been a rich source for the gazing concept and is the inspiring for producing top quality moving media. Although, Hawthorne's *The Scarlet Letter* is loaded with various types of gazing situations that make it the ideal model for study in this field, there are really humble contributions in analyzing the gaze theory and beauty in such a novel. This study is hopefully going to be a small contribution towards discussing the gazing situations in Hawthorne's *The Scarlet Letter*. The same is to be told about Ezra Pound's legacy of poems which are also good literary samples of the power of gaze and their effect on the beauty of such work. The study also covers the empirical studies that applied such studies especially those related to the novel *The Scarlet Letter* and some of Pound's poems.

This thesis includes the analysis of various types of gaze in both Nathaniel Hawthorne's masterpiece *The Scarlet Letter* and some of Ezra Pound's poetry such as the active female gaze, the subconscious and conscious gaze, the silent gaze and the speaking gaze.

Key words: gaze, female gaze, silent gaze, and subconscious gaze.

منظور الرؤية العميقة في رواية الحرف القرمزي لنثانيال هاوثورن وشعر عزرا باوند

إعداد

عنود عدنان علوان

إشراف

الدكتور محمد حاج محمد

الملخص

كانت الرؤية العميقة كمفهوم ونظرية مجال الدراسة للعديد من علماء الأدب ومؤخراً لاقت اهتمام صناعة الأفلام. لطالما كان الأدب الأمريكي مصدراً غنياً لمفهوم الرؤية العميقة، وهو مصدر إلهام لإنتاج وسائل اعلام مؤثرة. على الرغم من أن الحرف القرمزي لهوثورن مزود بأنواع مختلفة من حالات الرؤية العميقة التي تجعل منه النموذج المثالي للدراسة في هذا المجال ، فهناك مساهمات متواضعة في تحليل النظرية والجمال في هذه الرواية. و نأمل أن تكون هذه الدراسة مساهمة صغيرة في مناقشة مواقف الرؤية العميقة في روية الحرف القرمزي للكاتب هاوثورن. وينطبق ذات الأمر على إرث عزرا باوند من القصائد التي تعتبر عينات أدبية جيدة في قوة الرؤية العميقة وتأثيرها على جمال هذا العمل. وتغطي الدراسة أيضاً الدراسات التجريبية التي طبقت مثل هذه الدراسات خاصة تلك المتعلقة برواية "الحرف القرمزي" وبعض قصائد باوند.

تتضمن هذه الرسالة تحليلاً لأنواع مختلفة من الرويات العميقة في العمل الاستثنائي لنثانيال هاوثورن "الحرف القرمزي" وبعض شعر إزرا باوند مثل النظرة الأنتوية النشطة والنظرة الباطنية والواعية والنظرة الصامتة ونظرة التكلم.

الكلمات المفتاحية: النظرة ، نظرة الأنتوية ، النظرة الصامتة ، والنظرة الباطنية.

Chapter one

1.0 Background of the Study

Introduction

The world is considered a place with a large variety in cultures; methodologies; traditional backgrounds and lifestyles. Nathaniel Hawthorne's *The Scarlet Letter* and Ezra Pound's work have the power of being universal as they deal with many psychological patterns through their characters. Going through the attitudes of characters and the power of gazing they have a good share in understanding the other and respecting their opinions and understanding more the concept of the gaze. What is considered as a sin for some societies may be accepted as a normal action for another. This may help reduce the gap between cultures. This research will discuss how relevant, some of Ezra Pound's poetry and Hawthorne's *The Scarlett Letter*, to any society at any period of time taking into consideration the differences in culture and moral appreciation of such a love story and poems and the importance of the term Gaze.

The term gaze is defined as the act of looking firmly at something and to gaze is to look steadily and intently at something, especially at that which excites admiration, curiosity, or interest. Also gazing is a term used to refer to a long and fixed look, which is to fix the eyes in a steady intent look often with eagerness or studious attention. Another aspect to discuss through the study is the importance of the gaze concept in both Hawthorne's and Ezra Pound's poems and how the novel deals with women's affairs especially those relating to love and sin. Another aspect that will be included in this research is the male gaze and women's gaze towards themselves and towards

other women. This is illustrated by characters such as Hester herself, Pearl and the women of Boston. For example, Hester's neighborhood notices three types of women, with three different attitudes towards the sin of adultery. The research will analyze the change in each female character as the plot of the novel develops.

In Hawthorne's *The Scarlet Letter* gaze establishes deep and memorizing content between Hester (the main character), the spectators (the public gaze), nature (the eye of God), Pearl, and Dimmesdale are considered the focus points when it comes to the notion of the gaze. For instance, Hester's attitude towards the adultery she committed is so far away from feeling guilty or being ashamed. This is obvious from her actions in various parts of the novel. For example, when she has the letter A embroidered on the top of her dress, another clue of her notion is when she returns to her native city and starts advising other women about their life troubles. For the society, Hester who was a sinner deserved the scarlet letter A, the attitude has changed by time and then the gaze has turned into another interpretation of the letter to be switched from adultery to angel. This may represent the development in understanding the other and gaze improvement. As for Pearl some gaze towards the letter A and the society, shows that she has a wild nature to echo the way she came into life. The research will go through the changes in attitude for such females as the plot of the novel develops and will discuss the vacant stare of the spectators at the letter A, Hester, Pearl and Dimmesdale.

The research reflects many issues that serve the main topic as the notion of the gaze, as the philosophy of the term gaze in Ezra Pound's poetry, the role of the eyes in both of the research samples, the role of the Id, Ego, Superego in *The Scarlet letter* and other issues. This research

will start with introducing the important events of the novel and introducing the main characters. Then there is a need to shed a light on the novelist's biography to serve a better understanding of the novel's components. And through the research the role of the eyes and gaze in some of Ezra Pound's poetry will be discussed.

Many symbolic events are necessary in order to reach a better examining of the gaze as a theory in Hawthorne's *The Scarlet Letter*. The scaffolding is one such symbolic scenes. For instance, the three times of standing on it carries many signals that show the inner feelings of the three characters; Hester, Pearl and Dimmesdale. In the first scaffolding stand Hester is holding her baby in front of the whole public of Boston with the letter A shining on her body. Another scaffolding stand was by Dimmesdale along with Hester and Pearl. That was in the dark which implies the sin Dimmesdale can't get the courage to admit where he stands in the darkness looking at those who live in the daylight. But still has the feeling of responsibility towards the two females and towards his conscience. The third scaffolding stand by Dimmesdale alone while admitting his fatherhood to Pearl and confession of the guilt. The scene of his death is interpreted by various views. Some people assure that they saw the scarlet letter imprinted on his chest before death. Others likened him to Jesus Christ.

The ending of the novel is full of surprising issues and symbols. The one to mention here is the scenery of the graves which are close to each other but not totally connected as they have a certain distance between them. This echoes the Puritan view of Hawthorne or may be some kind of irony about puritanism which shows that unmarried people, even though they are in love with each other may not be allowed to get connected even after being deceased and dead.

The gaze that Pound has towards women varies from one poem to another. One example is in the *Ladies* when he refers to his lover as Agathas which is a religious name after Saint Agatha and that may reflect his gaze towards this lady as someone virtuous. Other gazing is that love is so dangerous and can be damaging in nature as in *Canto II*. Moreover Pound uses tempering gazes, as in the case in *Hugh Selwyn Mauberley*:

Thus, if her colour
 Came against his gaze,
 Tempered as if
 It were through a perfect glaze

Ezra Pound has his view of the concept of love. Scholars have noticed that his view of love is mystical in his writing of the *Cantos* which draws a crucial link between *The Cantos* and the traditions of mystical love that is established by the ancient Greeks at Eleusis and borrowed by the late medieval Italian and Provençal poets and later developed by Sufi poetry. Moreover, Pound's poetry is narrated from a rich background of many psychological, ideological, and cultural influences. For instance, the concept of love where beauty appears to be virtually in every place in "Canto II." like "Canto I". When Pound talks about beauty, he tends to talk about female beauty. Pound was a pretty big fan of the tradition of courtly love which usually involved stories of young men falling in love with women with whom they could never have sexual relationship.

Nathaniel Hawthorne's Biography:

Nathaniel Hawthorne is an American novelist and a short story writer (born in Salem, Massachusetts in July 4, 1804). Hawthorne's father was seafarer who died in 1808 of yellow fever in Suriname. His family first came to America from England in 1630 and settled in Salem.

After his father's death in 1808, he lived with his mother and two sisters in severe poverty with relatives for 10 years. He went to Bowdoin College in Maine in 1821 and graduated in 1825 to return to live with his family. He worked for a while as a writer of short stories. Through this time he read and studied many literary works of English authors such as William Shakespeare, Alexander Pope, Henry Fielding and Edmund Spenser. He also studied deeply the writings of American earlier years.

His first successful work was his collection of short stories, *Twice-Told-Stories* which was published by Goodrich under the guarantee of Hawthorne's friend, Horatio Bridge. Hawthorne wrote a variety of literary works although he gained fame in novel writing. Books for children, short stories, letters, and critic papers are some other types of his writing.

Hawthorne wrote *The Scarlet Letter* in the mid of the 19th century while the topic of the whole story is taken from an event that had occurred two centuries earlier. The modern reader might have the thought that such a novel is really considered as very old fashioned since there is a big gap of time backwards. This is not at all true regarding all the aspects and events of this masterpiece of American literature.

Hawthorne started the novel with the chapter of the Customs House which is not totally related to the theme of the story, yet it gives a credible and an historic frame work for the novel, but it is all about the failure that he faced after being dismissed from this job by the Wigs. Hawthorne noted many a time in the novel that he is not embedding in the story events while there are so many situations and attitudes that reflect his views as a puritan, a dark romantic and a realistic one.

Ezra Weston Loomis Pound is a poet of the twentieth century and one of the most poetry contributors in modern literature. He was born in Hailey, Idaho Territory in 1885 and died

in 1972. He wrote hundreds of poems articles and essays on various topics such as; “The Eyes”, “The Seeing Eye”, “The Picture”, “A Lady asks me” and many more. He lived through two world wars, the experience that happens to influence the topics he wrote on. Politics, love, destruction, fascism and many others are within the key attitudes Ezra Pound had that influenced the way he feels as well as the way he presents the topics of his poems. Besides being influences by wars and destruction, Ezra Pound was considered a modernist and even one of the pioneer modernists in the 20th century. Donald Hall reaffirmed in remarks collected in *Remembering Poets* that "Ezra Pound is the poet who, a thousand times more than any other man, has made modern poetry possible in English"(Hall,1960,P457)

Almost all his poetry is a reflection to historical characters. Whatever the topic of the poem is, you can smell the historical odor through any symbol scattered here or there. Sometimes he uses a name that reflects a lot of information about the character of the woman he is talking about.

The Scarlet Letter’s Plot Synopsis

The Scarlett Letter is a novel which deals with the never ending theme of sin. Throughout history, people have committed all types of sins. Whether they are big sins or small sins people have been punished. Moreover, in *The Scarlet Letter*, the idea of sin and punishment is the main theme. Hester Prynne, the protagonist of the story has come to Salem to settle down before her husband while her husband Chillingworth stayed in Amsterdam in England. After a long while Hester assumed her husband’s death which leads her to commit a sin with Arthur Dimmesdale the young minister in the church where she attended. Hester Prynne recently conceived a baby girl, and this is the onset of the community’s as well as the Puritans’ war against her. The

Puritans consider her as a sinner of the adultery action and the community considers her as acting against the law.

The first punishment applied to Hester is to order her to wear the letter A on her breast. Committing to the order she does not only sew it but also embroiders it in fine stitches using bright colors and makes it so shiny in red threads. The letter seems so clear and pretty on her dark gown to emphasize irony. This will be discussed later on in chapter 4.

The other humiliating punishment is to stand on the scaffold in the middle of the marketplace for three hours holding the two obvious proofs of her adultery crime: The A letter on her chest and her two-year old baby.

Hester stands on the scaffold with dignity and pride. The gazers are the whole community of Boston including Hester's neighboring women. Many whispers aroused among those women holding their view of what Hester has done, but the most ironical comments were about Hester's seeming betrayal to her honorable minister, Dimmesdale by not being a good worshiper of God. The Puritans stand on a balcony and keep urging Hester to uncover the name of her sin partner, but Hester insists on staying calm and never utters a single word.

Hester pays no attention to the whole situation until her eyes catch a figure of a man who looks old with one shoulder higher than the other. She feels that she knows the man but not sure about who he is. She suddenly remembers his face, her husband, who she thinks to be lost at sea years ago. Once he notices her looking towards him, he raises his finger to his lips telling her not to reveal his identity. She restored her balance by holding Pearl tightly to her chest.

Her husband Roger Chillingworth, as a new arrival physician, is called to the jail to calm Hester and to cure her baby. Being alone he questions Hester about the baby's father. Hester refuses to tell him.

As a result of being unable to live in her community, Hester and her baby live in a small cottage at the edge of the town after her release from prison. Pearl begins to grow up revealing a strange wild character. Another harmful decision is set on Hester and is really beyond her strength and ability to bear. The Puritans decide to take Pearl away from her mother to be raised in a better moral environment, as they believe. Hearing the rumors about that, Hester goes to see Governor Billingham. Dimmesdale and Reverend Wilson were also there. She appeals to Dimmesdale who convinces the governor to let Hester keep her baby with her. Dimmesdale's health begins to get worse and Chillingworth is asked to cure him. Chillingworth has strong belief that Dimmesdale is Pearl's father. That is why his secret quest for revenge has started.

Hester meets Dimmesdale in the jungle without wearing the letter A. She persuades Dimmesdale to flee to Europe. He agrees, and Hester arranges the trip with captain of the ship. On the election day Dimmesdale gives his sermon, and after leaving the church, he sees Hester and Pearl among the crowd watching the parade. He climbs the scaffold and asks Hester to join him with Pearl. He makes his confession and dies in the arms of Hester. Chillingworth dies after a short time leaving a big wealth for Pearl who leaves for Europe with her mother and gets a good marriage. Hester returns to Boston years later and still wearing the letter A. The women of the town come to her for salvation and good answers to their misery and Hester is buried beside Dimmesdale.

1.1 Statement of the Problem

The study discusses the notion of the gaze from the point of view of the main characters in Hawthorne's *The Scarlet Letter* and selected poems by Ezra Pound. It debates the significant role of both in serving issues of otherness.

1.2 Objectives of the Study

1. The research examines the notion of the gaze on the samples of the research.
2. The research negotiates the attitude and inner feelings of the heroine Hester in Hawthorne's *The Scarlet Letter* and some of Ezra Pound's poems.
3. The research negotiates the significance of the letter A and how it develops in *The Scarlet Letter* and how people gaze on it.
4. The research discusses the most crucial gaze situations in *The Scarlet Letter* and Ezra Pound's poetry and how the role of the eyes is important in both of the research samples.
5. The research negotiates the gaze while metamorphic power is included in the research samples.

1.3 Significance of the Study

The Scarlet Letter is a masterpiece that attracts the attention of a large majority of scholars and literary readers. The novel is classified into a dark romantic novel, which is a sad ending love story. And the contradictory of its characters, the great amount of symbolic scenes and the

attractive way the plot develops make it a fertile land for researches and literary studies. This novel is an example of a good literary work that reflects any society at anytime. Therefore, this study aims at illustrating the issue of the otherness and the acceptance of the other.

1.4 Questions of the Study

The study provides answers to the questions below:

1. How does the research examine the notion of the gaze on the samples of the research?
2. How does the research negotiate the attitude and inner feelings of the heroine Hester and the American poet Ezra Pound?
3. What is the significance of the letter A and how it develops in *The Scarlett Letter*?
4. What are the most crucial gaze situations in *The Scarlet Letter* and Ezra Pound's poetry? and how important is the role of the eyes in both of the research samples?
5. How are the gaze and metamorphic power is included in the research samples?

1.5 Limitations of the Study

The current study is limited to the work of Nathaniel Hawthorne's *The Scarlet Letter* and some of Ezra Pound's Poetry. The findings of this research cannot be generalized on other works by the same American Poet Ezra Pound, and the American novelist Nathaniel Hawthorne.

1.6 Definitions of Key Terms

The Gaze: The term ‘gaze’ was firstly coined by Jean-Paul Sartre, in his book *Being and Nothingness* 1943. In his book *Discipline and Punishment* Foucault adopted the gaze to illustrate the discipline of power relations and mechanism. The term was then theorized in various aspects of literary and scientific fields and genres.

Feminists used the term to express the stereotype of male domination and this appeared in many female literary works. The male gaze and female gaze were also derived afterwards from the same theory.

Feminism in Webster defines feminism as “the theory of the political, economic, and social equality of the sexes. Feminism has passed through many time periods. Feminism is the center of the novel *The Scarlet Letter* as the story concentrates on the female struggle after the accusation and punishment of the sin of adultery

Psychoanalysis is a theory and a therapy method aims at curing the patients who got mental illnesses. Sigmund Freud is considered the father of psychoanalysis.

The letter A is a symbolic sign that has been used on Hester’s bosom as a severe punishment after being accused of the adultery sin. Hester’s punishment has thought to be as permanent stigma for the whole life, but she has overcome the sin and the scar on her flesh. Moreover she has embroidered another letter A on her dress to signify that she is not ashamed of committing a sin and repenting

Dark romanticism concentrates on the human being's ability to sin. This means that they are pessimists. Romanticism is on the other side of the equation, Romantic people love and value life and nature no matter how far away it extends to. The Wale for Herman Melville is an example of dark romanticism. *The Scarlet letter* is an ideal type of this type of literature

(Is a literary sub-genre of **Romanticism**, reflecting popular fascination with the irrational, the demonic and the grotesque. Often conflated with Gothicism, it has shadowed the euphoric **Romantic** movement ever since its 18th-century beginnings).

Puritanism:“a religious reform movement in the late 16th and 17th centuries that sought to “purify” the Church of England of remnants of the Roman Catholic “popery” where the Puritans claimed had been retained after the religious settlement reached early in the reign of Queen Elizabeth I. (The encyclopedia Britannica, 2016)

Chapter two

Review of Literature

2.0 Introduction

This section aims to review the related literature, theories and studies in *The Scarlet Letter* and the inner insight of the main characters in the novel and as well as the poems of Ezra Pound. Moreover, it expresses their reflection on the characters, and events of *The Scarlet Letter* and some of Ezra Pound's poems and how they appear of a rich background of many psychological, ideological and cultural influences.

2.1 Review of Theoretical Studies

According to **Sigmund Freud (1856-1939)**, the father of psychoanalysis, the human self is divided into three main parts: the Id, the Superego and the Ego. Each part is responsible for different behavior. The id represents desire satisfaction; the superego implies the human conscience and the feeling of guilt for committing any sin especially in front of the society, and the ego which is the balance of the id and the superego. This pattern of psychological trilogy has its reflection in literature in general and *The Scarlet Letter* in specific.

The concept of Gaze is addressed by **Jean Paul Sartre** and his fellow existentialists and phenomenologists. However, according to Sartre, a human who is happily living within their own environment will easily lose such happiness when being gazed by someone else. Sartre considers this gazer or seer as the "Other" who has the major influence on many aspects of our

self image. We are seen from many sides while we can see from only one direction. This theory suggests that once the “Other” looks at you, you will turn into an object that will become imprisoned in the Other’s gaze and eventually pass this negative attitude to my self - consideration.

When it comes to the term the male gaze, it was coined by Laura Mulvey. The term gaze is related to how the audience views of the lot have been presented. For feminists, gaze can be viewed in three ways, how men look at women, how women look at themselves and finally how women look at other women. Moreover, Jacques Lacan a psychologist believed in the following statement relating to the term gaze “The psychological effect, Lacan argues, is that the subject loses a degree of autonomy upon realizing that he or she is a visible object. This concept is bound with his theory of the mirror stage, in which a child encountering a mirror realizes that he or she has an external appearance.” (Levine, 2008, p 111).). Jacques Lacan (1901–1981) in his seminar *The Four Fundamental Concepts of Psychoanalysis*, discusses Sartre’s gaze theory describing the way we are gazed as being the same way God sees us and so we gain the effects of such observations on our inner thoughts and personality. He believes that the effects we receive are not necessarily be by direct gaze, it can be something we feel around us such as the sound of steps or some kind of leaves shake. Lacan’s expression “*the world is all-seeing, but it is not exhibitionistic it does not provoke our gaze.*” is a theory that determines which can be an object that is worthy of our gazing and at the same time depends on who the gazer is to decide whether to gaze or not. This does not mean that what the voyeur gazes at is the true image of the object. It is what Lacan called a screen or a mask that we humans use to hide our reality behind. Mask, thus, is the natural camouflage that we try to protect our privacy with

and to show a more socially acceptable image. Masks are various depending on both the situation we are in and the type of Other we face. (Lacan 2005)

However, the word gaze holds more than just looking at something, it carries psychological relationship of power as well. The term gaze also has been noticed in texts such as: George Eliot's- *Daniel Deronda*, Charlotte Brontë's - *Jane Eyre*, and Henry James' - *Portrait of a Lady*

Simon de Beauvoir, on the other hand, has a different view of the gaze concept and effects. While Sartre sees that we are turned into objects when gazed at and we objectify what we see, she sees that the other is the center of freedom rather than being the objectifying gazer. (Beauvoir, 2015). In her book *The Second Sex*, she argues that a woman can either become an object under the society's gaze, or can be a subject and becomes a free character. She comes over the different stages of a woman's life and the changes that occur to her body. She also discusses how a woman's body in her early age might become a source of being ashamed under the influence of her mother's negative words or by hearing bad sexual comments from men in the street. Such example is compared with a young girl feeling proud and relaxed about her body changes when walking in a forest with peaceful nature around her and hearing no comments or bad criticism. Beauvoir believes that the "woman" concept is merely a male concept. (Beauvoir, 2015).

2.2 Review of Empirical Studies

(Cassidy, 2006) examines the female gaze in the film adaptation of “*The Scarlet Letter*” and the first adaptation of the novel shows the exact patriarchal presentation of females in films. Females are the subdued and the weak creatures that need the heroics of male characters. Cassidy applies Mulvey’s theory that films are made just "determining male gaze projects its fantasy onto the female figure, which is styled accordingly" ("Visual" 62). Even for the female voyeurs, Mulvey argues, the images displayed in patriarchal themes may lead them to feel the same sensation male audience have to the displayed characters, and this will lead to some kind of homosexuality. (Cassidy, 2006) applies Lacan’s mirror stage theory on Pearl’s character when she is in forest near the water. Staring at her image in the water she sees a more glorious reflection of her picture surrounded by bright flowers. This superior image of herself results in major changes in her attitude towards both her mother and the whole society as she becomes disobedient and more stubborn than before. She now gains the autonomy and independence that is described in Lacan’s theory of imaginary order. The first powerful action Pearl takes is when pointing to her mother’s breast in a piercing shriek as her mother has the scarlet letter ripped off.

Sigmund Freud classifies the three human unconsciousness components as Id, Ego and Superego. Each human has these three elements but people may differ in which element is being dominant over the other and the term gaze is related to each. Ballin discusses this theory finding its matching characters in “*The Scarlet Letter*”. In her article she states that the three conscious lenses of Freud’s theory have their match in this novel. Hester represents the Superego while Pearl is the Ego and Roger Chillingworth acts as the Id. Despite her sin, Hester behaves morally all the rest of her life afterwards. She keeps giving charity to the poor, aid to the misery,

assistance and advises to unlucky women in the town. She hasn't ever blamed or mistreated any offender. Reacting with kindness to any insulting comment, she gains the respect and loyalty of the majority of people over years. Although Roger Chillingworth appears as the poor cheated husband, his reality is the devil's ally. The way he plans his revenge against Arthur Dimmesdale shows his evil nature and attitude to perfectly match the id. Pearl is considered as the ego in the novel as she is truly a balance between the superego and the id. The situation of insisting on her mother to wear the letter A is one such example for this idea.

(Stubbs, 1968) has used both the history of the New England and the romance theory to suggest a joint application by Hawthorne. He assumes that Hawthorne has mixed both concepts to form a novel rather far away from being a pure romance. He suggests that Hawthorne has used the term romance just to attract the reader while the novel from the inside is "a historical romance" (Stubbs, 1968). He assumes that this was a kind of obligation to focus on the history of New England in art and literature besides other genres.

(Stubbs, 1968) also indicates the notion that Hawthorne has made two classifications for a Puritan: black Puritan and fair Puritan. He suggests that Hawthorne has described Hester as a fair Puritan with her "capacity for feeling."

Feminine critics deeply accuse Hawthorne of ambivalence, which is while using the image of a strong powerful woman; he shows that woman is an instance of lawlessness and seduction. Among such critics to mention is **Wendy Martin** in "Seduced and abandoned in the new world" and **Judith Fryer** in her book "Faces of Eve".

Sandra Gilbert in (1977) published *The Madwoman in the Attic*. The publication is a critique for various aspects of feminism such as the feminist literary works and the type of gaze males

have towards females. They for instance classify women as either monsters or angels. Feminism in *The Scarlet Letter* has been criticized from various points of view. Such critics take into consideration the author's Puritan background and the time era.

Geun Young Jang discusses the use of Lacan's mirror stage in Ezra Pound's poetry. His use of mirror shows more than one picture that the one looking through the glass may feel confused to which image he may become loyal. In the following few lines from the poem "On His Own Face in a Glass" Pound relates these faces of himself to the myriad masks he is wearing which lead to extinction.

O strange face there in the glass!

O ribald company, O saintly host!

O sorrow-swept my fool.

What answer?

O ye myriad

That strive and play and pass.

Jest, challenge, counterlie,

I? I? I?

And ye?

Pound writes in Gaudier-Brzeska

In the "search for oneself," in the search for "sincere self-expression." one gropes, one finds some seeming verity. One says "I am" this, that, or the other, and with the words scarcely uttered one ceases to be that thing.

I began this search for the real in a book called *Personae*, casting off as it were, complete masks of the self in each poem. I continued in long series of translations, which were but more elaborate masks. (Pound 98). In his search for self, he tries many masks and these result in being malleable. The same is to be told about feminine characters in Pound's poetry. Women are in need for the multiple of masquerade in order to gain subjectivity and to be as free as males.

Chapter Three

3.0 Methodology

The Scarlet Letter is a novel that is rich in symbolic and descriptive images. Through the study, many techniques are used in order to supply a clear overview of the gaze in the novel. These techniques involve using the descriptive method to produce a clear scene. The analytic method is to be applied in order to supply the reader with the full image of the symbolic situations and events.

3.1 Sample of the Study

The study sample is Hawthorne's *The Scarlet Letter* and Ezra Pound Poems. The story is written in the nineteenth century and based on an event that occurred in the seventeenth century. The story marks a significant point in the American literature. In addition, this thesis analyzes the notion of the gaze from different characters in the novel.

3.2 Procedures of the Study

The following procedures will be utilized in doing this study:

1. Studying the author's biography.
2. Full reading of the novel and poems included.
3. A summary of the key points in the novel that supports the notion of the gaze.
4. Relevant research in references, books and internet.
5. Taking notes and planning the paragraphs.
6. Writing down the references and citing quoted information using the APA style.

Chapter Four

Analysis and Description

4.0 Introduction

This Chapter examines the concept of the gaze in Nathaniel Hawthorne's *The Scarlet Letter*. Through its analysis of the novel, this study discusses and explores the use of different devices such as physiognomy to emphasize the power of the gaze, whether it is the silent gaze or the speaking gaze. It also suggests the answers for the Study Questions provided in Chapter One.

4.1 Physiognomy in Nathaniel Hawthorne's *The Scarlet Letter*

Physiognomy is the assessment of a person's characteristics by observing their facial details. It also involves the study of the overall appearance and body texture. In *The Scarlet letter*, physiognomy is used to highlight the novel's plot and to better portray the depiction and conflict within each character. In other words, Hawthorne uses this device to create a better physical image that illustrates the character's feelings or mental state as a result of the things they have been met with. This study will focus on three main characters that can be ideal samples for a physiognomy study: Hester, Dimmesdale and Chillingworth.

Hester Prynne, the novel's protagonist is an obvious example of the use of physiognomy. For example, in the story's incipient stage while standing on the scaffold holding her infant, Hester is depicted wearing colorful and sinful garments along with her scarlet A which is "surrounded with elaborate embroidery and fantastic flourishes of gold thread." Those things together with

the vivid description of her beautiful facial expressions represent her sin of adultery. Although she accepts the humiliating punishment, but the way she stands on the scaffold, with her calm and indifferent face hiding all the feelings of rejection and tension, does not assume that she is less self-esteemed, the stance which shows how she sees herself as not guilty.

However, after seven years of living isolated from the Boston's security without any companion, friend or even supporter. Hester is portrayed in a distinct way which emphasizes that she has repented for her sins, suffered publicly for them and even overcome her afflictions that came from them. Therefore, it is quite obvious that not only her conflict and personal situation have changed, but also her description. For instance, she is described as wearing more austere clothes and having cut off her rich and luxurious hair. In addition, she has forgotten any desires to commit her sin, so she has lost her audacious personality.

Another brilliant illustration of the use of physiognomy in the novel is the characteristic development of **Arthur Dimmesdale**, Hester's fellow sinner. The young minister, who works in a chapel near Hester's place, is her adviser on how to gain relief and self-salvation while her husband is lost in the sea and she lives as a widow. However, feelings of passion develop between Hester and the minister resulting in the birth of Pearl.

Dimmesdale, who cannot seem to admit to his sin and loses his credibility, is portrayed as a hypocrite as he feels relieved when Hester insists on not telling the name of Pearl's father. Unlike Hester, he does not liberate himself of the burdens of his sin by confessing and suffering the consequences of his sin. On the contrary, he emaciates himself by the guilt of this sin. For example, the reader notices how fasting, conducting vigils and scourging himself are only the intentional and physical things that happen to Dimmesdale as a result of him not confessing his

sin. Moreover, he suffers mentally and spiritually from his unconfessed sin and the remorse that he acquires with that. In other words, the portrayal of his gradual faint and loss of strength are two symptoms of the tremendous inner torturing feelings, but they are not gained by the bad feelings only. The black medicine which Chillingworth keeps giving to the minister plays a part in Dimmesdale's fatal development. The two factors are probably what lead to his death on the scaffold on the elections day. Dimmesdale's death scene is also very significant since he is seen as holding his chest with his hand and many viewers of the scene claim that they see the letter A printed on his chest. Some interpret this letter as standing for the word Angel.

Hawthorne skillfully employs physiognomy to represent the sufferings and triumphs of Dimmesdale and Hester so that the reader can see the affects of their sins on each individual, emotionally and physically. As result, this leads us to another important character who is Hester's husband, **Chillingworth**, who should have come with her to the New World but was late, and when he finally arrived, he finds Hester on the scaffold being patronized for the sin that directly betrayed their sacred bond. His facial expressions and details, his posture, his body movement and also the way he dresses are all examples of physiognomy. For example, Chillingworth goes from a calm, quiet, studious, old man with great knowledge and good judgment to someone who the townspeople say may even be an agent of the devil. The author says that Chillingworth's kind demeanor has turned into one of ferocity and guardedness, his usually sweet smile has become one of falsity and quiet revenge, his eyes took on a glare of red light as if his soul were on fire.

"Individuals of wiser faith, indeed, who knew that Heaven promotes its purposes without aiming at the stage-effect of what is called miraculous interposition, were inclined to see a providential hand in Roger Chillingworth's opportune arrival." (Hawthorne, 1992)

The changes that are noticed on Chillingworth's character during the novel are assumed to be because he has sold his soul to the devil. His eyes have turned from calm and dim to strange reddish with "penetrating power." His face reflects the tremendous amount of hatred that it has turned into black color. The hunched back has become much more hunched than before to the limit that his chin is nearly touching the ground which indicates having so much of hidden feelings. Even though Roger Chillingworth does not live long after Dimmesdale's death which is also a sign of great suffering as he fails to gain revenge by the death of his victim.

Although each of these descriptions have merely reinforced the ideas already put in place by other means of characterization about each character, the reader can surely say that through his use of physiognomy, Hawthorne has made clear what effects an individual's thoughts, actions, and feelings have on his person.

4.2 The Attitudes and Inner Feelings of Hester Prynne Towards

Society and the Characters.

Throughout Hawthorne's novel, Hester's attitudes and inner feelings towards society and the characters are ambivalent and changeable. The author exposes three main characters, Hester Prynne, Arthur Dimmesdale and Roger Chillingworth, who face an adultery scandal in a Puritan society. Ironically enough, the only character who survives from this social scandal is Hester, who supposedly is the weak character since she is a married woman who commits adultery in a male dominated society which eventually rejects her for not following the conventional female role assigned to her. Moreover, both Dimmesdale and Chillingworth die in the end and fail to handle the situation, Dimmesdale dies after seven years of agony and regret and Chillingworth cannot bear the idea of not gaining his revenge. On the other hand, Hester is the one who faces

society's scorning and punishment while Chillingworth is considered a victim who is cheated by his wife and Dimmesdale is considered an angel by the Boston society.

Therefore, Hester proves to have an exceptionally strong character with a high notion of self-confidence. For example, the scaffold scene, her insistence not to reveal the father's name and the forest scene are all examples of the harsh situations that she has to face as a result of committing the sin of adultery. Hester acknowledges her sin and wants to repent instead of living in agony and guilt like the other two men in Hester's life who are both weaker in character than herself and they both seek information that Hester insists on not to leak.

There are many examples in the novel that show Hester's great patience and high level of strength such as when Chillingworth visits her in the jail and asks her to tell the name of her adultery partner, but he gets no answer. Another example is the bad situation she is in during her imprisonment and the sickness of her daughter.

The ambivalent attitude of Hester is also exposed when Hester does not tell Dimmesdale about the real identity of Chillingworth who is appointed to cure the young minister. It is in the forest meeting that she tells Dimmesdale about Chillingworth's real identity and that is when she suggests running away from Boston. Another part of Hester's personality is the devotion to her daughter's feelings which is revealed also in the forest when she walks with her daughter.

Readers can clearly witness the change in Hester's priorities and responsibilities. She is not anymore that widow who cares only about her beautiful and playful appearance, but a mother who needs to care of her little child. Her attitude towards the puritan society is very important and significant as she is potentially a puritan who believes in God but has committed a sin and now wants to repent. She also does not carry any bad feelings towards the community that harms

her. On the contrary, she becomes a good community member who helps people in need and soothes their pains and miseries. For example, the way she stays beside the dying governor to nurse him. She at last turns into a symbol of loyalty and good deeds.

4.3 The Female Gaze and The Scarlet letter

This term refers to how women look or looked at in all types of art including cinema, other media and literature. During the second wave of feminism, the concept male gaze was used to criticize the male domination on Hollywood movie making industry, and the passive way women are presented as if they are just for providing pleasure to the audience of both sexes. The female gaze is generated as a reaction to the male gaze, and this movement urges female script writers, directors, actresses to screen shot that are beyond the classic patriarchal view of passive females. The term also covers the way female audience of readers and viewers gaze at the presented female characters.

This part of my paper will discuss the female gaze in *The Scarlet Letter*.

4.4 The Novel

The Scarlet Letter is narrated by various voices that give the novel its uniqueness and attraction. Some of these voices to mention are the Puritan, the female, and the patriarchal. What concerns me in this research is the female voice. If you read the novel as a female, you notice the huge amount of events that focus on the female active presence and their influential effects on both male and female characters.

4.5 Hester's Gaze

The strongest example on female gaze and point of view is the novel's protagonist, Hester Prynne. The narrator takes the reader into the inner thoughts and feelings of this character

showing a shocking example of a feminist at a time of the Puritan's law. During that time women were merely objects in a male dominant community. Women are not considered for being no more than the other. If it happens that a woman is regarded, this must be because she is related to a man in a certain way such as being a sister, a mother or a wife.

The story in the book does not provide so much about Hester's life before the scene of the first scaffold. Except for what she recalls while standing on the scaffold, nothing is mentioned about her childhood. Even the way she got married to a man years older than her.

4.6 Hester and the Society of Boston

Hester is presented as a strong woman from the beginning of the novel, and imagining her as being so beautiful and young has its role to support such an idea. Men may find a single young woman with great beauty as a treat for them to try out some sexual relation with her. Hester fears nothing of that and insists on living alone even after getting news about the death of her husband.

Hester probably lived alone for years after arriving to the New Land, and this is not at all accepted by the male dominated community at that time. According to the norms of the society, she needs a male figure in her life and many suggestions were presented to her to solve this issue. However, Hester refuses the whole matter, and waits for her husband to arrive. Hawthorne's choice to present Hester in such a mold is a successful choice for the logical development of the plot afterwards.

The first scene in the novel when Hester is seen holding her baby and standing on a high place against the whole community of Salem is a very powerful yet dangerous depiction for a married woman who has committed the sin of adultery and now is punished in front of the whole community. However, this does not have that much effect on Hester and she decides to face

alone this very difficult and humiliating situation because she recognizes her sin and wants to repent.

Another sign of the strong and independent character of Hester is her insistence on not revealing the name of her fellow sinner even when Dimmesdale urges her to speak up and name Pearl's father. This aspect emphasizes the feminist influence in her character. Hester Prynne is not like any other woman at that time. She has an important message to the male dominated society. Hester wants everyone to distinguish her as Hester Prynne, the woman who is strong enough to be responsible for her own actions and who does not need a man to protect her. Hester proves to be the perfect example of a female figure who manages to be a wife, mother and independent woman with her own sense of individuality and self-appreciation. Although she has a moment of some bad thoughts about killing Pearl and committing suicide during her imprisonment, Hester has her special female gaze at the society she belongs to. Neither does she look at the community as her opponent nor as the place that protects her or gives her a name. Her gaze is so special and nearly the same look a mother has to her children and house. There are so many examples supporting this opinion

- Hester's acceptance of being punished is not at all because of a weakness in her character. It's originated from a point that she consents that what she has done with Dimmesdale is a mistake although she has her personal reasons to do so which will be illustrated later in this paper, see *Hester's gaze at Dimmesdale*
- Hester loves the place and community of Salem regardless of her suffering so she insists on staying there and raise her child. As a young beautiful woman talented in needle work, she has many choices. She can leave Boston, take off that shameless scarlet letter and

lead a fresh life anywhere else. We can't say that the only reason behind her stay is because she loves Dimmesdale as this belief has been proven to be wrong after Dimmesdale's death.

- Hester makes much effort reordering the house she lives in Salem. She is so loyal to such place that she is willing to help anyone in need although she is not rich and her only source of living is her needle. Many examples appear throughout the novel that proves her love to her house. The help she provides is not only financial it exceeds that to stitching clothes and gloves, giving advice to wrecked women, staying beside the ill to nurse them and many other forms of support. When the governor gets ill and dying, Hester stays all the time beside his bed looking after him. She is not obliged to do so nor does she get any benefit from doing such an action. The only motive for her, I suppose, is that the strong feeling of responsibility towards those people.
- One of the reasons why Hester insists on hiding the name of Pearl's father is her high sense of responsibility towards him. Moreover she does want the punishment to widen and to cause a big crack in the Puritan society. Suppose that she obeys the orders and reveals the name of her fellow sinner, what would happen? What type of consequences would occur that affects the whole community? The answer is so much corruption politically, religiously and socially. The Puritans rule Salem so firmly to the limit that the residents are so blindly obedient to their laws and regulations and this is because of the people's feeling of trust that those ruling men are so wise and religious that they wouldn't commit any sin like adultery. People also go to those religious leaders for advice, soul relief and to repent their tiny sins. Imagine that Hester uncovers the name, then there would be a large collapse of everything moral among the community. Even if

Dimmesdale gets hanged for his sin, People will lose their trust in such leaders, a sin like the one Dimmesdale committed will become normal and this will corrupt the whole moral values in a society. There would be no more obedience and crimes like rape, murder, suicide and robbery would spread among the people.

An important example that displays how Hester's silent gaze is very telling and how she has the power to see what others do not is her refusal to join the witchcraft meetings the governor's sister invites her to. The character of Mistress Hibbins, the governor's sister is the most obvious example on women status during the seventeenth century. This woman works in witchcraft; the most hated and stigmatized action under the Puritans' law. But as this woman is the governor's sister, she is certainly protected from any punishment and nobody would dare to ask her to step on the scaffold for punishment. Moreover Hibbins asks Hester to join the meeting of the witches in the governor's house, but Hester refuses and says that she has Pearl to look after. Hester's response shows her high sense of responsibility towards Pearl and the community.

In case she joins such satanic actions, Hester will gain some respect from the people around as she becomes one of Hibbins's best friends. However the risk is high. Hester weighs between gaining some social respect while losing her soul and self-respect and staying straightforward going on the right route of her life while being scorned by the community. Hester chooses what she knows is the best for herself, her daughter and other women who may follow her steps.

4.7 Hester's Gaze Towards Pearl

As is the case of any other normal mother, Hester devotes her time, emotions and effort to raise her daughter in a good way. The single mother tries hard to support Pearl and she does not expect any help from her father or any other person.

The readers witness another side of Hester's character which is quite different from the calm woman who admits that she has committed a sin and accepts the punishment imposed upon her by the society only because she does not want to live the rest of her life haunted by the shadows and demons of the sin of adultery. In addition, Hester does not want her child to be seen as the fruit of the sin of adultery. Moreover, readers observe that being detested and rejected by the community backfires a solid insistence in Hester's stance. In other words, this creates a strong bond and attachment between Hester and her daughter. For example, when Hester hears that Pearl could be taken away from her, she immediately rushes to the governor's house to ask for help in order to stop that no matter what.

In addition, Hester now is portrayed as the mother who cares only about her daughter. Not only has she become a more intelligent and powerful woman who can read into people's latent gaze, a strong woman with an intense sense of individuality like no other woman at that time, but also a mother with a distinct sense of motherhood and attachment to her daughter.

The author successfully and brilliantly depicts a female character that embodies a strong, intelligent woman, devoted mother and a puritan who still has faith in the power of repentance.

Hester's gaze is also very significant as we notice how she develops and turns into this intellectual woman and loving mother. However, readers witness from the beginning of the novel

how she already has a strong gaze of her own. In other words, she is not scared or intimidated by the gaze of the crowd or her husband's appearance in the scaffold scene. Unlike her fellow sinner, Dimmesdale, Hester is defiant enough to face the gaze of the public in order to seek repentance and redemption.

Hester's gaze after the difficult and harsh experience she went through, is an example of the relief and stability of her soul. She recognizes that she has committed a sin and now aspires to purify her soul for her sake as well as for the sake of her daughter whose free, wild soul may be considered an interpretation that foreshadows the breaking from the limited and rigid rules and norms of the puritan society and the birth of a new era in which women are recognized not only as obedient wives and as a silent gaze but women with free souls who have the right to a second chance and the right to express their speaking gaze.

Even though, some may interpret Hester's gaze towards Pearl as a kind of punishment and repentance at the same time. Her gaze towards Pearl is more accurately one of a mother who sees hope and savior in the existence of her child who may be considered as an angel who embodies the gaze of the purification of the soul from the sin adultery. An example of Hester's close attachment to her daughter is when Hibbins asks Hester to join her magic sessions, Hester relates her apology for not joining the satanic actions to having a child to raise which reveals the strong attention Hester pays to her own actions because these actions are the paradigms that Pearl will grow up to follow.

4.8 Hester's Gaze towards Dimmesdale

As previously stated, we have insufficient details in the novel on how the emotional relationship has developed between Hester and Dimmesdale. Even after giving birth to Pearl Hester's

meetings with Dimmesdale are so few. The first meeting is in the woods after seven years and with the company of Pearl who feels calm seeing Dimmesdale.

Hester's gaze at Dimmesdale appears in many situations scattered throughout the novel in many situations. One of the most pronounced gaze is at the governor's house when she goes to check about the rumors of taking Pearl from her. She feels helpless when the decision is confirmed to better take Pearl away from her mother. Hester begs Dimmesdale to say something and to support her in this crucial moment. Her words are a mixture of begging and reminding him about her good morality as he knows her well. Hester sees him as her pastor and the one to aid her in troubles.

Another way Hester sees Dimmesdale is that he needs protection and help. In the jungle she notices the continuous weakening of Dimmesdale and so she is now able to take him out of the town to save him from Chillingworth's revenge. She here sees a person in need and may be more than that a lover and her child's father to rescue.

The last way Hester looks at Dimmesdale is being a member of her family. This happens at the moment of his death when he accompanies Hester and Pearl to the scaffold and makes a confess about his share of responsibility in the adultery crime. Here the three are looked at as a united family.

4.9 The Female Gaze of the Women in the Town

The viewers of Hester's punishment are not only men. It's a mixture of all ages and genders. Women watching Hester have various responses. The only woman who dares to speak is just to point out to two ideas and both ideas are of course against Hester.

The rest of the females gazing at Hester are not more than empty ones and even puppets and they don't seem to have the courage to show any response of any type. The women responses are considered natural for many reasons: The time period is the 17th century and during this time women had no independent opinion to give or express. The second reason is fear of showing any support for Hester and they even didn't dare adopt such idea. Even inside their internal thought, such women may be as sinners as Hester and so any response may scandalize them or uncover the hidden forbidden actions they had committed. Each of those women may feel that they are the ones who are being punished, but in such a Puritan community they won't get the strength to defend Hester let alone defending themselves.

In other words, the meeting of the eyes between Hester and the other females conveys deep messages. First, their reaction is to shed away their eyes even if they sympathize with her because they cannot break the social norms at that time. According to the puritan principles, women are not allowed to go beyond the limits of the society's norms and whoever has the courage to do so will be punished. However, readers notice how Hawthorne later portrays how the meeting of the eyes creates a platform for communication and change of attitude.

The reactions of both women and men sinners are revealed after that. As Hester walks across the town roads with the A letter fitted on her dress, many people especially women gaze at the sign and then have a certain eye contact with Hester, and that makes it easy for Hester to gradually become the supervisor and the shelter where such poor women can get a sense of relief and solace whenever they feel distress.

The other reason is that even some of them feel upset about what Hester has done but, they refrain from voicing their concern in public. This reaction is also considered as natural for a

woman of the 17th century. She should not give an opinion in the public so that she might be considered as rude or impolite.

The woman's gaze towards Hester is a mixture of feelings. The first reaction is the way Hester stands on the scaffold and this shows the huge amount of an implied jealousy from Hester. Her remark is that Hester is too rude standing as if she were a queen not as a sinner being punished. The other remark is about feeling petty for Dimmesdale as Hester's pastor. The woman considers that Hester has brought shame to such a noble religious man and that Hester does not return the favor for Dimmesdale being her adviser.

Those women may like the way Hester reacts to the daily harassment she receives because of her guilt while there may be other reasons to bear admiration for Hester's moral attitudes towards the townspeople, her beauty, dignity and neat skill in needle work.

According to the women in the town Pearl is a monster more than being a normal girl. Her wild actions and changing temper give the women, as they believe, credible reasons to ask the governor to take Pearl from Hester for a better Christian raising. Pearl is being scorned as much as Hester is. Although the townspeople see her as cute and charming, the girls and women look at her as another scarlet letter that marks shame and sin. So, she lives in isolation except for the company of her mother.

4.10 Pearl's Gaze

As a child raised in a house of a scorned mother, Pearl has her share of punishment along with her mother. Moreover, she is treated as a wild plant in a garden. Pearl has her own gaze towards

herself and the others. She expresses her feelings and gives opinions more freely than her mother does. She has been raised as a free woman that does not fit in a Puritan society.

The powerful mother and daughter relationship is clearly emphasized in the novel, but in the case of Hester and Pearl this bond is intensified due to the circumstances of their unusual situation. For example, they both stand in the same circle since Hester is seen as a sinner who committed adultery and her daughter is the seed of this sin. In other words, they are each other's only chance of human comfort in the solitude of their existence.

Moreover, in the novel Hester never meets the public gaze without her daughter by her side. These continuous presence of "her Pearl" and the girl's restlessness as well as unpredictable behavior have been interpreted in many different ways. However, in "Emblem and Product of Sin: The Poisoned Child in The Scarlet Letter and Domestic Advice Literature," Franny Nudelmann offers the most interesting and conceivable interpretation. She argues that "poisoned by her mother's feelings, Pearl expresses, indeed typifies, Hester's moral state" ("Emblem" 193). A first illustration of this undeniable connection between a mother and her child takes place immediately after Hester's exhibition on the scaffold.

After her return to prison, Hester Prynne was found to be in a state of nervous excitement that demanded constant watchfulness, lest she should perpetrate violence upon herself, or do some half-frenzied mischief to the poor babe. [...] The child, who, drawing its sustenance from the maternal bosom, seemed to have drunk in with it, all the turmoil, the anguish, and despair, which pervaded the mother's system. It now writhed in convulsions of pain, and was a forcible type, in its little frame, of the moral agony which Hester

Prynne had borne throughout the day. (Hawthorne 65)

Even though Hester hides her true feelings and seems strong and indifferent in front of the crowd, but her daughter's distress exposes her true feelings at all times. In other words, Hester's inner conflict and affliction, which she hides behind her calm appearance, are witnessed through Pearl's temper and wild behavior. Pearl's actions show Hester's true feelings towards the puritan society. In other words, Pearl can be seen as her mother's alter ego.

Pearl 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 her mother; because there was at least an intelligible earnestness in the mood [...]. (Hawthorne 84)

However, Pearl is considered by the puritan society as the seed of the sin of adultery. As a result, her actions represent not only her mother's suppressed feelings but also the dark and wild side of Hester's character, the one who had the courage to commit the sin of adultery. According to Nudelman, "Pearl embodies [...] the very passions which motivate Hester's transgression, and the sufferings that accompany her punishment" (Emblem 193). The following passage supports this statement:

Hester could only account for the child's character [...] by recalling what she herself had been, during that momentous period while Pearl was imbibing her soul from the spiritual world, and its bodily frame from its material on the earth (Hawthorne 81). Above all, the warfare of Hester's spirit, at that epoch, was perpetuated in Pearl (82). It appalled her,

nevertheless, to discern here, again a shadowy reflection of the evil that had existed in herself. All this enmity and passion had Pearl inherited, by inalienable right, out of Hester's heart. 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 (84).

Pearl who is the second scarlet letter and sign of the sin of adultery, is ironically enough, the one who prevents her mother from committing a new, dangerous sin. She is the only Emblem of control in Hester's isolated life. On the other hand, readers notice how at the end of the novel, Hester achieves this stability between the silent and speaking gaze. In other words, she repents for the sin she has committed and now tries to take up the traditional female position in the society she once rejected. As a result, Hester finds peace and gets rid of her shame. Pearl is now free to be "married and happy" but still "mindful of her mother." (Hawthorne 227)

4.11 The Notion of the Gaze in Ezra Pound's Poetry

Ezra Pound's poetry is hard to understand from the first glance. One of the reasons behind this difficulty is his extensive use of symbolic characters from history especially those heroes mentioned in old literary works. This research will discuss some types of gaze found in Pound's poetry plus a simple explanation of some parts of his poems. Gaze has therefore been used in several works by Pound to bring out different ideas in different situations. Gaze will bring out different views depending on where or the situation it is used. Pound understands this, and he has made use of it well through his literary works.

4.12 Hugh Selwyn Mauberley

Lines 25-28

In *Hugh Selwyn Mauberley*, Pound highlights several situations where the gaze is mentioned or portrayed (Pound, 2017). In lines twenty-five to twenty-eight, gaze has been mentioned. Inward gaze is mentioned and it implies the way individuals look deep down within themselves with the aim of scrutinizing themselves and trying to understand themselves. People sometimes engage in inward gaze to come up with solutions to specific problems or to critically think about something that they think they may have an answer about.

Inward gaze in poetry can also be explained to imply individuals critically thinking about themselves with the aim of finding answers to some pending questions. For example, one might think, why am I not productive? What do I help the society with? These are some of the issues that help people come up with answers for critical analysis, and this happens after inward gazing. Inward gazing is therefore essential and necessary to people's lives.

The inward gaze is also used to try and understand some hidden things about oneself that may not be clear, and that need clarification. Ezra, in this work, implies that the modern world has no concern about the things that might intrigue or provoke people to engage in deep thoughts about themselves or their lives.

In other words, everyone is left to think and care for themselves. It also implies that the modern world is full of selfish people who are only concerned about themselves and who do not care

about others. That selfishness that thrives does not see the need to trigger thoughts of inward gaze for others to critically analyze their opinions and try to understand themselves.

Lines 106-109

In lines 106-109 of Ezra Pound's poem *Hugh Selwyn Mauberley*, the statement "with a vacant gaze" is used (Pound, 2017). In this scenario, the vacant gaze is portrayed as trying to imply an empty look. According to Pound, people of the modern art seem not to be appreciating the works of other ancient artists who were very creative and original in their ideas.

The phrase 'vacant gaze' is used by Ezra Pounds in his poem *Hugh Selwyn Mauberley* to purposefully explain the way a great painting is not recognized; perhaps because those looking at it are the modern people who do not seem to have an eye for the ancient art and therefore, do not see anything capturing the painting.

Pound has a lot of emotions and expresses a passion for the painting; the same painting that others do not seem to have any emotional attachment to. Gaze in this scenario is used to represent the emptiness felt when a person who is expected to show emotions, fails to do so. That is why the term vacant is used to mean empty, without feelings or passion or any attachment. All this is blamed modernism since the modern art-goers are blamed for being empty and having no reasonable eye for precious art or great art pieces.

Lines 110 to 113

In lines 110 to 113 of Ezra Pounds' poem *Hugh Selwyn Mauberley*, the gaze is also used, that is, 'The thin, clear gaze, the same' (Pound, 2017). Gaze at this statement is used to imply beauty.

Pound complains that the modern art gallery has no real works portraying beauty in other forms. In other words, it is like blaming modern artists for lacking creativity since they have not come up with anything new to represent beauty.

When using the phrase clear gaze in Ezra Pound's poem *Hugh Selwyn Mauberley*, he refers to the painting of King Cophetua who has painted Elizabeth Siddal looking so beautiful that even after so many years; the beauty in her eyes can be seen. Gaze here expresses admiration for something beautiful, and in this case, it is the eyes of Elizabeth Siddal, who despite the painting being too old, still glows with beauty.

Pound stares at the painting since he feels that the eyes look as if they were alive; which describes a lot of irresistible beauty in the art. Even though the art is old and worn out in some of its parts, it is said to have some life, through the eyes of Elizabeth Siddal as expressed by Pound.

Lines 285-288

Gaze is also portrayed and used in Pound's work *Hugh Selwyn Mauberley* in lines 285-288 (Pound, 2017). This term is used to depict dumbness and being slow in thinking and in practice even though one looks like they are aware of what is surrounding them. Full glaze implies having eyes wide open, and in this situation, it means portraying dumbness even though the eyes are wide open. That is to say that one might have their eyes wide open, but also not being aware of what is happening around them. Pound uses gaze to explain the different situations in which people can use the same word to imply different things.

Lines 305-308

Gaze can also be used to express beauty or no beauty. In lines 305 to 308 of *Hugh Selwyn Mauberley*, Ezra Pound is said to have no apparent connection between the color of beauty and the contemporary states or individuals (Pound, 2017). This is mostly because of the lack of depiction of beauty in the works of *Mauberley* according to Pound.

The main point of view of Pound is that the world is now a beautiful place, whereby every individual contributes to change it and make it more beautiful. For doing this, therefore, Pound believes that individuals should be treated as unique works of art as they create beauty. Through the mention of gaze in this scenario, Pound appreciates modernism and applauds *Mauberley* for his ability to trace beauty in most of the things of daily lives. He, however, challenges the modernists to put more efforts towards finding ways through which the human society can be beautified.

Lines 9-12

Idmen gar toi panth, os eni Troie

Caught in the unstopped ear;

Giving the rocks small lee-way

The chopped seas held him, therefore, that year.

Line 9 is written in old Greek language, and it is a part of the Siren's song in the *Odyssey*. The line means; for we know all things suffered in Troy. The Sirens are women scattered on the rocks singing so beautifully to attract the sailors to the rocks. To avoid the singers temptation, the sailor used to fill their ears with melted wax. Pound is using this image to express that

Manberley is attracted to poetry or something else in the same way. The male gaze is so obvious here as the women attract male sailors to their destiny by beautiful singing.

Lines 15, 16

Observed the elegance of Circe's hair

Rather than the mottoes on sun-dials.

Circe is a fictional sorceress-temptress in Homer's *Odyssey* who delayed Odysseus from going back to his wife. Pound is blaming Hugh for wasting time getting fascinated with women and sex (Circe's hair) instead of doing good useful things like writing poetry. Same as is in previous lines, Pound is using male gaze.

Lines 25-28 have the poet talking about a person's gaze inside themselves which is not gained by following immortal actions but by making poetry.

Not, not certainly, the obscure reveries

Of the inward gaze;

Better mendacities

Than the classics in paraphrase!

Lines 53-56

All men, in law, are equals.

Free of Peisistratus,

We choose a knave or an eunuch

To rule over us.

In the lines above Pound's gaze is so male dominant. He uses the term 'All men' which considers good law of freedom to men having equality, and then expresses his bad feeling about the rulers of the country describing them as eunuchs. The use of the eunuch expresses the male gaze the lines contain.

In lines 190-193 the dominant taste of male gaze is so clear expressing Ezra Pound's way of thinking of women and shows how he prefers the passive begging woman to the free modern one. Another point of view Pound has is the supposed effect of the male in giving the female her life that a male may be vegeed by a tree to return her to womanhood again. All we notice is the male gaze and no chance for female gaze.

"Daphne with her thighs in bark
 Stretches toward me her leafy hands,"—
 Subjectively. In the stuffed-satin drawing-room
 I await The Lady Valentine's commands,

The lines talk about Pound's contrast between the ancient woman and the modern one. Pound prefers the ancient one because she tries to beg him for love while the modern one is giving him orders. The contrast is provided in two different places, the jungle (nature) and a room. The ancient woman is Daphne who is a Greek myth character who escapes from Apollo while trying to make love to her and she changes herself into a tree. Daphne is turning her leaves towards Pound begging him to love and rescue her (the dependent weak woman asking for a male to save and protect her, the same patriarchal point of view about females). (The other scene is in the drawing room of Lady Valentines who is waiting for her commands. Pound does not prefer that free active female; he loves the helpless tree woman. In these lines there is some kind of symbolic language the best woman is the one who is made by a man).

4.13 Cantos

Ezra Pound wrote the Cantos continually for 57 years of his life. This gigantic set of poems serve as a diary that sums up all Pound's inner feelings and thoughts. Cantos are a record of Odysseus's journey towards the underworld to ask the dead prophet of Tiresias for advice on what to do next.

Another mentioning of Circe in Canto I, the witch who owns an Island at the sea and for her beauty Odysseus sticks to her side. Turning his fellow sailors into pigs which is a symbol of men getting attracted to the beauty of a woman. This is a tune of male gaze which shows that women are for seduction and male pleasure. Here what changes men into pigs is their gazing to a beautiful woman. The woman here is a little bit active but not that much as she uses her attraction to bring men their sexual happiness.

Bore us out onward with bellying canvas,
 Circe's this craft, the trim-coifed goddess.

At the end of Canto I there appears a female whom Pound under the name of Odysseus pay much respect to her and as other people do, he offers her golden gifts to satisfy her. The female is Aphrodite, the Greek goddess of love. This is a single example of active female gaze in Pound's Cantos.

In the Cretan's phrase, with the golden crown, Aphrodite,
 Cypri munimenta sortita est, mirthful, orichalchi, with golden

Girdles and breast bands, thou with dark eyelids

Bearing the golden bough of Argicida. So that:

In Canto V there is a mentioning of a place in the hell where adulterers are being tortured. The woman named Francesca da Rimini, from Italy tells her story that she fell in love with her husband's brother since she is married with no love. Discovering that the two have committed adultery, her husband kills them both. She says that she gets seduced by reading the book about knight Lancelot having an affair with Queen Guinevere, and so she blames that story for her sinful action.

I reached a place where every light is muted,
 which bellows like the sea beneath a tempest,
 when it is battered by opposing winds.
 The hellish hurricane, which never rests,
 drives on the spirits with its violence:
 wheeling and pounding, it harasses them.
 When they come up against the ruined slope,
 then there are cries and wailing and lament,
 and there they curse the force of the divine.
 I learned that those who undergo this torment
 are damned because they sinned within the flesh,
 subjecting reason to the rule of lust. (*Inf.* V, 28-39)

In Canto XVI line 14 “and his head held backward to gaze on the evil” creates an image of what was happening to Blake who is running from something. In the poem, Blake is running through the hills, and there seems to be something following him (Terrell & Pound, 1984).

The word gaze in this line creates an image of someone trying to look behind while running to see whether he is being followed and if he is being followed, how far is whatever is following him. Gazing behind while running creates a feeling of deep fear and having doubts on whether one will get away from what is developing (Terrell & Pound, 1984).

Blake's head is held backward to help him see better whether he is getting away and it can only mean that he is running very fast and try to look behind which might be dangerous because he might fall because he is not looking at where he is going although he is running very fast. The evil here is whatever is following him or running after him, and he gazes back because he is terrified to confirm whether the evil is still coming after him (Terrell & Pound, 1984).

In line 25, "And Augustine, gazing toward the invisible," means that Augustine is looking to look at something, but he cannot see it. This line creates an image of a very scared Augustine trying to look for something that he cannot see but knows that it is coming for him.

Augustine knows that there is something on the loose which could quickly get him, so he is gazing or else looking keenly through his eyes for this thing from the direction that he expects it to come from, he is probably shifting directions to look at other routes after he fails to see the evil from one direction. He must be standing uneasily waiting to run or try to get away from it in case he sees the direction the evil is coming from.

He would probably run in the opposite direction away from the evil and try to get away. The use of the word 'gazing' in this line brings out what the situation is like at that time. It creates a feeling of uncertainty and fear from Augustine. It shows that Augustine has not yet decided on what to do but the decision is likely to be made when he sees the evil; his decision would be expected to run (Terrell & Pound, 1984).

In line 63, “and founders, gazing at the mounts of their cities “the founders seem to be looking at their cities which they seem to have guarded during a war from destruction. The line creates an image of the founders up somewhere on a higher ground where they can see the whole of their cities, although they are some distance away where they can see the whole cities, they seem to be thinking about them and their minds seem to be away from where they are and into the cities. The situation here seems to be after some attack that happened and left many dead, but the founders’ gaze seems to have some relief in that the cities are still standing.

The gaze at the cities brings out the feeling that they were protecting the towns and the fact that the cities still stand, the mission seems to have succeeded. Although it appears that many people have died during the attack, the gaze does not show the founders to be looking that as the significant loss, it seems like the significant damage would have been losing the cities.

Canto IV talks about camel drivers who, “Look down on Ecbatana of plotted streets.” This means that the camel drivers are seated somewhere on stairs staring down at the streets. The stairs seem to be high where they can see the streets of the town and they are staring down at the streets. Although they seem to be staring down at the streets, their minds are not really on the streets; the camel drivers seem to be concerned on the blowing wind.

The impression is that the area they are in is very hot, like in the desert. They are sited up on the stairs to get a better breeze of the air which is blowing through the land. The gazing here is not because of staring at something important, their position where they are sited allows them to see the streets, and so they stare. The gazing here is used to symbolize idleness and just sitting to pass the time with discussions about the wind (Terrell & Pound, 1984).

The drivers are staring at the streets because that is what they can see from where they are seated. Otherwise, they don't seem to be deep in thoughts about something that they see on the streets, they are idle and suffering from the hot weather.

According to Confucius, Hawley & Pound, (1970, p. 71),

Yin, Lord Conductor,

The people gaze at you,

muttering under their breath.

The interpretation of this is that the people ruling over the states and families should always look themselves in the heart, if they don't do so they will bring shame on the whole empire. The word gaze has been used to mean rely or depends on. Gaze here has not been used literally to mean to stares at; it says that the ruler is depended upon by the people in the society and any decisions that he makes could affect the community (Terrell & Pound, 1984).

Gaze means that the ruler decides on everything and whatever he decides will be followed by the whole society and this means that he should be careful (Confucius, ., Fang, Hawley, W., & Pound, 1970). In fact, this is a warning to the ruler to be careful on the decisions made because this could significantly affect the whole society. Gaze is therefore critical here as it is what brings out the seriousness of the entire statement.

4.14 Conclusion:

As discussed earlier, the term gaze is the long look at something intently and steadily with admiration, curiosity and interest. Moreover, it appears as a very important concept in both of Hawthorne's *The Scarlet Letter* and Ezra Pound's poems. Both of the study samples introduce different types of gaze.

In Nathaniel Hawthorne's masterpiece *The Scarlet Letter*, Hawthorne uses the letter A as a symbol. Puritans translated such rituals into moral and repressive exercise. However, Hawthorne presents Hester as a human with sensitive feelings. Through the novel, the term gaze was developed and discussed in different ways. Hester's gaze was seeing herself not guilty, the spectators gaze as the public gaze, the gaze by nature which represents the eye of God, and Pearl's gaze that appears when people gaze at her because of the way she came into life as if she has a wild nature.

Through the works of Ezra Pound in some of his poems, one enjoys literature. This because there is a combination of different literal aspects and various terms used to carry different meanings. The word gaze, for instance, is used in some of Ezra Pound's works (poems) to show different purposes.

Gaze is known to imply specific meanings or happenings, and Pounds has portrayed all those meanings in his poems, and this shows consistency and uniqueness in his creativity and poetry. He also seems to be leaning towards the direction of specializing in one item in most of his works. This is unique as not all poets have embraced this style of using the same phrase over most of their practices such as Pound's use of gaze.

Chapter five

Conclusion and Recommendations

5.0 Conclusion:

Having explored and investigated the concept of gaze through the novel *The Scarlet Letter* and some of Ezra Pounds' poems, it is clear that the concept of gaze have become noticeable through that events of the novel *The Scarlet Letter* and some of Ezra Pound's poems. Moreover, this research examines various types of the term gaze in two literary works, Hawthorne's *The Scarlet letter* and some of Ezra Pound's poems. The research mainly discusses the word gaze and the female gaze and holds the existence of two main females in *The Scarlet Letter*, Hester and her daughter Pearl, and many other females having minor presence in the scenes of the novel. In Pound's poems this research examines the various types of females that Pound celebrates their appearance and problems. Pound also expresses his own attitudes towards these women. Some of his female heroines are evil people according to Pound while his opinion about sinner women varies with no reason. As for Hawthorne's heroines this research discusses the type of strength Hester and Pearl have. Many readers may find the reactions of Hester Prynne and her good deeds towards a society as being some type of passiveness, but this research discusses her character from a point that the characteristics she holds are of a mother and a reformer.

Recommendations:

There is so little contribution to the analysis of Ezra Pound's poetry. This famous poet has written hundreds of poems. Specifically Pound's Cantos are not discussed and explained in a simple language that a wide sector of scholars need.

Another recommendation is the classic American novel; Hawthorne's *The Scarlet letter*. *The Scarlet Letter* is a meaningful novel that deals with adultery, sin, religion, and redemption. Moreover, more research is needed about the role of women in the development of the society in the novel and more discussion needed to on the term gaze and it's types. Also, the use of historical symbols and characters is mentioned thoroughly inside Ezra pound's poetry. Some more research is needed to simplify and discuss these characters. Such research may become a great support in better understanding Ezra Pound's poetry. Another recommendation is that more studies should be made to investigate the term gaze and the relationship between Nathaniel Hawthorne's *The Scarlet Letter* and Ezra Pound of the term gaze.

5.1 Appendix

Glossary of Terms

Hester Prynne:The protagonist of the story *The Scarlet Letter*. The whole development of the story and plot go around her life and suffering.

Pearl:The elf child of Hester and Arthur Dimmesdale. She grows up as wild character and has many strange qualities in her personality. She is considered as another letter A in Hester's life. She inherits so much money from Chillingworth and gets married in Europe.

Arthur Dimmesdale: A minister in the church near Hester's house. He is loved and respected by the Puritans and the town's people. He has a short love affair with Hester who gives birth to Pearl and the plot development starts from that event.

Roger Chillingworth:Hester's long lost husband whose first appearance is in the scene of The Market Place. He spends the rest of his life seeking revenge from Dimmedale and dies shortly after Dimmesdale's death leaving all his fortune to Pearl.

The Rubaiyat of Omar Khayyam: A book of poems written originally by a Persian writer (1048- 1131), then it is translated and published by Edward Fitzgerald in 1859. The poems find no value until Dante Rossetti promotes them.

Jenny: One of the women mentioned in Ezra Pound's poem *Hugh Selwyn Manberley*. The character is taken from Rossetti poem *Jenny* in which he describes the misery of a prostitute

having trouble with her pimp. Pound uses her character to emphasize the idea that the world has no surprise.

Dante Rossetti: A famous poet of the 19th century who influences Pound. Jenny is one of his most popular poems.

References

“Human Rights”. *Encyclopedia of Women & Islamic Cultures*(2003).

Breuer, J., Freud, S., Strachey, J., Freud, A., Strachey, A., & Tyson, A. (2001). *Studies on hysteria*. London: Vintage. "Feminist Approaches to Literature | Great Writers Inspire". *Writersinspire.org*. Retrieved 2016-10-10.

Brooks, L. M. (1995). *Alternative Identities: the self in literature, history, theory*. New York: Garland Pub.

Butler, J. (2015). *Gender Trouble: feminism and the subversion of identity*. New York: Routledge, Taylor & Francis Group.

Foucault, M., & Sheridan, A. (1997). *Discipline and punish: the birth of the prison*. London: Penguin.

Fryer, J. (1976). *Faces of Eve*.

Greene, N. N. (1980). *Jean-Paul Sartre: the existentialist ethic*. Westport, CT: Greenwood Press.

Hawthorne, N. (2014). *The Scarlet Letter: Nathaniel Hawthorne*. New York: Spark Pub.

Hooks, Bell. "The Oppositional Gaze: Black Female Spectator". *The Feminism and Visual Cultural Reader*. New York: Routledge, 2003: Amelia Jones. pp. 94–105.

James D. Bloom. *Reading the Male Gaze in Literature and Culture*, Palgrave Macmillan.

Jean-Paul Sartre, *Being and Nothingness*1992, Simon and Schuster.

John C Stubbs, Hawthorne's *The Scarlet Letter*: the theory of the romance and the use of the New England situation.

Johnson, C. D. (2008). *Understanding The Scarlet Letter: a student casebook to issues, sources, and historical documents*. Beijing: Zhongguo ren min da xue Chu ban she.

Martin, W. (1972). *The American Sisterhood: writings of the feminist movement from colonial times to the present*. New York: Harper & Row.

Martin, W. (1990). *Love on Trial*. New York: Avalon Books.

Post, Robert C., "A Theory of Genre: Romance, Realism, and Moral Reality" (1981). Faculty Scholarship Series. Paper 219.http://digitalcommons.law.yale.edu/fss_papers/219

Rutter, V. B. (1994). *Woman Changing Woman: feminine psychology re-conceived through myth and experience*. San Francisco: HarperSanFrancisco.

Said, E. W. (2003). *Orientalism*. New York: Vintage Books.

Shafak, E. (2015). *The Gaze*. London: Penguin Books.

Susan R. Barry. *Fixing My Gaze: A Scientist's Journey into Seeing in Three Dimensions*.

T. (n.d.). Idealism, Logic, and Puritanism in the Scarlet Letter Essay. Retrieved November 25, 2017, from <https://www.essaysforstudent.com/term-paper/Idealism-Logic-and-Puritanism-in-the-Scarlet-Letter/86970.html>

The Editors of Encyclopedias Britannica. (2016, December 21). Puritanism. Retrieved November 25, 2017, from <https://www.Britannica.com/topic/Puritanism>.

The Scarlet Letter from a Freudian Psychoanalytical Point of View. Retrieved November 25, 2017, from <https://www.kibin.com/essay-examples/the-scarlet-letter-from-a-freudian-psychoanalytical-point-of-view-olxRZlZH>

Nudelmann, Franny. "Emblem and Product of Sin: The Poisoned Child in The Scarlet Letter and Domestic Advice Literature". *The Yale Journal of Criticism* 10.1 (1997): 193-213. 30

May 2008

<http://muse.jhu.edu/journals/yale_journal_of_criticism/v010/10.1nudelman.html>

Confucius, Fang, A., Hawley, W., & Pound, E. (1970). *The Great digest. The unwobbling pivot. The Analects*. New York: New Directions Pub. Corp.

Pound, E. (2017). *Hugh Selwyn Mauberley*. Amazon: Create Space Independent Publishing Platform

Terrell, C. F., & Pound, E. (1984). *A companion to the Cantos of Ezra Pound*. Berkeley (Calif.) [etc.: University of California Press.

Thompson, K. (n.d.). Elizabeth Siddal: The Timeless Struggle to be Thin & Smart but Not

Objectified. Retrieved April 15, 2018, from <http://henryharbor.com/elizabeth-siddal-the-timeless-struggle-to-be-thin-smart-but-not-objectified/>