

Chapter I

Introduction

This chapter consists of background of the study, research question, objectives of the study, scope of the study, and significance of the study. The explanation of each part is presented below:

1.1. Background of the Study

Literary works consist of several genres such as novel, poetry, drama and short story. From the four literary genres, the short story is one of literary forms, which has few characters and needs a short time to comprehend. As stated by Guerin (1999: 7) that short story by its nature, concentrates upon a single incident or action. He said, “It has few characters, its setting and characterization must be rather evoked than developed in detail. Its effect must be made quickly and sharp since the most effective story is short enough to be read at one sitting.”

Among American writers, Nathaniel Hawthorne (1804-1864), is known as a novelist and critic and also famous as the short story writer of tales of the mystery and macabre. Hawthorne had written some novels and short stories. He was an author who has great contribution in manifesting the idea of Puritanism. His writings are mostly based on the historical facts combined with the reality in his own life and society (Turner, 1998: 232). The Puritan life, especially in Salem had inspired and enriched his literary imagination. As stated by Turner (1998:

233) that he tried to portray problem of life dealing with the original sin, inheritance guilt, and haunted soul.

Hawthorne has tried to express his ideas and concepts through the use of allegories and symbols biblical or social to present his social moral concerns and the effect of individualistic immoral behaviors and what human being may inflict upon him through the moral choices he makes every day normal situations. Hawthorne's concerns are beyond personal ones. For him a healthy community is the result of healthy individuals; while in many of the cases individuals cannot reach prosperity in a wretched society.

Puritanism is one of the phenomena that can be found in the short story. Puritan is a term for the extreme Protestant who wants to reform the Church of England. Theologically, Puritans are Calvinist so that they want to change the rituals and structures related to Roman Catholicism with simpler Protestant forms of faith and worship (Cincotta, 1994: 16). Puritan is well known for their religious rigidity. The basic tenets of Puritanism are the supremacy of divine God, the depravity of man, election, free grace, and predestination. Their difficulties in realizing their ideas in England lead them to migrate to America which they call as New England. In New England, they build "city on a hill" which means a place where the Puritans live within harsh authority of their religious belief. Puritanism has become part of American thought for it has some bearing on American development. Its intolerance and authority have influenced all aspect of both individual and society life.

Puritans gives significant impact on the development of America including the American thought and literature. The New Englanders character, however, is influenced much by Puritan inheritance and the shaping of American spirit came from the great migration westward (The Encyclopedia, 1996: 681). Since the Puritan settler are intellect and educated men, the Puritans contributed to education by establishing educational institutions such as university even compulsory. They believe that knowledge could save men from Satan. Then, puritans give lot contributions to creating the architect of religious freedom. They emphasized that all God's words should be freely preached that result in the spirit of toleration in facing religious diversity. "Many scholars have noted the contribution of Puritanism to the development of democracy" (The Encyclopedia Britannica, 1996: 681). In literature, according to Beeke (2006: 44-46) puritan writings have influenced to integrate biblical doctrine into daily life. They, puritans, do in three ways; address the mind (viewing the mind as the palace of faith), confront the conscience (going with the stick of divine truth and beat every bush behind which a sinner hides), and engage the heart (feeding the mind with solid biblical substance and moving the heart with affectionate warmth).

Puritan always dealt with matters of right and wrong, of good and bad conducts. Hawthorne was highly aware of the often grim legacy of Puritanism, and he was also interested in the hypocrisy that Puritan beliefs could sometimes produce in some people. It happened in his Puritan hometown of Salem led him to

the opinion that the fusion of religious dogma and political authority was the worst evil in everybody.

Society often criticizes, punishes, and/or despises people who dare to be different. Hawthorne exposed and rejected the illusions and self-depictions of his ancestor's culture, especially after he discovered one of his forefathers was judge, Hawthorne, who presided over the Salem witchcraft trials in 1662. Puritan society had significant influence on Hawthorne's writing, especially in his short stories *Young Goodman Brown*, *The Minister's Black Veil*, and *Ethan Brand*. According to Harold (2003: 123) that Puritan society claimed to have based itself on the highest principal of moral idealism and filled with Christian virtues of love and compassion.

However in his writings, Hawthorne presents Puritan society as hypocritical. Hawthorne describes the inhumanity and intolerance that the Puritan society had set in date, especially for sinners.

Therefore, American writer like Nathaniel Hawthorne saw the puritans as the most defects in American society. Hawthorne, writing more than two hundred years after his own American ancestors arrived was obsessed with them, including them (in his ironic elliptical way) in his stories. This study focuses on the puritanism itself inside the short story.

This study tries to examine four short stories from Hawthorne's writings such as *The Young Goodman Brown (1835)*, *The Minister's Black Veil (1836)*, and *Ethan Brand (1850)*. The reason why the writer chooses Hawthorne's stories is

because Nathaniel Hawthorne wrote these short stories to reveal behind the Puritans-lived implicitly. This study wants to see whether the puritanism exists in these short stories.

The writer also uses sociology of literature to support this study because sociology of literature is a subfield of the sociology of culture. It studies the social production of literature and its social implications. It is connected with this study's issue that direct to the society in the Puritans life.

Based on the background above, this study is conducted to see the way of *The Young Goodman Brown (1835)*, *The Minister's Black Veil (1836)* and *Ethan Brand (1850)* short stories in showing the puritanism toward the inside of each story by using the concept of puritanism by Bremer and Crawford. The writer chooses the theory which is the same with this study issue, puritanism, because puritanism views puritan society as the majesty, righteous, and sovereignty of God.

1.2. Research Question

During the process of analysis, it is important to make specification of problem to be analyzed. It helps the writer to avoid of the analysis and get description clearly about the object of the analysis itself. In this analysis, the writer finds and decides a problem that needed to answer further. That is:

“How is Puritanism portrayed through Nathaniel Hawthorne's short stories?”

1.3. Objectives of the Study

In making analysis, there is a certain objective which is important to achieve of writing of this thesis is to analyze and to reveal the portrayal of Puritanism in selected Nathaniel Hawthorne's short stories; *The Young Goodman Brown (1835)*, *The Minister's Black Veil (1836)* and *Ethan Brand (1850)*.

1.4. Scope of the Study

To avoid the vagueness of analysis, the writer makes limitation in this analysis so it can be clearly understood and focused. The writer will limit this analysis only to discuss the Puritan's values in selected Nathaniel Hawthorne's short stories; *The Young Goodman Brown (1835)*, *The Minister's Black Veil (1836)* and *Ethan Brand (1850)*. Furthermore the writer focused on the text in analyzing this literary works.

1.5. Significance of the Study

Theoretically, the significance of this study is to enrich literary insights through analyzing the short stories. Next, practical significance of this study is to understand the selected short stories; *The Young Goodman Brown (1835)*, *The Minister's Black Veil (1836)* and *Ethan Brand (1850)* as well as its writer of how the author pictures of Puritanistic dogma. In addition, this study can be applied by other students as reference for further study related to this novel or other works.

1.6. Previous Related Study

Nathaniel Hawthorne has successfully written *Young Goodman Brown*, *The Minister's Black Veil*, and *Ethan Brand* as great short stories. The short stories contain many valuable aspects of literariness that attract its audiences to explore it. Many researchers have done the analysis of *Young Goodman Brown*, *The Minister's Black Veil*, and *Ethan Brand* short stories from different perspectives. So, it is important to review this analysis to enrich knowledge about the other related research in order to deepen this analysis and use it as both reference and comparison to this research. It is also important to avoid an overlap of research.

On June 4th 2010, a study about *Young Goodman Brown* by Nathaniel Hawthorne has been done by Ezghoul and Zuraika from International Journal of Applied Linguistics & English Literature entitled "Young Goodman Brown as a satire puritanism as a prejudiced and intolerable system" aims to present belief reflected in the character of Brown who is seen as the incarnation of Puritanism which sees all non-conformists as sinners. However, this study means to assert that Brown's slip out of belief is only a slip out of consciousness resulting from Brown's losing balance at a moment of great mental deliriousness which immediately shows a firmer retrieval to his previous state of belief.

Another study has been conducted by Rustiti Widayuni in 2011 from Muhammadiyah University of Surakarta entitled "Conflicts of Moral Values in

Nathaniel Hawthorne's" purposes to describe how Goodman Brown's anxiety is reflected in the fiction, to describe the factors cause of Brown's anxiety, and to describe how Brown's responds to his anxiety. She analyzes the anxiety of the main character through extrinsic and intrinsic aspects of the fiction. The results of ther research showed that Goodman Brown's anxiety is reflected through five stages that are general anxiety, anxiety disorder, stress, phobia, and hysteria. The anxiety is caused by two general factors, internal factor and external factor.

Last but not least, a study about the people in the Puritans has been done by Rauch in 2010 from Washington State University entitled "Symbols and Themes in Ethan Brand" by Nathaniel Hawthorne gives the analysis of the plot and the characters of the short story as well as. She mostly talked about some of the most important symbols should be analyzed from different point-of-views, as well as the themes which are the essence in the short story. This study focused on the unpardonable sin and wanted to show to the reader by depicting the story and the important of puritan and romantic elements in this story. This paper wants to seek out about the values that Hawthorne's wanted to submit.

The review above informs that there is not yet research analyzing the Puritanism Nathaniel Hawthorne's *Young Goodman Brown*, *The Minister's Black Veil* and *Ethan Brand* short stories, which identifies puritan life toward his puritanism seen from sociological perspective. Thus, the writer explores the new subject matter and perspective which is quite different from the previous research.

Chapter II

Literature Review

In this chapter II, the writer would clarify some theories and concepts that are used for this analysis. It covers the sociology of literature, puritanism, Nathaniel Hawthorne himself and intrinsic elements of literature and briefly story about selected Nathaniel Hawthorne's writings (*Young Goodman Brown*, *The Minister's Black Veil* and *Ethan Brand*) to know more clearly about puritanism in Nathaniel Hawthorne short stories.

2.1. Sociology of Literature

As the representation of life, literature cannot be separated from society. It does not only provide picture of human experience but also issue of particular society. According to Alan Swingewood (1998: 39) stated that sociology of literature is a specialized area of study which focuses its attention upon the relation between a literary work and the social structure in which it is created. It reveals that the existence of a literary creation has the determined social situations. As there is a reciprocal relationship between a literary phenomenon and social structure, sociological study of literature proves very useful to understand the socioeconomic situations, political issues, the world view and creativity of the writers, the system of the social and political organizations, the relations between certain thoughts and cultural configurations in which they occur and determinants of a literary work.

The author deals with the life story of the author who creates literary work. The relationship between of sociology and literature exist since literary work is written by the author, the author is a member of society and there is a social content of the works themselves or literature text perspective discusses about literature as the reflection of society life. So, the influence of literature on society becomes the concern of sociology of literature as receptive perspective sees the society acceptance of literature. Literature arise problems of its readers as well as the actual social problems influence literature. Receptive theory deals with reader's ability in understanding literary works since literature not only provides aesthetic aspects but also another important aspects such as ethical, cultural, philosophical, logical, historical, even scientifically aspects.

It was elucidated by Peter Berger and Thomas Luckmann in A. Teeuw that "Everyday life presents itself as a reality interpreted by men and subjectively meaningful to them as a coherent world" (1994: 226). In other words, literature is really not a total reflection of reality but it is the essence and summary of the social process based on the writer's interpretation.

Having the explanation about the sociology of literature, the researcher considers that the subject matter of the research discusses much about the social content of the work. Here, the research explores the representative of a puritan's life as a social issue and the society's manner toward the issues of puritanism in the several selected short stories by Nathaniel Hawthorne entitled *Young Goodman*

Brown, The Minister's Black Veil, and Ethan Brand. The analysis deals with the social and cultural study particularly Puritan society. It shows the function of literature as a device to portrait or to represent social life and issues. For instance, literary works may contain issues of the contribution of society toward individual development and society's response toward a particular issue.

2.2. Puritanism

“Puritanism is a religious political movement in the late 16th and 17th centuries that sought to “purify” the Church of England of remnants of the Roman Catholic “popery” that the Puritans claimed had been retained after the religious settlement reached early in the reign of Queen Elizabeth I” (Encyclopedia Britannica, 2009). They wanted to purify their national church by eliminating every shred of Catholic influence. Eventually, the Puritans went on to attempt purification of the self and society as well. So, it can be known that puritanism is a reform movement in the Church of England during the late sixteenth century.

“Puritanism is a form of Protestantism in England during the 16th and 17th century” (Encyclopedia Britannica, 1990: 879). Puritan reformation appeared in the reign of Elizabeth I within the participation of Marian exiles, clergy, and its congregation after coming back from their escapism of Catholic Queen Mary persecution (Eliade, 1997: 102). The name of the Puritans derived from the word “pure” as their intention to purify the Church of England. The new Church tended to

have similar characteristic with Roman Catholic Church shown in its ceremonies and ritual tradition. Therefore, they wanted to purify the Church of England from Roman Catholic elements which were not Biblical based and demanded a simpler form of Christianity worship as described in the New Testament.

2.2.1. Puritan Basic Tenets

As mention above, puritanism is a religious movement in case of Protestant reformation. The Puritans themselves desired to reform England as well as John Calvin did in Geneva. Puritan religious doctrines were mostly based on Calvinism (The Encyclopedia Americana, 1996: 21). They were of the same mind with Calvin since his teachings were considered fixed to the Bible and experience (Foerster, 1992: 9). In the book of American Literature, it is stated that there are five points of Puritans basic tenets including 1) the Supremacy of Divine Will, 2) the Depravity of Man, 3) Election, 4) Free Grace, and 5) Predestination (Crawford et al, 1993: 13).

According to Eliade (1997: 103) that the starting point for Puritan Theology was an emphasis on the majesty, righteous, and sovereignty of God. God has absolute authority and arbitrary will to create and maintain the universe. Due to His will, everything in this world must be directed using His morality and if God wills His world, His world must be governed by His morality and worldly occurrences must be the consequences of His moral law (Crawford et al, 1993: 13). Puritans also hold the concept of the depravity of man. "Scripture, their social surroundings, and an intense

personal introspection all persuaded the Puritan that human being were depraved sinners incapable of earning merit in the eyes of God” (Eliade, 1997: 103). Everyone was guilty of sin as the result of Adam’s fall for his mistake in the Garden of Eden (The Encyclopedia Americana, 1996: 21). By the reason, humans are sinful and weak deserving damnation. Thus, many Puritan preachers gave a picture to his congregation that they are hopelessly stupid, wickedly sinful, and irretrievably damned (Crawford et al, 1993: 13).

However, Puritans believed the concept of election means that Christ’s sacrifice has resulted covenant with God to save the elected person from damnation. They held that God “elected” or predestined certain persons—a limited number, not all mankind by any means—to be saved and did this solely out of His mercy (The Encyclopedia Americana, 1996: 21). Puritans taught that good works meant nothing in earning salvation since good works do not please God and sinners cannot save themselves. People cannot simply reach the salvation by holding natural means provided by God such as scripture, sacrament, and sermons of Godly preacher. Yet, the elected person can liaise with the Spirit’s transforming work on their souls.

Subsequently, those who are God’s elected could get God’s grace as a free gift. Grace is not a reward for anything people had done but it is a gift for them elected by God. God gives satisfactory grace for the elected person’s salvation (Foerster, 1992: 9). In spite of this, Puritan hold the idea of predestination in which God eternally has determined who is saved and who is damned. God is a Supreme

will therefore He could predestine human end into heaven or hell according to His plan. In the beginning of Puritanism, every Protestant absolutely believed in the conviction of Scripture, the existence of heaven and hell, or the sins (The Encyclopedia Americana, 1996: 21). “But although Adam’s sin had led to this fallen state and thus precluded humankind from using the Adamic covenant of works to earn its way to heaven, a benevolent and loving God predestined some of his fallen creatures for the gift of salvation included in the covenant of grace” (Eliade, 1997: 103).

Mostly puritan still believes with illogical things. Witchcraft is one of the Puritan’s beliefs of superstition, including the nature of wild jungle, Satan, devil, big trees and some terrible animals like a huge snake. (The Encyclopedia Americana, 1996: 22)

2.2.2. Characteristics of Puritan

After describing the basic tenets of puritanism, it can be found the characteristics of Puritan. It is important to make easy to understand in analyzing the selected short stories.

According to Bremer (2006: 328) these are the characteristics of Puritan:

1. Puritan society believed that God was active in the world. The basis for the Puritan’s beliefs was an emphasis on the righteousness and sovereignty of God. God,

they said directed all things by exercise of His will and directed all things to an intelligent end.

2. Puritan society believed that devil was active in the world. The Puritan's strong religious beliefs on devil and their beliefs on devil's powers, actions and effects on society made their society an easy target for witchcraft hysteria. These beliefs contributed greatly in their fear of devil and his followers to the point where it dominated their society in the sixteenth and seventieth and lead to the witchcraft hysteria.

3. Puritan society believed in predestination. This predestination is related to the concept of Puritanism, which is the elect. Puritan society believed that certain individual, known as the elect, were destined to go to heaven as part of God's plan. And they also believed that they were the elect.

4. Puritan society believed in original sin. In the Bible, it is said that man is conceived in sin since the fall of Adam and Eve into sin. This made the Puritan society had a belief that man was born evil. They also believed that man must overcome his natural sinful state.

5. Puritan society believed in a literal interpretation of the bible.

6. Puritan society was judgmental and often intolerant. This is the effect of the elect. Since they believed that they were the elect, they thought that they were proper to judge and punish a sinful person.

7. The government in Puritan society was a theocracy. There were no differences between the law of government or church and society in the Puritans. They were the same. All crimes were punishable the same.

8. Puritan society avoided sensual pleasures. Puritan society believed that all pleasures came from devil, especially sensual pleasure like sex. They believed that sex was for procreation or “puritanical”.

9. Puritan society valued education.

10. Puritan society was family oriented.

2.3. Puritan New England in 17th Century

In its most common usage *Puritanism* refers to a movement within English Protestantism in both the British Isles and colonial America. After the death of Cromwell, the Puritans could not avoid Charles II’s attacks. Since Puritanism in England encountered many problems, Puritans were divided into two groups of Non-Separatist and Separatist. The first group is those who kept their effort in reforming the Church of England and maintaining their existence in England. Meanwhile, the second group called The Separatist is the group that could not run the model of Calvinistic Christianity they believed. They got their name for they separated themselves from the Church of England and tried to have their own Church which was free from the Roman Catholicism. The Separatist moved out of England to find a place to where they could make their dreams come true.

The Puritans left England and the Puritans arriving at America (1620) were the separatists who wanted to separate themselves from the established Church of England rather than change its improper contents (Crawford, 1993: 12). They became The Pilgrims who started the colonization in New England. “Ten years later came the founders of Massachusetts Bay Colony, a large band of conservative Puritans, led by landed gentry, wealthy merchants, university graduates” (Foerster, 1992: 3). These Puritans called themselves “Nonseparating Congregationalist,” by which they meant that they had not denied the Church of England as a false Church. However, in practical life, they behaved like The Separatists. The migration lasted all over two decades and then spread into the so called Connecticut, New Hampshire, Rhode Island and Maine, and the limit borderline of New England.

Finally, Puritan migration to America gave significant impact on the development of America including the American thought and literature. The New Englanders character, however, was influenced much by the Puritan inheritance and the shaping of American spirit came from the great migration westward (The Encyclopedia Britannica, 1970: 681). Since the Puritan settler were intellect and educated men, the Puritans contributed to education by establishing educational institutions such as university even compulsory. They believe that knowledge could save men from Satan. Then, the Puritans gave a lot of contributions to creating the architect of religious freedom. They emphasized that all God’s words should be freely preached that resulted in the spirit of toleration in facing religious diversity. “Many

scholars have noted the contribution of Puritanism to the development of democracy” (The Encyclopedia Britannica, 1970: 681). The Puritans also introduced the necessity of checks and balances of power.

However, Puritanism also revealed its negative side for at its worst was dogmatic, narrow-minded, superstitious, and malicious, traced in the Salem witch trials, which in 1692 saw hundreds brought to trial (Crawford et al, 1993: 14). They were humorless and could be hideous in giving punishment.

2.4. Short Story

Definitions of the short story by its everyday practitioners and teachers tend to focus on its characteristics of being short (able to be read in one sitting); concise (information does not diverge from the main plot, unlike in a novel); leaving behind a single impression or effect usually built around one character, place, idea, or act; and requiring the reader to input personal experiences or prior knowledge to the story because it is concise (Bennett, 2008, p.9).

According to Kennedy and Gioia (2010: 6) the short story is relatively simple in structure because they date back to the time of word-of-mouth story tell. Short story is different with any other forms of literary works because short story plots tend to be “less complicated and less closely detailed than a story written for the printed page, whose reader can linger over it” (Kennedy & Gioia, 2010: 11). The shift to character delineation in the contemporary short story as compared to the delineation

of strange or wonderful events or a moral is related to the shift to print, but this can also be linked to the focus on the self in our particular moment in time. The short story, with detailed character drawing as one of its central aspects, can appear to epitomize this self-centered aspect of our contemporary collective personality. One can also, however, see a difference between published-for-print and born-digital short stories because born-digital fiction (at least with early works) tended to focus on the form and not just the character, but still with a focus on the self and trauma (Kennedy & Gioia, 2010: 12)

One of the ways to recognize a short story, according to Kennedy and Gioia (2010: 16), is that its main character is fully delineated, whereas tellers of tales relied heavily on summary or terse, general narration. Short stories usually present the main events in greater fullness, are often more realistic than a tale, and are able to develop a scene in more fullness and detail in a way that can almost make the reader feel that he or she is present in the scene (Kennedy & Gioia, 2010, p.16). Instead of summarizing as a teller of a fable, parable, or tale might do, short story writers “try to show rather than simply to tell” (Kennedy & Gioia, 2010: 16).

2.5. Intrinsic Elements

According to Kennedy & Gioia (2010: 44), intrinsic elements are parts of literary work to analyze the literature such as; novel, film, drama, short story, etc. intrinsic elements also analyze the literature according to the text in the literature.

Intrinsic elements can be divided into five elements; plot, setting, character and characterization, theme, point of view and symbol.

2.5.1. Plot

Plot sometimes refers simply to the events in a story, but it can also mean the artistic arrangement of events in a story. According to Griffith Jr, plot is a pattern of carefully selected, causally related events that contain conflict (1990: 60).

Usually, plot have five parts, they are introduction, rising action, climax, falling action, and conclusion. Introduction is the beginning of the story, where the characters are introduced and the source of conflict.

After introduction, rising action or crisis is raised by the author to show the beginning of a conflict. Climax is the moment of greatest tension at which the outcome is to be decided, the climax often takes confrontation between the protagonist and antagonist character. Following climax arise falling action.it is where the solution for the conflict is found. Lastly the outcome or conclusion, it is a brief clarification of all the conflicts quickly follows. (Kennedy & Gioia, 2009: 44)

2.5.2. Setting

By setting of a story, it usually means the time and place that events happen in the story. However, in an effective short story, setting may figure as more than near background. The setting can make things happen such as make characters to act,

brings them to realization, or cause them to reveal their inmost natures. The elements of a setting consist of place, time, weather, and atmosphere. The idea of place includes the physical environment of a story, whereas where the story takes place is called locale.

In a setting time may crucially involve by showing the hour, year, or century. It might also matter greatly to a story when the setting of time is described with details. Besides time and place, setting may also include the weather.

Climate can be substantial to a story because it can affect the setting of place and time, the character and also the whole story. Atmosphere is the dominant part of a literary work in form of mood or feeling. It reverses to the total effect conveyed by the author's use of language, images, and physical setting. (Kennedy & Gioia, 2009: 45)

According to Kennedy and Gioia (2010: 107-108) the setting has four elements. There are place, time, weather and atmosphere to show how the character act, how the characters socialize with others and how the characters show their human nature to the audience when they see it.

1. Place

Kennedy and Gioia (2010: 107-108) stated the definition of each element that setting in place referred to the environment of the story, like the house, a street, a city, a landscape, a region.

2. Time

Time is also an important in setting. In addition, the place in the setting related to the time of the story, like hour, year and century. In setting, besides place and time

3. Weather

Weather is also included as the setting in the story. The weather can involve the plot in the story that it might be there is a connection between the characters with another character that have 23 the conflict in the weather time. According to Kennedy and Gioia, atmosphere is "... the dominant mood or feeling that pervades all parts of a literary work."(2010: 108)

4. Atmosphere

Atmosphere in literature is presented by the character action and happened when supported by the place, time and weather. In "Ethan Brand", "Young Goodman Brown" and "The Minister's Black Veil", there is much dark atmosphere that represented by the characters including the character and environment around. The setting and atmosphere have a strong relation. Atmosphere related to the mood and feeling by the people and the mood and feeling related to the plot. So, the audience can see and feel how the character's atmosphere that they presented in the story.

2.5.3. Character and Characterization

Character and characterization have a relationship which cannot be separated. In the story, it must have a character and characterization to support what the story tells about. Character and characterization also cannot be separated from plot. In the literature story, the audience always asking and wondering what will happen to the characters. According to DiYanni (2001: 55), plot and character, in fact, are inseparable. When we read literature works, we always ask what will happen to the characters after the incident or how the characters could be like this in this plot. Therefore, the plot and the characters are related to each other.

According to Gill (1995: 127), “A character is someone in a literary work who has some sort of identity (it needn’t be a strong one), an identity which is made up by appearance, conversation, action, name and (possibly) thoughts going on in the head.” A character is one of important points in literature. A character has an identity to show the audience by their appearance, conversation, action, etc. That is made by the author to represents the 17 message through by the character.

Besides that, character can be classified into 2: major character and minor character. DiYanni (2001: 55) mention a major character is an important figure at the center of the story’s action or theme. According to DiYanni, the major character can be described as:

The major character is sometimes called a *protagonist* whose conflict with an *antagonist* may spark the story's conflict. Supporting the major character is one or more secondary or minor character whose function is partly to illuminate the major characters. Minor characters are often static or unchanging: they remain the same from the beginning of a work to the end. ...we should be careful not to automatically equate major characters with dynamic ones or minor characters with static ones." (2001: 55-56)

Major character and minor character are important in character. Usually, people assume protagonist (major character) is the same with main character that in the beginning until the end story. Antagonist (minor character) is a partner from protagonist that supports protagonist character to make the plot interesting. Antagonist character is related when the story has a conflict for protagonist character to achieve what the goals that protagonist character represents for the audience. In some cases, not all major character is dynamic and minor character is static, because it depends on how the plot tells the story.

To know more about the character, there are four types of character: Flat character, Round character, Static character and Dynamic character. Kennedy and Gioia (2010: 78) stated a flat character has only one outstanding trait or feature, or for most a few distinguishing marks. According to Barnet, Burto and Cain (2005: 228), a flat character is a simple character that in the beginning until the end just has one trait. A flat character just shows one or two characteristics in character in the film.

Besides flat character, there is a round character. Arp and Johnson (2006: 105-106) added that round characters have a complex personality and many-sided; they have the three-dimensional quality of real people. A round character is a character that has many traits in film that he/she represented more than a flat character.

Static character is, “A static character, also known as a **flat** character, is one who is offered the chance for positive change but who, for one reason or another, fails to embrace it.” (Soles, 2009: 67) Inside flat character, there is a static character. Static character is same with flat character, but static character is a part from changing personality. Static character can change the personality, but it depends on the character that he/she wants it. But mostly, static character is unchanging form beginning until the end of story.

“A **dynamic** character, sometimes referred to as a round character, is one whose values, attitudes and/or ideals change as a result of the experience the character undergoes throughout the story.” (Soles, 2009: 65) A dynamic character is same with round character, but dynamic character is a part from changing of personality. Dynamic character is like development of character, one of the characters in the story can change accordance with the progress of the story. The audience can see the changing or development of the character from the beginning until the end of the story. The changing of development can be the personality, behavior and attitude.

Based on the clarification of character, it can be concluded flat character's partner is round character. Both of them include the number of how much traits they have. Flat character is just showing one or two traits whereas round character is more than two traits than flat character. Besides that, there are static character and dynamic character. Static character's partner is dynamic character. Both of them include the changing of personality. The difference from both is static sometimes or more static character cannot change, from the beginning until the end of the story just like a usual. Different with dynamic character which from the beginning the human nature of personality, they can change accordance the situation that they faced.

2.5.4. Theme

According to the Kennedy & Gioia (2010: 183), "The **theme** of a story is whatever general idea or insight the entire story reveals. In some stories the theme is unmistakable." Theme is the main idea in the story and point of the story's content. The main idea of the story is trying to tell something to the audience. People interested in literature like film, poem, poetry, novel, etc is when people see theme that what the story told about. 26 "The literary term for the message, the insight into human experience an author offers to his or her readers, is **theme**." (Soles, 2009: 84) Theme also known as getting the message from what the author gives. The author gives a message to the audience according to human experience. The human experience here is when the people usually do something like in human daily life and

happening around our life. So, the author relates theme with the significance of human experience to make the audience easy to understand what the author gives.

2.5.5. Point of View

Reading fiction literary works the readers recognize points of view in the story. Kennedy & Gioia (2010: 26) stated that points of view is divided into two categorization of narrator: the first is participant narrator as the first person ("I") or can be a major or minor character, and second non participation narrator who is written in the third person ("he","she") or possess different levels knowledge of character in a story: all knowing or omniscient when the narrator sees into any or all characters, limited omniscience when he only sees one character in a story, and objective when the narrator does not see any characters just reports the story outside it. A story's points of view makes the readers are easy to understand the story; the narrator takes significant part and becomes identity of points of view itself.

Dialogue is the part of intrinsic element of novel. According to Susie Brown dialogue is defined as words in a story which were spoken or thoughts by the characters who play in it (2005:10), it can be conversation and thoughts from the characters in a story. Dialogue gives information to the readers by reading the way how the characters speak and act. Kurtus (2007: 30) in Elements of Fictional stories stated that dialogue is conceived as the speech of the characters.

Good idea consists of four things, there are: spoken words which show what the character is saying, speech tags that show which character is saying, action which shows characters doing and thoughts show the characters thinking (Brown, 2005: 76). These should be balance and do not need to be included all in a story.

2.6. Nathaniel Hawthorne (1804-1864)

Nathaniel Hawthorne is a famous American writer of 19th century. He was descendants of a line of worthies who was born on the fourth of July 1804 in Salem, Massachusetts. In his line of worthies, he was the sixth generation of a Puritan family who was carrying the Puritan doctrine. Bradley in *The American Tradition in Literature Vol. 1* stated that Hawthorne's ancestors were the authority who strictly kept and applied the principle of the Puritanism in their life and society (Bradley, 1992: 56).

Nathaniel Hawthorne's first ancestor is William Hathorne (the family spelled it that way until Nathaniel Hawthorne himself later added "w" to his family name). It related to his first ancestor as a powerful man who was very strong in carrying his religion believes. Bible in his one hand shows his paternal doctrine where Puritanism refers to be the Bible and a sword in his hand shows his paternal doctrine Puritanism refers to be the Bible as its fundamental law.

Hawthorne's description about his ancestor gave him a sort of bad feeling and disappointed with the past. He felt that the history that was made by his ancestor

haunted his mind as an inherited guilt. He admitted to being haunted by the figure of the prominent but guilty ancestor who "... was present to his boyish imagination, as far back as he can remember" (Unger, 1994: 223).

William Hathorne's sin is dealing with the persecution of Quakers. It is stated in *The Custom House* as follows: "He was like wise a better persecutor, as witness the Quakers, who have remembered him in their histories, and relate an incident of his hard severity towards a woman of their sect, which will last longer. It is to be feared, than any record of his better deed, although these were many" (Hawthorne in Bradley Sculley, 1992: 20).

William Sewel in his *History of Quakers* reports that William Hathorne ordered "Anne Collemen and Four of her friends" to be "whipped through Salem, Boston, and Dedham" (Turner, 1998: 61). Hawthorne himself presents William's action in his short story *Young Goodman Brown* through the statement of Brown's companion on the forest trail, "I helped your grandfather, the constable, when he lashed the Quaker woman so smartly through the streets of Salem" (Turner, 1998: 76).

The Puritan situation at that time, their belief of superstition, which led them to the witch hunting in Salem New England in 1692 and the Puritans hunted them because according to the Puritans they have a supernatural power from Satan. Satan was a God enemy and because of the collaboration with God's enemy, the witches were hunted and then condemned by the Puritans... They believe that witches are their

enemy because Satan lives in their soul Puritan hunt witches then hang them for their sin. According to Horton (1992:44) while it is ideal of religious concentration they also shared in the superstition and bigotry of their day. If the Puritans hanged twenty persons as witches at Salem in 1692, it was equally true that in England one notorious witchfinder alone was responsible for sending three hundred witches to the gallows between 1645 – 1647...

2.6.1. Synopsis on the Selected Nathaniel Hawthorne's Short Stories

A. Young Goodman Brown

Young Goodman Brown, a young and innocent man, bids farewell to his young wife, Faith. Faith asks him to stay, but Goodman Brown says he must leave, just for the evening. He ventures into the gloomy forest of Salem, and is soon approached by a man of about fifty, to whom he bears a strange resemblance. His companion wore simple clothing, but carried a staff that resembled a great black snake and seemed to move like a living serpent. Time and again, Goodman Brown protests the trip, insisting that he must turn around. But, his companion tells him that his father and grandfather had walked along the same path, as well as other important townspeople, such as the governor. Goodman Brown continues to follow. Along the path, they see a woman, Goody Cloyse, who taught Goodman Brown his catechism. His companion begins to resemble the devil, while the woman, a witch. The staff, too, seems to take life.

After a while, Goodman Brown sits down, determined to not go any farther. His companions go ahead without him. As he sits, Goodman Brown thinks he hears the minister and Deacon Gookin on horseback discussing the night's meeting and a young woman who would be taken into communion that night. Goodman Brown begins to hear voices, and among them, the lamentations of Faith. He shouts her name, but hears only a echoes, and then silence. A pink ribbon – Faith's ribbon – flutters down from above. "Maddened with despair", Goodman Brown rushes forth into the forest, laughing louder and louder, until he reaches the gathering. There, he sees an altar, surrounded by four blazing trees. Many of the town's most honorable members were present, as were some of the least welcomed – the sinners and criminals. Goodman Brown is led to the altar, where a cloaked female figure is also led. A dark figure prepares to welcome them into the fold, pointing to the crowd behind them - the crowd Young Goodman Brown had revered from youth. The figure revealed them all as sinners, noting that "evil is the nature of mankind. Evil must be your only happiness". The cloaked woman is revealed to be Faith. Before the figure could lay the mark of baptism on Goodman Brown, he called to Faith to "look up to Heaven, and resist the wicked one." Immediately, he finds himself alone in the forest.

The next morning, Goodman Brown arrives back in town, bewildered about the events from the previous night. He runs into many people he saw in the forest – the Deacon, Goody Cloyse - all acting as if nothing had happened. He sees Faith, but

passes without acknowledging her. Since the “night of that fearful dream” Goodman Brown became a dark and gloomy man, who saw nothing but blasphemy all around him.

B. The Minister’s Black Veil

One day, Parson Hooper, the reverend of Milford, arrives at mass on the Sabbath with a black veil covering his eyes. The townspeople immediately begin to gossip; some say that he has gone mad, while others believe he is covering a shameful sin. The Minister, however, acknowledges neither his own strange appearance nor the shocked and curious whispering of the townspeople. An energetic preacher, Hooper delivers a sermon that was as powerful as the rest – but, due to his veil, the people felt a certain sadness and mysteriousness in his words. Following the sermon, the townspeople continued to gossip about the mystery of the veil. Mr. Hooper continued to act as always, greeting the children and saluting his neighbors. But, he was met with bewildered looks as the crowd avoided him. As he turned, a sad smile crept from underneath his veil.

The minister appears again at two important ceremonies. First, he attends a funeral, where the people continue to fearfully gossip that the dead woman shuddered under the minister’s gaze. That evening, he attends a wedding, and casts a dark horror over the lively event. Mr. Hooper makes a toast to the couple, but in doing so, catches

his own reflection in the glass, a sight so frightful that he spilled the wine and left immediately.

His lover, Elizabeth, attempts to uncover the mystery that none had yet been able to solve. In response to her questions, though, Hooper only maintains that the veil is a symbol that he is bound to wear day and night, and that no mortal shall ever see it withdrawn. Even Elizabeth, he says, cannot see his face. She inquires as to whether the veil is to demonstrate sorrow or sin. He replies that “if I hide my face for sorrow, there is cause enough, and if I cover it for secret sin, what mortal might not do the same?” He asks Elizabeth not to desert him, and tells her that he is lonely behind the veil. She asks him to lift the veil just once, but he refuses. At her departure, Hooper smiles sadly again.

For the rest of his life, Hooper was conscious of the fear his veil instilled in the townspeople. It hurt him when children ran from him, and when rumors surfaced of a terrible crime he was hiding. He as “irreproachable in outward act, yet shrouded in dismal suspicious; kind and loving, though unloved and dimly feared; a man apart from men, shunned in their health and joy, but ever summon to their aid in mortal anguish.”

At Hooper’s deathbed, Reverend Clark prays that Hooper allow the veil to be lifted. But Hooper resists with surprising strength. Still bearing his sad smile, Hooper accuses the rest of the crowd, asking why they tremble at him alone. All the

townspeople have avoided him and show him no pity, he says. They are all hypocrites, as they all wear “black veils” and shield their eyes from God when they confide in others. Hopper dies and is buried with his black veil, his eyes forever covered.

C. Ethan Brand

Bartram, a lime-burner, and his son Joe watch the kiln on Mount Graylock one night when they hear a slow and solemn laughter resound from the hill below them. A man emerges and introduces himself as Ethan Brand. Bartram remembers that he had heard a story of Ethan Brand – the man who went in search of the Unpardonable Sin eighteen years ago. Brand reveals that he has indeed found the Unpardonable Sin, and it resides in his own heart.

Bartram instructs Joe to tell the townspeople that Ethan Brand has returned, but in his son’s absence, he begins to feel uncomfortable alone with Brand. Bartram remembers the sorts of stories the townspeople used to tell about Brand – they once said that he would converse with the devil through the kiln, together framing the image of a sin that even Heaven’s infinite mercy could not wash away.

Brand explains to Bartram that the Unpardonable Sin is a “sin of an intellect that triumphed over the sense of brotherhood with man and reverence for God, and sacrificed everything to its own mighty claims.” However, he also admits that

“Freely, was it to do again, would I incur the guilt. Unshrink inly I accept the retribution!”

Soon thereafter, three men from town arrive to see Brand. All three men - a stage-agent, a lawyer, and a doctor – honorable earlier in their lives were now merely drunkards. The three greeted Brand and invited him to drink from a black bottle, in which they claimed he would find something better than the Unpardonable Sin. Brand, who had achieved a “high state of enthusiasm” after his years of solitary meditation, could not bear to be around such “low and vulgar modes of thought”. In their company, he began to worry whether he had indeed found the Unpardonable Sin. He orders them to leave and calls them brutes, offending them greatly. An old man asks Brand whether, during his travels, he had seen the daughter, a girl who left the village to pursue a life as a traveling performer. Brand remembers that the daughter is the “Esther” of the tale – whom he had made the subject of a psychological experiment, and whose soul he had “annihilated” in the process.

Some youth from the village come up the hillside, at the same time as a German Jew, a showman. The showman allows the youth to look through his diorama, but offends Brand by showing him only a blank canvas. Brand rudely tells the Jew to get into the furnace.

Suddenly, an old dog begins frantically chasing its own tail, causing the crowd to laugh. Brand recognizes a similarity between himself and the dog - both

caught in impossible pursuits - and begins to laugh his awful, gloomy laugh. The townspeople are frightened by his laugh and depart, leaving Bartram and Joe alone with Brand once more. Brand tells the other two to go to bed and assures them that he will tend to the kiln.

Alone in the woods, Brand reminisces on his past. He remembers that, tending the kiln years ago, he was a simple and loving man. He had pity for human guilt and woe, and hoped that he might never find the Unpardonable Sin. But, he began to seek intellectual development, which disturbed the balance between mind and heart. He had become a fiend “from the moment that his moral nature had ceased to keep the pace of improvement with his intellect”. His highest effort and the fruit of his life’s labor had produced the Unpardonable Sin.

Brand asked himself “What more have I to seek? My task is done, and well done.” With that, he ran to the top of the kiln, cried his last farewell, and threw himself into the fire.

In the morning, Bartram and Joe find that the mountain seems cheerful and lively, light with sunshine. Bartram opens the kiln, and finds that the marble is burned into perfect, snow-white lime. On top of the lime was a skeleton, also converted into lime. Inside the rib cage, however, rested lime in the shape of a human heart. Bartram asks if Brand’s heart was made of marble – but, after just a moment of consideration,

shrugs off the man's death. Happy that the extra lime from the skeleton will make him richer, Bartram unceremoniously crumbles the relics of Ethan Brand.

2.7. Theoretical Frameworks

This study uses puritanism to analyze the short stories by Nathaniel Hawthorne. This theory helps the writer to identify words, phrases, clauses, and sentences taken from narrations and dialogues from puritanism life that indicating the portrayal of puritans' life through selected Nathaniel Hawthorne short stories by using Crawford theory.

Chapter III

Method of the Study

This study is conducted through a set of methodology, including research method, data and data sources, procedures of data collection and data analysis.

3.1. Research Method

The study will be conducted by using descriptive analytical study. According to Ratna (2004: 53), descriptive analytical study is a study where facts are described and the facts are also analyzed by providing sufficient explanation and understandings. This study is about describing and analyzing the puritanism in short stories (*Young Goodman Brown*, *The Minister's Black Veil*, and *Ethan Brand*).

3.2. Data and Data Source

Data source of this study is “*Young Goodman Brown*, *The Minister's Black Veil*, and *Ethan Brand*” short stories by Nathaniel Hawthorne published by Dover Publication, Inc. USA. And the data includes all the words, phrases, clauses, and sentences taken from the whole narrations and dialogues that indicating the puritanism matter in *Young Goodman Brown*, *The Minister's Black Veil*, and *Ethan Brand* short stories which show the puritans life by Nathaniel Hawthorne.

3.3. Data Collection Procedures

In this study, the data are collected by finding words, phrases, clauses, and sentences taken from narrations and dialogues from short stories that indicating the puritanism inside the stories which show the puritans life in *Young Goodman Brown*, *The Minister's Black Veil*, and *Ethan Brand* short stories by Nathaniel Hawthorne.

Techniques to collect the data are by reading “*Young Goodman Brown*, *The Minister's Black Veil*, and *Ethan Brand*” short stories, identifying the words, phrases, clauses, and sentences taken from the narrations and dialogues that indicating the puritanism in *Young Goodman Brown*, *The Minister's Black Veil*, and *Ethan Brand* short stories which show the puritans life by Nathaniel Hawthorne by using Puritanism theory. Therefore the steps as follow:

- a. Selecting Nathaniel Hawthorne's short stories on the basis of Puritanism
- b. Reading the short stories thoroughly.
- c. Identifying the words, phrases, clauses, and sentences taken from narrations and dialogues from short stories that indicate the puritans life inside the stories which show the puritans life in *Young Goodman Brown*, *The Minister's Black Veil*, and *Ethan Brand* short stories by Nathaniel Hawthorne by using Puritanism theory.

3.4. Data Analysis Procedures

- a. Analyzing the identified words, phrases, clauses, and sentences taken from narrations and dialogues from short stories that indicating the puritanism inside the stories which show the puritans life in *Young Goodman Brown*, *The Minister's Black Veil*, and *Ethan Brand* short stories by Nathaniel Hawthorne by using Puritanism theory.

- b. Analyzing the identified narrations and dialogues by relating them with the sociological context of the society.

- c. Interpreting the result.

- d. Drawing the conclusion.

Chapter IV

Findings and Discussion

This chapter deals with the findings found in this study after the analysis done. The findings are gathered from the analysis of words, phrases, clauses, and sentences in the short stories. This chapter is focused on discussing of the puritanism portrayed in Nathaniel Hawthorne's short stories; *Ethan Brand*, *Young Goodman Brown*, and *The Minister's Black Veil*.

4.1. Data Description

The data are taken from *online-literature* of Nathaniel Hawthorne's short stories from the classic year's era which was about 1835-1850. The data are words, phrases, clauses, and sentences in the short stories.

4.2. Findings

After the words, phrases, clauses, and sentences taken from the narrations and dialogues, the writer could find the basic tenets puritanism portrayed in the *Young Goodman Brown* as the election, *Ethan Brand* as a the depravity of man, and the last *The Minister's Black Veil* as the predestination, those are written by Nathaniel. There are many characteristics depiction of the puritan such as the Puritan society believed that God and devil were active in the world, puritans believed in predestination that related to the concept of puritanism which is the elect, puritan society believed in

original sin and believed in a literal interpretation of the bible. They are also judgmental and often intolerant. This is the effect of the elect. Since they believed that they were the elect, they thought that they were proper to judge and punish a sinful person. The government in puritan society was a theocracy. They were no differences between law of government or church and society in the puritans. They were the same that all crimes were punishable a sinful person. Puritan society valued on education highly and finally puritan was family oriented.

4.3. Discussion

In this part of this study, the writer describes all the discussion portrayed in the explanation of signification process. This study analyzed four short stories of Nathaniel Hawthorne on *online-literature* website. All the short stories are analyzed by signification order which is analyzed by puritan basic tenets of Crawford (1993: 13) and characteristics of puritan of Bremer (2006: 328). The short stories as follow:

4.3.1. Ethan Brand

Ethan Brand, as the major character, portrays a very puritan man. Ethan Brand is described a man who seeks for the Unpardonable Sin. He is a man who feels good enough for his intellect to find out:

Bartram and his little son, while they were talking thus, sat watching the same lime-kiln that had been the scene of Ethan Brand's solitary and

meditative life, before he began his search for the **Unpardonable Sin**.

(Page 1)

Ethan Brand also is a character whose intelligence and rationality overcome his human emotions and spirituality. As the storyline of the story, he begins in his youth during his occupation as the lime burner:

Many years, as we have seen, had now elapsed, since that portentous night when **the IDEA** was first developed. The kiln, however, on the mountain-side, stood unimpaired, and was in nothing changed since he had thrown his **dark thoughts** into the intense glow of its furnace, and melted them, as it were, into the **one thought that took possession of his life**. (Page 1)

This idea consumes Brand, whose object of devotion becomes not God or righteous living but the knowledge of the Unpardonable Sin. He, it becomes clear, in searching for the manifestation of such a sin, has coldly tested, observed, and judged.

Then he remarks about his come, again. It seems that he is ambitious on his search and his return as the biggest achievement.

“I come from **my search**,” answered the wayfarer; “for, at last, it is finished.” (Page 2)

Brand wanders on his quest for eighteen years and is referred as a “wayfarer” and one who has “been all over the earth.” Additionally, the son of

the present lime-burner becomes frightened by some implied mark upon Brand:

For that there was something in the man's face which he was afraid to look at, yet could not look away from. And, indeed, even the lime-burner's dull and torpid sense began to be impressed by **an indescribable** something in that thin, rugged, thoughtful visage, with the grizzled hair hanging wildly about it, and those deeply sunken eyes, which gleamed like **fires** within the entrance of a mysterious cavern. (Page 2)

Ethan Brand is actually possessed with a fanatical desire to discover the original of sin. He possesses knowledge and this is what terrifies those who look at face and into his eyes. Flames dance in Ethan Brand's eyes, reminding the writer of the utmost evil and of the fires of Hell.

In some conversations, Brand gives the simply explanation concept of God during on his search. The original sin is always in the every single heart of man.

Well, and so you have found the Unpardonable Sin?"

"Even so!" said the stranger calmly.

"If the question is a fair one," proceeded Bartram, "where might it be?"

Ethan Brand laid his finger on his own **heart**.

"Here!" replied he. (Page 3)

It is clear that a sin starting from our heart to our deeds.

After that, the son of Bartram, Joe, represents the good one is still there. Because of he is still young and pure. There is no much of knowledge of the original sin. He can be the obstacle of Brand to preach and influence Bartram's thought as he knows. But Bartram realizes that Brand brings the dark atmosphere.

When the child was out of sight, and his swift and light footsteps ceased to be heard treading first on the fallen leaves and then on the rocky mountain-path, the lime-burner began to regret his departure. He felt that **the little fellow's** presence had been a **barrier** between his guest and himself. (Page 3)

Brand tries to undertake the dreadful task of extending man's possible guilt to beyond the scope of Heaven's else infinite mercy by attempting to conceive and discover the image of some mode of guilt, which could neither be atoned for, nor forgiven:

On his own confession, had committed the one only crime for which **Heaven could afford no mercy**. That crime, in its indistinct **blackness**, seemed to overshadow him. (Page 3)

By that explanation, it starts to make Bartram thinking that Brand is really possessed by the Evil and he is for sure. Any story that he is telling is always about dark side not pure about God. But because of this explanation, it

makes Bartram recalling the all of his sin in the past that might be bleak. And again, Brand tells about the original sin itself. It is there:

The lime-burner's **own sins rose up** within him, and made his memory riotous with a throng of **evil shapes** that asserted their kindred with the **Master Sin**, whatever it might be, which it was within the scope of man's corrupted **nature** to conceive and cherish. (Page 3)

This narration makes Bartram is possessed by the preaching words inside Bartram's mind. Bartram just realized that if he makes a sin, it is also the compromises with the devil inside his mind and breast. By doing a sin, he can be an "evil shapes". As the human he cannot deny that it is by self. He believes, after all:

Ethan Brand, it was said, had conversed with **Satan** himself in the lurid blaze of this very kiln. The legend had been matter of mirth heretofore, but looked grisly now. (Page 3)

However, he considered that it was the message from the God to him to search the Unpardonable but it was the call of evil to make falling from his faith from God and he had influenced to this wrongdoing.

According to this tale, before Ethan Brand departed on his search, he had been accustomed to evoke **a fiend** from **the hot** furnace of the lime-kiln, night after night, in order to confer with him about the **Unpardonable Sin**; the man and **the fiend** each laboring to frame the image of some mode of guilt which could neither be atoned for nor forgiven. And, with the first

gleam of light upon the mountain-top, **the fiend** crept in at the iron door, there to abide the intensest element of **fire** until again summoned forth to share in the dreadful task of extending man's possible guilt beyond the scope of Heaven's else infinite mercy. (Page 3-4)

Clearly, there are many words of the representation of evil that is “fiend”. It is hard to deny that the fires are the passion symbol which means Ethan Brand becomes obsessed with the idea of finding the Unpardonable Sin and as the result, it persuaded Brand’s mind. This thought is similarly with the God lesson. And after his return with all of the dark knowledge of him, Ethan Brand gives a negative atmosphere to Bartram’s thoughts and around there by giving the influential words accordance with Evil:

The action was in such accordance with the idea in Bartram's mind, that he almost expected to see **the Evil One** issue forth, **red-hot**, from the raging furnace. (page 4)

But Bartram hesitates to see what he will see if the evil is right and exists. Then Bartram attempts to resist the situation.

"Hold! hold!" cried he, with a tremulous **attempt to laugh**; for he was ashamed of his fears, although they overmastered him. "Don't, for mercy's sake, bring out your **Devil** now!" (Page 4)

Even though Ethan Brand is depicted a very terrifying man but he declares he has left the dark life once but he cannot make it because the old custom which is custom from his family that make him falling over again and again. So, he wants to

do like he did to him, Bartram. Unfortunately, in this dialogue Bartram starts to judge Ethan Brand that Bartram is a sinner:

"Man!" sternly replied Ethan Brand, "what need have I of the Devil? I have left him behind me, on my track. It is with such half-way **sinner as you** that he busies himself. Fear not, because I open the door. **I do but act by old custom**, and am going to trim your fire, like a lime-burner, as I was once." (Page 4)

It explicates Brand can cause to be present of an evil just easily.

The lime-burner sat watching him, and half suspected this strange guest of a purpose, **if not to evoke a fiend**, at least to plunge into the flames, and thus vanish from the sight of man. Ethan Brand, however, drew quietly back, and closed the door of the kiln. (Page 4)

This is excited moment narrations by Hawthorne are for Ethan Brand because he confidently talks about the original sin and God and the retribution of our sacrifices to God. This is the way of free of grace feeling and the elect. He will accept the retribution if his sacrifices are accepted or not. Ethan Brand takes a different point of view and abandons the idea of mercy. When asked where the Unpardonable Sin resides:

"It is a sin that grew within **my own breast**," replied Ethan Brand, standing erect with a pride that distinguishes all enthusiasts of his stamp. "**A sin that grew nowhere else!** The sin of an intellect that triumphed over the sense of brotherhood with man and reverence for God, and sacrificed everything to

its own mighty claims! The only sin that deserves **a recompense of immortal agony!**

However, Ethan Brand is rather than admitting his sin and attempting to make peace with God, seeking both forgiveness and mercy. Brand declares, emphatically and unequivocally:

Freely, were it to do again, would I incur **the guilt**. Unshrinkingly I accept **the retribution!**" (Page 4)

After explaining the admirable speech, Bartram has understood about all of us which means all human is a sinner:

"The man's head is turned," muttered the lime-burner to himself. "He may be **a sinner** like the rest of us,--nothing more likely,--but, I'll be sworn, he is a madman too." (page 4)

At this part, Hawthorne tells the past moment of Ethan Brand when he was a captain on the boat. There is a narration that he had once believed to God. Anything that happened is because of the guidance of God.

Others represented Napoleon's battles and Nelson's sea-fights; and in the midst of these would be seen a gigantic, brown, hairy hand,--which might have been mistaken for **the Hand of Destiny**, though, (Page 6)

The next narration shows Ethan Brand after his entire journey on his search. He recalls and regrets at one moment what he has done. He recalls if he did not listen on whispering dark forest. He told that was a good man and

very loving man to the others and should have been seen as the originally of the supremacy of divine will. But it was too late. Ethan just blames on God after all his pursuit. He hopes the Unpardonable Sin is never unveiled.

As the boy followed his father into the hut, he looked back at the wayfarer, and the **tears** came into his eyes, for his tender spirit had an intuition of the bleak and terrible loneliness in which this man had enveloped himself.
(Page 8)

Joe represents of Christlike love, sympathy, understanding, and of course innocence. Joe is the opposite of Brand but is the only character who feels sympathy for him.

He remembered how the night dew had fallen upon him,--how **the dark forest** had whispered to him,--how the stars had gleamed upon him,--a simple and loving man, watching his **fire** in the years gone by, and ever musing as it **burned**. (Page 8)

At this point, Ethan Brand begins his life in faithfulness to God and humanity. Brand, toward the end of the tale, reflects upon his life-mission:

He remembered with what tenderness, with what **love** and **sympathy** for mankind and what pity for human guilt and woe, he had first begun to contemplate those ideas which afterwards became the inspiration of his life; with what reverence he had then looked into the heart of man, viewing it as a temple originally divine, and, however desecrated, still to be held sacred by a brother. (Page 8)

However, the recognition of such desecration leads to Brand's concern over the breaches in the relationships among humans and between God and humans. Brand begins to consider how far those breaches actually go, perhaps for the purpose of warning others, perhaps simply for the knowledge. He sets out to discover the Unpardonable Sin and:

Then ensued that vast intellectual development, which, in its progress, disturbed the counterpoise between his **mind** and **heart**. (Page 8)

Likewise, Ethan Brand, through his obsession with the Unpardonable Sin:

It had gone on **cultivating** his powers to the highest point of which they were susceptible; it had raised him from the level of an unlettered laborer to stand on a star-lit eminence, whither the philosophers of the earth, laden with the lore of universities, might vainly strive to clamber after him. (Page 8)

However, he cannot truly understand God for he has committed himself to the pursuit of sin. This causes his idea focused and increased his intellect, but at a high cost:

But where was the heart? That, indeed, had withered,--had contracted,--had hardened,--had perished! It had ceased to partake of the universal throb. He had lost his hold of the magnetic chain of **humanity**. (Page 8)

This obsession is his blasphemy against the Holy Ghost, a blasphemy that fully and intentionally severed the bonds between humans and between humanity and God.

Thus Ethan Brand became **a fiend**. (Page 8)

Finally, during his effort in his study, he still can use it for the good side. But he is depraving himself to the evil. The truly of the Unpardonable Sin is his action itself of using his intellectual to take an advantage from the others.

He began to be so from the moment that his moral nature had ceased to keep the pace of improvement with his intellect. And now, as his highest effort and inevitable development,--as the bright and gorgeous flower, and rich, delicious fruit of his life's labor,--**he had produced the Unpardonable Sin!** (Page 8)

Then, he fuses himself to a fiend, not a friend. The legend of the story about Ethan Brand is definitely what it is.

Ethan Brand stood erect, and raised his arms on high. The blue flames played upon his face, and imparted the wild and ghastly light which alone could have suited its expression; it was that of **a fiend** on the verge of plunging into his gulf of intensest torment. (Page 9)

This moment resembles Brand to the evil itself. This is the truest of him after a long journey in his whole life and Brand leaves everything.

Come, deadly element of **Fire**, -henceforth my familiar friend! Embrace me, as I do thee! " (page 9)

Without hope or faith or charity, Ethan Brand is lost in his sin, unwilling and unable to seek God's mercy. He goes so far as to throw in the flames of the lime-kiln, which, after burning his flesh away, reveals:

Within the ribs – strange to say – was the **shape** of a human heart. (Page 10)

It explains that Bartram is the new lime-burner which recognizes as marble. As result, Ethan Brand returns from his journey believing he has found the "The Unpardonable Sin" that he has been chasing after; he is wholeheartedly convinced that he has returned and has found what he was looking for, that he does not realize the sin is impossible to find. This cause makes him depraving himself to the sin.

4.3.2. Young Goodman Brown

In the opening, the hint of the story has been served to the storyline. Faith is the name of Brown's wife. Hawthorne tries to desert his wife. The name is the form of the connection to carnal knowledge and spiritual revelation. (Fleischner, 2000:15)

And Faith, as the wife was **aptly named**. (Page 1)

Hawthorne's contempt for the religion is evidenced almost immediately with his characterization of Faith. As a Puritan, the women of the faith were not to adorn themselves with accessories. Faith is depicted as wearing pink ribbons. Pink is hue of red which is most commonly associated with seduction and the Devil. This immediately paints her as a contradiction to the Puritan lifestyle. This seduction is also emphasized when Faith begs Goodman Brown not to leave and to come back to bed with her:

Dearest heart," **whispered** she, **softly** and rather sadly, when her lips were **close** to his ear, "prithee put off your journey until sunrise and **sleep in your own bed to-night**. (Page 1)

This conversation seems to hint at Faith wanting her husband to stay around for more than just keeping her company. The way she is described as whispering close to his ear is a sensual action which seems to indicate that she wants him to stay for sex. To be a good Puritan, a woman should not admit to wanting to have sex, even with her husband; sex, which involved intense emotions, was not favored by Puritans and never openly addressed. Also, Faith mentions:

Pray tarry with me this **night**, dear husband, of all **nights** in the year." (Page 1)

It means that Faith wants to be with Brown for all the time and stay home on this evening. Faith, by virtue of her name, should be a moral and

ethical woman but ironically, is fully aware of and indulgent in sin. She wants sex, is openly seductive with her pink ribbons, and does not hide her knowledge of evil tidings that occur.

Goodman Brown is a Puritan of unwavering faith. He accepts spirits haunting the woods and readily conjures them in his mind:

The traveller knows not who may be concealed by the innumerable trunks and the thick boughs overhead; so that with lonely footsteps he may yet be passing through **an unseen multitude**. (Page 1)

After leaving Faith, Brown believes the reason why of this journey is for justifying on evil purpose. But has not gone too far yet, he enters the dark gloomy and probably haunted forest. They represent mysterious things:

He had taken **a dreary road**, darkened by all **the gloomiest trees of the forest**, which barely stood aside to let the narrow path creep through, and closed immediately behind. (Page 1)

Then, Brown meets the Devil in the form of a middle-aged, and respectable. Brown has made a bargain to meet and accompany on his journey. Brown is also depicted as a devil from this conversation implicitly:

"You are **late**, Goodman Brown," said he. "The clock of the Old South was striking as I came through Boston, and that is **full fifteen minutes ago**."

The second traveller was about **fifty years old**, apparently in the same rank of life as Goodman Brown, and bearing a considerable **resemblance to him**, though perhaps more in expression than features. (Page 2)

It refers to Brown which is within the framework of subconscious projection. It is visibly intimating that Brown's inner evil is incarnate. The Devil figures in this story, the dark man with the staff represents the serpent creature and the symbol of a snake as an evil:

But the only thing about him that could be fixed upon as remarkable was his **staff**, which bore the likeness of **a great black snake**, so curiously wrought that it might almost be seen to twist and wriggle itself like a living **serpent**. (Page 2)

From this narration, Brown is trustfully with his family from the nice people even his great grandfather. This is also the hint for this story. Brown tells about the family background and he is very sure about that. During his talking, he continues to walk to the forest which means he is getting close to the evil.

"Too far! too far!" exclaimed the goodman, **unconsciously resuming his walk**. "My father never went into the woods on such an errand, nor his father before him. We have been a race of honest men and **good Christians** since the days of **the martyrs**; and shall I be the first of the name of Brown that ever took this path and kept" (Page 2)

As they go, the Devil shocks Goodman Brown by telling him that Brown's ancestors were religious bigots, cruel exploiters, and practitioners of the black art in short, and full-fledged servant of the Devil. Hawthorne also mentions many of the evil acts that the Puritans conducted throughout history that Brown's family of Puritans had been involved in numerous sinful actions towards other:

I have been as well acquainted with **your family** as with ever a one among the Puritans; and that's no trifle to say. I helped **your grandfather**, the constable, when he lashed the **Quaker woman** so smartly through the streets of Salem; and it was I that brought your father a pitch-pine knot, kindled at my own hearth, to set fire to an Indian village, in **King Philip's war**. (Page 2)

The use of the words "your grandfather" can be seen as a reference to Hawthorne's own great-grandfather who was involved with the death of supposed witches in Salem. The whipping of the Quaker Woman is a direct reference to the Puritan intolerance of other religions and the fact that "Hawthorne's... great great-grandfather had ordered the whipping of a Quaker woman in Salem" (Levine & Krupat, 2007:145). And King Philips War was a conflict where the Puritans mercilessly conquered the Native Americans. These allusions are to actions that actually occurred in history make the Puritan Lifestyle look wholly unacceptable and sinful. The beating and killing of innocent people are not something that any religion should

endorse, yet the Puritans committed and mentioned this in his story to sway them from indulging once again in a religious fervor. But Brown doesn't believe and is doubtful with this dark man's story because all he knows is Brown's family is from faithfully family in God and this is the main reason of Brown to journey. It is hard to believe after all of his family did to be a good people.

"If it be as thou sayest," replied Goodman Brown, "I marvel they never spoke of these matters; or, verily, I marvel not, seeing that the least rumor of the sort would have driven them from New England. **We are a people of prayer**, and good works to boot, and abide no such wickedness." (Page 2)

Not only that, the devil also explains about churchmen close to him that are the deacons and the governor. This is the unbelievable words:

"I have a very general acquaintance here in New England. **The deacons** of many a church have drunk the communion wine with me; the selectmen of divers towns make me their chairman; and a majority of the Great and General Court are firm supporters of my interest. The governor and I, too-- But these are state secrets." (Page 2)

They are all a good Christian even the important people in the Puritan society. It surprises Brown. As time goes by, the evidence is seen as real to Brown:

"A marvel, truly, that Goody Cloyse **should be so far in the wilderness** at nightfall," said he. (Page 3)

But there is a contradiction of that pious old lady while walking. In the wilderness, Goody Cloyse is convincingly praying along to the forest.

She, meanwhile, was making the best of her way, with singular speed for so aged a woman, and mumbling some indistinct words--**a prayer, doubtless**--as she went. (Page 3)

It is obviously irony at this moment to Brown. He doesn't expect that he will get things unbelievably to discover.

"Ah, forsooth, and is it **your worship indeed?**" cried **the good dame**. "Yea, **truly is it**, and in the very image of my old gossip, Goodman Brown, the grandfather of the silly fellow that now is. But--would your worship believe it? (Page 3)

From that conversation, that pious lady is using a satire about worshipping in the wilderness. And also, the use of the good dame is irony at the same time. This moment is full of hypocrisy that created by the good dame. Again, there is a black magic of concoction in the Puritan life. Moreover, the good dame knows about this thing.

When I was all anointed with the **juice of smallage**, and **cinquefoil**, and **wolf's bane**". (Page 3)

And getting worse, that black magic is made up from beyond of common sense. It assumes that there is a murderer of the innocent people or still pure to sacrifice it for the worship.

"Mingled with **fine wheat** and the fat of **a new-born babe**," said the **shape** of old Goodman Brown. (Page 3)

In this conversation also found that Brown's ancestors has been influenced from this Devil for the long time. Beside the black magic happens, the devil also shows off of his power in his staff.

But now your good worship will lend me your arm, and we shall be there in a **twinkling**. (Page 4)

The devil's staff has really superpower makes human depending on him especially on his staff.

"I may not spare you my arm, Goody Cloyse; but here is **my staff**, if you will." (Page 4)

Then Goody Cloyse slightly disappeared because the magical the devil's staff and this devil feel nothing happened. It can be interpreted it used to happen to the Puritan life. It is a superstitious there. Moreover, it can be seen that the devil power's in his staff. The devil's staff is brought by Goody Cloyse.

He had cast up his eyes in **astonishment**, and, looking down again, beheld neither Goody Cloyse nor **the serpentine staff**, but his fellow-traveller alone, who waited for him as calmly as if **nothing** had happened. (Page 4)

Hawthorne even painted the most virtuous members of his fictitious community as susceptible to sin. Brown and his fellow traveler, the Devil figure, encounter Goody Cloyse on the path to the evil communion. She gladly accepts the man's serpentine staff to help her walk and Brown is shocked by this action:

That old woman taught me my **catechism**," said the young man. (Page 4)

Brown withstands the revelation that the deacons and selectmen of his village, and the governor himself, have preceded him on this journey and the discovery that Goody Cloyse, the old woman who had taught him his catechism is a witch affects his determination to turn back:

"Friend," said he, stubbornly, "**my mind is made up**. Not another step will I budge on this errand. What if a wretched old woman do choose to go to the devil when I thought she was going to heaven: is that any reason why I should **quit** my dear **Faith** and **go after** her?" (Page 4)

After all that has happened to Brown, he changes his mind about his purpose actually. He worries about his Faith. He assures himself that when he returns home he will meet the minister with a clear conscience:

The young man sat a few moments by the roadside, applauding himself greatly, and thinking with how clear a conscience he should **meet the minister** in his morning walk, nor shrink from the eye of good old Deacon Gookin. (Page 4)

In this case, Brown hopes that he wants to sleep tightly with his dearest wife, Faith:

And what calm **sleep** would be his that very night, which was to have been spent so wickedly, but so purely and sweetly now, in the arms of **Faith!**
(Page 4)

But it is all just Brown's fantasy. He gets many things that make him heartache from all of faking pureness. Brown hopes that Faith is still pure from all the darkness happened to Brown. Beside the minister, the deacon is making the devil as his priority in life. This one is the concrete prove of Puritans life as the hypocrisy:

"Of the two, reverend sir," said the voice like the deacon's, "I **had rather miss an ordination dinner than to-night's meeting.** (Page 5)

It is said by the deacon as one of holy man in Salem Village. It cannot be imagined that it was a deacon. There is no more important than meeting with the evil. Moreover, this meeting also used to plan in this village:

"Mighty well, Deacon Gookin!" replied the solemn old tones of **the minister**. "Spur up, or we shall be late. Nothing can be done, you know, until I get on the ground." (Page 5)

And the worse this meeting is held in the forest. There is no way that they all gather for the Christian prayed because no one church in there:

The hoofs clattered again; and the voices, talking so strangely in the empty air, passed on through the forest, where **no church** had ever been gathered or solitary **Christian prayed**. Whither, then, could these holy men be journeying so deep into the heathen **wilderness**? (Page 5)

In this case, it is not surprising that Brown is ready to sink down the ground and he learns:

"With heaven above and **Faith** below, I will yet stand firm against the devil!" cried Goodman Brown. (Page 5)

Beyond this point, Brown calls out three times for Faith to come to his aid, and not until he sees a pink ribbon from Faith's cap that has fluttered down from the sky and caught on the branch of a tree does he abandon hope, crying:

"**Faith!**" shouted Goodman Brown, in a voice of agony and desperation; and the echoes of the forest mocked him, crying, "**Faith! Faith!**" as if bewildered wretches were seeking her all through the wilderness. (Page 5)

He now knows that Faith's voice has been mingled with the other:

Then came a stronger swell of those **familiar tones**, heard daily in the sunshine at Salem village, but never until now from a cloud of night There was one voice of **a young woman**, uttering lamentations, yet with an uncertain sorrow, and entreating for some favor, which, perhaps, it would grieve her to obtain; and all the unseen multitude, both **saints and sinners**, seemed to encourage her onward. (Page 5)

All the selectmen Brown knows gathering into the one communion to worship are actually the Satan followers. The use of saints and sinners words equally is the direct satire for the Puritans life. This is the truth of the Puritans belief. They are all just hypocrite. As if reinforce the tangible evidence of Faith's desertion, Hawthorne writes that Brown "seized" and "beheld" the fateful ribbon. Faith, his supposedly virtuous wife, is on the path of temptation:

"My **Faith** is gone!" cried he, after one stupefied moment. "There is no good on **earth**; and sin is but a name. Come, devil; for to thee is this world given."
(Page 6)

The most frightful moment of the tale follows:

The whole forest was peopled with **frightful** sounds--**the creaking** of the trees, the **howling of wild beasts**, and **the yell of Indians**; while sometimes the wind tolled like a distant church bell, and sometimes gave a broad roar around the traveller, as if all Nature were laughing him to scorn. But he was

himself the **chief horror** of the scene, and shrank not from its other horrors.

(Page 6)

It is utterly possessed by the Devil, Brown yields to the conviction that the world is given over to sin. And Brown remarks:

"Ha! ha! ha!" roared Goodman Brown when the wind laughed at him. "Let us hear which will laugh loudest. Think not to frighten me with your deviltry. Come witch, come **wizard**, come Indian powwow, come **devil** himself, and here comes Goodman Brown. You may as well fear him as he fear you." (Page 6)

Brown knows the truth about his village after all. He believes that the selectmen are lying about their preaching in Puritan faith. He broke out. In the Puritans life, beside praying and serving God in church, they also worship and believe in superstitious like the witch, wizard, Indian powwow, and of course the devil. He is alone among Hawthorne's many "demoniacs" in reversing the process of committing himself to evil and he turns himself into an image of the fiend:

The **fiend** in his own shape is less hideous than when he rages in the breast of man. (Page 6)

After that, he sees the manifestation of the devil in the forest that is a fire in the midnight then:

He paused, in a lull of the tempest that had driven him onward, and heard the swell of what seemed a **hymn**, rolling solemnly from a distance with the weight of many voices. He **knew** the tune; it was a **familiar** one in the choir of the village meeting-house. (Page 6)

It is ironic that a group of “fiend worshippers” sing a hymn, but it was the only type of music that the villagers would have been familiar with. This moment makes Goodman Brown’s loss of faith more hopeless:

"A **grave** and dark-clad **company**," quoth Goodman Brown. (Page 6)

This hopelessness makes Brown better to die. And also, Hawthorne depicts all the selectmen in Salem Village are the venerable saints but actually the truth is:

But, irreverently consorting with these grave, **reputable**, and **pious** people, these elders of the **church**, these chaste **dames** and dewy **virgins**, there were men of dissolute lives and women of spotted **fame**, wretches given over to all mean and **filthy** vice, and suspected even of horrid crimes. It was strange to see that the good shrank not from the wicked, nor were the **sinners** abashed by the **saints**. Scattered also among their pale-faced enemies were the **Indian priests**, or **powwows**, who had often scared their native forest with more hideous **incantations** than any known to English **witchcraft**. (Page 7)

Goodman Brown sees the ceremony and the dark side of Salem Village. The transgression of social boundaries is one of the most confusing

and upsetting aspects of the ceremony. The Puritans had made a society that was very much based on morality and religion, in which status came from having a high standing in the church and a high moral reputation among other townspeople. Hawthorne is pointing out the hypocrisy of a society that prides itself on its moral standing and makes outcasts of people who do not live up to its standard. But he still tries to save Faith and Brown steps close to the congregation and he hopes Faith is there but she is not there. He just finds the devil:

"Welcome, my children," said the **dark figure**, "to the communion of your race. Ye have found thus young your nature and your destiny. My children, look behind you!" (Page 7)

The devil brings Brown in the middle of the fiend worshippers and smile darkly. It is contrasting with the Puritan principle he has known. At the moment, the dark man persuades Brown to follow him:

By the sympathy of your human hearts for **sin** ye shall scent out all the places--whether in church, bedchamber, street, field, or forest--where crime has been committed, and shall **exult** to behold the whole earth one stain of guilt, one mighty blood spot. (Page 8)

The devil promises to Brown that he will have a new outlook on life, one that emphasizes the sinning nature of all humanity, and condemns Brown to a life of fear and outrage at the doings of his fellow man. This dark man

figure view of life is a complete turnaround from the ideas that Brown has held at the early purpose. The devil has showed the truest of himself to Brown and he is invited by the devil to join the communion and follow him:

Now are ye undeceived. Evil is the nature of mankind. Evil must be your only happiness. Welcome again, my children, to the **communion** of your race." (Page 8)

Brown denies the invitation to join the devil and he focuses on searching for Faith:

"Faith! Faith!" cried the husband, "look up to heaven, and **resist the wicked one.**" (Page 8)

The whole spectacles of the witches' Sabbath vanish at this instant, staggering against the rock that had formed the altar, finds he alone in the wilderness.

This event pushes Goodman Brown himself to continue on the path. While Goodman Brown did not submit to the evil communion, the fact that he made it as far as seeing the preparations for the evil baptism show that even he is not able to completely ignore temptation. But, ignoring the final baptism did not make him any happier. Once he emerged from the forest the next day, he was unhappy than when he was ignorant of his neighbors' sins. Now he thought all of them as wholly evil and sinful. He could not even greet his own wife:

But Goodman Brown looked sternly and sadly into her face, and **passed on without a greeting**. (Page 9)

This impression that the story hovers on the borderline between subjective and objective reality derives from Hawthorne's suggestion that Brown's experience is peculiar to him and yet broadly representative. Not until the next to last paragraph, the readers are offered what seems to be choice between these alternatives:

Had Goodman Brown **fallen asleep** in the forest and only dreamed a **wild dream** of a witch-meeting? (Page 9)

And Brown replies:

Be it so if you will; but, alas! It was a **dream of evil omen for young Goodman Brown**. (Page 9)

Hawthorne often takes to mean that the reader may read the story either way. The reader may suspect that this short story is a tale in which reality is entirely subsumed by the consciousness of the protagonist. Brown's suspicion will be heightened when Hawthorne, in the sentence following his question and answer less tentatively imply to the fearful dream. After knowing of the evil in his town Brown was more discontent than when he began on the path:

A stern, a sad, a darkly meditative, a **distrustful**, if not a desperate man did he become from the night of that **fearful dream**. On the Sabbath day, when

the congregation were singing a holy psalm, he could not listen because an **anthem of sin** rushed loudly upon his ear and drowned all the blessed strain. (Page 9)

And yet even this statement leaves the issue unresolved. This portrayal of Goodman Brown helps to further Hawthorne's emphasis on the ideology that strict Puritan religions are not the route to happiness. Not only is Brown disgusted with himself for being on the path, but he also can no longer trust any of his townspeople. He cannot accept the fact that they are susceptible to sin, even his dearest wife, Faith. Religion has turned him into a miserable, lonely man who literally has no faith in anyone or anything.

4.3.3. The Minister's Black Veil

As the opener, Hawthorne gives the admiration in the opening of the story to the Reverend Mr. Hooper. People are wondering:

“But what has good Parson Hooper **got upon his face?**” cried the sexton in astonishment. (Page 10)

As one of the preacher at the Sexton, it is strange for them. There must be something happen to him. For the first time, they see the good Christian use the unusual apparel:

Swathed about his forehead, and hanging down over his face, so low as to be shaken by his breath, Mr. Hooper had on a **black veil**. (Page 10)

Mr. Hooper is wearing a black veil that covers his entire face except for his mouth and chin. This sight disturbs and perplexes the townspeople, and no one asks him why he is wearing it. They just judge even believe that Mr. Hooper is insane, but most say that he has committed a horrible crime, and is atoning for it by hiding face. The use of black color as his veil indicates the mysteriousness. It symbolizes is more complicated than it seems to either Hooper or the townspeople. This thing makes people at the Sexton as the Puritan society likes to talk and gossip because he is different. They easily spread the rumor even in the holy moment:

A rumor of some unaccountable phenomenon **had preceded** Mr. Hooper into the meeting-house, and set all the **congregation** astir. (Page 11)

People again start to judge and avoid Mr. Hooper as their Reverend, as their preacher. According to Bremer (2006, 328), Puritan society is judgmental and often intolerant. This is the effect of the elect. Since they believed that they are the elect, they thought that they are proper to judge and punish a sinful person.

“How strange,” said a lady, “that a simple black veil, such as any woman might wear on her bonnet, should become such a **terrible** thing on Mr. Hooper’s **face!**”

And Hawthorne remarks again for the real of Puritan society’s social condition.

“Something must surely be **amiss** with Mr. Hooper’s **intellects**,” observed her husband, the physician of the village. “But the strangest part of the affair is the effect of this vagary, even on a sober-minded man like myself. The black veil, though it covers only our pastor’s face, throws its influence over his whole person, and makes him **ghostlike** from head to foot. Do you not feel it so?”

Also, the use of black veil on the face of Mr. Hooper might be for the depiction of the Puritan society itself. Mr. Hooper’s black veil implicates a symbol mankind’s general sinfulness, not any specific wrongdoing. In the other words, the townspeople focus exclusively on Hooper’s sinfulness because in their deep down, they recognize their own but do not to acknowledge it.

The next day, the whole village of Milford talked of little else than Parson Hooper’s black veil. That, and **the mystery** concealed behind it, supplied a topic for discussion between acquaintances meeting in the street, and **good women gossiping** at their open windows. (Page 13)

The use word of “good” in Hawthorne’s character in this story is satire for its. Good women should not be gossiping people like it is their consumption. As the good Christian, moreover since child has been taught about Christianity, it is not appropriate. It doesn’t reflect of God things. As Bremer (2006, 328) said that the Puritan society is a theocracy. They can just say what the bible says but not for doing that.

At the same time, the veil is a symbol of the superficiality of Puritan society. The townspeople of Milford judge Mr. Hooper on his appearance, not his behavior or his character. Indeed, it is implied that Hooper himself doesn't change at all after he puts on the veil. He only seems gloomier to the townspeople because of the veil covering his face.

With this gloomy shade before him, good Mr. Hooper walked onward, at a slow and quiet pace, stooping somewhat, and looking on the ground, as is customary with abstracted men, yet **nothing kindly** to those of his **parishioners** who still waited on the meeting-house steps. (Page 11)

Many prove that depict the social condition in the Puritan society. And cruelly it has extended to the whole of people in the townspeople. Without doubt, it is caused by the judgmental of the Puritan people. Even children represents the pureness is afraid of him.

Have men **avoided** me, and women shown **no pity**, and children **screamed and fled**, only for my black veil? (Page 17)

After all of rumor around him, he still does nicely to the townspeople. Hawthorne describes Mr. Hooper as a good person even though the society gossiping him. Mr. Hooper still does nicely to the townspeople. The proof is looked which tells about Mr. Hooper whom still nodes towards his parishioners.

Yet perhaps the pale-faced congregation was almost as **fearful** a sight to the minister, as his **black veil** to them. (Page 11)

After spreading the rumor, the congregation feels uncomfortable around him that makes people leaves him at the meetinghouse. No one seems to feel comfortable interacting with him.

He seemed not fully to partake of the prevailing wonder, till Mr. Hooper had ascended the stairs, and showed himself in the pulpit, **face to face** with his congregation, **except** for the black veil. That **mysterious** emblem was never once withdrawn. (Page 11)

He is a stolid and insensitive person. He never thought about people's mind even the society has a bad argument for Mr. Hooper because he wears a black veil. Even though, the society says that he gets mad or hides the big sin. It is ironic that the society has judged repeatedly to their village preacher. However, Mr. Hooper still wears the black veil because he believes what he did.

Mr. Hooper had the reputation of a **good preacher**, but not an energetic one: he strove to win his people heavenward by mild, persuasive influences, rather than to drive them thither by the thunders of the Word. (Page 11)

Mr. Hooper has a good record. He has a different way of thinking to influence people. He thought carefully and he says what he needs to say.

Each member of the congregation, the most **innocent girl**, and the man of hardened breast, felt as if the preacher had crept upon them, behind his awful veil, and discovered their **hoarded iniquity of deed or thought**.
(Page 11)

The innocent girl represents the holy ones in the middle of the people full of sinners. One day, Mr. Hooper wears the black veil. He turns to enter the parsonage after having delivered his sermon on a secret sin. Before he enters:

A sad **smile** gleamed faintly from beneath the black veil, and flickered about his mouth, glimmering as he disappeared. (Page 12)

Hooper's smile can be considered as a diabolical. The smile is under his black veil. It can be interpreted the smile as a pure one and the veil as a blackness one. As the result, Mr. Hooper's pureness is camouflaged by his sin. The Puritan belief is the original sin.

It was said that **ghost and fiend** consorted with him there. (Page 15)

The emphasizing of ghost and fiend are the proof that they still believe in ghost and fiend. In addition, they ironically follow in God words. Hawthorne uses this as a metaphor for all Puritans.

When Mr. Hooper came, the first thing that their eyes rested on was the same horrible black veil, which had added deeper gloom to the funeral, and could portend nothing but **evil** to the wedding. (Page 13)

This is the irony condition again is given by Hawthorne. As we know, the wedding is the sacred moment but they thought Mr. Hooper brings the dark thing inside the wedding. The effect is like Mr. Hooper absorbs their happiness and they become afraid of.

This dismal shade must separate me from the world: even you, Elizabeth, can never come behind it!" (Page 14)

Hawthorne recognizes the Puritan story as the theme of damnation of isolation. Mr. Hooper alienates himself from the innocent heart of a good woman, the Victorian angel who represents happiness and salvation. Elizabeth is embarrassed by the veil, knowing it will cause a scandal and ruin their reputations. Mr. Hooper merely smiles at Elizabeth with:

And with this gentle, but **unconquerable obstinacy** did he resist all her entreaties. (Page 14)

He lacks the heart even to sympathize with her. Out of pride he rejects happiness for them both and damns himself in order to dramatize a point of doctrine.

"If I hide my face for sorrow, there is cause enough," he merely replied; "and if I cover it for secret sin, what **mortal might not do the same?**" (Page 14)

This narration brings out the Puritan always believe the sin. They surely have the original sin. The reason why Mr. Hooper using black veil might be he is shameful what he did in the past.

when man does not vainly shrink from the eye of his **Creator**, loathsomely treasuring up the secret of his **sin**; (Page 17)

The word of “Creator” here is ambiguity. It can refer to God or the evil. Because of a sin is created by temptation of the evil in order to make a good Christian fallen to the sin. It makes a sense if the Reverend Mr. Hooper using the black veil because of he is one of the preacher which is just for selectmen can be the one of it and then he is falling to the sin.

Mr. Hooper, a gentlemanly person, of about thirty, though still a **bachelor**, was dressed with due clerical neatness, as if a careful wife had starched his band, and brushed the weekly dust from his Sunday’s garb. (Page 10)

Another aspect of the Puritan is they are valued on education. For the selectmen, they must be well-educated to educate the others.

then deem me a monster, for the symbol beneath which I have lived, and die! I look around me, and, lo! on every visage a **Black Veil!**” (Page 17)

Finally, Mr. Hooper dies after all these gloomy years as depraved. Before dying, Mr. Hooper gives an impression with a smile on his lips.

Hawthorne depicts the Puritans as a passionate and assumptive people of expectations that are not human. They hold themselves to a standard that makes them as though they are players upon a stage, always acting a part to satisfy their dogmatic views. The homogeneity of the group does not lend itself to acceptance of failure or fault, especially by the epitome of their church. The minister's black veil is a blemish on the purity and sanctuary of the church, although no one knows the reason for it. Hawthorne sees the Puritan as people of an idealist nature; they seek to achieve worldly perfection while they are imperfect themselves.

The result of this story is true that this story is reflecting the Puritans life. The writer found that there are two things that are 1) the Depravity of man and 2) Predestination. This story proves it all through the story. In addition, there are many things that supports the characteristics of Puritan based on the theory of Bremer (2006, 328) that are Puritan society believes in Predestination, original sin, judgmental, and they are valued on education.

CHAPTER V

CONCLUSION AND RECCOMENDATION

5.1. Conclusion

The result of analysis shows that three short stories by Nathaniel Hawthorne taken from online-literature portray the Puritanism. In the “Ethan Brand”, “Young Goodman Brown”, “The Minister’s Black Veil” short stories, Hawthorne succeed to put the Puritanism in the short stories, showing the three basic tenets of the Puritan; the depravity of man, election, and predestination and the characteristics of the Puritans such as the Puritan society believes that God and Devil are active in the world, Puritan society believes in original sin and literal interpretation of the bible, Puritan society is judgmental and often intolerant, Puritan society values in education and family oriented. Moreover, these proofs make more convincing that the situation in between sixteenth and seventieth at that time are the depiction of Puritans. The society and the selectmen reveal its negative side for at its worst dogmatic, narrow-minded, superstitious, and malicious, traced in the Salem witch trials, which in 1692 saw hundreds brought to trial. The analyzed clauses, sentences, phrases, and words in the short stories related them to the Puritanism basic tenets and characteristics of the Puritan.

The portrays of the Puritanism seen by its main characters; Ethan Brand, Goodman Brown, the Deacons, Mr. Hooper, the Devil, Faith, the Governor, and Elizabeth. Ethan Brand is one of the depravities of man in Hawthorne's stories. He was a loving person but after being tempted by the fire which is the manifestation of the evil, he depraved. He tries to figure out the Unpardonable Sin and he used mankind for his subject. After all he did, actually he is the reflection of the Unpardonable sin.

Puritanism is depicted by the hypocrisy in their society and the selectmen. They are hatefully the sinner people but they also do that. For example: in the Minister's Black Veil, the Puritan society always gossips Mr. Hooper as the sinner and avoids interacting with. It is ironically for the people who believe in God words. This judgmental makes them falling to the sin. Moreover, hypocrisy also happens to the selectmen. In Young Goodman Brown, The deacons and the governor as the leader of the Puritan society are the real prove that they betray their God. They still make the communion in the forest and worship to the evil. The Puritan society still believes in superstitious or dark magic as their life.

Beside the depravity of man, in the short stories found other Puritan basic tenets which are the election. Among all of the characters, Goodman Brown is one of the Puritans people who elected from God. After all the truths given from the evil as

his fellow traveler, he just believes but not to follow for his life guide. Even he is hopeless in his Faith, he doesn't influence to be part of the evil followers. If Brown tenaciously believes in God, he could get the God's grace as a free gift. Grace is not a reward for anything people has done but it is a gift for them elected by God. (Foerster, 1992: 9)

The last, predestination is reflected in Mr. Hooper because of even he is the clergyman but he also cannot avoid the sin. He tries to redeem the damnation but he still suffers from a great sorrow for hiding the secret sin for a long time.

The value of sociological perspective is the Puritans life fears of the Devil but also make the Puritan society to be the servants of the evil because they are an easy target for the witchcraft hysteria. At the sixteenth and seventieth century Puritan ministers said that the Puritans' document strict way of living, views, and fantasies. These perspectives fused with Puritan beliefs and experiences led to and culminated in the witchcraft hysteria in colonial New England. The Puritans' beliefs on God's and Satan's interactions, Satan's powers and actions, and Satan's effects over the Puritan society are the bases of the Puritan society's witchcraft hysteria.

5.2. Recommendation

The research about the Puritanism in Nathaniel Hawthorne short stories as a Puritan society is actually hypocrisy and is conducted based on sociological approach. Regarding that there are many approaches which can be applied in the field

of literature, the writer believes that the short story can be explored deeper. Moreover, the three selected short stories here are great short stories containing many aspects that can be analyzed from various points of view. For this reason, in advancing literature mainstream, there are many possibilities acknowledging these short stories in many different subjects and approaches.

This research can be used as prior study about Puritanism, one of the main issues in *Ethan Brand*, *Young Goodman Brown*, and *The Minister's Black Veil* by Nathaniel Hawthorne to give basic understanding to the related literary research.

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