



**IMAGERY AND SYMBOLISM IN NATHANIEL HAWTHORNE  
AND JAMES JOYCE'S SHORT STORIES**

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**Master Thesis**

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**IMAGERY AND SYMBOLISM IN NATHANIEL HAWTHORNE AND JAMES JOYCE'S SHORT  
STORIES**

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## Table of Contents

<b>TABLE OF CONTENTS</b> .....	<b>1</b>
<b>THESIS APPROVAL PAGE</b> .....	<b>3</b>
<b>DECLARATION</b> .....	<b>4</b>
<b>FORWARD</b> .....	<b>5</b>
<b>ABSTRACT</b> .....	<b>6</b>
<b>ÖZ (ABSTRACT IN TURKISH)</b> .....	<b>7</b>
<b>ARCHIVE RECORD INFORMATION</b> .....	<b>8</b>
<b>ARŞİV KAYIT BİLGİLERİ (ARCHIVE RECORD INFORMATION IN TURKISH)</b> .....	<b>9</b>
<b>SUBJECT OF THE RESEARCH</b> .....	<b>10</b>
<b>PURPOSE AND IMPORTANCE OF THE RESEARCH</b> .....	<b>10</b>
<b>METHOD OF THE RESEARCH</b> .....	<b>10</b>
<b>HYPOTHESIS OF THE RESEARCH/ RESEARCH PROBLEM</b> .....	<b>11</b>
<b>SCOPE AND LIMITATIONS/ DIFFICULTIES</b> .....	<b>12</b>
<b>CHAPTER ONE</b> .....	<b>13</b>
<b>1.1 OVERVIEW</b> .....	<b>13</b>
<b>1.2 INTRODUCTION</b> .....	<b>17</b>
<b>2. CHAPTER TWO</b> .....	<b>21</b>
<b>2.1 IMAGERY IN ARABY</b> .....	<b>21</b>
<b>2.2 SYMBOLISM IN ARABY</b> .....	<b>27</b>
<b>2.3 IMAGERY IN THE AMBITIOUS GUEST</b> .....	<b>31</b>
<b>2.4 SYMBOLISM IN THE AMBITIOUS GUEST</b> .....	<b>35</b>
<b>2.5 HOW JOYCE AND HAWTHORNE DIFFER IN USING IMAGERY AND SYMBOLISM IN ARABY AND THE AMBITIOUS GUEST</b> .....	<b>39</b>
<b>3. CHAPTER THREE</b> .....	<b>42</b>
<b>3.1 IMAGERY IN THE DEAD</b> .....	<b>42</b>
<b>3.2 SYMBOLISM IN THE DEAD</b> .....	<b>47</b>
<b>3.3 IMAGERY IN YOUNG GOODMAN BROWN</b> .....	<b>53</b>
<b>3.4 SYMBOLISM IN YOUNG GOODMAN BROWN</b> .....	<b>58</b>
<b>3.5 HOW JOYCE AND HAWTHORNE DIFFER IN USING IMAGERY AND SYMBOLISM IN THE DEAD AND YOUNG GOODMAN BROWN</b> .....	<b>62</b>

<b>4. CHAPTER FOUR .....</b>	<b>67</b>
<b>4.1 IMAGERY IN THE SISTERS .....</b>	<b>67</b>
<b>4.2 SYMBOLISM IN THE SISTERS .....</b>	<b>72</b>
<b>4.3 IMAGERY IN THE MINISTER’S BLACK VEIL .....</b>	<b>78</b>
<b>4.4 SYMBOLISM IN THE MINISTER’S BLACK VEIL .....</b>	<b>84</b>
<b>4.5 HOW JOYCE AND HAWTHORNE DIFFER IN USING IMAGERY AND SYMBOLISM IN THE SISTERS AND THE MINISTER’S BLACK VEIL .....</b>	<b>89</b>
<b>CONCLUSION .....</b>	<b>94</b>
<b>REFERENCES .....</b>	<b>105</b>
<b>RESUME .....</b>	<b>112</b>

## THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Yusif ABDULLAH titled “Imagery and Symbolism in Nathaniel Hawthorne and James Joyce’s Short Stories” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

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Director of the Institute of Graduate Programs

## **Declaration**

I hereby declare that this thesis is the result of my own work and all information included has been obtained and illustrated in accordance with the academic rules and ethical policy specified by Karabuk University. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name: Yusif Elias Abdullah

Signature:

## **Forward**

It is my pleasure to acknowledge everyone who wrote before me around this significant topic and contributed to enriching knowledge on imagery and symbolism in English literature. I also owe gratitude to the authors who presented amazing literary works which inspired us, expanded our imagination, and helped us release the latent imaginary potentials to sail throughout the great endless ocean of literature. They taught us, through their stories, to dive in the sea of literature and get the hidden meaning that cannot be reached only by intellectual readers and keen knowledge seekers.

I would also like to express my utmost gratitude to everyone who supported me to complete this study especially my dear supervisor Professor A. Serdar Ozturk and my special thanks go to the viva members Professor Harith Turki and Professor Hulya Tafli.

## **Abstract**

Imagery and symbolism are significant literary devices that highly contribute to enriching literary works. The two devices have been widely used by writers since the earliest literary works. Throughout this study, the two devices will be tracked down and scrutinized in literary works of two prominent writers in order to show how these writers employed the two devices to deliver notable literary pieces. This four-chapter thesis covers the analysis of six short stories, namely 'Araby', 'The Dead', and 'The Sisters' by James Joyce and 'The Ambitious Guest', 'Young Goodman Brown', and 'The Minister's Black Veil' by Nathaniel Hawthorne. The six stories and many other works of the two authors include a wide range of imagery and symbolism. Joyce's short stories and his collection 'Dubliners' can be considered as allegorical stories due to the variety of symbols included. Joyce used imagery and symbolism to deliver an effective message about the whole Irish society and the issues that needed to be tackled at that time. Hawthorne also used a big deal of imagery and symbolism to unveil social or even universal problems that people used to face during the nineteenth century. This study also exhibits the significance of imagery and symbolism in literature and how they make the literary works more charming, exciting, and inspiring for readers in addition to helping writers deliver their messages smoothly.

**Keywords:** Short Story, Imagery, Symbolism, Nathaniel Hawthorne, James Joyce.



## Öz

İmgeleme ve sembolizm, edebi eserlerin zenginleştirilmesine ve onları daha çekici hale getirmeye büyük ölçüde katkıda bulunan önemli edebi araçlardır. Bu iki araç, en eski edebi eserlerden beri yazarlar tarafından yaygın olarak kullanılmaktadır. Bu tezde, iki önemli yazarın edebi eserlerinde önemli edebi eserler üretmek için bu iki ögeyi nasıl kullandığı izlenecek ve incelenecektir. Beş kısımdan oluşan tez, James Joyce ve Nathaniel Hawthorne'un 'Araby, The Ambitious Guest, The Dead, Young Goodman Brown, The Sisters ve The Minister's Black Veil' adlı altı kısa öyküsünü konu edinmektedir. İki yazarın bu altı hikayesi ve diğer birçok eserleri geniş bir imgeleme ve sembolizm örneklerini içermektedir. Joyce'un Dubliners'ı, kısa öykülerindeki sembollerin çeşitliliği nedeniyle karmaşık öyküler bütünü olarak değerlendirilebilir. Joyce, tüm İrlanda toplumu ile alakalı ve o sırada ele alınması gereken sorunlar hakkında etkili bir mesaj iletmek için eserlerinde imgeler ve sembolizmi kullanmıştır. Hawthorne da aynı şekilde insanların 19. yüzyılda karşı karşıya kaldıkları sosyal ve evrensel sorunları ortaya çıkarmak için yine büyük miktarda bu iki araçtan yararlanmıştır. Bu tez edebiyatta imgeleme ve sembolizmin önemini, bu iki ögenin edebi eserleri okuyucular için nasıl daha çekici, heyecan verici ve ilham verici hale getirdiğini ve yazarların mesajlarını sorunsuz bir şekilde iletmesine nasıl yardımcı olduğunu ortaya koymaktadır.

**Anahtar Kelimeler:** Kısa Öykü, Betimleme, Sembolizm, Nathaniel Hawthorne, James Joyce

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## ARŞİV KAYIT BİLGİLERİ (in Turkish)

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## **Subject of the Research**

This study focuses on Imagery and Symbolism in Nathaniel Hawthorne and James Joyce's Short Stories

## **Purpose and Importance of the Research**

The study aspires to be a reference and a reliable source for students and readers to help them understand imagery and symbolism better as well as analyze stories, identify the difference between the two devices, and how they are employed by writers to make their literary works more attractive. It also aspires to guide students and readers how to enjoy the sense of imagery and the proposed meanings of symbolism and expand their imagination. Throughout the study, significant steps will be explained about how to understand the meaning behind the lines since imagery and symbolism refer implicitly to another meaning other than the apparent one. Therefore, the ultimate objectives of the study are to show the prominent rank of imagery and symbolism in literary works, help readers understand the hidden meaning which require them to think outside the box as well as exhibit how imagery and symbolism add further depth to the works.

## **Method of the Research**

The four-chapter thesis exhibits the significance of imagery and symbolism by scrutinizing six short stories of well-known writers. The thesis tracks down important images and symbols in the stories and analyze them to unveil how they contributed to enriching the stories. The study also collects images and symbols from the stories and examine them to identify the things they refer to in addition to their meanings and how Joyce and Hawthorne employed them in their works. After

collecting information, the information is analyzed to show how imagery appeals to the senses and which senses are involved in each case besides the use of symbols with their apparent meaning and the hidden meaning that writers wanted to deliver to the readers. This mechanism clearly proves the importance of imagery and symbolism and demonstrates how the writers used these two devices to enhance their works and attract the attention of their readers.

### **Hypothesis of the Research/ Research Problem**

The problem associated with imagery and symbolism lies in the difficulty of understanding the real meanings that the authors want to deliver. To solve this problem, readers need to understand that imagery is the use of figurative language that adds further depth to stories, whereas symbolism is the use of certain symbols that have different meanings from their original ones. When readers understand that imagery provides them with mental images about certain actions or objects to transmit the meaning to readers via these images by an amazing and attractive way while symbolism provides the readers with an apparent and hidden meaning, the readers are required to think in order to obtain the meanings, and then they can embark on their literary journey to read behind the lines and explore the intended meanings. Such a step will open the door for readers to boost their creativity and help them improve their skills as well as break the barriers to join the creative literary world and unveil their innate and potential powers. Further, focusing on understanding images and symbols helps readers come up with creative ideas and develop their imagination powers.

## **Scope, Limitations, and Difficulties**

This study unveils how these two important devices still need and deserve further exploration and research to show their real role in providing better understanding of texts and more exciting stories for readers. Throughout the study, it was noticed that studies in this field are insufficient and there is a great need to enhance writing and research due to the shortage of relevant references, studies, and research. While searching for any other literary techniques or devices, a huge number of relevant materials can be found, but it is difficult to find enough reliable sources related to imagery and symbolism. In addition, though researchers have dealt with different devices of literature and presented a wide range of studies, limited studies have been conducted on imagery and symbolism. Therefore, this study aims at attracting the attention of writers and authors to enrich studies on imagery and symbolism.

## CHAPTER ONE

### OVERVIEW

Imagery and symbolism are very old literary devices which have been used by authors for thousands of years. These two devices can be tracked down in very old literary texts, such as Homer's 'Odyssey' and Sophocles' Oedipus. Writers in the past and present employed imagery and symbolism to achieve important objectives particularly elaborating on their texts and dealing with sensitive issues that they could not discuss straightforwardly. In other words, symbolism gives authors further space of freedom to express their thoughts while imagery provides texts with a real spirit and draws the attention of readers.

Imagery is the professional use of a figurative language to give the words further power in addition to showing ideas, movements and objects through certain ways that appeal to the human physical senses. Through imagery, writers employ certain words to create images and visual representations in the minds of readers that will last for a long time. Imagery also helps readers experience life via senses and helps writers and stories appeal to readers in order to gain their hearts before eyes and ears. Further, imagery drives readers to sympathize with the characters of the story since they imagine having the same experiences that the characters had.

Furthermore, imagery expands the readers' imagination through taking the readers into a journey in the world of imagination and sailing through images to consider scenes and characters of the literary work and get the deeper meaning of the text. Mos Def described imagery as "The ability to have somebody read something and see it, or for somebody to paint an entire landscape of visual imagery with just sheets of words - that's magical. That's what I've been trying to strive for - to draw a clear picture, to open up a new dimension", (Def, e-quotes).

Imagery plays another significant role in helping readers remember the text since readers usually remember the expressions conveyed with images much more than what they hear. As a result, when they go through good imagery, they can remember the details for a longer time. Imagery is a great device that settles in the readers' minds and herein lies the skill and efficiency of the writers to present attractive images in a few words. Through good imagery, readers can understand and remember the story better especially with the use of colors, weather conditions, and natural scenes, including trees, mountains and textures which can create alive images in the readers' minds. David Whyte said, "Poetry carries the imagery which is large enough for the kind of life we want for ourselves", (Whyte, e-quotes). That is, professional writers give life to stories through their rich imagination and their characters become like creatures that resemble the great images and paintings which keep shining for hundreds of years and live much longer life than that of their writers themselves. There are five main types of imagery, namely visual, auditory, olfactory, gustatory, and tactile in addition to kinesthetic and organic or subjective imagery.

On the other hand, symbolism is the use of symbols to show another meaning different from the apparent one. This empowers the writer to express thoughts intelligently and give the readers a space to think about the intended meaning. In addition, authors use some types of symbols, such as metaphor and simile, to make a comparison between the thing that they are talking about and an image that the readers have already been acquainted with. Authors establish through this technique a connection between the readers and the real world that they live in as Hanly Hall said "Symbolism is the language of the Mysteries. By symbols men have ever sought to communicate to each other those thoughts which transcend the limitations of language" (Hall, e-quotes).



Symbolism also empowers writers to present various interpretations of one thing. The interpretation of symbols raises the readers' curiosity and interest to unveil what is in the mind of the author. It is like how the author views the world and how the author views different issues via the literary works. Like imagery, symbolism highly contributes to attracting the attention of readers and motivate them to be interested more in reading the text. However, actions like smile and symbols like colors can express different things. The word smile can be used as a symbol of love. In the meantime, it can be used to express affection or care. The red color refers to love. Moreover, it can be used to refer to completely different things like blood or danger. The black color symbolizes things such as death or evil. These colors and other symbols are used to express multiple meanings that require readers to think before getting the real meaning. Consequently, symbolism adds further depth and attraction to the story through employing symbols wisely to bring an idea to light. There are six main types of symbolism, namely allegory, metaphor, simile, irony, personification, and hyperbole.

James Joyce was "a prominent symbolist", (Goldman, 1968: 5). He used imagery and symbolism frequently in his short stories to achieve different targets like elaborating on his stories and making them more impressive and delivering messages. He also exposed problems that were sweeping Dublin and highly influenced Dubliners' "ordinary life", (Attridge, 2011: 1). Symbolism enabled Joyce to address different issues without mentioning them directly and his stories were received well due to many reasons, including the efficient use of symbolism and imagery that added further attraction and fascination to the stories. While reading many of Joyce's stories, readers can notice the use of symbolism from the first line and sometimes from the title itself that might even give readers a hint about what will happen in the story.

Hawthorne also employed imagery and symbolism in his short stories to deliver messages about the issues that some American people were suffering from at that time, especially the religious and social restrictions that negatively influenced the lives of people. Hawthorne presented revolutionary literary works, calling for social reform and helping people to lead a free life through eradicating social and religious restrictions.

Imagery and symbolism are the spirit of stories, and they give life to them; therefore, stories without smart imagery and symbolism are like a body without a spirit. They really make stories more attractive, exciting, and lovely and draw the attention of readers since the beginning of their reading in addition to leading the reader to continue reading until the end of the story. As a result, imagery and symbolism have an effective influence on readers and they have the power to attract the attention of readers and they might change their lives as well. This can be achieved if the writer does not think only about his characters in the short story, but the story should exceed that to the readers as Robert Frost said "If you can connect your story to the story you're writing, you will not only be more motivated to finish your story, you might just be able to change the lives of your readers", (Frost, e-quotes). As a result, good stories have a great effect on readers and when they affect readers positively, then they ultimately affect the whole society and contribute to improving the life of people.

## INTRODUCTION

Stories and literature are the soulmate for a lot of people especially those who are eager for knowledge and looking for expanding their imagination and intellectuality. Literature is not merely words formed with each other to deliver certain ideas to readers and people; literature is as wide as life itself and it makes life brighter and more meaningful through boosting morality and social reforms. However, this comparative study sheds light on the significance of imagery and symbolism or the private use of symbols and presents a brief history about the two devices. To prove the significance of these two literary devices, remarkable short stories of well-known authors are chosen for study and scrutinization. These two literary figures are the British writer James Joyce and the American one Nathaniel Hawthorne, whereby the focus is on analyzing six of their short stories.

First, Joyce was a well-known “Irish novelist, a poet, a literary critic, and a short story writer”, (Spinks 2009: 2). He lived between 1882 and 1941, and he was one of the prominent writers of the 20<sup>th</sup> century. Throughout his literary life, he wrote several works such as 'Dubliners', which is a short story collection. Although he spent a lot of his adult life abroad in different countries like France and Switzerland, his fiction concentrated on Dublin and included characters resembling his family members. He said “For myself, I always write about Dublin, because if I can get to the heart of Dublin, I can get to the heart of all the cities of the world. In the particular is contained the universal”, (Ellman, 2015: 63-64).

Second, Hawthorne was an American author who wrote remarkable novels and short stories. “He lived between 1804 and 1864”, (Haas, 1991: 55). Hawthorne wrote a variety of works focusing on themes like religion, morality, and history. He expressed anti-Puritan thoughts in

different works and focused on themes, such as humanity, inherent evil, and sin. He used to deliver moral messages via his works that comprised profound psychological complexity.

In their first two short stories, 'Araby' by Joyce and 'The Ambitious Guest' by Hawthorne, Joyce and Hawthorne employed imagery and symbolism to elaborate on the two journeys that the protagonists had and how each trip ended. From the very beginning of the stories, the gloomy imagery can be noticed which indicates that the actions will not go in favor of the protagonists. The first story starts with images of "dull life in Dublin", (Joyce: 45) and attempts to draw the attention to "construction of Ireland", (Nash 2006: 29). Hawthorne's story starts with night which symbolizes death and darkness in addition to fire which usually symbolizes multiple things including destruction.

In the next two short stories, 'The Dead' and 'Young Goodman Brown', Joyce and Hawthorne used more imagery and symbolism to deliver their messages. Joyce started using symbolism from the title itself and so did Hawthorne. Once a reader reads the title of the story, it will be clear that death is waiting for one of the characters, probably the protagonist since the title is very important and it usually revolves around central characters or actions. The title of Hawthorne's short story includes the color "brown" which also refers to multiple meanings, including sadness, loneliness, and isolation. The story opens at the sunset where the night is approaching to cover the sky of the village and adds further gloominess to the journey that the protagonist was going to start at that night.

Throughout the last two short stories, Joyce opens his story saying: "THERE was no hope for him this time", (Joyce, 2014: 1) with capital letters of the word "there" to further emphasize the danger. The first sentence symbolizes something hard or a disaster that will occur very soon as

well as a very difficult situation is waiting for one character or more. Similarly, Hawthorne starts his story with a symbolic title “the Black Veil” which symbolizes vagueness that prevails throughout the whole story. The protagonist keeps on wearing his queer black veil from the beginning until the end of the story and the veil is kept with him in the tomb to symbolize the continuity of vagueness even after the death of the priest.

Joyce and Hawthorne employed symbolism in different ways to achieve various objectives. Joyce employed symbolism to attract the attention of Dubliners about many issues especially the deteriorating circumstances of their city and country. He did his best to raise the awareness of people and help them get aware of the problems that interrupted the development of their country through the disclosure of the misuse of religious instructions. Through symbolism, he attracted the attention of people to the corruption of the religious authorities that exploited religious doctrines to keep people under their guidance. Joyce also employed the dead priest to symbolize the ultimate end of the role of the church that will come to an end sooner or later. With this end, people will enjoy a free life without suffering from any more restrictions.

On the other hand, Hawthorne exerted similar efforts to that of Joyce to help the people of his town and country enjoy a free life away from the religious restrictions. Hawthorne disclosed the corruption of the religious institution through Hooper, his protagonist of 'The Minister's Black Veil'. This character suffered from many problems, and got isolated at the end of the story, symbolizing the deterioration and retreat of the role of the religious institution. The black veil also symbolizes the wrong religious practices of priests.

Therefore, the two authors were brave fighters and social reformists who harnessed all possible efforts to improve their societies and the quality of lives of people. They did their best to attract the attention of people to all issues that might interrupt the development of their countries.

Both authors gave glimpses of hope and delivered an optimistic message through death itself since death sometimes becomes a cause for a better life. For Joyce and Hawthorne, the death of corrupt figures and backward religious doctrines would open the door for a new free life for other people.

Joyce and Hawthorne also employed imagery and symbolism to express and document the suffering and aspirations of people who lived during that period. They employed these two devices well especially in certain sensitive issues that they could not write about them straightforwardly like the religious issues besides criticizing the Catholic and Puritan beliefs and priests who exploited their religious positions to achieve personal worldly objectives. This professional use of imagery and symbolism empowered them to deliver their messages in a very smooth, and courteous way.

## CHAPTER TWO

### Imagery and symbolism in 'Araby' and 'The Ambitious Guest'

#### Imagery in 'Araby'

James Joyce wrote an amazing collection of stories, including fifteen short stories that depict the life of middle-class people during the early 1900s. These stories also shed light on many other aspects, such as the hardships of life and the issue of human acceptance of death. Throughout these short stories and his other works, Joyce is frequently applauded for his effective use of imagery in various literary works. Many writers and critics acknowledged this and expressed admiration for his prominent skills in multiple stories. In his book 'James Joyce' which is part of Critical Heritage Series, Robert H. Deming said:

The words call up ideas which are mentally visualised as either objects or events, each fading away into other patterns more complicated and surprising at every reading. For the words becoming ever more familiar to him, the associated ideas which they hold within themselves are loosed ever more freely and generously, until the reader's mind is almost overwhelmed by the visual imagery evoked.

(Deming, 1997: 510)

In his short story 'Araby', Joyce uses a big deal of imagery to expose the truth of the lives of Dubliners and how the narrator himself was living in North Richmond Street. He starts his story, from the first paragraph, with attractive imagery to enhance the story using auditory and visual imagery through describing the quiet street except for the time when children are set free from school. Joyce employs imagery to attract the attention of Dubliners and readers about the real life that they lead, help them distinguish between light and dark and understand the real life away from

vanity and false hopes. The story depicts the street as a tedious one and the people who live there as hopeless. Such images add a further gloomy atmosphere to the story. It also reveals that the street is colorless, depressing and an empty place that lacks light.

According to the story, Dublin needs two types of enlightenment: emotional and material. The emotional one is love which is depicted by the love of the narrator to the girl who is called Mangan's sister. The other type is the material one that may help people improve their quality of life through having brighter houses and streets instead of their gloomy ones.

Joyce starts 'Araby' with many images about the blind street, the gloomy house, the three books, the bicycle pump, the priest who passed away recently, the muddy lanes, and the streetlamps. The story also opens in winter which makes the atmosphere even harder. Joyce used the color brown frequently for the buildings of that area and the girl herself dressed in brown, too. She is described as a brown figure in a way that reflects the color of the fronts of the buildings as well as the color of the skin of Arabian images that sweep the boy's imagination. These images draw a dull atmosphere of this dreary and poor corner of Dublin and the gloomy lives of people at that time. This poor environment contributed to inflaming the boy's romantic emotions to embark on his journey of looking for beauty and light in this darkness. Joyce said at the beginning of the story:

“NORTH RICHMOND STREET being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two storeys stood at the blind end, detached from its neighbours in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces”. (Joyce, 2006: 19)



The narrator continues further with the gloomy imagery when he moves to describing their house which was hired by a priest who passed away recently. He also presents detailed images of the house besides the muddy lanes, rusty bicycle pump, and the books.

The former tenant of our house, a priest, had died in the back drawing-room. Air, musty from having been long enclosed, hung in all the rooms and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: *The Abbot*, by Walter Scott, *The Devout Communicant* and *The Memoirs of Vidocq*. I liked the last best because its leaves were yellow. The wild garden behind the house contained a central apple-tree and a few straggling bushes under one of which I found the late tenant's rusty bicycle-pump. (2006: 19)

'Araby' highlights the life of the boy, the narrator of the story, and his lover, Mangan's sister, for whom he embarks on a journey to bring her a gift from Araby Bazaar. To achieve his promise, the boy needed money from his uncle who returns too late at that night. The boy leaves the house quickly once he gets the money and arrives at the bazaar when most shops were closed; therefore, he fails to bring the gift. While describing this journey, Joyce uses vivid imagery to express the feelings of the narrator and his adoration of the girl. Joyce uses visual images of dark and light to explain how the boy tried to fulfil the unapproachable errand.

Imagery in the story gets clearer when the boy meets the girl at the doorstep of her home, where she asks whether he is attending the next Saturday's bazaar as she wishes to go there, but she cannot since she has to attend an event of her convent. With her first question, he expresses a great desire for visiting the bazaar and promises the girl to buy her a gift from the same bazaar.

“At last she spoke to me. When she addressed the first words to me I was so confused that I did not know what to answer. She asked me was I going to Araby”, (2006: 21).

From now on, the boy is obsessed with the gift and the bazaar, and he thinks just about them, ignoring his school and everything else. He just thinks how to go to the bazaar and how to get the gift. When the day comes, the late arrival of the boy’s uncle interrupts his plans, and he heads to the bazaar too late. By the time he arrives the bazaar, most of stalls are closed and the darkness started sweeping the hall. At the bazaar, the boy finds an open stall, but he did not buy anything either because the wares were unattractive or unapproachable. The story ends with lights turning off and the narrator is gazing in the darkness and his eyes burning with anger.

Joyce used more prominent images of light and shadow that express the difference between the religious idealization and the depressing reality of the narrator’s life. For the boy, darkness represents loneliness especially when he hides in the shadow from his uncle as well as when he spies on Mangan’s sister and is alienated from his friends who do not share the same concerns like him. In the meantime, light represents the good or positive part of the boy’s life when he and his friends play in spite of the shabby streets. On the other hand, Morgan’s sister is surrounded by the light which indicates purity or even holiness.

The imagery of darkness and light also helps the boy affirm the feeling of difference from his friends. The boy feels alienation since he is the only one among his group members to love. He uses the darkness as a place to hide himself in, as he says, “If my uncle was seen turning the corner, we hid in the shadow until we had seen him safely housed”, (2006: 19). The narrator employs darkness to achieve his desire of seeing Mangan’s sister. He stands in the shadow to watch

the girl while the other boys play in the light and when he is upstairs in the dark room, he sees his friends play in the light, too.

Joyce also uses Christian images since the boy sees the girl like the Virgin Mary and she is surrounded by light. He says, “her name sprang to my lips at moments in strange prayers and praises which I myself did not understand”, (2006: 20). The boy sees himself as a knight on a religious quest that may find love at the end of his journey. He insists on completing his mission and journey that must end with bringing a gift for the girl. The boy did his best to bring success to his journey at Araby, but things go against him including the lack of interest of his uncle in his request. The uncle comes too late, and he sounds careless to the boy’s request. He gives him money late in the evening and the boy arrives at the bazaar when most shops are closed. However, the smart use of Christian, visual and auditory imagery contributed effectively to enriching the short story.

Joyce also employs imagery to unveil how the boy goes too far in his fantasy about love. Through his imagination, he sees the girl as the best one and the perfect girl that he must do his best to please her. He encounters reality later and gets aware that all these emotions and romantic feelings are just vanity, and his task will never be achieved. He said at the end of the story: “Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger”, (Dettmar, 2004: 307).

However, Joyce’s imagery and the characters of the story create a realistic atmosphere especially the images of the bazaar and the young lady at the stall of the bazaar. He said, “We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of labourers ....”, (Joyce, 2017: 20). In ‘Araby’, love far places intermingle with the daily routine

of Dublin's everyday life and these aspects lead to frustrating consequences for the boy "who represents another world in Joyce's story", the world of Ireland and England (Almond 2001: 51). All these aspects are embodied by Mangan's sister since she is part of that area of Dublin, namely the street, and the bazaar journey was set for her.

The girl inflames the feelings of the boy with delight and ecstasy similar to the bazaar which exhibits many things that differ from the things available in other parts of Dublin. However, the sincere feelings and love of the boy could not defeat the monotony of schoolwork and the trains of Dublin in addition to the lateness of his uncle. At the end, these circumstances prevail and interrupt the boy from achieving his promise and plan. These circumstances undermined the ambition of the boy and forced him to break his promise of buying the girl a gift from Araby Bazaar. The boy arrived in the bazaar, but he could buy nothing since most stalls are closed and all his expectations of finding the charming East in the bazaar have failed. His dreams were vanished since he could collect nothing for the girl and his high expectations started to disappear.

In 'Araby', light represents knowledge which the boy obtains at the end of his journey. However, the boy's newly found knowledge does not contribute to improving his life and making it better because it overlaps with darkness. The knowledge is also eclipsed with turning the lights off in the bazaar. The boy stares up in darkness and then realizes the hard truth of his feelings and his unachievable purpose that marks the beginning of despair and the end of his failing journey along with a final gloomy image of darkness that prevails and sweeps the bazaar and the boy's life.

## **Symbolism in ‘Araby’**

Joyce demonstrated a professional use of symbolism in his collection ‘Dubliners’ to unveil facts and difficulties that people suffered from. Many writers and authors extolled his outstanding use of symbolism like Jacques Aubert who said in his book *The Aesthetics of James Joyce* “We find in his text the landmarks of an adventure into the problems of Truth and Beauty, model and master, realism and symbolism and so forth”, (Aubert, 1992: 52).

The story opens with symbolic indications about the street and the area that the “unnamed” narrator lives in, (Fagnoli & Gillespie, 1996:17). The darkness of the street symbolizes the emotional darkness inside the boy. The house of the boy’s family is located in muddy and dark lanes which symbolize the darkness that prevailed in the whole area. These indications play a significant role in exhibiting shocking realism via an outstanding symbolic manifestation.

Besides the use of imagery, Joyce used different symbols to deliver the message of the story especially symbols of a religious nature. These symbols included the chalice, the deceased priest and the religious school in Richmond Street which had a strong religious effect on the Irish society at that time. They also had an effective impact on the behavior of the boy, and they represent, in the meantime, the dullness and boredom of everyday life which the boy was resisting. The title itself ‘Araby’ symbolizes something mysterious or unknown for the boy, especially he imagines it as a mysterious eastern place and entering it is like exploring a new place or destination.

At the beginning of the story, Joyce’s use of the word blind refers to the narrator’s isolation and his naivety as well. He starts with describing the street where the narrator lives in an isolated house and a blind end of a gloomy street. This house symbolizes alienation and isolation of the narrator from his friends. When he sits inside the house, he loses interest in playing with friends

and he just watches them playing through the window of the house upstairs. The boy is blinded due to his fascination with Mangan's sister that influenced his study and relationship with friends. Blindness is also associated with the characters of the story that lack names since Joyce gave names only to Mangan and Mrs. Mercer.

Joyce uses the brown color to symbolize the dullness of Dublin's everyday life. The houses looked brown, and Joyce described Mangan's sister as a "brown-clad figure", too (Joyce, 2006: 22). The same color is also used to reveal the unexciting and oppressive part of Dublin according to the narrator. While moving inside the house, Joyce uses more religious symbols like the apple tree. The apple tree symbolizes Adam and Eve, while the bicycle pump symbolizes the inflamed emotions of the boy for his lover, but such emotions are deflated at the bazaar towards the end of his journey. The apple tree symbol adds further meaning to the story as it includes self-deception, and the boy also experiences a great deal of fantasy and romanticized moments like the knights who used to embark on journeys for the sake of the lover and they get ready to encounter all difficulties to achieve their goals. This self-deception is followed by self-knowledge and awareness when the boy makes sure that dreams do not always come true. He gets aware of this when the lights of the bazaar are turned off, thereby symbolizing the failure of all his efforts.

The story carries universal ideas like the idea of frustration. Joyce reveals, through the story, that the characters experienced love and frustration and there is no space for love in the house, the street, and the boy's family. Furthermore, the events that contributed to interrupting the journey of the boy symbolize the difficulty for love to flourish in such an environment. 'Araby' also allegorizes the dull lives of Dubliners in particular and the lives of people in general.

The story ends with epiphany with the negative change of the heart of the narrator since he could not prove his love or realize that his love, if it were real, can continue even without a gift as the real love does not need gifts. At the end, the boy gives up and his dreams fade in the bazaar like the lights that faded to declare the end of the bazaar on that day, but the end of that Saturday did not necessarily mean the end of love since life can accommodate multiple love stories. If this journey was ended for the boy, then he could embark on a new one later. However, when the darkness approached, the boy realized that his love would be like a good dream and would never turn into reality through maintaining this relationship with the girl in the future that may be developed into marriage. He considered that his love is ended with the end of the bazaar since he could not bring the gift that he aspired to present to the girl.

Joyce presents through 'Araby' the two major places: the blind street and the bazaar. The street symbolizes dullness and stands for unhealthy area that needs reform. On the other hand, the bazaar symbolizes beauty which is associated with the east and its antiques and precious gifts which were offered for customers. 'Araby' also symbolizes a cure for the hard reality that Dubliners had to face at that time.

In terms of color symbolism, Joyce gave a yellow color to the apple tree to symbolize unproductivity. When it has yellow leaves, this means that the weather is very cold, or the tree suffers from a certain disease. Joyce's use of this color adds further gloominess to the atmosphere of the place besides describing it as a sterile one "I liked the last best because its leaves were yellow. The wild garden behind the house contained a central apple-tree and a few straggling bushes under one of which I found the late tenant's rusty bicycle-pump", (2006: 19).

Joyce used various symbols in his short story, such as allegory, irony, metaphor, personification, and simile. The narrator of the story or the boy is nameless, and the girl is nameless, thus implying that anyone in Dublin or any other area could be the boy or the girl. Thus, the story allegorizes the whole Irish society as well as beyond this society. Joyce used irony in different places of the story especially when the boy gets aware of his dreams at the end of the story although he began to awaken since the beginning of the story. Joyce depicted the boy's progress throughout the story as blind. The boy also planned to go to the bazaar and got the money from his uncle. The money he got was enough just for the train ticket and entry fees. He did even think about how to buy the gift although he did not have enough money to buy it. The ironic end symbolizes the foolishness of the boy's fantasies along with the hard reality of adult world, represented by the uncle's carelessness and lack of interest in the boy's requests.

Metaphor is also used frequently in the story, whereby Joyce connected the metaphors with more literary devices like imagery and personification. Among the metaphors he used is likening the facades of buildings and houses to the expressions of human beings. Along with this, personification is used when Joyce gives houses human attributes, describing them as conscious gazing at each other "The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces", (2006: 19). The other symbol that Joyce used is simile at the end of the story when he said: "I looked humbly at the great jars that stood like eastern guards at either side of the dark entrance to the stall and murmured", (2006: 24).

Throughout 'Araby', Joyce employed plenty of imagery and symbols to enrich his masterpiece and make it more attractive. These two devices helped him deliver the messages of the story effectively through highlighting critical problems that his country was suffering from.



The professional use of imagery and symbolism also supported this story to occupy a prominent rank amongst literary works.

### **Imagery in ‘The Ambitious Guest’**

Like Joyce, Hawthorne is widely acknowledged for his professional use of imagery that played an important role in attracting the attention of readers and providing them with images that they would remember for a long time. Donald J. Crowley described Hawthorne’s books and works saying:

His books are not written merely to sell; to catch the popular favor by sounding words, showy imagery and clap-trap incident; to unfold an intricate plot which has no valuable relation to any of the real concerns of life; to flatter national pride, or promote a moral reform”.  
(Crowley, 1997: 456)

Hawthorne opens ‘The Ambitious Guest’ with two important images that foreshadow danger and darkness. The first one is a night of September which is the first month of fall season when the leaves of trees start to fall on the ground. In the story, not only leaves fall, but also more important things fall, during the course of events, namely the rockslide which kills an entire family and their guest. The wind is described as very cold and sharp in addition to the extremely dangerous location of the notch. The story also starts with fire that represents another aspect of danger.

Through visual, auditory, tactile, and organic imagery of the first paragraph of the story, a gloomy atmosphere emerges, indicating that something dangerous is likely to occur very soon. On the other hand, the atmosphere of happiness prevails in the notch in addition to the laugh of

children at the beginning of the story, but happiness cannot continue in dangerous places where disasters and death are waiting for dwellers in every corner of the location.

One September night, a family had gathered round their hearth and piled it high with the drift-wood of mountain streams, ... the children laughed; the eldest daughter was the image of Happiness at seventeen; and the aged grandmother, who sat knitting in the warmest place, was the image of Happiness grown old. ... This family were situated in the Notch of the White Hills, where the wind was sharp throughout the year and pitilessly cold in the winter.... They dwelt in a cold spot and a dangerous one. (Hawthorne, 2007: 150)

The actions of 'The Ambitious Guest' take place in one evening, when a traveler decides to stop and rest in a house along his route. The traveler is going through the mountains of New England while the place where he stops is located in a notch between mountains. It is beautiful but dangerous at the same time since rockslides often occur there. The traveler spends some time with the family members and has warm conversations about his ambition with them. They also discuss different goals in their lives. The story ends when a huge rockslide occurs and buries the whole family and their guest.

The traveler expresses his wishes to leave a mark in life before he dies. Meanwhile, the sound of rock falls and frightens him, but the father reassures him and informs him that they have a safe place in case of a major rockslide. During the conversation, the young man expresses his big ambitions, saying "I shall have built my monument!" (2007: 153). The father also reveals his wish to build a larger home in a nicer place. The father's wishes are humble when compared to the ambitious wishes of the young man. While they are enjoying the calm atmosphere, a major

avalanche takes place, causing panic to everyone. The family members and the guest run outside the house looking for safety, but they could not find it and all of them are buried by the great avalanche. Although destruction swept the place, the notch of the family is left undamaged. At the end of journey, the wishes of the young man, his plans, and dreams are completely lost.

Hawthorne employed imagery to show how nature is beautiful, and people enjoy it too much, but at the same time, nature sometimes gets very dangerous. The breathtaking scenes of mountains and trees are something fine to see and enjoy time among them, but people must be aware that calmness of nature may be turned into great anger that destroys everything around. The traveler entered the peaceful notch and enjoyed the warmth of fire and hospitality of the host when everything was quiet and stable. Suddenly, the quietness is interrupted by strange sounds. This auditory imagery marks the end of quietness of nature and turns the state of quietness into a state of turbulence. “The family held their breath, because they knew the sound and their guest held his, by instinct”, (2007: 151).

The auditory and tactile imagery at the end of the story marks the beginning of the disaster that leads to the death of everyone in the notch. The blasts and roar of nature that made the notch trembling are followed by a huge rockslide. The poor family and the guest leave the notch searching for a safe place. This unlucky escape causes their death since they left their safe place inside the notch, that was not damaged, and headed to the site of destruction.

For a moment, the old woman’s ghastly conception so engrossed the minds of her hearers, that a sound, abroad in the night, rising like the roar of a blast, had grown broad, deep and terrible, before the fated group were conscious of it. The house and all within it, trembled; the foundations of the earth seemed to be shaken. (2007: 156)

Throughout the story, Hawthorne presents clear images to reveal the external conflict in comparison with the warm internal side of the notch. He describes the cottage's internal side as cozy, safe, warm, and full of happiness that can be seen on the faces of dwellers. On the other hand, the external side is furious, dangerous, and windy. Despite all hard external natural and weather conditions, the family members are safe inside the notch, and they miss safety just when they leave it.

The image of smoke, which was coming out from the notch's chimney, during the day that followed the disaster, reveals the unlucky escape of the family and the guest. The family and the guest left the safe notch to seek refuge among the mountains throughout the rockslides that buried all of them and their bodies kept under the rocks.

The next morning, the light smoke was seen stealing from the cottage chimney, up the mountain-side. Within, the fire was yet smoldering on the hearth and the chairs in a circle round it, as if the inhabitants had but gone forth to view the devastation of the Slide and would shortly return, to thank Heaven for their miraculous escape". (Moynihan, 2010: 9)

Hawthorne employed imagery in his story to show the great beauty of nature which people usually enjoy. He also delivers a message that people need to be careful and think well before taking decisions about where to stay and live since the quietness of nature may be turned into turmoil and disturbance at any time. The father of the family took a wrong decision to live in a dangerous location since he and his family members know that rockslides occur every now and then. The father had to be wiser in order to protect himself and his family through thinking well and getting away from dangerous locations.

## **Symbolism in ‘The Ambitious Guest’**

Nathaniel Hawthorne employed symbolism professionally to pave the way for a better reception of his works and ultimately deliver his messages to readers and people in general. Larry J. Reynolds extolled his brilliant use of symbolism and other literary techniques saying “Countless New Critics have discussed the artfulness of his structural patterns and the brilliance of his symbolism, irony and narrative techniques. Literary historians have traced his major contributions to the genres of the short story and the American romance”, (Larry, 2001: 13).

Hawthorne used a big deal of symbolism in ‘The Ambitious Guest’ starting from the location of the notch that symbolizes the potential risk of nature. The people and the surrounding objects in the story represent much broader ideas. The lack of names of the characters enriches symbolism more since using characters without names attracts the readers’ attention to the symbols of the story and their meanings. He used symbolism frequently to achieve different objectives including adding further attraction to the story and drawing the attention of people and readers. The location of the notch is symbolic as it located in a beautiful but dangerous place. “They dwelt in a cold spot and a dangerous one; for a mountain towered above their heads, so steep, that the stones would often rumble down its sides, and startle them at midnight”, (Hawthorne, 2007: 150). The location of the notch reveals the dangers that people may face when they get close to the nature because it becomes sometimes unpredictable and unsafe.

The home is set along a road that travelers often use. The road itself symbolizes the path of life which has a beginning and end like this road. Travelers start the journeys from the beginning of the road, but these journeys will definitely come to an end like life which ends with death one

day. At the end of the story, the rockslide over the family and the guest symbolizes the monument that the guest was eager for.

The notch's surrounding area includes many things that symbolize various meanings such as the mountains, the family, and the rockslides. The mountains symbolize things like the ongoing struggle to reach the top including the obstacles or even avalanches and numerous hardships that people must face before reaching the top. The mountains also symbolize the difficulties and hard life when compared to the safe and warm life of the family homes. The family members are killed by the avalanche since they are not well prepared and unfamiliar with the outside world. "They dwelt in a cold spot and a dangerous one; for a mountain towered above their heads, so steep, that the stones would often rumble down its sides and startle them at midnight", (Hawthorne, 1987: 162).

At the end and the climax of the story, the rockslide occurs and demolishes the location and leaves the notch safe and undamaged. The rockslide symbolizes the uncertainty and fragility of life since in a moment, the entire family and the guest lose their lives and get buried forever under the rocks. The notch symbolizes warmth and joy, and the young guest feels good due to the warm hospitality. The fire inside the notch also symbolizes warmth.

The notch and the family symbolize the fragility of life and aspirations as the family lives in a notch among rocky mountains where rockslides often occur. The father acknowledges that during the story, but in the meantime, he thinks that the family and the mountain have a long history of peace. He believes that they are safe since they took the required measures. In fact, nothing can be completely safe, even if the family lives in a palace, they might face dangers and death is inevitable. Everyone is going to die today or tomorrow whether he or she is in a notch or anywhere. Despite all these facts, people should care about themselves and their families through

taking all required measures for their safety. Therefore, the father had to choose a better or safer location.

During his stay with them, the guest and the family talk about desires and death, but the mountain collapses although they were feeling that they are safe. The family members symbolize the choice for a modest life spent in one location. They enjoy happiness and warmth in this dangerous location wherein the daughter and the grandmother are clear symbols of happiness. “The eldest daughter was the image of Happiness at seventeen; and the aged grandmother, who sat knitting in the warmest place, was the image of Happiness grown old”, (2007: 150).

The climax of the story takes place with the major rockslide towards the end of the story. However, the story indicates that a possible rockslide can occur at any time and there is also an indication that the family is safe inside the house which can protect them. When the rockslide occurs, they run out looking for safety and they did not know they are running towards death and their inevitable fate. The story ends with destruction sweeping the place in which the family members and their guest are buried under the rocks while the house remained intact.

In ‘The Ambitious Guest’, Hawthorne used various symbols, including allegory, metaphors, similes, irony, and personification to enrich his story. The story allegorizes the potential dangers of nature and the life of people as a journey that would definitely end one day with death. One of the good metaphors that Hawthorne used is the artery one. He says:

The romantic pass of the Notch is a great artery, through which the life-blood of internal commerce is continually throbbing, between Maine, on one side and the Green Mountains and the shores of the St. Lawrence on the other”. (2007: 151)

The artery is a tube in the human body that transfers blood from the heart to the other parts of the body. This metaphor refers to the importance of artery for the human body and the importance of the notch for travelers since it is built in an important location that connects different important areas with each other.

He also uses irony in a few places of his story such as the idea of dreams. When the guest talks about his ambition, he attracts the attention of the other family members who affirm that they have good ambitions as well. The grandmother informs the family and the guest that she has the dream of having a good funeral in order to look well inside her coffin. The grandmother says “I want one of you, my children when your mother is drest, and in the coffin I want one of you to hold a looking-glass over my face. Who knows but I may take a glimpse at myself, and see whether all’s right?” (2007: 156)

Another good example about the use of irony is associated with the father of the family himself. Apparently, the father loves his family since they were described as a close family, enjoying good relationships. He also says that he would like to live in a small town and works as a lawyer. The irony is that if the father loves his family, then why he does not think of taking them to a safer area other than that dangerous one, especially the family members know well that rockslides occur frequently.

Hawthorne used the other symbol of simile when he describes the notch as a tool for increasing fire. “The Notch is just like the pipe of a great pair of bellows”, (2007: 151). He also uses personification when he describes the mountain as a good neighbor that agrees with them pretty well.



The old Mountain has thrown a stone at us, for fear we should forget him,' said the landlord, recovering himself. 'He sometimes nods his head and threatens to come down; but we are old neighbors and agree together pretty well, upon the whole. Besides, we have a sure place of refuge, hard by, if he should be coming in good earnest'. (Hawthorne, 2011: 2381).

Hawthorne succeeded to present a prominent literary work through employing various techniques like imagery and symbolism that made the short story more fascinating. The outstanding imagery gives readers a clear description of nature and natural phenomena as if they were watching rather than reading a story. The used symbols also attract the attention of readers and make them interested more in reading the story and imagining themselves as part of the characters of the story.

### **How Joyce and Hawthorne Agree and Sometimes Differ in Using Imagery and Symbolism in 'Araby' and 'The Ambitious Guest'**

Both authors, Joyce and Hawthorne, employed a big deal of imagery and symbolism to depict two unsuccessful journeys. The first journey ends with failure since the boy could not obtain the gift that he was planning to present to the girl. The second journey ends tragically with the death of the traveler and the family as well. Similarly, the gloomy atmosphere at the beginning of the two stories symbolize the difficult end of both.

The first story opens in winter which usually symbolizes unpleasant things, such as despair, loneliness and sometimes even death. These three aspects are embodied in the first short story through the death of the priest in addition to the loneliness that the boy was undergoing due to being alienated from his friends. Despair is also there, and it gets clearer at the end of the boy's

journey when he failed to buy the gift. The failure of this journey symbolizes a wider failure of the country since “the boy’s quest is made on behalf of his native country”, (Sexton 2003: 21).

Hawthorne’s story starts with a cold September night with a family gathering around the fire to get some warmth. Although happiness can be seen on the faces of the family members inside their notch, it sounds as temporary happiness which will not continue as it is difficult for happiness to survive for a long time in dangerous places. In dangerous places, disasters are expected to happen at any time. The dangerous location of the notch is behind killing the happiness of the family members who are buried by the rockslide at the end of the story near their undamaged notch.

The two authors used similar techniques such as the lack of names since they did not give names to many characters, especially the central characters. Joyce just called the main characters as the boy, the girl, and Mangan’s sister. On the other hand, Hawthorne called the main character as a traveler or the guest in addition to the grandmother, mother, and father. The lack of names symbolizes hidden meanings and allegorizes a bigger number of people. With the lack of names, readers are invited to think how these characters are affected by the world around them. This technique may also enhance the theme of lost identities or to show how the characters are experiencing a crisis of identity.

While Joyce’s story concentrates on the imagery of poor neighborhood of the narrator’s house, Hawthorne’s story shows the dangerous neighborhood of the notch. The house is described as brown and located in a dull and poor corner of Dublin to show the dull and hard life of people at that time. When comparing the notch and the house, the notch has joy and happiness while the house has gloominess and sorrows. The seventeen-year-old daughter is happy with her family at the notch while the boy feels sorrow since he is waiting for a minute to meet the girl. Even when

he was planning to buy the gift, his uncle contributed to interrupting his plan as he came too late at that night and gave him the money when the bazaar is almost closed. This indicates that the uncle is not interested in the boy's requests, unlike the family of the notch who is described as a family having warm relationships.

The characters of the two stories have different dreams and each one tries to achieve the dream according to certain ways. The boy's dream is to please Mangan's sister. He expects that he can achieve this if he buys her a gift from Araby Bazaar since the girl asked him whether he is planning to visit the bazaar. After that, the boy gets obsessed with the bazaar and does his best to make this task achievable. He plans to visit the bazaar by train after obtaining money from his uncle. However, the boy failed to achieve his dream at the end of the story.

The characters of the other story also have dreams. The traveler dreams to build a monument before he dies. Once the traveler declares his dream, the family members declare theirs as well. The grandmother dreams of looking well after death through having a nice coffin. The father dreams to have a larger home in a nicer place. These dreams are similar to that of the boy since the characters could not achieve them and they were buried under the rocks near their notch.

The notch and the bazaar symbolize two stable monuments that continue beyond the dreams of the characters. The boy gets despaired when he arrives late at the bazaar and most of stalls were closed. He did not even try to achieve his dream in a different way or even without the gift or obtaining the gift from a different place. So, the boy's dream is over and the bazaar continues. On the other hand, the characters of the other story have different dreams that vanish by the end of the story. When the rockslide occurs, the family and the guest run out of the notch to be safe and pursue their lives and dreams, but they and their dreams are buried near the notch which remained as a monument after the death of its dwellers.

## CHAPTER THREE

### Imagery and Symbolism in 'The Dead' and 'Young Goodman Brown'

#### Imagery in 'The Dead'

'The Dead' is the last story of Joyce's 'Dubliners' and the longest one; therefore, it is also called novella. Like his other stories, 'The Dead' includes a wide range of imagery and symbolism, including visual, auditory, tactile, kinesthetic, and organic ones along with snow and melancholic music that pursue in the story which ends with the death of the protagonist. Joyce employed imagery to highlight different aspects of the social lives of the Irish people. Richard Ellmann said in a book he wrote about Joyce's frequent use of snow images:

The snow does not stand alone in the story. It is part of the complex imagery that includes heat and cold air, fire and rain, as well as snow.... During the party the living people, their festivities and all human society seem contrasted with the cold outside, as in the warmth of Gabriel's hand on the cold pane". (Ellmann, 1982: 302)

The events of the story start when the protagonist, Gabriel, attends a Christmastime party organized by Kate and Julia Morkan, his aunts. He delivers a short speech during the party. After the party starts, the image of Gabriel's wife, Gretta, highly influences him when he sees her listening eagerly to a song of Bartell D'Arcy. Gabriel feels lustful when he sees his wife concentrating on the music. This image dominates the main actions of the story that ends with the death of Gabriel. The image of snow is presented many times during the story especially when the protagonist arrives at the party. "He stood on the mat, scraping the snow from his goloshes", (Joyce, 2006: 156). At the end of the story, snow starts falling once again to cover all Ireland. In literary texts,

snow usually refers to sadness, harshness or even death and all these ideas are featured by the protagonist of the story and his wife.

The image of snow carries more meanings and indications. The snow falls on the earth heavily and accumulates in a short time to cover the area and turns its color into white, but it also melts quickly just like the lives of all human beings that start in a certain time and they come to an end in another time. When the image of snow disappears, or when the snow melts, this marks the end of the hard weather conditions and the difficulties that people face during snow that interrupts the movement of people and make them suffer from the coldness. This an end of a story of cold that refers to another end which is the end of the story of a human life. Gabriel enters the party with snow and after leaving the party he leaves the whole world. During the story, Joyce presented other distinguished scenes connected with fire. When Gabriel watches his wife on the stairs, he describes her with words, such as flame, fire, and bronze. His memories of her now shine like stars. His memories also include a man at a furnace. Gretta also asks, "Is the fire hot, sir?" (Joyce, 2006: 193). This makes warm flood flushes in his body. "At last she turned towards them and Gabriel saw that there was colour on her cheeks and that her eyes were shining. A sudden tide of joy went leaping out of his heart", (2006: 191).

Gretta remembers Michael Furey, the Christ image, in an annunciation moment on the stairs since the song of D'Acry stirs her sentiments. It sparks her old memories and boosts her role as the Virgin Mary while she is explaining her relationship with Michael Furey to Gabriel. When Gabriel first knows about Michael, he asks her if she was in love with him. He does not obtain a clear answer of her, on the contrary, he obtains more complicated answer saying, "I was great with him at that time", (2006: 200). This indicates that the image of Michael is still existing in Gretta's mind and links Gretta to the Virgin Mary. Gabriel gets more frustrating answers from his wife

when he asks how Furey died "And what did he die of so young, Gretta? Consumption, was it?" "I think he died for me", she answered (2006: 200). When Gabriel knows about his wife's previous love, the West becomes, for him, a boring place and death gets better than life as Warren Beck said "the west is where passion takes place and boys die for love; the graveyard where Michael Furey lies buried is, in a sense, a place of life", (Beck 1969: 42).

Joyce also employed imagery to show the negative influence of religion. According to Joyce, the Catholic Church is responsible for Ireland's failure and interrupts the country from moving in the right way towards modernity. Although the monks did nothing for their country and their negative roles outweigh their positive ones, a lot of people could not realize that. This is clear in the short story since some characters praise monks for just sleeping in coffins. For Joyce, the monks who sleep in their coffins did have good contributions. As a result, he did not care about whether they sleep in coffins or in luxurious bedrooms. Joyce described them as dead in life or "living death", (Garrett 1968). "He was astonished to hear that the monks never spoke, got up at two in the morning and slept in their coffins. He asked what they did it for", (Joyce, 2006: 180).

The story uses imagery to shed light on more major social aspects such as nationalism, belonging to Ireland, and change of attitudes. In addition, it includes images that exhibit the inner conflict of the main character, Gabriel, since the dead Furey had a "haunting impact on Gabriel's soul", (Shovlin, 2012: 142). The story also studies human behavior and values and brings Dublin to life as it was described as a dead city. Furthermore, it tests nationalism and belonging as well as the attitude of Gabriel towards his city and country. The protagonist does not like his country that he lives in; therefore, he attempts to flee this reality especially because his country became boring unlike the past.

I fear that this new generation, educated or hypereducated as it is, will lack those qualities of humanity, of hospitality, of kindly humour which belonged to an older day. Listening tonight to the names of all those great singers of the past it seemed to me, I must confess, that we were living in a less spacious age. (Joyce, 2006: 183)

Gabriel opposes the Irish nationalism through his writing in a column of a newspaper. He goes further when he says to Miss Ivors “Irish is not my language”, (2006: 169). He also states that he does not like to spend a vacation in the west of Ireland as he prefers a vacation in Europe. As a result, she calls him West Briton which is a feature for those who love or support England or even a cultural traitor. Joyce used organic imagery to show the change of Gabriel’s attitude and emotion towards Dublin and Ireland and gives further reality and impression to the story because this is part of everyday life failure that made people feel frustrated and disappointed of both men and women. One of the reasons that pushed Joyce to change his attitude towards Dublin is the role of religion as well as politics that he hated.

Joyce used more imagery to describe the party itself and the dinner that was prepared for guests. The used imagery includes visual, auditory, kinesthetic, olfactory, and gustatory ones. They contributed to bringing a detailed picture of the party. While reading such a description and clear images about the party, readers may feel that they are sitting at the party with characters of the story especially when he describes the dinner. He described everything on the table well in addition to describing the invitees and their movements. He also used olfactory imagery while saying “But now, after the kindling again of so many memories, the first touch of her body, musical and strange and perfumed, sent through him a keen pang of lust”. In addition, he used gustatory imagery on the same page when saying “Mr Browne led his charges thither and invited them all, in jest, to some ladies’ punch, hot, strong and sweet”, (2006: 163).

Like Joyce's other stories, 'The Dead' mixes social realism and imagination of the writer. His stories include real names, markets, and shops. In 'The Dead', Joyce uses epiphany mainly in two places. The first one is Gabriel's epiphany after hearing his wife talking about her former love with Michael Furey. The second one is associated with Gretta's epiphany after hearing the song 'The lass of Aughrim'. "And wrote at the end" "faintly falling, like the decent of their last end, upon all the living and the dead", (2006: 203).

Following the problems of nationalism, belonging to Ireland, and change of attitudes that the central character undergoes, Joyce pursues the organic imagery until the end of the story and the death of Gabriel through identity fading. Gabriel underwent great changes through the last hours of his life. Along with these changes, snow starts falling again to add further gloominess to the atmosphere, causing a major and final change for the identity of Gabriel that started fading in a grey world, where the dead people had lived before.

In the story, Gabriel criticizes Ireland through the lack of action which refers to the dead. When people get inactive, they become paralyzed, like dead people. This also refers to Dublin and the whole country as a paralyzed one and needs to be more active in order to be like the living countries such as England. All these problems lead to a major change which is losing trust at the beginning and then losing identity. According to Joyce, when people get like this, they are considered dead even if they are alive.

His own identity was fading out into a grey impalpable world: the solid world itself, which these dead had one time reared and lived in, was dissolving and dwindling....

His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.

(2006: 202)



Throughout the story, Joyce highlighted several critical issues that the Irish people suffered from at that time. It also unveils that the Irish society cannot develop unless it gets rid of the religious restrictions that interrupted the development of the country. The obstacles that paralyzed the Irish economy and development made Joyce feel eager for the past. It is also a way for escaping from the present and its troubles. Therefore, Joyce employed imagery, symbolism, and other techniques to deliver one of his best stories of the English language and literature. T. S. Eliot called it as “one of the greatest short stories ever written”, (UCD, 2015: 30). Therefore, this rich short novella deserves further study and exploration.

### **Symbolism in ‘The Dead’**

In his last short story ‘The Dead’, Joyce uses symbolism intensively through a variety of symbols that start from the title which refers to the mortality of human beings and that the journey of life will definitely end with death, which is the final destination of all creatures. Joyce employed symbolism to expose critical problems that the society was suffering from at that time and unveil “the transitive stories” of the characters since they represent the people of Dublin, (Friedrich, 1995: 421). At the beginning of the nineteenth century, Ireland was recovering from a great suffering and death due to the Irish Rebellion of 1798 in addition to the great famine between 1845 and 1852. However, these two great events were not mentioned directly, but the actions of the story symbolize that especially when Miss Ivors accuses Gabriel Conroy of being a West Briton. She accused him of that because he wrote articles for a British newspaper.

According to Joyce, such great events led to the paralysis of the country; therefore, he concentrated on the theme of paralysis and highlighted it via snowfall during the story besides the

marriage of Gabriel and Gretta. Their marriage suffers from paralysis and gets decayed over the years and so does the society and the characters of the novella. The paralysis is also symbolized by the brown and yellow color as well as snow and ice since frozen things are motionless and paralyzed. Symbolism gets stronger at the end of the story as the final paragraphs describe how Ireland is covered with snow that presents a wider image of paralysis. This also indicates that not only Gabriel suffers from paralysis, but all his homeland has been paralyzed, too.

The symbol of snow unites characters and symbolizes a drastic transformation in the character of Gabriel. The hardness and strength of snow feature humanity domineering characteristics as well. Furthermore, the snow symbolizes death as an inevitable matter that will occur sooner or later. The story takes place in winter which represents mortality. The snow also falls indiscriminately on living and dead and all over Dublin and Ireland, thus indicating that Dubliners are leading a meaningless life and they are dead while life and sometimes death are better than a meaningless life as Gabriel thinks throughout the story.

Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age.... Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen. (Joyce, 2006: 202)

When the snow falls all over Ireland, this means that mortality is as wide as Ireland and the whole universe. It plays another role of uniting the living and the dead. For him, there is no big difference between the living and the dead, because some of the living, like him, feel that they do not really live while some of the dead still live in our minds like the image of Michael in Gretta's mind. The snow also reminds us that everyone of us will have the same fate at the end of life. Eric Bulson talked about the symbol of snow in his book 'The Cambridge Introduction to James Joyce' stating

that “The symbolism of the “snow” and his acknowledgment that “the time had come for him to set out on his journey westward” are often read as Gabriel’s acceptance of oblivion and forgetfulness”, (Bulson, 2006: 46).

The story is rich in biblical symbolism. The party was organized during a symbolic night which is the Feast of Epiphany. This occasion involves celebrating a religious event of the wise men’s visit to Christ. However, each story of Joyce’s collection ‘Dubliners’ features an epiphany of sorts like the use of names of Gabriel and Michael in ‘The Dead’ which have biblical symbolism since they are angels. The story is also rich in symbolism of Crucifixion, namely when Gretta says that Michael died and then she says that he died for her. Hence, Gabriel believes that this feeling must be love. This indicates another tie between Michael and Christ since Christ died out of love for mankind and Michael died out of love for her. ‘The Dead’ criticizes the Catholic Church and holds it responsible for Ireland’s failure. For Joyce, the church plays a dangerous role through participating in interrupting the country from moving a step further towards modernity like the monks who sleep in their coffins. Joyce described the monks as living dead.

Kate tried to defend the action of monks saying that this is the rule and she had nothing else to add. Browne could not realize that since he believes that such an odd behavior is unjustifiable. In this regard, Freddy Malins intervened to clarify the situation saying that the monks try to atone for the sins of all sinners. Despite all these attempts and explanations, the situation is still vague since he was not convinced, and he is doubtful whether anything deserves to sleep in coffins for it. Browne smiled and remarked ironically “I like that idea very much but wouldn’t a comfortable spring bed do them as well as a coffin?” (Joyce, 2006: 180).

Joyce also employs colors such as the grey color that symbolizes confusion. Joyce embodies this color through Aunt Julia’s grey face and hair. He mixes this physical image with a

mental one since she usually sounds confused, and she does not know or is not sure about what to do or what she did. The same color appears clearly towards the end, when the protagonist experiences the feeling of identity fading into a grey and mysterious world which is the world of death. The brown color also refers to drabness of the city of Dublin. Additionally, this color is featured by Mr. Browne, when Aunt Kate says “Browne is everywhere”, (2006: 180). This refers to the brown color which prevails outside and indicates that Dublin is a dull city. When Aunt Julia bakes cakes and sweets for the event, she tells the guests that sweets are “not quite brown enough”, (2006: 180). The irony arises here since Gabriel, whom the party was prepared for, is the sole guest who does not try sweets because she does not like them. This also symbolizes that Gabriel is the sole guest in the party who is not a fan of the life of Dublin.

Joyce uses many other symbols in his story, such as light, dark, and windows. In general, light symbolizes truth or knowledge, while dark symbolizes ignorance. Gabriel uses the dark frequently about Gretta, highlighting the fact that he does not know everything about Gretta, and he realizes that at the end especially her love story with Michael. When Gabriel and Gretta arrive at the hotel, Gabriel asks the porter to leave with the candles, saying that plenty of light is coming from the street. The lack of light here symbolizes his choice and preference to stay ignorant and avoid seeking a deeper meaning for life. Windows usually refer to separation between two things. In ‘The Dead’, windows refer to separation between warmth and cold or inside and outside since inside is warm and people may feel comfortable, while outside is cold, and people may feel terrible because of the snowy weather. “He was standing with her in the cold, looking in through a grated window at a man making bottles in a roaring furnace”, (Fasano, 2008: 5). In this short story, windows are also employed to represent a metaphorical barrier. This barrier separates the living

people from the dead. Finally, the snow starts falling against the glass of the window and stimulates Gabriel's realization on mortality and the imminent and inevitable death.

Joyce also employs the symbols of dusk and nighttime to symbolize more things. He depicted Dublin as dark that lacks sunlight. The spectrum of ominous colors especially black and grey prevail in the story whose characters can be seen wandering at dusk which precedes the darkness of night. The dark implications refer to the dull life and suggest a mix between life and death in most of his stories. According to that, life exists and progresses, but at the same time, darkness and dullness prevail the experiences and lives of Dubliners.

Symbolism in 'The Dead' goes deeper through the symbolic setting of the story. It occurs during a winter snowstorm in the old home of Morkans on the night of Feast of Epiphany. It ends in the morning at a dark hotel room. Both snow and winter get interwoven to create a gloomy atmosphere. Winter symbolizes death and eternal sleep or the end of human life which has seasons like the cycle of the year between spring and winter. It is clear, since the story occurs in winter, that Joyce used the setting metaphorically to refer to the end of life of someone. Most events of the story take place in the "dark gaunt house on Usher's Island", (Joyce, 2011: 4) which is owned by the Morkan sisters for above 30 years. The house symbolizes mortality even if it looks in a good condition since it is expected to last for a limited time and will never stay perfect forever.

The house is like traditions in which some traditions might disappear along with disappearance of houses. The house also has internal symbols like the stairs and whether the person is going up or down. Going up represents the start of the hopeful story or journey of Gabriel. In contrast, going down the stairs by Gretta represents a journey mixed with confusion and sadness.

The staircase symbolizes life and death since it connects two floors with each other and symbolically connects two stages with each other, namely life and death. The party is organized on the day of the Feast of Epiphany, celebrating the birth of Christ and ends the next day with Gabriel's personal epiphany about life and death.

James Joyce used other types of symbols in this short story, such as allegory, irony, metaphor, and simile in order to give it further impact or even a universal impact through allegorizing more people not only Dubliners. Joyce used allegory through the symbol of snow that expresses a paralysis and death that a huge number of people suffer from in Ireland and other regions. He also uses irony in different places especially through Gabriel's statements. When Gabriel talks about Ireland, he talks about it as his own country, but he does not show real loyalty to his country as he is eager for the past when his country was under the influence of the British domination. Therefore, Miss Ivors calls him as a "West Briton", (Joyce, 2006: 168). Joyce used extended metaphors through the party that was organized during the story. The party encourages readers to question whether understanding others that people meet in parties have relations to being potential with spouse. The other symbol that he used is the simile when he says how Gabriel acts as a pennyboy for his aunts. The pennyboy is a slang term in Ireland that refers to a person who performs boring tasks. "He saw himself as a ludicrous figure, acting as a pennyboy for his aunts, a nervous, well-meaning sentimentalist, orating to vulgarians and idealizing his own clownish lusters, the pitiable fatuous fellow he had caught a glimpse of in the mirror", (Joyce, 2011: 19).

Through symbolism and imagery, Joyce brought to light many problems that influenced the lives of Irish people and caused paralysis for the whole country. He employed the very images and symbols to expose the paralysis that swept the Irish society. According to him, Ireland needed great efforts to eradicate the paralysis and other deep-root problems through taking effective measures

including containing the religious restrictions that play a negative role in interrupting the development of the country. Joyce used this major theme in various stories to exhibit the danger that his society undergoes as Fragnoli and Gillespie said: “Most obviously, it recapitulates and elaborates upon the major theme of paralysis that permeates the narratives of all the stories”, (Fragnoli, Gillespie 2014: 73).

### **Imagery in ‘Young Goodman Brown’**

‘Young Goodman Brown’ opens while the darkness is approaching following the dusk of an ominous day in Salem Village. The protagonist, Young Goodman Brown, leaves his wife, Faith, after three months of marriage. He sets off in the forest for an unknown reason and he did not listen to Faith while she was appealing him not to leave and stay with her. Goodman Brown tells his wife that the journey must be performed at that night. Therefore, the story starts with an ominous image of night besides the image of the forest that raises another danger. These images reveal that this journey will not be good or a successful one due to the danger that the protagonist may encounter along his way towards the heart of the forest and “the deeper he moves into the forest, the more completely he becomes one with his evil”, (Bunge, 1993:13).

Hawthorne raises, at the beginning of the story, the fear of the unknown which is waiting for the protagonist in his journey. Before he leaves, the day is still there in Salem village which represents light and knowledge. The image of daylight here indicates that the protagonist enjoyed light and knowledge before embarking on the journey. When the dusk disappears and the darkness approaches, Young Goodman Brown proceeds towards the forest. The journey requires him to

travel through the unknown and darkness in order to reach the truth, knowledge, and light that he is seeking for. Therefore, he had to start his journey at night.

YOUNG Goodman Brown came forth at sunset into the street at Salem village; but put his head back, after crossing the threshold, to exchange a parting kiss with his young wife...prithee put off your journey until sunrise and sleep in your own bed to-night". (Hawthorne, 2007: 211)

Hawthorne uses in the first paragraphs of the story visual, auditory, tactile, kinesthetic, and organic imagery. While Goodman Brown was walking in the forest with other persons, he hears his wife's voice. Following this auditory imagery, Goodman Brown calls out, but there was no answer. He gets angry and runs furiously in the woods since he believes that his wife is lost in this dark and sinful forest. After that, Goodman Brown reaches a ceremony of assembled townspeople at a flame-lit altar of rocks. Other attendees were brought into the assembly, the protagonist, and his wife, who are the last two to be introduced. At this moment, Goodman Brown starts calling his wife to resist, and then the scene vanishes instantly.

In the forest, he meets a man, who is older than him and dressed similarly, holding a black serpent-shaped staff. When they advance deeper in the woods, they meet an old woman called Goody Cloyse who used to teach Goodman Brown catechism in his childhood. From the beginning of the story, Hawthorne uses many dull images, such as the sunset, the forest, and the persons whom Goodman Brown meets in the forest. These images indicate that the actions of the story will not go in favor of the protagonist. In the forest, he meets other townspeople, too.

Following the journey, Goodman Brown returns home with doubt, and gets unsure whether the journey actions that occurred last night are real or just a dream. The consequences of the



journey highly influenced his life since he is deeply shaken. The journey has distorted his belief in the Puritan doctrines and the community that he lives in. He also loses faith in his wife and humanity and gets sceptic about everyone around him.

Following the odd images that he had seen last night; Young Goodman Brown believes that the persons whom he meets in light or during the day are different when he meets them in the darkness. The very persons claim to be pure, good, and honest people, but they are unlike this. For Hawthorne, every person does bad things and commits sins. If people understand this, then they will lead a better life and get rid of despair. Young Goodman Brown got despaired following that journey which he himself is not sure whether it is real or not. Therefore, he had to think well that people commit sins, and he committed a sin just like the other people and he still has time to correct the wrong things he had done through changing his life positively and doing good things.

Be it so if you will; but, alas! it was a dream of evil omen for young Goodman Brown. A stern, a sad, a darkly meditative, a distrustful, if not a desperate man did he become from the night of that fearful dream. ... And when he had lived long, and was borne to his grave a hoary corpse, followed by Faith, an aged woman, and children and grandchildren, a goodly procession, besides neighbors not a few, they carved no hopeful verse upon his tombstone, for his dying hour was gloom". (Brian, 2009: 73).

Hawthorne used attractive images in the story such as the ribbon that shows interchangeability of Faith and faith. When Young Goodman Brown realizes that his journey was a mere dream, Goodman Brown returns to his community. From this moment on, Goodman Brown never finds comfort or faith in sleeping at the arms of Faith and when he loses his faith, he loses Faith as well. Hawthorne creates an image of evil in the Devil's introduction through using words

displaying this image and the very image will be confirmed later in the story. Goodman Brown says, “What if the Devil himself should be at my very elbow!” (Hawthorne, 1992: 32).

After entering the forest, the Devil accompanies Brown along the way and exerts all possible efforts to tempt him to pursue the journey till the end. Furthermore, he tells Brown that he is late which indicates that the Devil attempts to accelerate the plot execution for tempting Brown. “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”, (Hawthorne, 2012: 27). The Devil could deceive Goodman Brown and push him towards sins. Goodman Brown got weaker when the Devil told him about the sins that were committed by his beloved persons, namely his father and grandfather. The Devil also showed Goodman Brown the sin of his religious teacher Goody Cloyse. However, these acquaintances unveil Goodman Brown’s naivety and how the Devil could deceive him easily. Following these attempts, the Devil succeeded to take him deeper in the forest and closer to the assigned location for his damnation.

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. (Moynihan, 2001:15)

Hawthorne took the story’s readers into an imaginative journey which is full of imagery along with attractive and odd scenes. The very journey also ends with truth and realization. Throughout the journey, Hawthorne uses light and dark imagery to help readers understand the despair of Young Goodman Brown and how he stuck in a such trouble. He also employs images to highlight an important reality of human life which is good people may do bad things. The protagonist was not aware before the journey that the world is full of evil, but at the same time

good is still there and there are a lot of good people. Through such images, Hawthorne wanted to deliver a message that people are imperfect. Hawthorne also dealt with the issue of faith, indicating that Young Goodman Brown committed another mistake since his faith should have been in God not in people. If his faith was in God, then God would help him and would never let him down unlike people who deceive each other. However, he failed because his faith was in people and people are imperfect; consequently, his faith could never be perfect. In his book “Critical Heritage – Nathaniel Hawthorne”, J. Donald Crowley extolled Hawthorne’s professional use of imagery saying:

Occasionally a breath of nature, a rain-drop of pathos and tenderness, or a gleam of humor, will find its way into the midst of his fantastic imagery, and make us feel as if, after all, we were yet within the limits of our native earth. (Crowley, 1997: 209)

Nathaniel Hawthorne used imagery and symbolism smartly to create an outstanding pictorial of a fictional journey. The protagonist embarked on such a queer journey because of his quest and eagerness for knowledge. The journey included ominous images, such as the dreary road, dusk, the dark woods and trees, and the black snake. Therefore, the protagonist could not obtain any positive results from his journey. On the contrary, it was a dangerous one and full of negative results since the protagonist got despaired, lost faith, and then lost the world around him.

## **Symbolism in ‘Young Goodman Brown’**

Throughout ‘Young Goodman Brown’, Hawthorne professionally employs symbolism to display his protagonist’s physical and metaphysical journey that was set to move towards maturity. In the story, Hawthorne uses symbols frequently, starting from the title itself, to give different meanings and interpretations to the story. He also uses symbolic names of his characters like Faith. He used the name Faith interchangeably as Goodman Brown’s wife and as a noun that means belief. Among the other symbols are the pink ribbon and the odd scenes of the forest, including the devil and the persons that Young Goodman Brown meets there. According to Abel the brown color also symbolizes “vulnerability of youth”, (Abel, 1998:131). Such symbols play a significant role in raising readers’ curiosity to know what is going to happen during this journey and how Young Goodman Brown is going to deal with the situation.

In the life of the protagonist, three different aspects or “three psychological changes” can be tracked before and after the journey (Levy, 2017). The first one starts with him as an ordinary man who leads a normal life in his village with his family, wherein they were good members of their society. The second aspect starts during his dreamlike or nightmare that he experiences in the forest throughout a single night and journey. The third aspect is related to his return to the village and society. In the third aspect, he is deeply changed to the extent that he rejects his wife’s greetings. This points out that Young Goodman Brown lost all his faith that he used to enjoy and now he rejects the Puritan doctrines due to that ominous journey since he fell into great self-doubt about everything including his marital life although he embarked on the journey to move a step “toward perfection”, (Wilfred, 2014: 158).

Faith appears with pink ribbons in her cap while calling her husband in the first paragraph. Hawthorne introduced this conventional symbolism to show Faith's femininity and girlishness through the use of the pink color. She was also pleading her husband to stay with her instead of leaving at night. The faith of Goodman Brown in Faith pushes him towards the journey without even thinking about the results. Goodman Brown embarks on his journey with an undying faith in Faith. On the contrary, he says "Well, she's a blessed angel on earth; and after this one night I'll cling to her skirts and follow her to heaven", (Hawthorne, 2007: 212).

The pink ribbon that Faith has on her cap is a symbol of purity and the color is associated with innocence and merry. Hawthorne mentions the ribbon many times at the beginning of the story and when the ribbon falls from the sky, Goodman Brown gets convinced that this is a sign indicating that Faith fell in the realm of devil. For him, this is also a sign that Faith has lost her innocence and purity. When he comes back, Faith receives her husband and greets him while wearing her pink ribbons. This suggests that Faith is returning to innocence once again since she enjoyed this innocence at the beginning of the story. This return to innocence increases doubt about the truth and accuracy of the whole journey that Young Goodman Brown experienced. Harold Bloom said in a book he wrote about Nathaniel Hawthorne's amusing use of symbolism, "This obviously crucial incident is loaded with meaning because of the symbolism of the pink ribbon, the circumstances of its discovery and the speech that accompanies its recognition, and the crucial point which the incident illuminates in the narration", (Bloom, 2001: 18).

Once Young Goodman Brown embarks on the journey and gets inside the woods, he has no power and no option to retreat or even resist. This symbolizes that human beings live in a controlled chaos and Goodman Brown cannot use all roads and ways around him to escape the situation that he stuck in. Although such journeys are meant to strengthen individuals, Goodman

Brown emerges from the journey weaker and hateful to people since he gains further experiences about the world and the reality of people. Furthermore, the setting of the journey and the forest meeting symbolize chivalry and sailing into an unknown territory. Americans at that time considered the woods as a convenient place to test bravery, endurance, strength, and chivalry of individuals.

Hawthorne used gloomy imagery to show the way that Young Goodman Brown chose to move towards the heart of the forest through walking in a dreary road which is also darkened by the gloomiest trees and being “ruled by devils” at the end of the story, (Millington, 2004: 36). Hawthorne says, “With this excellent resolve for the future, Goodman Brown felt himself justified in making more haste on his present evil purpose. 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”, (Hawthorne, 2007: 212).

The story includes biblical symbols such as the Devil’s staff. The very staff “bore the likeness of a great black snake” that represents an evil demon, (Nan, 2009:11). The serpent tempts Eve in the Book of Genesis through persuading her to taste the fruit of a certain tree. However, this tree was forbidden, and Adam and Eve were not allowed to eat from. This defying scene to God’s will affects humanity and causes descending from the heaven to the earth. In a similar scene, the Devil asks Goodman Brown to cooperate with him through using the Devil’s staff to travel faster. He accepts the Devil’s offer just like Eve. Furthermore, curiosity was behind both temptations of Eve and Goodman Brown who left his home towards the forest due to curiosity, and so did Eve when eating from the tree. Using the symbol of the staff indicates that the old man looks like a human being, but he is more demon than a human being. The same symbol also reveals that the protagonist is running on the wrong path or the path of 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. This, of course, must have been an ocular deception, assisted by the uncertain light. (Hawthorne 2020: 14)

Hawthorne has successfully conveyed an effective moral concept through utilizing various literary techniques in order to reveal an upsetting attitude towards the human soul. He uses symbolism efficiently to exhibit the theme of man attempting to escape from evil and proving the fact that sin is inescapable and is considered part of the human nature. Hawthorne allows the readers to experience Goodman's inner spiritual conflict between good and evil since embarking on the journey will eventually lead him to a life of despair because of the temptations he experiences during this ominous journey. Goodman Brown's journey symbolizes the Christian self-exploration in which doubt replaces faith despite Faith's attempts to save her husband. He said, "Faith kept me back a while" while explaining why he was late, (Yang, 2011). The journey ends with great losses for the protagonist since he loses his wife, and he loses faith in human goodness, and finally the faith in salvation itself.

Hawthorne delivers other messages via this story implying that good people do not do good things all the time as they do bad things or commit sins and mistakes sometimes. Therefore, Hawthorne used to criticize the Puritan ideology through his various works. According to him, Goodman Brown's journey was avoidable. Despite that, he insists on performing the journey that destroys his life and takes him into a new journey of despair and death. He realizes following the

journey that people are imperfect and flawed. After this hard reality, he faces bitter death because of the enlightenment he obtains during the forest journey.

Throughout the story, Hawthorne used various symbols such as irony, allegory, metaphors, similes, and personification. He used irony in different places especially about the protagonist's journey. Before the journey, he was a pious and righteous puritan and after the journey he perceives evil everywhere particularly the persons whom he deals with, including Faith, the minister, and the other people. The story is also an allegorical one that symbolizes the fall of man and "spiritual imperfection of all mankind", (Ferguson, 1969:59). Hawthorne employs this symbol to unveil the hypocrisy and fallibility of the American religion. Additionally, the story highlights how the man is tempted by the devil due to different reasons especially curiosity and weakness of faith.

Hawthorne uses extended metaphors through the characters of the story to make a balance between good and evil on the one hand and heaven and hell on the other hand. He uses metaphors in many places when he describes Faith as "a blessed angel on earth", (Bloom 2005: 52). In the story, he also uses similes frequently such as the staff which he likens to a serpent.

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. (Collins 2014: 3)

Hawthorne employed symbols and images to convey the protagonist's physical and metaphysical journey that took readers into an exciting fictional tale. They also add further depth, meaning and interpretation to the story. Symbols can be noticed everywhere in the story starting



from the title and then the names of the characters. He used the symbols of colors and many other objects like the ribbon and staff. Furthermore, the story delivers messages to readers and attract their attention to many facts particularly imperfection of human beings. As Chen said, “Evil is man’s birthmark, something he is born with”, which points out that people commit errors, but they must not fall in despair as they can correct errors and mistakes, (Chen, 1997). According to Hawthorne, people can avoid despair and troubles by thinking logically before taking actions in order to achieve the aspired results.

### **How Joyce and Hawthorne Agree and Sometimes Differ in Using Imagery and Symbolism in ‘The Dead’ and ‘Young Goodman Brown’**

In the two short stories, Joyce and Hawthorne start using imagery and symbolism from the very beginning of the stories. These two devices can be tracked down from their titles ‘The Dead’ and ‘Young Goodman Brown’. Both titles include something gloomy and indicate that something wrong or dangerous is going to happen. In Joyce’s story, death overwhelms the story from the title which reveals that someone is going to die in the story. The second story by Hawthorne includes the brown color which also indicates that something will go wrong. Following the symbolic titles, the writers move to using symbolic names of characters, such as Gabriel, Young Goodman Brown, and Faith in which the latter symbolizes a good belief in God.

The actions of the first story take place in an apartment in Dublin during winter and ends in a gloomy hotel room in the same city, wherein snow is falling during an extremely cold weather. Snow covers everything in Ireland to symbolize paralysis of life. The second story opens at dusk in Salem Village. When darkness covers the horizons, the protagonist of the story embarks on a

strange journey, leaving his wife, to go very deep in the forest at midnight. Although such a journey is expected to symbolize bravery and sailing into an unknown territory, the protagonist is defeated by despair and the journey turns his life upside down. Hawthorne used gloomy imagery to depict the dangerous journey and the road was dreary and darkened by the gloomiest trees.

Joyce and Hawthorne use various types of imagery including visual, auditory, tactile, kinesthetic, and organic to convey the gloomy atmosphere of the stories. Images of the first story sound real and look like a real story because the activities that occur during the story usually occur in our daily lives and they “function as a window on reality in Dublin”, (Yee 1997: 20). ‘The Dead’ mixes social realism and imagination of the writer since the image of snow conveys more meanings and indications. Joyce uses many other images such as fire which is also used by Hawthorne when Goodman Brown reaches at the heart of the forest. The images of the second story are fictional since some of them cannot be real like the images of the Devil. The writers also used these images to show the difference between light and dark and good and evil. Through these images, the writers highlighted many critical social issues that their societies were suffering from.

Joyce and Hawthorne harnessed imagery and symbolism to expose the negative role of religion. For Joyce, the Catholic Church is responsible for Ireland’s failure. Furthermore, it participates in interrupting the country progress and causes “social death”, (Parrinder, 2005: 67). Joyce also uses biblical symbolism to achieve the target of the story such as the setting of the story. It is set during the Feast of Epiphany and includes names related to religion such as Gabriel and Michael that symbolize angels. Joyce also uses Crucifixion when Gretta says that Michael died for her. Gretta remembers Michael Furey on the stairs in an annunciation moment after the song of D’Acry stirred her emotions.

On the other hand, the journey of Hawthorne's Goodman Brown symbolizes the Christian self-exploration. The protagonist was looking for reality and returns with great losses including his faith and then the people around him. The protagonist also loses faith in human goodness and salvation. Hawthorne also uses the Devil's staff to enrich symbolism especially the staff is encircled with a carved serpent. The staff is also a biblical symbol that refers to the serpent as an evil creature or demon. The serpent tempts Eve in the Book of Genesis through convincing her to eat from the fruit of the forbidden tree although she and Adam were ordered to avoid eating from this tree. Breaching instructions and eating from the tree represent a step towards defying God's will. As a result, the protagonist gets despaired and doubtful about everything at the end "There is no good on earth; and sin is but a name. Come, devil; for to thee is this world given", (Jiao, 2014: 11).

The two stories track down the roots of the social problems and expose these problems in order to help societies improve their life quality. According to Joyce, some great events led to the paralysis of the country and great efforts are required to save the society from these problems. Joyce highlighted the theme of paralysis to show how his society was suffering. He exhibited the paralysis through the image of snow that was covering the whole country. He also showed the paralysis through the marriage of Gabriel and Gretta.

As for Hawthorne, he delivers different messages through his short story since reforming societies starts with reforming individuals who form the society. He affirms through the story that good people do not always do good things since they are human beings who cannot behave always straightforwardly. All human beings sometimes commit mistakes and sins. For him, people have different options, and they should do their best to choose the right option. The protagonist of his

short story, *Young Goodman Brown*, embarked on his journey by his own will and he could avoid this unnecessary journey.

Both Joyce and Hawthorne used the images of dark and light. Joyce depicted Dublin as a dark place that needs light. Furthermore, the spectrum of black and grey colors prevails in Dublin and on the faces of his characters as well. The whole story occurs in one night along with the lack of light and enlightenment. On the other hand, Hawthorne uses light and dark imagery to help readers understand the despair of *Young Goodman Brown* through taking the readers into a fictional journey which is full of imagery and attractive scenes. The journey also ends with truth and realization. Hawthorne successfully conveyed an effective moral concept through utilizing various literary techniques to reveal an upsetting attitude towards the human soul. He uses symbolism efficiently to exhibit the theme of man attempting to escape from evil and prove the fact that sin is inescapable, and it is part of our human nature. According to Parson, “*Goodman Brown* concludes, for example, that everyone has given in to Satan’s temptations”, (Parson, 2007: 42).

For both writers, light symbolizes truth or knowledge while dark symbolizes ignorance. According to Joyce, Dublin needs more enlightenment to improve the lives of people as well as the necessity for eradicating ignorance through restricting the negative role of the Catholic church. Hawthorne deals with dark and light with the same attitude. He delivers messages through his story that aims to enlighten the lives of people through calling for thinking before taking actions as well as restricting the negative role of the Puritan church that affects people and followers of Puritanism as Michael and Mc Cabe said, “The distrustful society that Puritans created themselves for a prosperous congregation would only return to harm them”, (Michael and Mc Cabe, 2010:3).

## CHAPTER FOUR

### Imagery and Symbolism in 'The Sisters' and 'The Minister's Black Veil'

#### Imagery in 'The Sisters'

'The Sisters' is the first story of James Joyce's collection 'Dubliners'. It is narrated by an unnamed boy and starts with gloomy images of death, dark, paralysis, and disease. Joyce used such images at the beginning of the story to provide it with a grey atmosphere. When the story opens, the boy expects imminent death of Father Flynn, the friend of the boy and his family. Since the priest had three strokes, the boy believes that it is too hard for an old man like him to survive anymore. The priest also gets paralyzed in his last days and the boy used to walk behind his house to make sure whether the priest is dead or still alive through observing the light of the two candles which are usually put at the coffin. Following this gloomy visual imagery, Joyce introduces the image of the coffin to support the idea of the imminent death.

THERE was no hope for him this time: it was the third stroke. Night after night I had passed the house (it was vacation time) and studied the lighted square of window: and night after night I had found it lighted in the same way, faintly and evenly. If he was dead, I thought, I would see the reflection of candles on the darkened blind for I knew that two candles must be set at the head of a corpse".  
(Joyce, 2006:1)

At the beginning of the story, Joyce uses visual, auditory, kinesthetic, and organic imagery especially when the family members and their friend old Cotter discuss the death of the priest.

They discuss this issue at night when the boy arrives in his uncle's house at supper. Meanwhile, Joyce introduces the other image of the table, wherein the aunt is reshuffling dishes to and from the table while the family members are conversing how to tell the boy about the death of his mentor since they expect him to be greatly influenced by such sad news. The family members and Cotter are sitting in front of the fire. Along with this winter image, Cotter tells the family that Father Flynn is dead. The family members keep eyes on the boy to monitor his reaction, but the boy remains quiet.

During the next morning, the boy pays a visit to the house of Father Flynn and sees a bouquet of flowers in addition to a card hanging from the handle of the door. The boy does not knock at the door, on the contrary, he walks away recalling the time he and the priest spent with each other. Flowers usually refer to love, passion, or peace, but the image of flowers did not stir the emotions of the boy towards his mentor or make the boy feel sorry for his death. The boy did not show any feelings or sorrow for the demise of his mentor, and he did not even try to do anything for him like bringing flowers, either. He just had a look and left the house. Furthermore, the boy feels better after the death of his mentor because he feels being liberated. In the other evening auditory and visual images, the boy keeps silent when he and his aunt visit the house. They kneel at the priest's open coffin to pray. One of the priest's sisters, Nannie, was with them. After that, they go back to another room to seat with Eliza, the priest's other sister. They discuss the death of the priest. Silence continues during all these rituals as well.

The image of paralysis sweeps the story from the beginning till the end. At the beginning, Joyce unveils that the priest suffers from strokes and paralysis. The deterioration of his health condition is featured by laughing in the confessional box. This visual and auditory imagery

especially laughing indicates that the priest is mentally deranged or unstable. It was not clear what was wrong with him, but apparently, he suffers from a disease or hides certain sins. The narrator himself had queer dreams about Flynn; therefore, he feels uncomfortable about him. The image of the priest is not clear to the extent that readers might feel that the priest was malevolent due to committing serious sins. However, Joyce refers to certain details and the information he provides is not enough to have a complete idea about the life of the priest. Joyce provides just suggestions and leave the readers at the threshold of a puzzle to complete according to their own way.

Every night as I gazed up at the window I said softly to myself the word paralysis. It had always sounded strangely in my ears, like the word gnomon in the Euclid and the word simony in the Catechism. But now it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work. (Joyce, 2008: 47)

The narrator thinks about the idea of paralysis frequently especially at the beginning and the end of the story and when the boy and his aunt cannot eat or speak while visiting the sisters. They look like paralyzed persons due to the inactivity or the lack of action. This is also connected to the paralysis depicted in the first scene of the story when the boy recalls the dying priest. However, the sense of paralysis or inaction is connected to the death of religion in this short story and the other stories of Dubliners as well. In 'The Sisters', the paralysis is linked with religion through the character of Father Flynn. Joyce employs the paralysis of the priest to refer to the moral paralysis which was sweeping Dublin. He also believes that the Catholic Church plays a negative role in the lives of the Irish people, and this idea is confirmed by the image of the priest's paralysis.

Father Flynn is unable to grasp the chalice when he is placed in his coffin. This image indicates that religion and religious rituals usually lead to paralysis. Joyce expresses the hollowness or sterility of religious rituals through the empty chalice that was lying on the chest of the dead priest. Towards the end of the story, the boy remembers his mentor's odd behavior of dropping the chalice during the Mass. When the priests found Flynn in the confessional box in which he was laughing to himself, they made sure that he is sick and suffers from a certain disease.

And what do you think but there he was, sitting up by himself in the dark in his confession-box, wide- awake and laughing-like softly to himself?...She stopped suddenly as if to listen. I too listened; but there was no sound in the house: and I knew that the old priest was lying still in his coffin as we had seen him, solemn and truculent in death, an idle chalice on his breast. (Joyce, 2017: 92)

Joyce uses other images to expose the corruption of the church and priests such as the significant image of the yellow teeth. This color in the story and the other stories of Dubliners refers to corruption. The priest's "big-discolored teeth", as Joyce described it, is symbolic of decay and corruption. However, Joyce introduced the image of corruption from the beginning of the story especially when the narrator uses the word simony. This word means selling pardons, blessings and other favors by the church or priests or "buying or selling spiritual things", (Gifford, 1967: 30). Joyce uses this word once again when he describes Father Flynn as simoniac which refers to someone who is guilty of simony. This image is similar to that of paralysis because both, paralysis and corruption, interrupt the development of the country.



Sometimes he used to put me through the responses of the Mass which he had made me learn by heart; and, as I pattered, he used to smile pensively and nod his head, now and then pushing huge pinches of snuff up each nostril alternately. When he smiled he used to uncover his big discoloured teeth and let his tongue lie upon his lower lip—a habit which had made me feel uneasy in the beginning of our acquaintance before I knew him well. (Joyce, 2017: 89)

In this short story, Joyce provides different images of death especially the physical and the moral death. For him, the moral death is more dangerous because it is transitive while the physical death is intransitive. The physical death of certain individuals may bring advantages to others like the death of the priest that features the loss of one person, but at the same time it leads to liberating the boy from his miserable life on the one hand and marks the end of some restrictions that negatively affected the lives of people on the other hand. Such restrictions are imposed by the religious institution and the priest is part of this institution. Therefore, the boy did not feel sorry for the death of the priest although his family expected him to be highly influenced by the death of his mentor. “I found it strange that neither I nor the day seemed in a mourning mood and I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death”, (Scholes, 1996: 238).

Throughout the story of the priest and the boy, Joyce highlighted several critical issues and problems that his society was suffering from at that time. The boy who is expected to be playing with his friends used to meet the priest to teach him certain rituals. The very rituals confused the boy and restricted his life. As a result, he feels liberated after the death of the priest. The boy did

not even feel sorry for the priest when he died because he got certain advantages out of that death. While he was standing in front of the coffin, he pretended to be praying because he could not pray since the sister distracted his attention. This shows the carelessness of the boy towards his mentor. If he really felt sorry for his mentor, then murmurs of others would never distract his attention in such a funereal event.

I pretended to pray but I could not gather my thoughts because the old woman's mutterings distracted me. I noticed how clumsily her skirt was hooked at the back and how the heels of her cloth boots were trodden down all to one side. The fancy came to me that the old priest was smiling as he lay there in his coffin. (Jacques, 1992:7)

Through using images like the coffin, yellow teeth and chalice, Joyce could highlight and draw the attention of readers to critical problems that his society had to face and eradicate. The problems of his city got more complicated due to the spread of corruption particularly the religious power. For Joyce, death can play a positive role if it leads to eradicating restrictions or leads to a glimpse of hope for reviving development. When the priest died, the narrator is set free and got liberated from restrictions. This also indicates that the boy is liberated from the paralysis and the corruption of the church and priests.

### **Symbolism in 'The Sisters'**

The story opens with the sisters talking about the expected death of the priest after the third stroke and the rapid deterioration of his health condition. This start symbolizes various things such

as the paralysis of religious restrictions and a glimpse of hope since the death of the priest also symbolizes the deterioration of the Catholic doctrines. At the house of the boy's uncle, Cotter informs the boy's aunt and uncle about the death of Father Flynn who passed away following the third stroke. While the uncle and Cotter were talking, they concluded that spending time with the priest is not good or convenient for a little boy since he is expected to enjoy playing with the other boys. When the boy knows that his mentor passed away, he did not feel sad as his family expected. He feels less sad because he experiences a new sensation which is the great sensation of freedom. When the boy reads the card, he apparently feels comfortable since he made sure that the priest is dead, as if he were coming to the house just to make sure that his mentor is dead, and the restrictions are over.

The reading of the card persuaded me that he was dead and I was disturbed to find myself at check. Had he not been dead I would have gone into the little dark room behind the shop to find him sitting in his arm-chair by the fire, nearly smothered in his great-coat. (1992:5)

While going to the mourning house, the boy saw the body of his mentor lying in an open casket. Meanwhile, the sisters of the priest and the boy's aunt were talking mysteriously about the deceased priest, indicating that he was suffering from certain problems, and he sounded mentally unstable during the days that preceded his death. This also symbolizes that the priest might be involved in a certain scandal. However, the paralysis of Father Flynn symbolizes another paralysis that was sweeping the Catholic Church in addition to the transitive paralysis that the church can cause to the other people. As Torchiana said, "For the boy's aunt and the sisters Flynn between

them in fact spin out the boy's fate, almost unknown to him, in recounting or pointing to the priest's passage from life to death", (Torchiana, 1987: 28).

The paralysis of the priest affected the boy who started suffering from the same problem due to the time he spent with the priest. The boy is being deprived and paralyzed since he could not join his peers to have fun with them. The priest symbolizes more things in his life and death since his life included certain aspects associated with the Great Britain. The priest lives in a street named Great Britain Street. He also died on the anniversary of the British victory over Ireland in 1960. According to the story, Joyce believes that the society, culture, and economy of the country were paralyzed. This paralysis occurs due to two main reasons. The first one is the Catholic Church along with its teachings which Dubliners passionately adhered to, and the second one is England that occupied Ireland from the seventeenth until the twentieth century. In the story, the priest suffers from a third stroke which can cause paralysis or even death, and he experiences the paralysis during the last days of his life as well.

At the beginning of the story, namely the second paragraph, Joyce uses the word *simony* which symbolizes corruption since the church used to sell pardons and blessings to its members. The spread of simony at that time features a solid proof of corruption of the church and priests because they deceive people just to get their money. With the progress of the story, Father Flynn is referred to as a simoniac since he commits such an offense. Father Flynn is involved in this sin since he followed the same way of deceiving people to usurp their money. For Joyce, this corruption paralyzes the whole country, and it needs to be eradicated as soon as possible to restore the development of the country.

Joyce used other symbols to expose corruption such as the chalice. Through the chalice, Joyce refers to the relationship between the Catholic faith and the community. The chalice, in the Roman Catholicism, is used in ceremonies and communication between the priests and their parishes when members of the church are invited to participate in religious rituals. In this sense, chalice features harmonious union between priests and their parishes. In 'The Sister', the chalice is introduced when the readers learn that the priest, James Flynn, has accidentally broken it which might occur because of his deteriorated health condition. The chalice appears once again when the priest is placed in the coffin.

When we rose and went up to the head of the bed I saw that he was not smiling. There he lay, solemn and copious, vested as for the altar, his large hands loosely retaining a chalice. His face was very truculent, grey and massive, with black cavernous nostrils and circled by a scanty white fur. There was a heavy odour in the room - the flowers. (1992:6)

In these two situations, the priest treats poorly with the chalice which symbolically refers to the poor treatment or disability to properly deal with the relationship between the Catholic Church and the people. Therefore, Joyce employed the paralysis of the priest as a parallel to the moral paralysis that was sweeping Dublin. Through this moral paralysis, he criticized the Catholic Church, considering it as an obstacle for the development of his country. Furthermore, it plays a negative role in the lives of the Irish people. When Joyce uses the chalice, he also symbolizes the sterility of the catholic rituals through either the empty chalice or breaking it earlier.

Eliza, Father's sister, believes that the priest's mental health deteriorated as a part of divine punishment for breaking the chalice. In general, the punishment should occur following a sin or offence which indicates that the priest committed sins, and so did the church itself. If the priest cannot protect the valuable things of the church, then he will not be able to practise his role well in terms of guiding people. However, characters like old Cotter and the boy's uncle say through their discourse that religious education does not have an effective value in the modern society; therefore, they discourage the boy from spending long time with the priest. Old Cotter and the uncle's ideas symbolize a turning point in the thinking of people about the role of the church and priests since they got convinced that the church plays more negative roles rather than positives ones.

I wouldn't like children of mine, he said, to have too much to say to a man like that.

How do you mean, Mr. Cotter? asked my aunt.

What I mean is, said old Cotter, it's bad for children. My idea is: let a young lad run about and play with young lads of his own age and not be... Am I right, Jack?

That's my principle, too, said my uncle. (1992:3)

Joyce uses the priest's snuff to symbolize both the corruption of the priest and the corruption of the Catholic Church. The narrator relates how he would often provide the priest with the snuff since the priest is sick and needs help to open the packet. The narrator unveils that the priest spills snuff over his ancient priestly garments and the snuff discolors his teeth that look very ugly due to his inelegant habit. The priest is also supposed to be a respected and important religious figure who should avoid all inappropriate habits. The snuff habit is used to emphasize that he is

still a human being like any other person who is subjected to vices, sins, and mistakes. This gives a double-edge symbolism that undermines the authority of the Catholic Church and affirms that the Irish people should not elevate priests to such positions of power since they are imperfect human beings.

Joyce also uses windows in this story and the other stories of 'Dubliners' to consistently symbolize the separation between two things or to anticipate events which are likely to happen. The boy waits for a sign about his mentor's death through looking into the window. The boy, the narrator of the other story 'Araby', also watches the appearance of the girl from the window. The attempts of both boys symbolize the space which separates the internal life from the external one. Windows also symbolize the verge between the outside world and the domestic space through that the characters of 'Dubliners' observe their own lives and the lives of the other people around them. The narrator says, "In the evening my aunt took me with her to visit the house of mourning. It was after sunset; but the window-panes of the houses that looked to the west reflected the tawny gold of a great bank of clouds", (1992:6).

Throughout the story, Joyce used various symbols, such as allegory, metaphors, and similes. The story is an allegorical one that indicates the death of Catholicism in the modern age. The paralysis of the priest also allegorizes the moral paralysis that Dubliners were suffering from at that time. The deterioration of the priest's mental health allegorizes the deterioration of the Catholic doctrines. The story is also an extended metaphor about the paralysis of the Catholic church and finally the death of its doctrines along with the death of the priest.

The boy is expected to feel sorry for the sad demise of his mentor and friend, but on the contrary, he feels liberated as if he were under a great pressure during the life of the priest and he

got rid of this pressure by the death of the priest. Joyce uses the other symbol of simile in different places in the story. One of these similes is likening the books that fathers of the church wrote to the post office directory. The directories are huge books since they include an enormous quantity of information such as names of persons and craftsmen.

The duties of the priest towards the Eucharist and towards the secrecy of the confessional seemed so grave to me that I wondered how anybody had ever found in himself the courage to undertake them; and I was not surprised when he told me that the fathers of the Church had written books as thick as the Post Office Directory and as closely printed as the law notices in the newspaper, elucidating all these intricate questions. (1992:5)

Although the story starts with a gloomy atmosphere, it has a glimpse of hope through boosting the margin of freedom. The death of the priest paves the way for the boy to lead a more normal life away from religious restrictions. The image of death also symbolizes the possibility of restoring the right path for developing the country via openness to the modern life and getting rid of the old Catholic doctrines. The death of the priest also symbolizes the death of paralysis in the life of the boy who got his freedom and ability to step forward. This also shows the “desire to overturn traditional modes” and join modernity, (Childs 2008: 4).

### **Imagery in ‘The Minister’s Black Veil’**

The story takes place in Milford, a small Puritan town. It starts with people walking to the town’s church. During the gathering, the young priest Reverend Hooper appears wearing a black



veil covering all his face. This odd behavior disturbs the townspeople who did not feel comfortable with such a queer image. Some of them think that he is insane and even the congregation could not feel comfortable with it. Through the gathering and movement of the townspeople to the church, Hawthorne uses different types of imagery especially visual, auditory, kinesthetic, and organic. He uses more auditory imagery at the beginning of the story through the sound of the church bell and its ominous bellows. He employs this type of imagery to provide the beginning of the story with a gloomy atmosphere which continues throughout the story.

THE sexton stood in the porch of Milford meeting-house, pulling busily at the bell-rope. The old people of the village came stooping along the street. Children, with bright faces, tripped merrily besides their parents, or mimicked a graver gait, in the conscious dignity of their Sunday clothes. Spruce bachelors looked sidelong at the pretty maidens, and fancied that the Sabbath sunshine made them prettier than on week days. (Hawthorne, 2007: 31)

When the townspeople attend the rituals, Hooper delivers his ceremony. The queer image of Hooper and his veil continues in the afternoon in the funeral scene. When he bends over the body of the dead young woman, his veil stirs and moves down. He could have been seen by the woman if she were alive. He quickly retreats and covers his face again. After that, Hawthorne displays another image of the priest walking with the dead woman when two townspeople say, “I had a fancy, replied she, that the minister and the maiden's spirit were walking hand in hand”, (2007: 35). At night, Hooper provides a new image through performing wedding rituals for a young man and woman. Meanwhile, he looks at the mirror and sees himself. His appearance terrifies him and gets angry. He leaves the church quickly after spilling the ceremonial wine on the carpet.

Although the townspeople talk about his veil, they do not ask him why he always wears it. Some people think that he went insane, and others think that he committed a serious sin or a crime and he covers his face as part of atonement for sins.

As he stooped, the veil hung straight down from his forehead, so that, if her eyelids had not been closed forever, the dead maiden might have seen his face. Could Mr. Hooper be fearful of her glance, that he so hastily caught back the black veil?  
(2007: 34)

The image of the veil keeps on from the very beginning of the story to the last moment. During the events of the story, some persons visit him, but they feel scared of asking about the veil. The sole person who is not afraid of Hooper is his fiancée, Elizabeth. She asks him to uncover his face. She also asks him why he covers his face. She tells Hooper that the townspeople believe that he committed a serious sin, but he refuses all her requests and tells her that all human beings commit sins. Hooper asks Elizabeth to stay with him and when they get united in the afterlife then he will uncover his face and she can see him. Meanwhile, Elizabeth starts fearing the veil and leaves him after breaking off engagement. When Elizabeth leaves him, Hooper gets isolated from the people of Milford.

Your words are a mystery, too," returned the young lady. "Take away the veil from them, at least." "Elizabeth, I will," said he, "so far as my vow may suffer me. Know, then, this veil is a type and a symbol and I am bound to wear it ever, both in light and darkness, in solitude and before the gaze of multitudes and as with strangers, so with my familiar friends. (2007: 37)

The life of Hooper before the veil is different from his life after the veil according to the townspeople. They believe that he was a good and impressive preacher before wearing the veil. His ceremonies were kind and exciting. In contrast, after the veil, the very ceremonies were still effective, but they got darker because of the veil on the one hand, and they became more powerful on the other hand. The image of the priest got darker after the veil and vagueness overwhelmed his life. People also got away from him after wearing the veil and refusing all requests for removing it. According to Hawthorne, the veil did not influence the performance of Hooper as much as it affected his appearance and personality. After wearing the veil, his life became darker and he became frightening; therefore, the people and even his fiancée abandoned him.

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. The sermon which he now delivered was marked by the same characteristics of style and manner as the general series of his pulpit oratory. (2007: 33)

With the lapse of time, Hooper gets old and sick. Elizabeth comes to him once again to nurse him on his deathbed. Hawthorne uses organic imagery to express the feelings of Elizabeth towards Hooper as she continued to love him from the beginning of the story till the end. However, the veil was the sole barrier between both of them and interrupted their life and marriage. Thus, she decided to leave him just when he refused to remove the veil.

A number of priests along with Reverend Clark visit Hooper and they praise his good reputation. The priests beg him to remove the veil in order to see the face of the good Hooper. However, he shouts that his veil must never be removed on the earth. Clark asks Hooper about the

crime that made him cover his face, but he did not answer this question. While he was dying, he said that he sees black veils on the face of everyone in front of him. Finally, the priests bury Hooper with the veil on his face.

Throughout the story, Hawthorne employs the light and dark imagery to show sins and honesty. When he uses words like “pale-faced”, he compares dark and light appearances of the priest and the congregation.

Such was the effect of this simple piece of crape, that more than one woman of delicate nerves was forced to leave the meeting-house. Yet perhaps the pale-faced congregation was almost as fearful a sight to the minister, as his black veil to them. (Hawthorne, 2014: 5)

This image expresses various meanings not only the people who fear the priest’s veil, but also the blackness of the veil and the light of congregation and people through their attempts to lift the black veil from his face. It also refers to good and evil. However, the dark refers to evil and the light refers to good. In the story, the dark of evil prevails through the veil of the priest over the failing attempts for removing it, thereby indicating that evil sometimes overpowers good.

Hawthorne uses another gloomy image through the smile of Hooper. His sad smile can be seen frequently in the story, and it was confusing as it occurs behind the veil. Hooper might smile sadly because he failed to clarify why he wears the veil and what the veil represents. Due to this failure, the veil darkens Hooper’s view about the world around him in addition to darkening the view of congregation about Hooper himself. This gloomy image indicates that Hooper had a serious problem, and he might be involved in sins or even crimes.

The townspeople enjoyed light while they were gathering around the church, but this light was turned into darkness due to the appearance of Hooper and his black veil. However, the real

reason behind wearing the veil was not mentioned in the story. Hawthorne left the door open for readers to explore the story and get its hidden meanings. Based on the story, some of the congregation think that Hooper wears the veil because of certain sins he committed. The veil of Hooper might also refer to the hidden sins of human beings or some personal sins.

In 'The Minister's Black Veil', Hawthorne employs the role of Elizabeth to unveil that secret sins of people can affect their lives and keep the persons away from their beloved ones. Therefore, the veil that Hooper wears due to certain sins, as some people believe, was behind breaking off engagement of Elizabeth and Hooper. The image of light and dark interwove again when the joy of marriage is turned into a sad atmosphere. This occurs through the marriage and funeral scene that were organized for two young women. These two scenes refer to light and dark as well as the beginning and end of human beings. Hawthorne uses the image of wedding to exhibit the sense of life and life continuity, but the very life will come to an end one day when it interweaves with the other image of death that marks the end of our lives on the earth.

In his book 'Critical Heritage', about Nathaniel Hawthorne, Donald Crowley said that Nathaniel's tales thrive with amazing imagery including the use of metaphors and the other literary devices.

These Tales abound with beautiful imagery, sparkling metaphors, novel and brilliant comparisons. They are everywhere full of those bright gems of thought, which no reader can ever forget. They contain many of those bold master-strokes of rhetoric, which dispatch whole pages of description in a single word. (Crowley, 1997: 66)

However, this outstanding use of imagery and symbolism enriched the stories of Hawthorne. It also helped the readers remember the stories for a longer time. The very use gave the readers an

opportunity to experience the situation of the characters and dive in the ocean of literature to explore the hidden meanings.

### **Symbolism in ‘The Minister’s black Veil’**

Hawthorne started using symbolism from the very beginning of the short story, namely the title itself “Black Veil”, which is the most effective symbol in the story. The black veil symbolizes different things for Hooper and the townspeople. For the townspeople, it symbolizes a serious sin and “feelings of guilt”, (Millington, 2004: 55) and for Hooper it symbolizes the sinfulness of mankind in general or even something else since it was not mentioned clearly in the story. The veil also symbolizes the shallowness and superficiality of the Puritan doctrines and society. Furthermore, the townspeople, who are part of the Puritan society, judge Hooper according to his appearance not according to his behavior or character, particularly Hooper does not change after putting on the veil, but he may look sadder because of the veil that covers his face.

The story begins with the confusing symbol of the veil for both the townspeople and the congregation. It also adds further complication through the things it symbolizes because no one is sure about the real thing that it symbolizes. For the townspeople, the image of Hooper, when he was walking with the dead woman, makes them feel that he wears the veil because he had a sinful relationship with her.

Hawthorne may have other objectives to unveil through the veil such as the difference between inner goodness and outward religious practices. While comparing Puritans of the seventeenth century and modern Puritans, it gets clear that the seventeenth century Puritans were more conservative and adherent to their Puritan doctrines and rituals. In the past, Puritans had strict

rules for conduct and behavior that controlled their daily life. Hawthorne reveals the importance of the veil throughout Hooper's dying words which indicate that every person wears a black veil like him. Hawthorne employs the black veil to symbolize one more thing which is hiding sins since people used to hide their sinful natures.

When the friend shows his inmost heart to his friend; the lover to his best beloved; when man does not vainly shrink from the eye of his Creator, loathsomely treasuring up the secret of his sin; 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! (Hawthorne, 2007: 42)

When Hooper wears the veil at the beginning, he attends a funeral of a lady. Among the attendees, two townspeople said that they have seen Hooper holding hands with the ghost of the dead woman. Hawthorn employs the symbol of ghost to demonstrate how previous sins haunt the lives of people. The very symbol also indicates that the actions of a certain person may haunt other ones. Hooper's veil chases joy and happiness to replace them with fear like what the veil did during the wedding of the couple. Similar to the ghost, the hidden sins cast a powerful and inexplicable shadow.

On the other hand, the veil indicates that Hooper does not like to show his parishioners his sins. The veil also helps him not to confess the fact that he is sinful or committed an offence. Hooper insists on wearing the veil which points out that he either rejects the idea that redemption and committing sins are consistent with each other or he feels that he cannot be redeemed. According to the Puritan theology, there is no salvation for sinners unless they confess sins and feel sorry for such sins. Hawthorne depicts the historical irony through suggesting that Puritanism

planned to build a hypocrite society through such doctrines. This story and other ones illustrate Hawthorne's "obsession with the guilt of his Puritan forbears" and his deep belief about their negative influence on society, (Guerin, 1985: 64).

Hawthorne goes further in employing symbolism to achieve his target of exposing odd social behaviors through the smile of the priest. The smile increases the mystery of the veil and the personality of Hooper and gets more complicated since no one can understand or even clearly see a smile behind a veil. In the meantime, it symbolizes Hooper's realization that the other people cannot understand the purpose of the veil. It also symbolizes the masks that people wear when their hearts are haunted with darkness. People use such masks because they prefer to hide their sins and woes from others. Eventually, Hooper's mysterious smile becomes a prominent symbol of disinterest from the rest of the townspeople.

And thus speaking, the Reverend Mr. Clark bent forward to reveal the mystery of so many years. But, exerting a sudden energy, that made all the beholders stand aghast, Father Hooper snatched both his hands from beneath the bedclothes, and pressed them strongly on the black veil, resolute to struggle, if the minister of Westbury would contend with a dying man. (Hawthorne, 2007: 42)

Edgar Allan Poe pointed out that the priest may have committed the sin of adultery. If he committed adultery, then it would be with the young woman who died at the beginning of the story. Poe believed that Hooper committed "the sin of adultery because he wore the veil on the same day", (Stibitz, 1962: 182). This statement is supported by the vision of the two townspeople, amongst the funeral attendees, who saw Hooper walking with the lady's spirit hand in hand.

Why do you look back? said one in the procession to his partner.



I had a fancy, replied she, that the minister and the maiden's spirit were walking hand in hand.

And so had I, at the same moment, said the other. (Hawthorne, 2007: 35)

Hawthorne used various symbols in the story, such as allegory, irony, metaphor, hyperbole, personification, and simile. The story can be read as an allegorical one since the minister's sin or veil represents every man. The minister may be pious and a good man wearing the veil as a symbol of people's secret sins or even to atone for the sins committed by other people. He also uses irony in different places, particularly through the actions of the minister in addition to his veil. Hawthorne unveils through the story that Hooper, who is expected to be a pious man and one of the best worshippers, feels a great desire to display his own secret sins. However, if the pious man needs to display his sins, then what about the ordinary people who are expected to commit more sins. If a holy man like the minister wears a veil to atone for his sins, then what the other people need to wear to atone for their own sins as they are expected to be more sinful than the minister.

Hawthorne uses further symbols like metaphors in different places of the story. According to the story, the veil has an effective power that could prevent the townspeople from discussing it with Hooper. It became like a physical obstacle and a barrier that interrupts communication between the minister and the people. Hawthorn also uses hyperbole in the story when he says:

A person who watched the interview between the dead and living, scrupled not to affirm, that, at the instant when the clergyman's features were disclosed, the corpse had slightly shuddered, rustling the shroud and muslin cap, though the countenance retained the composure of death. (2007: 35)

He used hyperbole to add more emphasis to the influence of the veil that covers the features of the minister. Even the dead woman shuddered when the veil a bit stirred. Hawthorne uses personification when he gives death human features especially the feature of having arms. “He even raised himself in bed; and there he sat, shivering with the arms of death around him, while the black veil hung down, awful, at that last moment, in the gathered terrors of a lifetime”, (2007: 42). In the story, he used similes many times particularly when he says, “He even smiled again-- that same sad smile, which always appeared like a faint glimmering of light, proceeding from the obscurity beneath the veil”, (2007: 38). Through employing these symbols and other literary devices, Hawthorne delivered an exceptional short story. The intensive use of these devices made the story easier to remember and more exciting to read.

Hooper’s veil represents a mystery throughout the whole story since there is no clear indication about why he wore it. However, while scrutinizing the story, something important can be concluded through the last moments of Hooper’s life which are the best ones for explaining the meaning of the veil and whether the veil symbolizes a sin of Hooper that he does not like to confess or hidden sins of mankind in general. Hooper says during his last words that all people have hidden sins and they do not like to confess. These words harmonize with the human nature as every man commits sins and no one can avoid committing sins during life because we are still human beings rather than angels. Therefore, sins can be considered as part of human life that everyone must involve in one day.

## **How Joyce and Hawthorne Agree and Sometimes Differ in Using Imagery and Symbolism in ‘The Sisters’ and ‘The Minister’s Black Veil’**

When considering the two short stories, it can be found out that both deal with critical issues related to the lives of people. The first story highlights paralysis which refers to the paralysis of Dublin and other regions. The other story uses the veil of the minister also to show that sins interrupt the lives of people and make them lead a miserable life. Throughout such symbols and images, the two writers criticize many religious aspects that restricted and interrupted the lives of people.

The two stories open with two problems. The first story starts with the critical health condition of Father Flynn, while the second one starts with Hooper wearing the veil that darkens his image and the image of the religious institution. It may also symbolize this continuous dark image even after the death of the priest since the veil was buried with him. The image of the veil disturbs the townspeople and make them feel uncomfortable with the priest. Due to this veil, the townspeople start guessing the real reasons behind wearing such a veil. Some of them believe that the priest is insane, while others believe that he wears it to atone for certain sins that he has committed. Even the congregation that includes Hooper’s colleagues in the religious institution did not feel comfortable with the veil.

The protagonists of the two stories are priests who suffer from health and psychological problems. In the first story, Father Flynn suffers from three strokes, wherein the people around him expect him to die very soon. The protagonist of the other story, Reverend Hooper, suffers from the beginning of the story till the end as he strives to keep the veil on his face until the last moment and until placing him in his tomb. In the two stories, the illness and the deterioration of the priests’ health conditions symbolize the deterioration of the religious institution. The paralysis

that Father Flynn suffers from symbolizes the paralyzed Catholic Church. Even the boy who used to spend some time with the priest got a certain kind of paralysis as he is separated from his friends and joined the priest. Therefore, he kept silence while his last visit to the coffin of the priest and this indicates another kind of paralysis.

The people in the two stories are looking for light and continue attempting to get rid of the dark. The narrator of the first story used to walk behind Flynn's house to see the light of the two candles which are put at the coffin. The boy also needs to enlighten his life after being darkened by the priest's teachings and instructions; therefore, he feels liberated by the death of his mentor. The boy did not even feel sorry for the demise of the priest because he got rid of the dark part of his life.

In the second story, Hawthorne employs the light and dark imagery to symbolize sins and honesty. He uses the expression "pale-faced" to compare dark and light appearances of the priest and the congregation. The townspeople and the congregation attempted frequently to remove the dark from Hoopers' face by removing the veil, but all their attempts failed. They tried to change the dark of Hooper into light, but Hooper insists on having the dark with him all his life.

The two stories indicate that sins and bad behaviors are transitive since they influence the other people especially close people. The boy who is the friend of Father Flynn is the one who was affected most by him. The paralysis of the priest's life caused the paralysis of the boy's life and deprived him from having a normal life by sitting with his peers and playing with them. The boy's uncle and the family's friend old Cotter finally gets convinced that it is not healthy for a little boy to spend time with the priest. They also believe that it would be better for the boy to have certain activities instead of the religious teachings that he obtains from the priest.

In the other story, Elizabeth has a similar role to that of the boy. She was also affected by Hooper's problems and behaviors. She was the closest person to Hooper in the story and she did her best to convince him to lift his veil, but her attempts failed just like the attempts of the congregation. When Elizabeth's attempts reach a dead end with Hoopers, she breaks off her engagement with him. She left him just because of the veil since he refused to remove it and he told her if they marry in this life and get reunited in the afterlife, he will remove the veil to enable her to see his face. Hooper's answer affirms that he would never concede the barrier between him and the other people regardless of the results. In the two stories, the paralysis and misbehavior were transitive, and they influenced other people especially the beloved ones.

Joyce and Hawthorne wrote these allegorical stories to expose the problems that their societies were suffering from especially corruption that interrupted the development of their countries and the backward teachings of the religious institutions that restricted the lives of people. James Joyce used several images and symbols to expose the corruption of the church and priests such as the yellow teeth of the priest since the yellow color refers to corruption. He also used images like the chalice to achieve his target of drawing the attention of people to critical problems that were sweeping his country. According to Joyce, the society, the culture, and the economy of the country were paralyzed for centuries by two reasons. The first one is the Catholic Church and its teachings that Dubliners passionately adhered to, while the second one is England that occupied Ireland for around three centuries.

In the other story, Hooper keeps on covering his face which makes the congregation questions the sins that he committed before covering his face. When they ask him at the end of the story about what sins he committed and made him wear the veil, he answers that everyone commits sins. He did not deny committing sins and he did not state that the veil is not connected to

committing a certain sin, either. Hooper's silence and shortage of defending his attitude opened the door for speculations, wherein some people believe that he committed serious sins. Others believe that he committed adulterous relationship with the young woman whom he attended her funeral. Such a hypothesis is supported by the vision of the two townspeople who saw him walking with the ghost of the lady hand in hand.

Death and life are highlighted in the two stories. Joyce starts his story with the atmosphere of death. He also sheds light on both physical and mental death or paralysis. For him, some people are dead during life due to the lack of being active. When people are inactive and have no positive roles for themselves, societies, and countries, they are paralyzed and dead even if they are still live in this world. Through the image of paralysis, Joyce delivers a significant message about life. It is a call for all people to be active and avoid being paralyzed. Being active is good for them and their country that needs their efforts to pursue development and improve the public life.

Although the gloomy atmosphere sweeps the stories, Joyce and Hawthorne did not give up. Rather, they harnessed all their intellectual abilities to disclose the reasons behind the lack of development and joining the modern world. They focused on eradicating the roots of corruption and gave readers hope from different angles even from death itself. Joyce employed the death of the priest to boost freedom of the boy as well as lift the religious restrictions of the church that influenced the lives of people. The strokes that the priest undergoes symbolize the strokes that would paralyze the Catholic doctrines and instructions besides the deterioration of the role of the religious institution. For Hawthorne, the death of Hooper marks an end of a mystery that confused people and kept them question about the purpose of wearing that odd veil.

Hooper also starts suffering from social paralysis when wearing the veil. The veil paralyzed the social relationships between Hooper on the one hand and congregation and townspeople on the

other hand. Hooper could not lead a normal life after wearing the veil because he got isolated from the other people even the closest person to him, namely his fiancée Elizabeth. The veil was the sole barrier between Hooper and the other people as they asked him to lift the veil in order to restore the social relationships with him, but he preferred isolation to the normal life for the sake of veil. The image of the veil that accompanies Hooper along the story indicates that he must have committed a serious sin or a crime that made him insist on not lifting the veil regardless of the price that he is going to pay. Both death and life of Hooper are eclipsed by the black veil. The congregation did their best to persuade Hooper to remove the veil on his deathbed, but he insisted on having his face veiled in both life and tomb. He became dead in life just like Father Flynn. Flynn is paralyzed and similarly Hooper is also socially paralyzed since he lost all his social relationships with the people around him.

The two authors employed various symbols and images, such as paralysis, chalice, and veil to help people identify the negative aspects and behaviors that affect their countries and interrupt development. They believe that the religious institutions play a destructive role in the lives of people and contribute to increasing corruption. The churches and priests exploit their religious roles to achieve worldly targets, especially gaining money through different means including selling pardons. They also attempt to keep people under their authority which is the best way that empowers them to pursue their backward policy. The two authors warned people against such practices through their brilliant literary works that aim to raise awareness amongst people and empower them to eradicate corruption and join the civilized countries.

## CONCLUSION

Joyce and Hawthorne employed imagery and symbolism to document various aspects of the lives of people at those times as well as show the suffering and aspirations of people. Further, they harnessed these two devices to expose many critical problems that swept their societies such as corruption. The two authors used imagery and symbolism intensively to deal with some sensitive issues which were difficult for them to discuss straightforwardly especially the religious issues and the corruption of the Catholic and Puritan churches.

Throughout their works, Joyce and Hawthorne used different types of imagery in order to elaborate on their masterpieces and deliver their messages smoothly. In 'Araby', Joyce used different types of imagery, when compared to Hawthorne's 'The Ambitious Guest', since his story occurs inside the city of Dublin and Araby Bazaar. Hawthorne focused more on visual imagery since his story actions occur in the forest and mountains. Joyce employed auditory imagery to describe the deadly silence and blind street except for the hour that students leave the Christian school. In the meantime, both writers used visual imagery to highlight various issues and achieve certain objectives. Hawthorne used it to show the anger and danger of nature, adding that people need to be cautious to protect themselves and their families. Joyce used the visual imagery to describe the dull city, street, and house that the narrator was living in.

Hawthorne's imagery highly concentrates on the visual part since the three short stories, discussed in this study, had a big deal of natural scenes and most actions occur outside the cities and houses. In 'The Ambitious Guest', Hawthorne needed to present natural scenes to depict the journey of his protagonist and how nature itself got furious at the end of the story and ended the lives of the notch dwellers. Hawthorne used visual imagery to describe how dangerous is the



location of the notch since it is located between mountains, where rockslides occur frequently. He showed, through the use of imagery, the difference between the warm internal side of the notch and the cold external one.

Joyce highlighted organic imagery through the character of the narrator who fell in love with the girl and did his best to please her when the girl expressed her interest in the bazaar. He embarked on a journey to achieve this task and most of the story events revolve about this failing journey since the story ends with despair and disappointment as the boy failed to bring a gift to the girl. Organic imagery accompanies the actions of the story from the beginning till the end when the boy gets sure that his task is unachievable. The boy feels sad and is finally defeated by the circumstances that he could not overcome.

Hawthorne uses tactile and kinesthetic imagery to help readers feel the cold weather outside the notch as well as the movement of trees due to the windy weather. In this story, readers enjoy a windy and wintry weather that reveals the tough life conditions amongst the mountains, but the cozy interior of the notch made these circumstances warmer for the guest and the family members whose smiles are usually seen on their faces especially the girl and the grandmother. Through these types of imagery, Hawthorne provided the readers with clear details about the nature which is seen by a lot of people as a safe place. Nevertheless, he affirmed through the story that this safe place may be turned into a dangerous and furious one at any moment.

Joyce used imagery differently in which winter in 'Araby' is less harsh than that of 'The Ambitious Guest'. In 'Araby', the hard weather of winter could not interrupt the plans of the boy and he was about to achieve his task that was spoiled by miscalculations. The boy headed to the bazaar too late and did not even have enough money to buy the gift. The boy got despaired after the failure of the first attempt. He could compensate for the failure with other things or even

without a gift. Therefore, the tactile imagery related to weather is softer when compared to the other story. 'Araby' ends with despair, but 'The Ambitious Guest' ends tragically with the death of all characters of the story.

In 'Araby', Joyce highlighted real social circumstances of people as well as their dreams. Throughout the story, the boy's dreams are just to please his lover by bringing her a gift from the bazaar. The boy gets obsessed with this idea once the girl expresses her desire to visit the bazaar and he starts planning for his romantic journey. Joyce expressed, through this story, real human circumstances that people usually undergo, employing a big deal of imagery and symbolism to present an outstanding story that would attract the attention of the readers for a long time. He also delivered various messages via the story such as the necessity for fighting despair and overcoming challenges that people may face.

Hawthorne demonstrated various dreams of the characters of 'The Ambitious Guest'. Such dreams represent real part of life and add further "significance and life" to the story, (Khorsand 2014: 93). The guest, like the other people, dreams of building a monument before he dies, and when he unveils his dream, he unintentionally encourages the other family members to unveil theirs. The father dreams of having a bigger house in a better area instead of the one he dwells in. The grandmother has a different dream which fits old people since she did not dream of improving her life or obtaining any worldly things. She dreams just of looking well after death through having a nice coffin. However, the characters of the two stories failed to achieve any of their dreams, but they end differently. Hawthorne's story ends tragically with a visual image of destruction, unlike Joyce's, as the family members and their guest are buried under the rocks. Joyce's protagonist embarks on a new journey of despair following the failure of his romantic journey that ended with the image of darkness falling in the bazaar area.

The two authors also employed symbolism differently to achieve various objectives. Joyce intensified the use of symbolism to attract the attention of Dubliners about the deteriorating circumstances of their city and country. He attempted to help people get aware of the problems that interrupt the development of their society through exposing the misuse of religious doctrines, wherein religious authorities exploit such doctrines to keep people under their influence and guidance. Joyce used the dead priest to show the ultimate end of the role of the church that will definitely come to an end one day, and then people will lead a free life without any restrictions.

Hawthorne also used symbolism differently to show the possible danger of nature through the location of the notch. The path that leads to the notch represents fragility of life which begins on a certain day and ends on another. The path symbolizes the shortness of life which may continue for years, but it will come to an end sooner or later. Hawthorne delivered various messages through the use of symbols especially the need for thinking to avoid all possible dangers. According to the story, the father and the family members know well that they live in an extremely dangerous area, but they did not leave it and they stayed there till the end of their lives. If the father were wise enough, he would move his family from this dangerous place at the occurrence of the first rockslide. Although rockslides occur frequently, the father stayed there and he believed that he befriended the mountain, believing that the friend does not harm his friend. His misunderstanding of nature and natural phenomena caused his death and the death of all family members and the guest. Such a behavior symbolizes the lack of responsibility since the father was not alone and he was responsible for an entire family. He did not keep up his responsibility and family. In contrast, he was behind their death, because he did not take the required safety measures for protecting himself and his family.

In the other two stories, 'The Dead' and 'Young Goodman Brown', Joyce and Hawthorne used further imagery to express more ideas. Joyce used auditory and organic imagery during the party that inflamed the feelings of the protagonist of the story, Gabriel. When he saw his wife listening eagerly to a song, his emotions stirred and felt as if she were away from him or in love with another person. When Gabriel tries to decrease his emotional stress by asking his wife some questions, she pushes him towards his final collapse through her hard answers. He wanted to make sure that she loves him and does not love anyone else, but her answers indicated that she was and still in love with her former deceased lover. Throughout the combination of organic and kinesthetic imagery, Joyce directs his protagonist towards emotional collapse which is followed by final physical collapse and death.

In 'Young Goodman Brown', Hawthorne focused on the visual imagery since most of the actions of his story take place inside the forest. He also used kinesthetic imagery through the staff of the Devil when he asked Young Goodman Brown to use the staff to move faster. The use of these two types of imagery enriched the story and made it more attractive for readers. These types of imagery also contributed effectively to elaborate on an imaginary journey that occurred at night in the woods with the presence of fictional characters like the Devil.

In Joyce's story, some circumstances especially weather conditions are tougher than that of Hawthorne's; therefore, Joyce uses harsh images and symbols like snow. The story occurs in winter while the snow was covering Ireland. Joyce employed the image of snow to reflect the hard circumstances of people as well as death that was waiting for the protagonist at the end of the story. Joyce also employed snow to symbolize inactivity since snow usually interrupts the movement and the lack of activity, for Joyce, is like death since dead people lie in their tombs without any

activity or movement. For him, the lack of activity means paralysis which implies death or at least it is similar to death.

Hawthorne employed organic imagery to show the negative changes that the protagonist underwent. In Joyce's story, the protagonist had good feelings towards his wife while Hawthorne's protagonist had negative feelings for his wife and all people around him following his ominous journey. When he returned home, he did not even show any interest in his wife's reception, and then he had a new journey of doubt in everybody around him.

Joyce and Hawthorne also employed imagery and symbolism to highlight the two monuments of the notch and the bazaar that continued beyond the dreams of people. The boy makes sure towards the end of the story that his dream is unachievable, and he gets despaired after the problems that he encountered before and after arriving at the bazaar, including being late and the shortage of money. The story ends with the end of the boy's dream and continuity of the bazaar. The characters of the other story express various dreams, but all of these dreams vanish at the end of the story. When the rockslide occurs, the family and the guest run out of the notch looking for a safer place in order to pursue their lives and dreams, but all of them and their dreams are buried near the notch which remained as a safe monument after their death.

In 'The Dead' and 'Young Goodman Brown', Joyce and Hawthorne used light and dark frequently to express various things. For them, light symbolizes truth and knowledge while dark symbolizes ignorance and backwardness. Joyce employed light to disclose that Dublin needs more enlightenment and development to improve the lives of people. However, such steps can be achieved only after eradicating ignorance through facing the negative role of the Catholic Church. On the other hand, Hawthorne dedicated his story to deliver messages that aim to enlighten the

lives of people through calling for thinking well before doing actions as well as restricting the negative role of the Puritan Church.

In 'The Sisters' and 'The Minister's Black Veil', Joyce and Hawthorne highlighted different symbols and images, specifically the paralysis, the chalice, and the veil. They aimed to help people identify some negative aspects and behaviors that affected their countries and social life. The two writers believed that the religious institutions played a destructive role in the lives of people and highly contributed to increasing corruption. The churches and priests exploited their religious roles to achieve worldly targets such as gaining money through deceiving people and selling pardons to them. They also continued their attempts to keep people under their authority to ensure the continuity of their backward policy. Joyce and Hawthorne exerted all possible efforts to enhance people's awareness through their brilliant literary works in addition to helping them eradicate corruption and have their countries on the list of the civilized ones.

In 'The Sisters', Joyce starts his story with gloomy imagery, wherein the atmosphere of death sweeps the house of priest via various images, especially the image of candles and coffin. The story also starts with focusing on the paralysis of the priest. However, Joyce had many hidden meanings behind these images as he wanted to draw the attention of Dubliners to the problems that were overwhelming their city and country. He mixed auditory imagery with the kinesthetic ones since the boy is expected to be influenced by the death of his mentor. The boy is expected to be emotionally influenced by such an event, but he did not show any sentiments towards his dead mentor. Through this Joyce aimed to show that the church and priests are not important in the lives of people. On the contrary, if people get rid of these two things, their lives will get better.

On the other hand, Hawthorne used a different gloomy imagery at the beginning of 'The Minister's Black Veil'. He did not focus on emotions like Joyce, and he employed visual and

auditory imagery to show the strange behavior of the priest who appeared with a black veil covering all his face. Hawthorne highlighted this queer behavior and how the townspeople and even the congregation did not feel comfortable with the veil. The image of the veil made people feel worried and question the reasons that pushed the priest towards wearing such a veil. They also started guessing whether the priest wore the veil due to certain sins or crime that he might have committed during his life.

Joyce employed imagery to deliver significant messages to people, indicating that people cannot improve the quality of their life unless they eradicate certain ill practices. This message was disclosed through the yellow color or the yellow teeth of the priest as well as the image of the coffin and the chalice. According to Joyce, corruption increased to a critical extent and the very corruption is fueled by the religious authorities and their instructions. Therefore, Joyce highlighted the theme of death to persuade people that death must be the final destination for all backward habits, traditions, and practices.

In ‘The Minister’s Black Veil’, Hawthorne used different imagery to achieve a similar target. He employed the image of the veil to unveil the dark surrounding the life of the priest in particular and the church in general. He also employed the image of the smile to add further vagueness and complication to the scenes of the story. By means of these two images Hawthorne depicted a dark view of the priest and the church that restricted the lives of people. In this sense, both Joyce and Hawthorne achieved similar objectives such as exposing corruption and the negative role of the church.

In terms of symbolism, both Joyce and Hawthorne used a big deal of symbols to enrich their stories and deliver their messages to readers. They used symbols include light, dark, death, yellow teeth, and the veil. Joyce employed light and dark through the actions of the narrator who

was looking for the light of the candles at the beginning of the story. This light symbolizes the death of the priest, and the death of priest symbolizes the boy's freedom. The boy feels that his life got darker because of joining the priest and listening to his preaching. The restrictions that the boy suffered from after being associated with the priest made the boy feel comfortable with the death of his mentor because he had the chance to lead a normal life.

Hawthorne employed light and dark to symbolize different things, such as honesty and sins. The veil that covers the face of Hooper symbolizes a possible sin or a crime and the uncovered faces of some townspeople and congregation represent light. According to the townspeople, Hooper wore the veil due to certain sins; therefore, they tried to unveil the sins and started guessing. The attempts for removing the veil fail including Elizabeth's attempts, who is Hooper's fiancé. This veil was like a barrier between Hooper and Elizabeth on the one hand and congregation and townspeople on the other hand. The continuity of the veil from the beginning of the story till the end may also symbolize the hard efforts that people need to exert before eradicating the religious influence. Elizabeth and congregation attempted to enlighten the life of Hooper through removing the veil, but he insisted on having darkness with him all his life and insisted on accompanying this darkness in his tomb as well.

Joyce and Hawthorne also employed death to symbolize different things. For Joyce, the death of the priest symbolizes wider death that exceeds the priest to include the death of the Catholic Church and its doctrines. The idea of death is welcomed in the story especially by the boy and even the sisters who unveiled that the priest was suffering from certain problems, and he might commit sins due to breaking the chalice. The characters of the story did not feel sorry for the priest, including his close persons like the sisters. This indicates that the religious institution suffers from



a paralysis similar to that of the priest and the paralysis that was transferred to the boy by the priest, too.

For Hawthorne, death symbolizes the end of vagueness and an odd story that confused the townspeople and the congregation. Also, the end of a story may indicate that a new story will start, and it may be better. On the deathbed, the congregation attempted to convince Hooper to remove the veil, but he refused and kept resisting their attempts till the last moment of his life. As the congregation could not convince Hooper to remove the veil, they kept the veil on his face in his tomb. Although Hooper could defend the veil and keep it on his face all his life and even in the tomb, the veil could not survive on the earth forever and so did the religious doctrines. The story of Hooper's veil lasted for years, but it came to an end with his death. Hawthorne reveals through this idea that the Puritan restrictions may continue for years, but they will never continue forever. They will come to an end one day like the death of Hooper and burying him and his veil under the ground. This also affirms that odd behaviors will never last forever. Both, Joyce and Hawthorne delivered an optimistic message about life and future by means of death itself, indicating that corruption and restrictions will vanish and life in the future will be better than that of the past.

Therefore, Joyce and Hawthorne succeeded in employing imagery and symbolism to document many problems and critical circumstances that their people were suffering from. They also depicted the aspirations and ambitions of people who lived during that period. Joyce and Hawthorne employed imagery to elaborate on their literary works and symbolism to refer to certain sensitive issues that they could not write about straightforwardly especially the religious issues including criticizing Puritan and Catholic beliefs and priests who exploit their religious positions to achieve personal worldly objectives. Throughout imagery and symbolism as well as the other literary techniques, the two authors succeeded to attract the attention of people to the real problems

which could have been solved by cooperation and prioritization of the public interests to the personal ones as this was and still is the appropriate way for containing all negative social and religious practices.

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## **Resume**

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