Schleiermacher’s Hermeneutics and John Keats’ Poetry

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1. Introduction
Friedrich Schleiermacher was the first philosopher to propose the general Theory of Interpretation. He maintained that hermeneutics exists in two forms: One is the grammatical interpretation which is concerned with language and semantics of a text; the other one is the technical interpretation which steps beyond language and analyzes the mindset of the writer. In his later works, Friedrich Schleiermacher (1977, p. 36) emphasizes on "the technical interpretation or the style of predictive hermeneutics". As mentioned before, hermeneutics deals with the interpretation of language and human interactions and achievements and therefore it is closely connected with linguistics and Speech Act Theory. This is because utterances provoke certain actions in the audience both at the time and after articulation so that the hidden message of the utterance is revealed in the utterance or the text. Hence any delay, hesitation or postponement in grasping the new concepts is an attribution of the Deridean theory of différance. This postmodern perspective is discernable in the poetry of Keats, the 19th century English Romantic poet. Thus, the present article is an attempt to illustrate how hermeneutics, différance, and Speech Act Theory are related and how they are represented in Keats’ poetry.

2. Methodology and Critical Approach
When an utterance is articulated or words are inscribed on a surface, three acts are carried out simultaneously. Locutionary act which is the primary act of every utterance and is defined as "the utterance on the plane of lexicon, syntax, syntagm, and phonology" (Yule, 2000, p. 48). The interlocutor act, by making an utterance, has an intent which is mostly not compatible with the locutionary act and is beyond the linguistic form. This, in fact, is the hidden message of which the utterance is only a clue or a beginning to reach that illocution-zed act. This kind of speech act is named the illocutionary act (Yule, 2000). In addition to the illocutionary act meant by the interlocutor or the writer, there is a third act which is called perlocutionary act. In this act, in addition to the above acts, the interlocutor is also trying to use rhetorical, psychological, structural, etc. means to somehow make the

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correct utterance and have the ultimate effect on the addressee (Yule, 2000). This is the act which Fairclough(2010, p. 75) refers to as "genre-discourse-style". It seems that the Speech Act Theory is comparable with Jacques Derrida’s notion of différence. Différence means both to differ and to defer because it results in the modification of the existing concepts and understanding new concepts with some delay in a reader. Therefore, "the reader is obliged to consider the new concepts differently" (Shkolovsky, 1917, p. 209). This tendency will pave the way for the new concepts which are born with some delay. These new concepts are different from the old notions (to differ) so the reader or the observer is challenged through the delay in his understanding. S/he conquers this challenge and after a while succeeds in gaining the new concepts. Thus, defamiliarization and difference are moving along the same line. Hence, the present study aspires to show how John Keats has applied this technique in his poetry.

3. Findings and Discussion
One of the outstanding peculiarities of John Keats as a poet is his sensitivity to beauty and the principles of aesthetics. He was rejoiced by beauty, and in an aesthetic manifestation he was in search of delicacy and power from where his poetic inspiration originated; this sensibility would grant him such a magical power which makes readers to share with him such an ecstasy. The purity of the colors he uses reminds us of painters. His poetry enjoys a richness which is full of energy and freshness. He revives old words in order to coin them anew and generate new styles. His poem Endymion is a labyrinth of flowers after no certain purpose (Rollins, 1958)

In his Ode to Psyche, Psyche is punished by Venus because of her violations against Cupid; but, after showing her good intentions and having served her punishment she is forgiven by the goddess of beauty and attains the stages of immortality. In fact, Keats demonstrates his hidden desire for immortality in the form of the marriage between Cupid and Psyche. This tendency toward the immortality is further seen in Keats’ other poem entitled, Ode to a Nightingale. Keats, in Ode to a Nightingale, which has an interesting theme, has tried to address the difference between reality and imagination and imply pain and joy.

4. Results
Schleiermacher has considered it as a personal responsibility to mediate between the internal nature of the philosophy of sublime and the external nature of the positivistic and scientific method. His presumption is that there is a difference between the inner essence and the ideal and the external representations. Therefore, text cannot be taken as the representation of the inner thought, but, it should be considered as something which yields to the experiential requirements of language and, in this way, invites the reader to freely struggle to recognize and conceive the
concepts. This is the very free play of language which refers to the metaphysics of presence - a concept which gives its place to a new one by defamiliarizing the older concept, and in this way creates new concepts. Therefore, it can be inferred that defamiliarization provides the grounds for the new and different concepts. These differences create difference and the reader is made to attain a new and different concept by some contemplation. The purpose of the hermeneutics is the reconstruction of the mental act of the writer. Yet, this presupposition is quite dubious since the understanding of the text is not only viable through an obscure mental act, but also by referring to the theme and the background which refers to that text.

**Key Words:** Keats, Différence, Opposition, Being, Existence.

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The Necessity of Updating the Undergraduate English Translation Curriculum Based on Translation Market Needs in Iran

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1. Introduction
With the increasing advancement of science and technology, the world is changing rapidly. Needs are constantly changing but the current English translation curriculum used in Iranian universities has not been updated since three decades ago; that is, the time before the personal computer and the internet. Obviously, we cannot expect this program to train translators who are able to meet the needs of an ever-changing market. Thus, this study is aimed to identify the translation market needs and then determine the shortcomings of this curriculum based on these needs. To this end, the researchers have compared the current curriculum with those of five foreign universities (Surrey, Kent State University, Aston, Heriot Watt, and York). Then, the researchers have interviewed managers of several translation offices, travel agencies, publishing houses, banks, as well as university professors and students. These views have been analyzed using Grounded Theory. The findings of the study show the gaps in the curriculum where certain pressing needs of the translation market are not met as well as cases where courses do not seem to address any particular need.

2. Methodology
The present study is qualitative in nature. Grounded theory (Dörmyei, 2007) has been used as the method of analysis of the data gathered from the comparison of five international universities and interviews. A purposive sampling (Lunenburg & Irby, 2008) of six translation offices, six international branches of banks, three travel agencies, three publishing houses, as well as five university professors and 40 MA and BA students of English translation has been used.

3. Discussion
Highlights of the findings are as follows. Based on the data collected, one of the gaps in the curriculum is insufficient training offered in the field of legal

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translation, which is required for working as a translator in translation offices, a major destination for the graduates. Also, the current curriculum, surprisingly, places little emphasis on the competence in the mother tongue; in fact, this competence, which is as much required as the competence in the foreign language the students learn, is almost totally neglected. Computer skills, like the competence in the mother tongue, have been taken for granted, as the curriculum offers no computer training.

Some of the foreign universities under investigation offer the translation students the opportunity to go abroad; this provides them with a deeper and first-hand knowledge of the culture of the language they are learning. The courses offered in the first two years mainly focus on learning foreign language skills like reading comprehension, grammar, and listening. In fact, the proper translation courses start in the third year, and then they address a great number of sub-skills. As a result, students are not offered specialized training in any of these sub-skills, which include interpreting, legal translation, audio-visual translation, literary translation, etc. It is suggested that student be admitted with a certain degree of knowledge in the foreign language as well as a certain competence in the mother tongue. The latter is especially important because the students are admitted to this program based on a multiple choice test, which is not a good indicator of one’s competence in writing. It is suggested that translation be viewed not as a skill, which everyone may be able to master with some training, rather as a skill-art, which requires some aptitude on the part of the learner. Several courses are devoted to translating specialized, like political, economic, and journalistic texts. It is not clear which needs these courses are meant to meet. To put the training within the market needs context, it is suggested that students be sent to translation offices, banks, foreign trade companies, etc. to become familiar first-hand with the requirements of the professional world, this way filling the gap between the real world needs and the training offered in classes.

4. Conclusion
In Iran, universities are only allowed to offer courses which are designed and approved in the capital. This centralization has two shortcomings: it ignores the local needs, and it takes time to update and change. If universities are authorized to design courses based on their resources and the local needs, they will be better able to update their courses. The current translation curriculum, which is mandatory to use throughout the country, has hardly been updated for three decades. To investigate some of the current curriculum shortcomings, the researchers compared five foreign universities curricula with that of Iran and also interviewed managers of several translation offices, travel agencies, publishing houses, banks, as well as university professors and students. The findings showed the gap between the translation competence of the average graduates and the skills required in the real
translation market. The study worked two ways: it showed the courses needed to be incorporated in the current curriculum and the courses that had little to no use in practice. The study also explored the question of the requirements of translation students’ admission.

Key Words: English translation, Translation market, Syllabus, Iran.

References
Investigating the Representations of Postcolonial Discourse in the Journey "A Year amongst the Persians" by Edward Brown

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1. Introduction
Long ago when human communication was not as advanced as today, keeping track of the journey among sightseers and tourists was a way to introduce the culture, customs, traditions and the geography of different countries. Iran has been one of these countries for which many tourists have written lengthy travel stories, especially in Safavid era. Though, these travel stories contained significant information about a country or civilization, sometimes they were used as a means of spying on a county for political reasons by the agents of super power countries of the world. From this viewpoint, many travels by the European agents in the 19th century to Iran were suspected of a pre-planned journey that followed a specific aim to give a full picture of the political, economic, social, climatologic, and even cultural conditions with negative attitudes of our country. Therefore, this study aims at a case study of such journeys to find any postcolonial discourse and "self" and "other" look in it. The case study is the travel book "A Year Amongst the Persians" by Edward Brown, a celebrated researcher in orientalism.

2. Theoretical Framework
Postcolonial studies could be considered as one of the related areas in underdeveloped countries in the end of colonial era. The main thesis of postcolonial discourse is cultural matters in which the colonizer (self) tries to shape the identity and culture structures of the colonized (others).
This study is theoretically based on the ideas and theories of some key figures in the realm of postcolonial studies such as Edward Saeed, Frantz Fanon, and Homi Bha Bha. These scholars believe that literature and texts are not neutral, and they relate to some big or small policies. In very general terms they regard the postcolonial themes represented in most discourses as having the following characteristics: a) the postcolonial leaders (West) are to grab a thorough authority over the subordinate societies. b) Post colonialism is to control the cultural structures and affect them accordingly. c) Post colonialism tries to spread notions like: freedom, justice, and equality. d) Post colonialism has a critical view on the third world and tries to make a discourse of superiority (self) and inferiority (others).

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3. METHOD
The design of this study is comparative. First, the entire English text of the travel book "A Year Amongst the Persians" by Edward Brown was studied to find any discourse containing a postcolonial sign according to the theoretical basis of the study. Then, the marked texts were compared to their Persian translations to see the translation strategies applied by the translator to nullify these postcolonial signs.

4. RESULTS & DISCUSSION
The investigations on the main text showed that, there existed over 40 cases of postcolonial discourse that directly pointed to the superior-inferior (self-other) discourse. The categories of the direct hints appeared in this book were as the following: lack of culture and courtesy among the laity; an obvious difference among the Iranian tribes and nations; the rejection of Islam as a divine religion; the rejection of Shia sect; Iran's undeveloped culture and society; and not heeding the history and its heritage.

5. CONCLUSIONS & SUGGESTIONS
Although the author of the travel book "A Year Amongst the Persians" is an orientalist who took a great interest in Iran and the language, Persian, one can suspect the real identity of this Qajrid era writer, as he expresses and compares his cultural and internalized ideas with the cultural gap in Iran. In some parts of the book, he puts most of his focus on the political atmosphere of the country, and tries to get close to Qajarid kings and governors. In a general view, it can be concluded that, in most cultural parts of this narration he looks down on Iran's culture and society.

In terms of the strategies applied by the translator (Mansoori) of this travel book, he had mostly favored the readers' satisfaction by deleting and changing most of these postcolonial themes that appeared in the text.

Key Words: Postcolonial discourse, Self, Other, Travel book.

References
A comparative study on the Motif of Invulnerability in Three Literary Works: Shahnameh and the Song of the Nibelungen

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1. Introduction
This paper is concerned with the theme of invulnerability in Iranian and German mythology, Shahnameh and the Song of the Nibelungen, the best and most remarkable epic poetries in the literature of the world. Since these two literary works are the subset of Indo-European languages and according to the language kinship theory, there are similarities between them, which can be observed by a slight comparison which falls into the comparative literature.

2. THEORETICAL FRAMEWORK
The comparative literature is concerned with the study and comparison of literary features, elements, and factors arisen from various cultural backgrounds. This paper compares the idea of invulnerability which dates back to ancient times and manifests the human desire for being immune to harms and avoiding death so as to achieve immortality. In both heroic epics, Shahnameh and the Song of the Nibelungen, the most renowned Persian and German literary masterpieces, invulnerability is a major and mysterious theme. The question is which of these epics with the theme of invulnerability has affected the other one.

3. METHODOLOGY
Studying an attribute such as invulnerability within the framework of comparative literature can best describe the attitude of various nations towards that topic as well as emphasizing the importance of mythological heroes in different cultures. For this purpose, this paper defines the concept of comparative literature, and provides concise information regarding both epics. It tries to study and analyze these two heroes with regard to the gift of invulnerability and explores the similarities and differences of this theme through a fundamental comparison.

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4. RESULTS & DISCUSSION
As mentioned before, the theme of invulnerability can be observed in both Shahnameh and the Song of the Nibelungen, and two mythological heroes, Esfandiar and Siegfried, are introduced as invulnerable warriors in possession of superhuman powers. Humans are all equal as long as they can harm and destroy each other. If someone comes about who receives no harm from any fatal assault, he goes beyond all others and thus qualifies for being an unrivaled hero; a state which has been among the psychological desires of the mankind. Immortality, as the highest human desire, has led mankind to create legends about the concept of immortal life. Imaginative people manifest their desire for eternity in heroes such as Esfandiar and Siegfried. The important point is that, both aforementioned heroes are vulnerable despite their apparent invulnerability, and this finally leads to their death. By comparing the time of composition of these heroic epics and finding the prior one, we may be able to determine the true source of inspiration. Shahnameh, composed in 980 A.D., is more ancient than the Song of the Nibelungen composed between 1198 and 1024. But, Achilles, the well-known Greek mythological hero, can be pointed out as the source of inspiration for other invulnerable heroes in the literature of the world, because it was created in the second half of the eighth century B.C. by Homer the renowned Greek poets within historical-mythological stories of Trojan. Therefore, it is revealed that, as far as epic’s influence is concerned, the influence of Homer’s Iliad on both Shahnameh and the Song of the Nibelungen is obvious.

5. CONCLUSION & SUGGESTIONS
Neither Esfandiar nor other invulnerable characters such as Achilles, Samson, or Siegfried ever manage to avoid their death. In other words, mortality of the invulnerable character symbolizes the weaknesses of human beings. It is suggested to explore the relationship between literary works from different perspectives in the frame of comparative literature researches. Comparative literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and other areas of knowledge and belief, such as the arts (e.g., painting, sculpture, architecture, and music), philosophy, history, and the social sciences, (e.g., politics, economics, and sociology), on the other hand.

Key Words: Invulnerability, Shahnameh, Nibelungen, Theme, Comparative literature.

References
Imagination on the Element of Soil in André Gide’s *the Immoralist*

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1. Introduction  
The current research aims at exploring André Gide’s imagination by analyzing the images created by the imagination of the protagonist of Gide’s *the Immoralist*. The story begins with the illness of the father, continues with the illness of Michel, and eventually, ends with the illness and death of Marceline. The analysis of the images addresses the question whether the protagonist of the story can overcome his fear of death using his imagination over the element of soil. To analyze, Bachelard’s (1960) model of criticism is used which is based on the four basic elements of nature: water, soil, air, and fire. A preliminary analysis of the images indicates that, the soil plays the pivotal role in the imagination of the writer. Bachelard (1960) believes that, every writer’s imagination draws on one of the basic elements of nature; imagination for literary creation needs to find the essential element). In this research, images, resulting from imagination on the element of soil, are analyzed and discussed.

2. Background of the Study  
Earlier research on Gide’s *the Immoralist* has mostly addressed the moral aspects of the protagonist, while none has studied the effect of the element of soil on the imagination of the writer.

3. Images of Soil on Gide’s *the Immoralist*  
Initially, images resulting from imagination on hard materials such as iron, stone, and wood are analyzed. Does imagination on such materials indicates the dynamicity and liveliness of the individual? Does it help overcome or reduce fear and anxiety? The images resulted from imagination on hard materials represent the

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power of imagination of the writer—he takes advantage of imagination on hardness of soil elements in nature to organize the furious and anxious world of the protagonist of the story.

3.1 Images of Hard Materials
According to Bachelard (1960), intentional imagination is stimulated by words which inspire hardness. During the illness, Michel cannot stand the coldness of the winter or the coolness of the spring. Michel’s unbalanced soul, his inner mood under the influence of hard materials, is of considerable interest. As the writer puts, the cold infiltrates Michel’s body and hardens it like marble, and he stays motionless because of the cold. His emotional and mental balance is disturbed to the extent that despite the warmth he shivers with the sweat on his body. Bachelard also classifies palm tree or oak as terrestrial plants under hard materials. The struggle of the intricate roots of the tree against the hardness of the soil to escape it is in fact a path to salvation. But the nature of knots in the wood leads to contradictions in the mind of the imaginer. In *the Immoralist*, the special feature of the bark of the tree, that is the knots on the trunk and the hardness of the wood attracts Michel. The distinctive scent of this wood in the air affects him, as if the tree bark would induce Michel to wake up early in the morning to touch it. This wood is the result of a past struggle in which the tree root had defeated the soil, and it now transfers the energy to Michel. The protagonist, owing to the energy of the tree, is reborn and finds the treatment for his illness. In all his works, Gide likens the trunk of trees, due to their strength and livelihood, to the physique of young men. The nakedness of the body represents the accessible nature with which one can directly communicate by touching it.

3.2 Imagination on the Form of Dough
Bachelard (1960) considers dough the combination of the two elements of water and soil and imagination on images of water and soil actually reflects the interaction between these two elements. Such images result from a perfect dough or an imperfect and defective one. The relationship between contrasting materials such as water and soil, in fact, reveals the struggle between these two elements. Water has the solubility and soil has the absorption ability. The struggle of these two elements creates material and dynamic images and clearly reveals the masochistic and sadistic behavior of these two elements. Any images from imagination on the combination of the two elements of water and soil is indicative of a contrasting dichotomy. On imagination on the two elements of water and soil the inner-dough (i.e., substance) of the writer is also considered. This dough is at times a perfect one or at other times a hard and defective one. Imagination on a perfect dough softens roughness. Such a perfect and flawless dough can be associated with the soul of Michel when walking in the park; Michel sees the true
nature of clay which is mixed with water and regains his mental balance. Such an
effect of this scene is even palpable within his soul.

3.1 Images of Soft Materials
A psychoanalysis based on the images of materials investigates the fall owing to
the pull of instincts towards the rotten. Bachelard (1984) points out that, it is
possible to achieve excellence even out of rotten and gooey materials (). Excretion
of reeking sputum is one of the symptoms of Tuberculosis from which Michel was
suffering. At first reeking sputum is excreted, but later it turns into a daily and
effective routine for the betterment of his illness. In the story of the Immoralist,
Michel is an unsuccessful person and represents an imperfect dough. As indicated
in the Bible and other scared books, human beings consist of two elements of water
and soil. The inconsistency of Michel’s soul follows from the nature of his inner
dough. He has faced conflicts in his own identification. He shaves his beard, and
yet gets anxious at such a superficial change. Suppressed dreams of the individual
lies in the mud and dark soft soil. The hard land in fact reveals the illusio of the lost
values. Yet, this soil can help one excel. Michel regains power and balance in the
mudly swamp. Soft mud is the remains of green plantation which has now lost its
livelihood, yet has kept its positive effects. Michel’s new life begins as he is
baptized in soft soil and mud.

4. Conclusion
In the images that were related to the hardness of soil, the inspiring words of hard
materials, resulted in the images which also influenced the soul of the imagineer. In
the analysis of the images of dough, the image of the silk scarf and blood was a
representation of the struggle between water and soil and the conflicting emotions
of the protagonist. The writer intrigues the reader using this image. The analysis of
the images of dough shows that the contact with the nature heals the Michel’s soul
and he regains his health. Although Michel apparently regains his health, there are
still conflicts and contradictions in his emotions. In the analysis of the images of
the soft materials of soil, the inner dough of Charles is soft and unimpressionable;
that is why his sense of friendship changes to hatred. Michel suffers from conflicts
about his own identity. In contact with soil, the protagonist finds a medicine to
overcome his contradictions. He finds stability and consistency in direct contact
with the nature, and by taking advantage of soil in the nature he achieves spiritual
stability, while his doubts about his decisions are repeatedly noted until the end of
the story.

**Key Words:** Gide, Bachelard, reverie, soil, hardness, paste, softness.
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Nathaniel Hawthorne: The Narrator of Science and Social Morality

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1. Introduction
In the first half of the nineteenth century, Nathaniel Hawthorne witnessed drastic and great political, economic, social, and scientific changes each of which has had some direct or indirect effects on what he was worried about. He has presented these concerns in all his works. In most of his works, he has presented some different kinds of science which have been used by some unusual scientists. Such presentations of these scientists who play important roles in his stories has been under the influence of cultural and social conditions of his time (Bloom, 1992). This article, studies Hawthorne's three short stories from social and stylistic aspects from the angles of science, mesmerism, and nineteenth century American culture.

2. Theoretical Framework
Mesmerism and Nineteenth Century America
The popularity of mesmerism in nineteenth century America coincided with a thirst for knowledge and science in America. For the Americans, mesmerism was not only spirituality, but a sort of entertainment and business, too. Many of the experts in mesmerism used it not only to cure their patients but to entertain and attract customers, as well. Little by little some doubted about the correctness of such ways, and Hawthorne was one of them. He was interested in science and Pseudo-science and this interest led him to doubt the correctness of taking hold of some people by some others. This reminded him of slave and master relationships (Bloom, 1996).

3. Methodology
Hawthorns doubted about the correctness of such implications through portraying bad and tragic finalities for those experts in new sciences. These scientist who are void of human emotions face failure and tragic consequences. In the following, from the three short stories, some examples of such failure are presented:

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1. The Birthmark
In this short story, Hawthorne presents a very famous scientist called Alymer who is an expert in all branches of science. Georgiana, his beautiful wife who should have been a cause for the scientist to leave work has changed into a thirst for more scientific work. The young woman has a birthmark on her left cheek. For Aylmer that birthmark was a human fatal deformity and a sign of her probable sin, sorrow, and death. He was so proud of his skill, ignoring his wife, continues his job to her death. For Hawthorne, Georgiana was a lovely, obedient, and kind wife who spoke the oppression against women to the world through her death.

2. Rappaccini’s Daughter
In this short story, the reader gets familiar with Rappaccini, a scientist with worldly desires. He wants to reach a formula to guarantee human beings against all diseases and death. His ambition is to create a generation of super human beings. He is ready to sacrifice everything, even his daughter, to reach this goal. This short story presents the American nineteenth century greed for pseudo-science. Just like The Birthmark, Hawthorne uses science and mesmerism not only as a theme but also as a complementary structure for his writing style. Through portraying the setting of the story in the garden, he tries to present a dream like an artificial sleep. He is criticizing the greed for science which destroys natural life and social morality.

3. Ethan Brand
Ethan has another kind of science. The science which lets him study and change human mind. He even tries to study and discover the absolute impurity and unpardonable sin (Eliot, 1991). He loses human communication. For his fellow human beings, he is not a sympathetic brother who opens the doors of the prison of sorrow to share the joy of freedom with them, but a cold-blooded viewer who regards them as laboratory creatures.

4. Conclusion
In his three short stories of The Birthmark, Rappacini’s daughter, and the Ethan Brand, Hawthorns presents hardships which immoral scientists bring for the humanity. He uses science and mesmerism as complementary tools for his writing style to make not only the time and place of the story, but the inner personality of his characters clear. He uses the techniques of mesmerism like constant looks, thirst for knowledge and inhuman greed to make human victims clear to his readers. He uses all these as tools to raise his voice to protest against nineteenth century American cultural and social atmosphere. He believes that science which is void of human and moral goals is destructive. For him, the new role of women, talking about pseudo-science, and ignoring morality to reach science are the important points to write about.

Key Words: American nineteenth century literature, social morality, scientist, science, Nathaniel Hawthorne.
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