Pearl in Hawthorne's *the Scarlet Letter: a* Socio-Religious Perspective

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Abstract
The relationship between literature and religion is still most often confined to the Judaeo-Christian tradition, and it is used to recommend the analysis of the bible as literature and religious aspect of literary works. This paper aims at exploring the possibility that literature could be an alternative means to do comparative studies of certain religious aspects from different religion. It focuses on the name and the significance of the name of Pearl in Hawthorne's *The Scarlet Letter* which alludes to the Bible. This paper however will examine the name from different angle; that is from an Islamic point of view, for the purpose of a comparison. Pearl is also mentioned in Al-Qur'an and some Hadiths; therefore they will be the main sources to analyze the view on pearl. The result is that *The Scarlet Letter* shows the vivid image of Pearl in Islam. Pearls in Islam have both worldly and spiritual significance with their special characteristics such as being natural, beautiful, pure, invaluable and demanding great price and effort to gain them. Relating to the character of Pearl in *The Scarlet Letter*, Hawthorne depicts Pearl as having such characteristics .

Keywords: literature and religion, name of Pearl, socio-religious, The Scarlet Letter

Introduction
Nathanial Hawthorne's *The Scarlet Letter* has been attracting the attention of scholars around the world since its first publication in 1850. It has been seen from many angles. It invites contemporary analysis year after year, decade after decade. Critics look at Hawthorne's *The Scarlet Letter* with a fresh perspective and may find new meaning that is relevant to contemporary society (Daniels, 2005). Indeed following the dynamic development of literary theories which tend to impress the backward and forward development (Hariyanti, 2015), there appeared lots of analyses with its own emphasis on theory and approach. One of the fresh perspectives is the idea of connecting the work with religion. Watson (1997) strongly believed that Biblical allusions were resonated in *The Scarlet Letter*. "Hawthorne skilfully uses biblical themes to augment his writing. However, he does not merely allude to biblical concepts. Rather, he goes beyond, refabricating Jewish and Christian ideas and tailoring them to his own particular literary needs" (p. 3).

Entering the twenty-first century, analyses on *The Scarlet Letter* from this perspective are also done by some such as Stuart (n.d) in his work : Christian Imagery in Hawthorne's *The Scarlet Letter*. He pointed out that Hawthorne includes several ironic examples of Christian imagery and diction, and the novel itself, in spite of considerable ambiguity, frequently reinforces these images. Thwing (2004) asserted that Hawthorne significantly represents the more modern unity in America of literature and religion, and among all his works *The Scarlet Letter* is in this respect most notable. Walsh (2009) also stated that the Bible was an important and pervasive influence in Hawthorne's fiction. Some names of the characters in his works take after names in the Bible, including Pearl and Hester in *the Scarlet Letter*.

One of the last studies on *The Scarlet Letter* from religious perspective is done by Richardson (2014) who also asserts that Nathaniel Hawthorne presents the Puritan's strict religious ways in his novel. *The Scarlet Letter* is not just a mere observation but rather a criticism of their beliefs. Having its setting in a New England town, *The Scarlet Letter* points out the way in which women are treated in the puritan world and the way in which earthly sins are severely punished.

Those studies justify the statements of Jasper (2007) and Kearns (2009) who pointed out that almost all the study of literature and theology has been from within the domination of Christian tradition. Jasper (2007) however revealed that things are changing and "one of the most public debate over literature and theology in 1980s in England took place within the context of Islamic culture … within post colonial literatures other religion voice are begun to be heard, … (Jasper, 2007, p 28)." Kearns (2009) even asserted that such domination is challenging and he recommended doing comparative studies

In any case, just pragmatically speaking, an expansion of the sense of the intersection of literature and theology beyond a narrow western and monotheistic purview requires a broad range of reference and a philosophical and linguistic sophistication difficult for any

one person to attain. For this very reason, we need a much more collaborative and comparative enterprise than we currently have between literature, religion and theology, not only across disciplines but across cultures as well....that a comparative theological perspective is not only essential for the development of the humanities and for teaching, but essential for the understanding of any work (p. 65-66)

This is interesting because it means there is a possibility to read and interpret a piece of work from different perspectives. To be more challenging, it could be meant that a literary work based on Christianity, for instance, might be seen from Islamic point of view, and that literature could be an alternative means to do comparative studies of certain religious aspects from different religions.In this respect this paper is a preliminary effort to make use of literary works as an alternative means to do comparative studies of certain religious aspects in Christianity and Islam. It focuses on the name and the significance of the name of Pearl in *The Scarlet Letter* from socio-religious perspective.

Theoretical Framework
Since the late twentieth and early twenty-first centuries, there has been a growing interest in the relationship between literature and religion. The idea of relating literature to religion was triggered by the great concern from both sides of the greater impact of secularization. From the literary side it is meant as a reaction against the traditional analysis of literary works done especially by those who belong to the "New Critics" who believed that literature should not be evaluated for its ethical and theological significance. Toroczkai & Preda (2013) pointed out that T.S. Eliot has emphasized the need to analyze a work of fiction not only linguistically but also ethically and religiously. "Even the novel that does not directly concern religious themes concerns relevant theological motifs and, therefore, the analysis of the great works of the world literature must become a part of the theology today" (p. 216).

In his inaugural lecture, Gordon (as cited in Eagleton 1996) stated that
English literature must save it. The Churches (as I understand) having failed, and social remedies being slow, English literature has now a triple function: still, I suppose, to delight and instruct us, but also, and above all, to save our souls and heal the State (p. 20)

Barratt and Pooley (2012) assert that there is a critical function of literature. "Literature is not a substitute for life but apart of life, and we do to encourage and understand it" (p. 2). Roger Kojecky (as cited in Barratt and Pooley, 2012) also writes that "literature enlarge our range… beyond the limit of self. It admits us to experience other than our… it heals wound, without undermining the privilege of individuality…" (p. 5).

From the religious side, as it was mentioned by Harries (2008) there is a great tendency that a religious view of life is simply one option amongst others. And if theological dogmas are perceived to be either incomprehensible abstractions or unbelievable literary works are essential reading.

It is for this reason, I would suggest, that in a time of unbelief, it is from literature, from novels, poetry and plays for example, that people derive insights that in previous ages

they might have gained from the Bible and those one or two hour sermons, that were often the norm. Approaching the matter from the other end, as it were, because the Bible and sermons are for so many a great switch off, it is when the great Christian truths are expressed in or related to the imaginative world of literature, that not only are our defensive barriers breached, but we can see something of the real depth and richness of Christian truth (para12).... So literature, in bringing home to us the complexity, ambiguity and thoroughly mixed nature of human behaviour spells out and reinforces one of the central elements in the New Testament (para, 22)

Several years before Eagleton (1996) asserted the similar idea when he states that like religion, literature works primarily by emotion and experience, and so were admirably well-fitted to carry through the ideological task which religion left off.

Two important points are recommended in the relationship between literature and religion: first, the Bible itself can be studied from a literary point of view the same as, some theological literature and second, theological themes can be explored in some novels (Harries, 2008). The recommendation gives rise to three of the most common approaches.

One of these approaches relies too heavily on theological categories. The other two use the Romantic and the autonomist view of literature (Christ, 1976). In the first approach literary works would be judged based on theological categories. Some may be found to have theological themes and images, but others might be judged to have less obvious theological standpoint or no standpoint which Harries (2008) regards it as an illusion. He believed that there is certainly a perspective which is just a different one. The second approach would see the author as the religious genius of the modern world and the art work is viewed as a revelation of Being, a kin a kind of divine revelation. The third approach makes great use of the autonomist theories of literature. Formal similarities, such as metaphor, symbol, paradox, and ambiguity, are used to create a theory of the relation between religious and literary language.

In its development a version of the representational literary theory begins to be adopted. This theory views the work of art as the reflection of a world which is not our own, and it provides a way of talking about the religious dimension of the world projected in literature (Christ, 1976). This theory is of help in finding out the possibility of common ideas of the significance of the Pearl in Christianity and Islam. The name and the significance of Pearl in Islam will be studied and it would be compared with the name of Pearl in Hawthorn's *The Scarlet Letter*.

Socio-religious approach is taken. This approach does not set out to assess the validity of religious beliefs as the domain of the philosophy of religion or that of theology but it focuses more on the socio-cultural inquiry of religious practice of naming and the significance of names. Pearls are mentioned nine times in the Bible. And those who allude the name of Pearl to the Bible tend to allude it especially to Matthew 13: 45-46 (Watson 1997; Walsh 2009; Upthegrove, 2014). This paper however is purposed to see the name of Pearl and its relation with the character of Pearl from an Islamic point of view. There are six verses in Al Qur'an dealing with the word Pearl. It is interesting to see the possibility of finding the common things in the

practice of naming the child and the significance of the name to the bearer in Christianity and Islam.

Names and Naming in Real Life and Literature
Names and Naming in Real Life

Names have many different functions in real life**.** Names provide the primary means by which persons are known. Typically people name their children to distinguish them from others and to call them by their names.Names are a valuable source of information. They can indicate gender, marital status, birthplace, nationality, ethnicity, religion, and position within a family or even within a society**.**The naming practices, however vary around the world. A name is usually not given lightly. It is not a mere kind of identity. It represents thoughts and feelings and can be significant not only to the individual but also to the family and the society in which they live. It is deeply cultural, social, and religious.

Deluzain (1996) sees names as a part of every culture and that they are of enormous importance both to the people who receive names and to the societies that given them. Despite their universality, there is a great deal of difference from one culture to another in how names are given; and names are determined according to very definite and specific rules. Quite frequently the significance of names is emphasized by elaborate rituals that almost always have deep religious meaning.

McCann (2010) declares that naming creates cultures. It is a way for people to take back culture or to maintain a relationship with their cultural heritage. She gives an example of the creation of names especially in disenfranchised urban communities. She regards it as a way for people to take back power. They will not allow their creativity to be stifled. And it seems especially important in African American communities where ties with a cultural history have been severed by slavery, the creation of names becomes a way to reconnect, build community, and express identity.

The social aspect of naming is complex. The choice of names and name fashions has mostly been influenced by social belonging, and names can indicate social standing. Their social standing may be revealed through their way of introducing themselves, through their way of addressing other people, and through their way of referring to each other. In some communities if one has a famous last name, they are treated with respect and honor. If they have a last name that has been associated with ill-repute, they will be disrespected and dishonored. Socially there is a kind restricting rule in naming. As an example certain attributes belong solely to Royal families. There is a kind of symbolic contract between the society and the individual. Seen from one side of the contract, by giving a name the society confirms the individual's existence and acknowledges its responsibilities toward that person. The name differentiates the child from others; thus, the society will be able to treat and deal with the child as someone with needs and feelings different from those of other people. Through the name, the individual becomes part of the history of the society, and, because of the name, his or her deeds will exist separate from the deeds of others (Deluzain, 1996).

Religion exerts great impact on name and naming. A name is indicative of the religion to which he belongs, and makes him feel that he is one of the followers of that religion. Spiritually,

names are very important, and all names given to a child not only have a meaning but carry a spiritual blessing. Dulle (n.d, para. 2) points out that "To the Hebrews a name is not a label, or a tool to distinguish one person from another. A person's name is viewed as equivalent to the person himself. A person's name signified their person, worth, character, reputation, authority, will, and ownership. To Moslem   a name is an adornment and symbol for the person, by which he is called in this world and in the Hereafter. Names have meanings and implied meanings and these meanings will have an effect on the child for good or for bad. Naming person from religious perspective is therefore not a trivial matter. According to Abdul-Rahman (2007) there are four catagories of good names: The first category is all the names which express enslavement to and worship of Allaah, the best of which are   'Abd-Allaah and 'Abd al-Rahmaan The second category is the names of Prophets and Messengers. The third category is the names all the companions of our noble Prophet, hoping to followtheir example and hoping to reach a higher status. The fourth category is any other good name which has a proper and pleasant meaning." Pearl is one of the desirable names amongst Moslem.

Names and Naming in Literature

Names, naming and its functions in real life can be transferred to literature. Formerly referring to Alvarez-Altman (1981) literary names can be studied within three general focuses: Families or classes of names, the techniques used by authors in naming, and Typologies or functions of names. Since the last two decades the analyses of names in literary works has been attracting more and more literary critics. They are becoming more aware of the importance of names in the interpretation of novels and the authorship. Their studies reveal that there is no strict limitation on single focus. Studies on name and naming in literature demonstrated that names are not only markers of identity and arbitrary but a source of a variety of information; and that the use of names in a literary text is also a very important tool for the identification of characters. Names and naming are some of the most significant parts of the strategy used by an author to present a literary character as a particular individual. Focusing on children's literature (Bertills, 1996, p. 237) concludes that literary name does not constitute one single meaning or uphold only one function, but on the contrary, it actualizes a diversity of meanings and functions.

Windt-Val (2012) points out personal names and place names are utilized as some of the most important tools of the author in the creation of credible characters placed in a literary universe that gives the impression of being authentic.

> The names in the novel generally will convey important information on many different aspects of the persons–family history, social setting, environment, self-image, personal ambitions, social status, and relationships between the characters. Realist authors based their writing on depictions of everyday banal activities and experiences from all classes of society, including the lower classes, without any romantic idealization or dramatization. Their aim was to give a faithful representation of reality, and thus, if they wanted to make personal names meaningful and relevant to the features and thematic function of their characters, they also had to make sure that they were in line with the actual use of names during the period of time they were describing (p. 278)

The most recent studies on name and naming in literature are done by Iliescu (2015) and Ennin and Nkansah (2016). Iliescu (2015) points out that there is an inclination to recognize

characters fundamentally by the names attributed to them: several character analysis methods are likely to interpret characters by referring to their names and occasionally diagnosing them in metaphorical words. Names in a literary text are a universal characteristic, being naturally confronted within fiction of every form or style, and functioning as a chief instrument of referential function. Names constitute the fundamental ingredients for the fabrication of a textual background. On their concluding remark Ennin and Nkansah (2016) write that the socio cultural factors influence the choice of names in these different settings, that the work also underscores the use of personal names in literary texts to achieve stylistic effects.

Pearls in Islam

Pearls are one of the precious jewels mentioned in Al Qur'an and Hadiths. Pearls and Yaquts which are supposed to be a kind of pearls appear more frequently than others. Al-Qur'an consists of 77.473 words in 114 chapters inside, one of which is لؤلؤ (*lu'lu*) which means pearl and it is said six times in surah Al-Hajj:23, Al-Fatir:33, At-Tur:24, Ar-Rahman:22, Al-Waqi'ah:23, and Al-Insan:19.

> Indeed, Allah will admit those who believe and do righteous deeds to gardens beneath which rivers flow. They will be adorned therein with bracelets of gold and **pearl**, and their garments therein will be silk. (Al-Quran 22: 23)
>
> [For them are] gardens of perpetual residence which they will enter. They will be adorned therein with bracelets of gold and **pearls**, and their garments therein will be silk. (*Al-Quran 35:33)*

These two verses show that pearls are adornments that would be found and given in the hereafter merely to the faithful persons doing righteous deeds in the world. Pearls have spiritual significance. It reflects the reward and the price given hereafter in Paradise.

> There will circulate among them [servant] boys [especially] for them, as if they were **pearls** well-protected. (Al-Quran 52: 24)
>
> And [for them are] fair women with large, [beautiful] eyes
> The likenesses of **pearls** well-protected (Al-Quran 56: 22-23)
> There will circulate among them young boys made eternal. When you see them, you would think them [as beautiful as] scattered **pearls**. (Al Quran76: 19)

Pearls in these three verses are significantly used as metaphors. The boys and maidens found in the Paradise are well-protected as pearls and described as beautiful as pearls. The same as the pearl bracelet in the previous two verses the boys and the maidens are created and placed in the Garden to provide spiritual beauty and ease. The boys are likened to scattered pearls, to indicate their beauty and good looks.

They have the same function akin to rivers, fountains, jewels and others found in the Garden. The beauty of the boys and the maidens in the Garden are described to be everlasting young, white, pure, beautiful, and special for the maidens having restrained glance and dark and wide eyes, and sheltered in tents as hidden pearls. (Al-Quran 55: 55-72). The tent is described to be made of pearls.

Pearls belong to the precious jewels described as a part of the landscape of the Garden. In one hadith, responding to the question of what the Garden composes, the Prophet Muhammad replies that "the brick of gold and a brick of silver with mortar of excellent musk, and pebbles of pearls and gems, and its soil is saffron. River banks are made of tents of hollow pearl" (Rustomji, 2009, p. 34-5). In this notion pearls and other jewels act more as metaphor for beauty than actual artifact.

Different from the previous verses, three verses of Ar-Rahmaan highlight some of the blessings of Allah, The Beneficial, in worldly nature. The verses specifically underline the greatness of the Creator manifested in the meeting of two water masses without mixing or transgressing the barrier or separator between them; from both of which pearl and coral are brought forth. Allah, The Merciful, (Qur'an 55: 19, 20, 22) says

> He has let loosed the two seas (the salt water and the sweet) meeting together.
> Between them is a barrier which none of them can transgress.
> Out of them both come out **pearl** and coral.

These stones literally do not have any spiritual significance; rather they are mentioned in the Qur'an to explain the blessings that Allah has bestowed upon His creature, of the seas and the things that are brought forth from them in the world. The previous verses in this Surah depicts such as the creation of man, tress, fruit and universe.

Pearls are the purest and whitest stones found in the depths of the ocean protected within an oyster shell. They are not found floating on the surface of the ocean for all to see. They are hidden and it requires great effort to get them out. The pearl oyster is found in the Persian Gulf and the Red Sea. Modern research finds that a pearl is made when an irritant enters an oyster shell. To protect itself, the oyster coats the irritant with a substance called nacre, commonly known as mother-of-pearl which is of great value for ornamental purposes. It takes months and years for the layers of nacre to form the pearl. Each shell contains eight or ten pearls of various sizes. It makes them rare, valuable and expensive. Many divers risk their lives to attain these jewels. The following passage shows how hard it is to obtain the pearls.

> Divers, rope haulers and captains would head to the pearl banks for four months every summer with the most basic necessities. Divers worked from sunrise to sunset, wearing only a nose clip, leather finger protectors, a stone weight and, sometimes, a cotton suit to protect them from jellyfish. In one or two minutes, the diver would descend at least four fathoms (seven meters) and put oysters in a basket before being hauled back to the surface. "He has only one or two minutes to spend under the water" (Zacharias, 2009, p.1)

Pearls become promising business commodity. Zacharias (2009) writes that Pearls from the region were exported to India, Persia and Turkey and sold on to European and Chinese markets; the Gulf's industry boomed with integration into global markets, particularly after the mid-18th century. As the demand for pearls increased, so did their value. By the mid-18th century, the high value led to trading centers being established in other places, such as Kuwait, Abu Dhabi, Dubai and Sharjah."Pearl fishing is the premier industry of the Persian Gulf. The

price was fantastic. According to the Bank of England, on the Mumbai market in 1917 a single gram of quality Gulf pearls was equivalent in value to approximately 320g of gold or 7.7 kg of silver (Zacharias, 2009, p. 3).

The promising business and the rarity of the natural pearls invited the creation of cultured pearls. In the late 19th century the owner of a small Japanese pearl oyster farm began to perfect the art of the cultured pearl. Instead of waiting for nature to take its course, Kokichi Mikimoto seeded the oysters with irritants to provoke the growth of pearls. It took him more than a decade to perfect the art, but by 1916 Japan started to flood the market with cultured pearls. By the 1930s, hundreds of Japanese farms were producing millions of pearls a year, cheap alternatives to the natural versions that were so hard and so expensive to harvest. It hit the Gulf hard (Zacharias, 2009, p. 3).

Nowadays we are familiar with natural and cultured pearls. Still the natural ones are more valuable and priceless. Thus Pearls have worldly and spiritual significances. Pearls are God blessings bestowed to all human beings in the world and to the faithful people in paradise life with their special characteristics. The characteristics however are the same. Pearls are natural, beautiful, pure, white, expensive, and invaluable and it needs great price and effort to gain them.

Pearl in *The Scarlet Letter*

Hawthorne writes that Hester names her illegitimate daughter Pearl on the purpose of being of great price, --purchased with all she had,--her mother's only treasure!' (Hawthorne, 1992, p. 67). It invites some readers and critics to connect the story to the Bible especially to Matthew 13: 45-46. This may be true. Watson (1997), however strongly believes Hawthorne does not simply mention a biblical figure or event, but often reworks it in order to deepen the meaning of the text. One of the results is that Pearl is often judged to be the most enigmatic and difficult character in literature. Reading more closely it is interesting to find out that Pearl serves as the vivid image of pearl in Islam. Pearl is described as a realistic character living in the world but now and then she is also described not to be fit to live in the world, implying that she is more suitably found in the Garden.

Great Price

Pearl signifies great price or something precious. Pearl is not easy to get and high in quality. It is the reason which makes the expensive price of Pearl. Islam sees pearls as really precious jewel in the world and hereafter. In *The Scarlet Letter*, Pearl is the most precious belonging that is worth keeping. She is the only treasure of Hester. She is "….! Her Pearl" (Hawthorne, 1992, p. 62) and she wants to keep it for herself for good or bad. Responding to the idea of the Governor to take care of Pearl, Hester said that Pearl is everything for her. She is the gift from God. She gives everything good and bad that turns out to make her alive. It needs great price to keep her, though. God gave me the child…He gave her in requital of all things else which ye had taken from me."…. She is my happiness!--she is my torture, none the less! Pearl keeps me here in life! Pearl punishes me, too! See ye not, she is *The Scarlet Letter*, only capable of being loved, and so endowed with a million-fold the power of retribution for my sin? Ye shall not take her! I will die first! ..." God gave her into my keeping…. I will not give her up! (Hawthorne, 1992, p. 84-85)

Pearl is the pearl of great price. Her emergence is so peculiar. She is endowed with elements of beauty and brilliance with an "order peculiar to themselves which is "difficult or impossible to be discovered." She is not suitable for the world – "lacked reference and adaptation…" (Hawthorne, 1992, p. 68). Her suitable and right place is in the Garden. She has no physical defect. Hawthorne writes that "by its perfect shape and its natural dexterity," she is "worthy to have been brought forth in Eden" (Hawthorne, 1992, p. 67). Indeed she is the symbol of pearl in the Garden. Hester needs to undergo lots of suffering and great effort to keep her.

Natural Being

Pearl is natural substance. Al-Quran 22 states pearl as the worldly precious thing which is produced in nature. Pearl is natural and like other natural being she is in touch with nature naturally. Pearl is always depicted attached to nature. She is the child of nature. Pearl seems to have melted into a natural environment and enveloped by the forest. It offers a playground for her. She communicates with all beings in the forest. Animals and flowers understand her. Little Pearl manifests the relationship between man and nature; her life and the life of nature are contiguous. When she is in nature, "─the mother-forest, and these wild things which it nourished, all recognized a kindred wildness in the human child" (Hawthorne, 1992, p. 154).

Her attachment to nature is depicted that when she's alone she makes little playmates out of all kinds of inanimate objects, like sticks, rags, and flowers.

> The unlikeliest materials—a stick, a bunch of rags, a flower—were the puppets of Pearl's witchcraft, and, without undergoing any outward change, became spiritually adapted to whatever drama occupied the stage of her inner world. Her one baby-voice served a multitude of imaginary personages, old and young, to talk withal. The pine-trees, aged, black, and solemn, and flinging groans and other melancholy utterances on the breeze, needed little transformation to figure as Puritan elders; the ugliest weeds of the garden were their children, whom Pearl smote down and uprooted most unmercifully … In the mere exercise of the fancy, however, and the sportiveness of a growing mind, there might be a little more than was observable in other children of bright faculties; except as Pearl, in the dearth of human playmates, was thrown more upon the visionary throng which she created. The singularity lay in the hostile feelings with which the child regarded all these offsprings of her own heart and mind (Hawthorne, 1992, p. 71)

Indeed her kinship with nature is the dominant fact of her existence. Whenever she is outdoors, particularly in the wilderness, there seems to be a conscious desire on her part to merge with natural objects; while on the part of natural objects there is a tendency to absorb Pearl. She plays with her reflected image in a pool of water and seeks "a passage for herself into its sphere of impalpable earth and unattainable sky," (Hawthorne, 1992, p. 132) as though she would become one with the elements.

Now and again Pearl is described to have sympathy toward nature. Although she often makes fun of some animals, she often regrets it: "seizing a horse by the tail, letting the fish to melt in the warm, catching the great snow-flakes, perceiving beach birds, and flattering along the shore but then she stops and sighs" because " it grieved her to have done harm to a little being that was as wild as the sea-breeze, or as wild as Pearl herself" (Hawthorne, 1992, p.133).

Purity

One of the characteristics of pearl is purity. Pearl is the product of sin resulting from forbidden love outside of wedlock, "sprung by the inscrutable decree of Providence … out of the rank hurricane of the guilty passion" (Hawthorne, 1992, p. 79). Hester herself often wonders the reason of God giving such a beautiful, brilliant and intelligent little girl to her, and comes to the decision that she is sent to her to punish her. Now and then especially when she is in a bad mood and in the mid of her deepest suffering in observing the naughty of Pearl she asks, "Tell me, then, what thou art, and who sent thee hither?" (Hawthorne, 1992, p. 79) And responding to the same question from her daughter she replies that "Thy Heavenly Father sent thee!" This expression however is the key of purity of Pearl. Hester believes that Pearl is pure because "God gave me the child!" "He gave her, in requital of all things else," and "God gave her into my keeping …" Her belief is justified by Dimmesdale when he says

> It must be even so," resumed the minister. "For, if we deem it otherwise, do we not thereby say that the Heavenly Father, the Creator of all flesh, hath lightly recognized a deed of sin, and made of no account the distinction between unhallowed lust and holy love? This child of its father's guilt and its mother's shame has come from the hand of God, to work in many ways upon her heart, who pleads so earnestly, and with such bitterness of spirit, the right to keep her.... (Hawthorne, 1992, page. 79)

Dimmesdale shows his conviction that the illegitimate child is pure. The guilt lies in the biological parents; and that God recognizes the different between unhallowed lust and holy love. Because Pearl is the product of holy love between Hester and himself, Dimmesdale believes that she is pure. It is different from Islamic doctrine. Every child is born pure whether she comes from the legal marriage or not. The purity of a child is not determined by the kind of love and relation between the couple and/ or the institution of marriage but absolutely because of the Will of God. From Islamic point of view Pearl is pure.

Beauty

Pearl symbolizes beauty. And those having name Pearl is expected to be beautiful. In the novel Pearl is described as a beautiful child. Pearl has peculiar beauty and it is depicted   since she is in infancy.

> Her mother, while Pearl was yet an infant, grew acquainted with a certain peculiar look that warned her when it would be labor thrown away to insist, persuade, or plead. It was a look so intelligent, yet inexplicable, so perverse, sometimes so malicious, but generally accompanied by a wild flow of spirits that Hester could not help questioning, at such moments, whether Pearl was a human child. She seemed rather an airy sprite, which, after playing its fantastic sports for a little while upon the cottage-floor, would flit away with a mocking smile. Whenever that look appeared in her wild, bright, deeply black eyes, it invested her with a strange remoteness and intangibility; it was as if she were hovering in the air and might vanish, like a glimmering light that comes we know not whence, and goes we know not whither…. (Hawthorne, 1992, p. 64)

Two peculiar characteristics of Pearl's beauty are her eyes and her image as a glimmering light. She has "deeply black eyes" and in other scene her eyes are described to have "intensity both of depth and glow" (Hawthorne 1992, p. 76). Now and then the image of

her brightness is repeated.When she is dressed up she looks beautiful but the dress does not reduce her natural beauty: "So magnificent was the small figure … and such was the splendor of Pearl's own proper beauty, shinning through the gorgeous robes…." (Hawthorne, 1992, p. 68).The complete image of Pearl's beauty is seen in the following scene.

> We have spoken of Pearl's rich and luxuriant beauty; a beauty that shone with deep and vivid tints; a bright complexion, eyes possessing intensity both of depth and glow, and hair already of a deep, glossy brown, and which, in after years, would be nearly akin to black… (Hawthorne, 1992, p. 76)

The whole image of Pearl above is a perfect image of pearl in paradise in Islam.

The heavenly quality of Pearl is also indicated in the depiction that she "was worthy to have been brought forth in Eden, worthy to have been left there to be the plaything of the angels after the world's first parents were driven out" (Hawthorne, 1992, p. 67). Pearl has is a spiritual significance as a metaphor. She could serve as the precious inhabitant in the Garden. But again it emphasizes the beauty of Pearl, as implied by her name.

Conclusion
Confirming the findings of the previous studies the name has close relationship with characters of the name's bearer. Hawthorne names his character Pearl to develop his characterization. The characteristic of real pearl is reflected in Pearl in the novel. Seeing from Islamic point of view Hawthorne is successful in presenting the vivid image of Pearl in Islam. Pearl is natural jewel in the world and at the same time symbolizes precious thing hereafter.

Regarding the relationship between literature and religion, it could be concluded that the work could be one of the devices to do comparative studies of certain religious aspects in given religions. It is possible to see the same religious dimension of different religions in a piece of literary work. As a preliminary study, this finding needs to be developed.

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