

The Birth Mark

Haley Courson

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Nathaniel Hawthorne's "The Birth-Mark" suggests that a lot of human conduct is unwittingly produced to redirect awareness and apprehension of death. Many would portray Aylmer as a man of his time, diverted by the reverence of science and/or as overwhelmed by quelled reasons for alarm of sexuality. Yet demise nervousness all the more in a general sense clarifies the course and improvement of his exploratory profession and interests, the nature of his marriage relationship, and his obsession with his wife's "birthmark". Georgiana's edgy yearning to kill the imprint (and the corporality it speaks to) gets from her own particular profound situated nerves about her mortality. In fact, Aylmer and Georgiana's determination to complete the experiment to its appalling end can be seen as an endeavor typically to accept their human worth and significance, despite the fleeting way of individual presence. "In those days when the comparatively recent discovery of electricity and other kindred mysteries of Nature seemed to open paths into the region of miracle, it was not unusual for the love of science to rival the love of woman in its depth and absorbing energy" (1021).

In a story full of wildly successful, practically magical, logical trials, it is untouched nature itself that is appeared to be more intense than any artificial creation. Aylmer can make stunning sights and astounding fragrances from nothing, however he is not able to control his wife's soul or delay her life. Then again, Georgiana has some measure of control over her spouse's soul, a force that comes not from science but rather nature. For instance, when Aylmer's spirits flag, he requests that Georgiana sing to him, and the excellence of her voice restores his great state of mind. Not at all like her spouse's elixirs, has her voice been altogether regular however a much more noteworthy impact has. Moreover, Georgiana's skin pigmentation likewise

exhibits the force of nature since it dazzles and inebriates just about everybody who sees it. At last, Aylmer's endeavor to control nature with science closes just in death and misery.

The hues red and white repeat all through "The Birthmark" emphasizes both Georgiana's virtue and flaws. Hawthorne utilizes expressive dialect to depict Georgiana's skin. Her pigmentation is depicted as dark red and ruby-shaded, while the skin around it is compared to snow and marble.

These words uncover that the storyteller believes Georgiana's skin coloration and the red and white shades of her face make her lovelier, not less. The flawlessness of the dialect he uses to depict her puts the storyteller contrary to Aylmer. So too does his portrayal of the mixing of the two hues. All in all, the birthmark is red and Georgiana's skin is white, yet these classes in some

cases cover: when she becomes flushed, her skin turns the same shading as the skin pigmentation. This covering recommends that no reasonable limit exists between Georgiana's excellence and one blemish.

Georgiana's skin coloration symbolizes mortality. According to the narrator, each living thing is imperfect somehow, nature's method for advising us that each living thing in the end kicks the bucket. The hand-formed imprint on Georgiana's cheek is the one flaw on a generally impeccable being, an imperfection that denotes her as mortal. "It was the fatal flaw of humanity which Nature, in one shape or another, stamps ineffaceably on all her productions, either to imply that they are temporary and finite, or that their perfection must be wrought by toil and pain" (1022). Aylmer's aversion for his wife's skin birthmark recommends the awfulness he feels at the possibility of death. He is a keen man, yet his error of the image all over leads him adrift. He erroneously comes to trust that in the event that he can find this image of short life, it will imply that he has the ability to drag out life uncertainly. Aylmer likewise erroneously trusts that the skin birthmark speaks to Georgiana's ethical haggardness and otherworldly defects despite

the fact that she isn't a lady inclined to sin by any means. On the off chance that anything, the image of death on her cheek conflicts with her normal liberality and sunny soul.

Reference:

Hawthorne, N. (1843). The Birthmark. Retrieved from

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