

I. General Introduction

The Present study is planned to have researched analysis of Nathaniel Hawthorne's *The House of the Seven Gables* published in 1851. Since its publication, the novel has drawn the attention of numerous critics. The Novel richly depicts the features of romance. But the novel is replete with elements of suspense and horror. The novel also encompasses the mysterious death of Colonel Pyncheon, Judge Pyncheon, summoning of spirits and the mysterious curse-ridden antique house of the seven gables. *The House of the Seven Gables* goes beyond what generally called a romance with its dark brooding theme of passion and human fallibility. The gothic elements compel a reader to question whether the novel is merely a romance.

About the text, Hawthorne informs us that we are reading "Romance" a type of work that differs substantially from the traditional novel. Hawthorne claims that novel adheres closely to the framework of everyday circumstances. Romance, on the other hand, gives the writer more freedom to present another version of truth, which may be enhanced with facets that transcend reality. Hawthorne tells us that this story is actually something of a mix between the two genres. But it is primarily a romance. The story of the novel goes like this:

Hawthorne has polarized two families: the Pyncheons and the Maules. It is the polarization of the good and the evil, of virtue and sin, and of democracy and aristocracy. Colonel Pyncheon, who has highhandedness in the society, obtains the land of Matthew Maules unfairly. But Maule, in spite of his vehement objection, cannot protect his property because of his low social status. Rather, he was destined to be executed for witchcraft. Thus, the evil gets victory over the good after Maules death. It stands in the form of the mansion that is erected upon the grave of Matthew

Maule. However, the Maules' curse brings darkness and dreadfulness that are brooded over all the corners of the house. Due to these gothic elements, the inhabitants of the house are badly affected. There grows depression and their fortunes decline gradually. It is only when stepping outside the house that the Pyncheons find complete happiness. Then, some generations of the families keep on their family - hostility for a good many years. Finally, the intra and inter- family conflicts end with the death of judge Pyncheon and the marriage of Holgrave and Phoebe. While Phoebe is making a visit to her home in the country, judge Pyncheon returns to *The House of the Seven Gables* and forces Hephzibah to fetch Clifford saying he will put Clifford in an asylum if Hephzibah does not retrieve him. The judge explains that Clifford, will be blamed for the murder, the brother and sister flee. When Phoebe returns, only Holgrave is in home. He excitedly shows her a daguerreotype of the dead Judge and tells her that the curse has been lifted. Holgrave also tells Phoebe that he loves her, and she admits to loving him in return. Although the neighbors become suspicious, Hephzibah and Clifford return before the body is discovered. Clifford is not suspected in the judge's death, and it is rumored that the judge himself framed Clifford for the crime for which he served thirty years in prison. News arrives that the judge's estranged son has died in Europe, So the judge's inheritance goes to Clifford. Clifford, Hephzibah, Phoebe, Halgrave and uncle Venner all move to the Judges country estate, leaving *The House of the Seven Gables* to continue rotting away.

In order to prove the hypothesis, several incidents can be cited from the text. There is the mysterious death of Colonel Pyncheon. The characters as well as readers are quite struck regarding the death of Colonel Pyncheon as evident from this remark: "The company, tremulous as the leaves of the tree, when all are shaking together, drew nearer, and perceived that there was an unnatural distortion in the fixedness of

Colonel Pyncheon's stare; that there was blood an his ruff, and that his hoary beard was saturated with it" (11).

The above scene creates a kind of horror and fear in the mind of the reader.

We can also show another evidence, which proves that the novel is about the forecasting of the house, which was being built. The house itself is an antique, mysterious and curse-ridden:

His home would include the home of the dead and buries wizard, and would thus afford the ghost of the latter a king of priviledge to haunt its new apartments, and the chambers in to which future bridegrooms were to lead their brides, and where children of the Pyncheon blood were to be born. The terror and ugliness of Mauel's crime, and the wretchedness of his punishment, would darken the freshly plastered walls, and infect them early with the scent of an old and melancholy house. (5)

These above lines forecast the ill omen of the house, which was being built on the Mauel's land. So, the gothic elements arouse horror and fear while reading the text.

While analyzing this text, I have concentrated on gothic study as a basic tool. This text is full of various gothic features with horror, death, spirits, and mystery. The present work has been divided into four chapters. In first chapter, I have used hypothesis and statement of problem citing evidences from the text and finally a critical review of literature.

Similarly, the second chapter presents a brief discussion of Gothic study. In includes origin, features and development of Gothic.

The third chapter will analyze the text with reference to its Gothic nature.

Finally, the fourth chapter concludes the explanation and arguments put forwarded in the preceding chapters. It establishes the idea as to how Hawthorne has used elements of Gothic to show the evil of the society.

The House of the Seven Gables by Nathaniel Hawthorne, published in 1851 has caught the attention of different critics. They have interpreted the novel from various perspectives. It is impossible to include a large number of responses to the novel in this kind of small research. However, an attempt is made to present some representative responses that have added the value of the book among its readers. Majority of critics have appreciated the book for its quality of being close to the reality than Hawthorne's other books. Henry James tries to make the readers alert for the book is not too realistic. Since Hawthorne was a romantic, his works cannot be accurately drawn from the social reality. James expresses this view in the following lines:

The House of the Seven Gables comes nearer being a picture of contemporary American life than either of its companions, but on this ground it would be a large claim for it. It can not be too often repeated that Hawthorne was not a realist. He had a high sense of reality-his Note-Books superabundantly testify to it; and found as he was of jotting down the items that make it up, he never attempted to render exactly or closely the actual facts of the society that surrounded him.

(98)

But to Alexander Cowley, the novel depicts the realistic picture taken directly from the society. He says:

The House of the Seven Gables is Hawthorne's most mellow book, and it established a bond of affection between Hawthorne and the public of

the sort of that existed between Dickens and his readers. People had written to Hawthorne to inquire whether the scarlet 'A' of the scarlet letter existed but they were certain that *The House of the Seven Gables* was drawn from life, despite Hawthorne's assurance to the contrary in the preface to the book. (340)

Another critic Richard Harter Fogle sees multiple meanings in *The House of the Seven Gables*. He appreciates the novel for its universal theme of conflict of aristocracy and democracy. He says:

The House of the Seven Gables is thoroughly relevant to the social, the psychological, and the religious history of colonial America and the young republic. It is family history as well, since the successful Pyncheons and the defeated Maules are simply two faces of the Hawthorne generations in Salem, Massachusetts. The Judge is the American materialist, and in the fortunes and the aspirations of the Pyncheons we see a scene and a problem we see emerging, too, more universal themes. (127)

Unlike these critics, F.O. Matthiessen seems to be critical to judge this book of Hawthorne. His overall judgment is tilted towards the dark side of the book. He has focused only the role of the past and the colonial America indicating that Hawthorne has not given the proper place for potentiality. He goes on to say:

The measure in which Hawthorne intended *The House of the Seven Gables* as a criticism of his own age, is somewhat obscured by his treatment of time. Even while he was examining his changing New England, he felt the past weighing heavily on the present's back. Unlike virtually all the other spokesmen for his day, he could never

feel that America was a new world. Looking back over the whole history of his province, he was more struck by decay than by potentiality, by the broken ends to which the puritan effect had finally come by the rigidity that had been integral to its thought as its best by modes of life in which nothing beautiful had developed. (129)

However, Matthiessen also focuses on the characters of the novel. To him characters in the novel live terrible life due to the curse of the past. Claiming these facts again he says,

Consequently, as he meditated on time in this story of the old house with its 'mysterious and terrible past', the present often seemed 'this visionary and impalpable now, which, if you once look closely at it, is nothing'. He was not, however, in any doubt as to the focus of his plot; in fact, he held that the only basis for calling this book a romance rather than a novel was its attempt 'to connect a bygone time with the very present that is flitting away from us. It is a legend prolonging itself...down into our own broad daylight.' (141)

For Cowley, Hawthorne unifies book in several moods, somber and humorous, romantic and realistic. In Cowley's words, "Hawthorne's problem in *The House of the Seven Gables* was to show the prolongation of the past into the present. But the problem was also to produce a unified book in several moods, somber and humorous, romantic and realistic" (122).

Though Hawthorne preferred *The House of the Seven Gables* more than the earlier ones, Malcolm Cowley regards the novel comparatively harder to write than its predecessor, *The Scarlet Letter*. He says:

His problem in *The House of the Seven Gables* was to show the prolongation of the past into the present. But the problem was to produce a unified book in several moods, somber and humorous, romantic and realistic. His mixture of moods made his second novel harder to write than the scarlet letter. (544)

Considering his view on the issue of humanity, Herman Melville writes about *The House of the Seven Gables* as “this book is like a fine old chamber It has delighted us; it has piqued a re-perusal; it has robbed us of a day, and made us a present of a whole year-of thoughtfulnessThere is a certain tragic phase of humanity which was never the tragedies of human thought in its own unbiased, native and profounder workings. . .” (vii).

So, it will be an injustice to evaluate *The House of the Seven Gables* in such a way. Though, Hawthorne has presented the Pyncheons as powerful ones, but this does not mean he wished their everlasting atrocity in the American society. Rather he sympathized upon the Maules and advocated their empowerment. The ending of the novel indicates that the victory of the truth is inevitable.

Appreciating the book for its fulfillment of the current idea of the form and content of a novel, A. N. Kaul says, “In the critical context of the time, only *The House of the Seven Gables*, was thought to deserve mature scrutiny, for it was the only work that answered at least partially to the current idea of what a novel should be” (5).

After all, many critics have criticized *The House of the Seven Gables* in their own way. The majority of critics have appreciated the book for its quality of being close to the reality. However, apart from all these, my issue is different because I found this text replete with Gothic elements. So, I am going to analyze this text through Gothic perspectives.

II. Methodology

Origin and Meaning

'Gothick' could connote any of a wide range of overlapping senses: horrid, barbarous, superstitious, Tudor, Druid, English, German and even oriental. One familiar meaning of 'Gothick' was originally implied to anything wild and barbarous and destructive of cynical civilization. In particular, the adjective came to be applied to the pointed arch in ecclesiastical architecture between twelfth and fourteenth centuries. The Gothick novel, then is a specialized form of historical romance, a form of fantasy about past history and alien cultures which has a meaning for its present audience through a variety of cultural and political reflexes. Its hallmark is a deliberate archaism. The term was applied first in derision to the taste for ruins and picturesque survivals especially from the middle ages, which Augustan reaction against Augustan set in the term was amiably accepted and took on positive implications. Though "Gothic" has now been perceived from its own areas, it is interesting to acknowledge that the real history of gothic began not in aesthetic but in political discussion. As a result, many curious scholars have attempted not only to search out its origin, but also its meaning.

The sixth century historian of Goths, Jordanes proposed the view that the entire German tribesmen were generally "Goths", who had migrated from Scandinavia to Europe. His theory called "Scandya theory" was the first to relate Gothic with the Germanic tribes and their institution and other characteristics as Gothic. This theory opened the gate for the revival of the interests in Gothic antiquity. Elucidating this point, Samuel Klier in "The 'Goths' in England" writes:

The Goths, consequently, are in Jordan's theory, the aboriginal folk who spread over Europe and Asia and dividing into two large

branches the Visigoths and Ostrogoths—Were also known in later history by their various separate names, Huns, Vendals, Lombards, etc. Thus, the application of the term Gothic to denote all Germans seems entirely appropriate. (177-18)

Relating the starting point of speculation about Jordan's theory in England, the Gothic was traditionally dated in Bede—author of *Historic Ecclesiastica*—and the Anglo Saxon Chronicle in 449. This speculation also helps to relate “Gothic” with the Germanic barbarian invaders. Again Samuel Kliger writes:

From Bede downwards the Angles Saxons and Jutes were recognized as a Germanic folk. Within Joardanes' agglutinative Gothic tradition, it was possible to describe the barbarian invades as ‘Goths’ and their institutions as Gothic. Thus there came about the predominance of the term ‘Gothic’ to describe almost everything primitive which was Germanic and also to indicate almost everything which was medieval. . . Norse poetry, ballads cathedrals native common law, parliaments—all were ‘Gothic’ in this sense. (118)

Similarly, the etymologizing process of the seventeen century writers, especially, John Speed Sir, Henry Spelman, William Somner, Aylet Sammes, and Lawrence Echard established the Gothic as descriptive of the jutes and of the three Germanic tribes which invaded England. In relation with Gothic history, this process helps us to know that Gothic institutions were thought to be free or democratic. It also makes clear that the Gothic freedom which flourished in England assumed everything opposed to civilized Augustan classicism of contemporary England. Thus we can come to a point that “Gothic” originally referred to Germanic tribes, and had a complicated history with wide varieties of meaning of the term Gothic but there were

not satisfactory of meaning of the Gothic. Because of its complicated history and origin some define it in eulogistic sense while others in dyslogistic. Describing the term, "Gothic", Devendra P Varma, in *The Gothic Flame*, says:

The term 'Gothic' is usually associated with the frost-cramped strength, the shaggy covering and the dusky plumage of the northern tribes; and the 'Gothic' ideal wrought in gloomy castles and Somber cathedrals appeared dark and barbarous to Renaissance mind. At the close of the so-called Dark Ages, the word 'Gothic' had degenerated into a term of unmitigated contempt; it marked a sneer and was intended to imply reproach. (10)

The term 'Gothic' later on extended bearing the religious as well as political meaning. In this regard Victor Sage in *The Gothick Novel* assumes: "In religio-political terms, Luther's second rejection of the empire of Roman-Catholicon is assimilated to the first sack of Rome by the Goths. 'Gothic' in this tradition suggests not only darkness but also a rude from of 'democratic' enlightenment". (18)

But Leslie Fielder in his essay "The substitution of Terror for Love" views differently as he says: "Originally 'Gothic' was a thoroughly pejorative word, not only applied to whatever belonged in fact to rude 'medieval' times i.e. any period before the sixteenth century, but also to any surviving mode of speech or behavior considers unworthy of enlightened modernity" (136).

To sum up, the term, Gothic' is an ambiguous one. Incorporating many shades and combination of association, it is an intersection of religious belief of authentic fast and political inclination.

Likewise, literary critic, Davis Morris, believes the Gothic novel addresses the horrific, hidden ideas and emotions within individuals and provides an outlet for them

(Morris 1). The strong imagery of horror and abuse in Gothic novels reveals truths to us through realistic fear not transcendental revelation. Same view depicts Eve Kosofsky Sedgwick in her essay, "The structure of the Gothic convention," adds that the idea of "a protagonist having a struggle with a terrible surreal person or force is a metaphor for an individual's struggle with repressed emotions or thoughts".

Vijay Mishra in his essay, "The Gothic sublime" states the Gothic novel is a "presentation of the unpreventable". It deals with understanding attained through horror. Mishra also believes the Gothic novel, in the afore-mentioned sense, is a foil to the typical Romantic in which the sublime is found through temperance.

In this way, the term 'Gothic' incorporates different shades and intersection of religious belief of aesthetic taste and political inclination.

Features of Gothic Novel

The Gothic novel took shape mostly in England from 1790 to 1830 and falls within the category of Romantic literature. It acts, however, as a reaction against the rigidity and formality of other forms of Romantic literature. The gothic is far from limited to this set time period as it takes its roots from terrorizing writing that dates back to the Middle Ages and can still be found written today by writers such as Stephen King. But during this period many of the highly regarded Gothic novel's form is defined. Centuries passed before the word "Gothic" meant anything else again. During the Renaissance, Europeans rediscovered Greco-Roman culture and began to regard a particular type of architecture, mainly those built during the middle Ages, as "Gothic" not because of any connection to the Goths but because the 'Vom Universale' considered these buildings barbaric and definitely not in that classical style.

As we know Gothic literature took its significance from gothic architecture and it denotes the medieval type of ecclesiastical architecture characterized by the use of pointed arch and vault that spread through Western Europe between 12th and 16th centuries. Throughout the long run it is acknowledged that the first appeal of the Gothic revival in literature was primarily architectural, Gothic churches and old castles had medieval literary influence on many authors, and thrill of mystery and wonder came much more from Gothic architecture and buildings than from any others. However, Gothic is accumulation of its features as John Ruskin states that "pointed arches don't constitute Gothic not vaulted roofs nor flying buttresses nor grotesque sculptures, but all or some to these things with them when they came together so as to have life" (qtd. in Verma 14). It is, therefore interesting to sketch out the characteristic of Gothic spirits whose characteristic revealed themselves in the novels of late 18th century, and makes the justification of Gothic fiction.

When the term "Gothic" was used in fiction, it lost all its connotations of medieval and became a synonym for the grotesque, ghastly and violently supernatural or superhuman. The savageness of Gothic stood for wildness and roughness which showed the image of race full of wolfish life and imagination full of vigor. The Gothicness of romances was, therefore, based on gloom, wildness, fear and horror. The Gothic architecture, its pinnacles and fretted surfaces stimulated and rebelled the minds of the mid-eighteenth century, who saw in the Gothic art the grandeur of wildness as well as the novelty. These features became the inspirations for Gothic novelists. So, a curious mind can see the close and agglutinative relationship between Gothic romance and Gothic architecture because its spirits were the primary source for the Gothic novel. The Gothic spirits like the spiritual assurance, the unknown obscure breathing of mystery, the sources of splendor and completion were drawn by

the inquisitive spirit of Gothic novelists. The Gothic architecture, with its spiritual power, makes beholder aware of his nullity suggesting that life maintains its greatness from there. That's why, the Gothic attitudes relate the individual with the infinite universe. Therefore, from the tension between human and divine emerges the world of Gothic in the Gothic mystery. The Gothic mystery finds the greatest value in the Gothic novel because the proving of "the mysterious provided the *raison d'être* of the Gothic novelists who took an important part in liberating the emotional energies that has been so long restrained by common sense and good form" (Neill 106).

In the same way, a Gothic Cathedral, with the pervading qualities of some great spiritual power, expresses subtle intersection of this attitude which by "its massiveness strikes terror into the beholders" (Hugo 90). So when the Gothic novelist attempts the same, he remembers the grand design of cathedral and tries to blend into his novel the same ingredients of fear and sorrow, wonder and joy, the nothingness as well as infinitude of man. The reader then, is terror-stricken and lost, is carried away in the world of fantasy and morbidity. But he is found and made whole in the same manner. The Gothic novel, no doubt becomes "a conception as complex as a Gothic cathedral where one can find the same sinister overtones and the same solemn grandeur" (Verma 18). Moreover, Gothic architecture has a variety of characteristics; it has a gloomy grandeur, and an atmosphere as well as color which evoke terror, suspense and gloom. These characteristics have a great effect upon the mind playing upon the ingrained primitive elements of natural and superstitious fear. The Gothic novel touches the imagination with impressiveness and solemnity which evokes the sensation of awe. Giving terror a close association with Gothic architecture, the ingredient of fear arises only with the union of Gothic spirit with gloom that becomes the dominant atmosphere of the gothic novel. This is only possible when it contains

elements directly associated with Gothic architecture: castles, convents, subterranean vaults, grated dungeons and ruined piles. Later, Gothic machines have been developed out of the earlier varieties. So, the whole possessions of Gothic novel are designed to quicken the imagination that chills the spine and curdles the blood. That's why, the castle and convent are joined by the cavern, the Gothic tyrant by banditti, the vaults and galleries by dark forests at midnight and the love affairs scene becomes the haunt of howling specters. The castle into surrounding forests, lurking of the banditti, thunder, and lightening in addition with devils and black magic, evil monks, tribunal inquisition, secret societies, enchanted wands, magic mirrors with the phosphorescent glow, imposed sufferings on an innocent heroine by cruel and lustful villain as well as magical curses are also used to quicken the imagination. As such, the above discussed characteristics, no doubt, are identified as the stock devices of the Gothic novel. In this regard, the expression of Robert D. Hume in "Gothic versus Romantic: A Revaluation of the Gothic Novel" is quotable:

It is usually assumed that all Gothic novels are much the same and that the form is defined by the presence of some stock devices. These 'Gothic trappings' include haunted castles, supernatural occurrences...secret panels and stair-ways, time-yellowed manuscripts, and poorly lighted midnight scenes. (282)

As Ann B. Tracy writes that "the Gothic novel could be seen as a description of a fallen world. We experience this fallen world through all aspects of the novel: plot, setting, characterization, and theme".

The element of terror is associated with the Gothic castle, which is an image of power, darkness and isolation. The castle with dungeons, secret passages, winding stairs, oubliettes, sliding panels and torture chambers recalls the scene of ancient

chivalry and tells us a moral of departed greatness. The castle is frequently displayed in the Gothic novel, because it is not only the symbol of mourning, but about the symbol of domestic misery. The ruined castle that contributes to the concept of the picturesque, frequently appears in the Gothic novel because the convention “of ‘ruin’ played a great part in creating a special atmosphere of awe and horror” (Neill 105). Unlike the Gothic castle the Gothic villain, who has been born as an adjunct to the ruinous castle and whose function is to frighten the heroine, is the active agent of terror. Besides the villain, the characters are either endowed with diabolical villainy or pure angelic virtue by whom either hatred or pathos emerges.

The feature of the landscape is affected by the atmospheric condition. A supernatural effect, on the other hand, is built up of the accumulation of successive details: wild and desolate scenery, screeching owls, hovering bats, feudal halls tempest and so on. The Gothic scenes are set in sober twilight or under the soft radiance of the moon in some ruined abbey, or half demolished tomb, or a vaulted arch wreathed with ivy. The effectiveness of romantic settings, the continuous spell of horror, the color of melancholy, awe and superstitious are the Gothic spirits, which create the while world of the Gothic novels and are labeled as the conventional Gothic traits. The conventional Gothic traits, in this way, are the distinct manifestation of Gothic spirits.

Even though, the Gothic novel deals with the sublime and the supernatural, the underlying theme of the fallen hero applies to the real world as well. Furthermore, the prevalent fears of murder, rape, sin, and the unknown are fears that we face in life. In the Gothic world they are merely multiplied.

Development of the English Gothic Novels

The Gothic fiction took shape mostly in England from 1760s to 1830 and falls within the category of Romantic literature. It acts, however, as a reaction against the rigidity and formality of other forms of Romantic literature. The Gothic is far from limited to this set time, as it takes its roots from former terrorizing writing that dates back to the Middle Ages. The Gothic novels were nourished by the whole of European literature and tradition. The literary interest in Elizabethan Drama as well as Jacobean Drama, and the fictions of sensibility evolved by the French Abbe Prevost, which were later on elaborated by Baculard d' Arnaud became the play ground for the English Gothic novels. E. A. Baker in *History of English Novel* makes this point clear as he notes: "The exiting adventures, the violent emotions, the gloomy scenes, forests and antres, castles, dungeons, and graveyards, in the Abbe's novels and plays and stories of Baculard, were to be the distinctive feature of Gothic romance through out its course" (175).

German writers, who had appetite for the Middle Ages, provided a vast quantity of materials which were freely utilized to enrich and elaborate the English Gothic fictions. Goethe and Schiller developed three genres—the Ritter, Rauber and Schauer romance. Goethe's *Gotz Von Berlichingen* or "*Gotz with Iron Hand*" (1773) introduced the vogue of chivalric romance, medievalism, and tyrannical barons. The second type of genre (Rauber), which is often called robber novel, was introduced by Schiller in his *Die Rauber* (1781). It contains banditti, monks, inquisitors, tortures, haunted towers, and yelling ghosts as well as dungeons and confessions. Most strikingly of all, the third German genre, Schauer romance, was a later development that any milted characteristic of the Ritter and Rauber in its violent machinery, motives, characters and atmosphere. The English Gothic machinery, combined with

the materials of the movement initiated by Goethe and Schiller, brought the Schauer-Romance at its height which became dominant in the English Gothic novels. But the English influences to Germany and French were also noteworthy as Devendra P.

Varma, in his *The Gothic Flame* states:

When English Gothic fiction reached its efflorescence by 1789, the German Gothic was still lagging a decade behind England in its maturity. It is a factor worthy of note that the supernatural came to be explained in Germany only after 1800; where as, Mrs. Radcliff's supernatural explique was introduced in England in 1789. (33)

The influences of oriental tales were also considerable for the development of English Gothic novels. The oriental allegory or moral apologue as practiced by Addison in *The Vision of Mirza* (1771), and Samuel Johnson in *Rasselas* (1759) gave some color to Gothic romance. Galland's translation of *The Arabian Nights* (1704-17), *Turkish Tales* (1714), and *Persian Tales* (1714) provided color and splendor for many literary works of England and, especially, to the Gothic novel. Elucidating this point, Devendra P. Varma in *The Gothic Flame* says:

By their extravagant language, thrilling incidents and poetic justice, the oriental tales furnish an interesting parallel to Gothic romance. Although their supernatural is of the fairy kind and never makes one afraid, their exotic use of the marvelous and magic left definite traces on a quite number of Gothic novels. (37)

Horace Walpole's *The Castle of Otranto* (1764), which helped the genre to flourish, is a gruesome tale of passion, bloodshed and villainy. It also applies all the conventional Gothic traits. The importance of this work is that it set a tradition of historical Gothic school where, in an atmosphere of supernatural terror, distinct panorama of history or

chivalry is being portrayed. Historical Gothic novels depict events and personages of a particular historical period emphasizing the local color of the Middle Ages as well as the air of mystery and superstitious dread. This school was developed by such disciples of Walpole as Clara Reeve in *The Old English Baron* (1777), the Lee sisters Sophia Lee and Harriet Lee, Charlotte Smith and others. *The Recess* (1784) by Sophia Lee and *Error of Innocence* (1786) by Harriet Lee; and later on Charlotte Smith's *The Old Manor House* (1793) are considerable hallmarks in this tradition. Besides these writers, there are also a good number of minor writers who experimented in Historical Gothic novel. They are Anne Fuller, James White and Agnes Musgrave.

Similarly, the Gothic novel had its sources on "the ghost story as well as the graveyard poetry of England as Kenneth Clark views that the Gothic novelists were the natural successors to the graveyard poets and all the elements of graveyard poetry reappeared in the novel" (Varma 27). Nevertheless, the previous account of outside influences should not lead one to suppose that every thought and image in the Gothic novel was traditional. On the other hand, all their invention was also a new combination of impulses, which sprang from the creative personal dreams and repressed unconscious of its sensitive authors. Thus, the Gothic genre did not spring fully out of a sudden in England, but a sequential development which was introduced at first by Tobias Smollett in his *Ferdinand Count Fathom* (1753), and actually inaugurated by Horace Walpole in his *The Castle of Otranto* (1764). The greatness of Walpole is praiseworthy that he brought the birth of something resembling Gothic literature. Horace Walpole, no doubt, provided the tradition of Gothic literature.

After historical Gothic, there comes the school of terror –often called pure Gothic –in which superstitious dread is aroused by a series of apparently supernatural manifestations. The school of terror, focusing on the craft terror, also shows an

intangible atmosphere of spiritual psychic dread as well as a certain shudder at the other world. This school was initiated by Mrs. Ann Radcliff with her highly influenced work *The Mysteries of Udolpho* (1794). The school of terror opened a lot of possibilities for its following school –the school of Horror. This school, in combination with the school of terror was blazed in the glory of Schauer Romantic or horror Romanticism. So, there was often the overlap between these schools as they intermingled the streams of terror and horror.

Until and unless we make a distinction between “terror” and “horror”, we can not know the importance characteristics of these types of novels. To distinct term, it is better to start from the traditional concept of terror and horror which was at first given by Edmund Burke in his philosophical book *A philosophical Enquiry into the Origins of Ideas of Sublime and the Beautiful* (1754). He had given terror and aesthetic respectable by explaining it as a source of sublime. He holds a view: “To make anything very terrible, obscurity in general to be necessary” (34). Moreover, to Burke beautiful objects that would break tenderness and affection were characterized by their smallness, delicacy and smoothness. On the other hand, the sublime would be generated by objects that were vast, magnificent and obscure (Burke 33). Therefore, for Burke, terror, obscurity, power, were the sources of sublime. But Burke did not distinguish between the subtle gradations of terror and horror, he only related terror to beauty and did not concern of the beauty of horror, the grotesque power of something ghostly.

The difference between terror and horror “is the difference between awful apprehensions and sickening realization: between the smell of death and stumbling against a corpse” (Verma 130). Terror creates an intangible atmosphere of spiritual psychic dread. But, on the other hand, horror resorts to a cruder presentation of the

macabre by an exact portrayal of the physically horror. It becomes clearer when Devendra, in *The Gothic Flame* makes it clear:

Violence, pain and terror are ideas “Heterogeneously yoked” together thus making a combined attack upon the mind. ‘Horror’ approaches violence in its intensity; ‘Terror’ when sufficiently violent embodies horror. . . .And the effect of horror is what Arjuna felt in the Vagavadgita: My limb quail, my mouth goes dry, my body shakes and my hair stands on end. (130-31)

Thus, sublime, ‘Terror’ and ‘Horror’, excited by great passion and catastrophes have a great value in the Gothic novel.

So, each writer of the School of Horror contributed a grotesque theme of horror. William Beckford’s *Vathek* (1786), William Godwin’s *Caleb Williams* (1794), Mathew Gregory Lewis’s *The Monk* (1796), Mary Shelly’s *Frankenstein* (1818), Dr. Johnson Plidori’s *Vampyrer: A Tale* (1819), Charles Maturin’s *Melmoth the Wanderer* (1820) are the morbid and the fantastic creations of this school. The above mentioned works with new themes and new techniques as well as the methods to sock the nerves, have furnished their chamber of horror and established their writers in the rank of important Gothic novelists.

Features of Modern Gothic Novel

Gothic fiction can be described as literature that is used to terrify people by portraying situations that border between reality and unreality. The purpose of Gothic literature is to terrify people. The definition of horror and terror is often misunderstood; many people think they have the same meaning. However, Burke did not distinguish between the subtle gradations of terror and horror, the grotesque power of something ghastly.

Similarly, Gothic sublimity is the term that is frequently used in the Gothic fiction. Burke writes in the essay “of the Sublime”:

Whatever is filled in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects or operates in a manner analogous to terror, is a source of the sublime; that it is productive of the strongest emotion, which the mind is capable of feeling [. . .] when danger or pain press to merely, they are in capable of giving any delight and are simply terrible; but at certain distances, and with certain modification, they may be, and they are delightful, as we everyday experience.(33)

Burke again intensifies his ideas of terror as the higher state that robs the mind of all, its power of acting and reaction as fear. He writes:

For fear being as apprehension of pain or death, it operates in a manner that resembles actual pain. Whatever therefore is terrible, with regard to sight, is sublime too, whatever is cause of terror, be ended with greatness of dimensions or not: for it is impossible to look on anything as terrifying or contemptible that may be dangerous. (34)

The Horror Gothic opened a lot of possibilities to the coming age of Gothic. Nevertheless, it has an agglutinative relation with the Gothic of 1980s, which is labeled as the “decadent Gothic”. In the pace of eleven years, four of the creative authors with their most potent work appeared: R. L.Stevenson and his *Dr. Jekyll and Mr. Hyde* (1886), Oscar Wilde and his *Picture of Dorian Gray* (1891), H. G. Wells and his *Island of Dr. Moreau* (1896), and Baram Stoker with his *Dracula* (1897). Including all the original Gothic trappings, these Gothic novels slightly tilt toward the

modern theme when they are all concerned in the one way or the another with the problem of degeneration and essence of man.

Gothic is more in use now as a description of the writing than it has been since the 1790s and used in a far broader range of contexts. Revealing the fragmentation of personality as well as commenting the mental disintegration and cultural decay. In Gothic, we find an emphasis on dark side of the human psyche. The Gothic is now considered as an attempt to expose and explore the unconscious world of desires and fears that individual and society suppresses to maintain satiability. It is noteworthy, in this context, to quote David Punter's *The Literature of Terror: The Modern Gothic*:

What is, perhaps, most distinctive about contemporary Gothic is the way in which it has followed the tradition of not merely describing but inhabiting the distorted forms of life, social and psychic, which follow from the attempted recollection of primal damage. (178).

David Punter has defined Gothic in relation to human psyche. The Gothic is now considered as an attempt to expose and explore the unconscious world of desires and fears that individual and society suppresses to maintain satiability.

Likewise, while talking about sublime Burke's idea is something that is mysterious happening, vast exotic objects, dreadful death, poisonous animals, and Gothic architectures are capable of raising the ideas of sublime because they are considered as objects of terror. Indeed terror is in all cases whatsoever, either more openly or latently the ruling principle of the sublime. According to him, the experience of the sublime is characterized by astonishment in which the "state of the soul and its motions are suspended with some degree of horrorThe mind is so entirely filled with its object, that it cannot entertain any others, nor by consequence reason on that object which employs it" (305).

The Gothic fiction is a literary form that deliberately seeks to evoke the sublime. The sublime brings the irrational, the unknown, and the terrible into aesthetic experience thereby transforming pain and danger into parts of beauty. As Burke argues that “when the danger and pain press too nearly they are incapable of giving delight and are simply terrible; but at certain distances, and with certain modifications, they may be, and they are delightful, as we everyday experience” (qtd. in Sanders 342). Pain and terror are capable of producing delight. This delight was not pleasurable, but a sort of delightful horror, a sort of tranquility tinged with terror. Redcliffe herself drew a distinction between the representation of terror and that of horror; terror, she claimed, “expands the soul, and awakens the faculties to a high degree of life;” horror by contrast: “contracts, freezes, and nearly annihilates them” (qtd. Sanders 343). It was terror, and not horror, that was the source of her own fictional sublime. Her fiction, which may seem to some readers relatively tame, is more closely related to Burke’s notion of a “tranquility tinged with terror.” Thompson writes in his *Gothic imagination* differentiating terror and horror:

The chief element of the Gothic fiction is to provide much terror as, more broadly, dread—whether physical, psychological, or metaphysical, whether of body, mind or spirit. The Gothic fiction seeks to create an atmosphere of dread by combining terror with horror and mystery. Terror suggests the frenzy of physical and mental fear of pain, dismemberment, and death. Horror suggests the perception of something incredibly evil or morally repellent. Mystery suggests something beyond this, the perception of a world that stretches a way beyond the range of human intelligence – often morally

incomprehensible – and thereby productive of a nameless apprehension that may be called religious dread in the face of the wholly other. (3)

Defining distinction between the literature of terror and horror, she writes:

Works of terror creates a sense of uncertain apprehension that leads to a complex fear of obscure and dreadful elements. The essence of terror stimulates the imagination and often challenges intellectual reasoning to arrive at somewhat plausible explanation of this ambiguous fear and anxiety. Horror appeals to lower mental faculties, such as curiosity and voyeurism. Elements of horror render the reader incapable of resolution and subject the reader's mind to a state of inescapable confusion and chaos. The inability to intellectualize horror inflicts a sense of obscure despair. (149-50)

So, sublime, terror and horror excited by great passion, pain, death and destruction have great value in the Gothic fiction.

Gothic fiction opened a lot of possibilities to the coming age for the modern criticism of it with use of Gothic elements. Gothic is more in use now as a description of literary writing. It is also used in a far broader range of context. As we are talking about the element of Gothic, the setting and atmosphere are greatly influential in Gothic fiction. It not only evokes the atmosphere of horror and dread, but also portrays the deterioration of its world. The decaying, ruined scenery implies that at one time there was a thriving world. At one time the abbey, castle or landscapes were something treasured and appreciated. Now, all that lasts is the decaying shell of a once thriving dwelling.

Characterization becomes as sort of archetype to reveal the inner nature and outward reality of the character representation as a Gothic hero. There is always the

protagonist, usually isolated either voluntarily or involuntarily. Then there is the villain, who is the epitome of evil, either by his (usually a man) own fall from grace, or by some implicit malevolence. The wanderer, found in many Gothic tales, is the epitome of isolation as he wanders the earth in perpetual exile, usually a form of divine punishment. Insane characters are also present to the isolated decadence of moral, social, and cultural personality.

Gothic fiction is now slightly moving towards the theme of modernity. It reaches to the higher degree of eerie setting, atmosphere, motif and theme surpassing the medieval and traditional Gothic trapping; pointed arch, hunted houses, ghosts, supernatural, exotic and gloom atmosphere. Modern Gothic introduces the notions of the uncanny, doppelganger, mystery, fantasy, schizophrenia, revenge and monstrosity.

Defining “uncanny” Sigmund Freud writes that it is English equivalent to the German “*unheimlich*”, which means frightening and unfamiliar (76). It undoubtedly belongs to all that is terrible and which arouses dread and creeping horror. The uncanny is not only frightening that ought to have remained hidden and secret and yet comes to light. Moreover it derives terror not from something externally alien or unknown but on the contrary, from something strangely familiar which defeats our efforts to separate ourselves from it. Freud in his “The Uncanny” further illustrates the effect of the uncanny:

Uncanny effect is often and easily produced by effacing the distinction between imagination and reality, such as when something that we have hitherto regarded as imaginary emperors before us in reality, or when a symbol takes over the full functions and significance of them it symbolizes, and so on, it is this element which contributes not a little to uncanny effects attaching to a magical practices. (80)

Supernatural is the state of the “uncanny” explained in a genre of the Gothic in which the laws of everyday reality remain intact and permit an explanation or even dismissal of allegedly supernatural phenomena. The uncanny tale of terror is distinct in the kind of pleasure. Similarly, the word “doppelgänger” also comes from German, literally translated; it means the “doublegoer”. A doppelgänger is often the ghostly counterpart of a living person, which can also mean the double, alter ego, or even another person who has the same name. The doppelgänger is also a psychic projection which possesses the traits of both complementary and antithetical to the characters involved. So, the most important point regarding the double is the necessity to confront and recognize the dark aspects of one’s personality. Elucidating the concept of the double, Freud writes:

The ‘double’ has with reflections in mirrors with shadows guardians’ spirits, with the belief in the soul and fear of death . . . for the ‘double’ was originally an insurance against destruction to the ego . . . and probably the immortal soul was the first ‘double’ of the body. This invention of doubling as protection against extinction has its counterpart in the language of dreams. (82)

Furthermore some Gothic novels possess typical narrative structure which helps to bring out the theme of double. This narrative construction is called *mises en abyme*, the enclosure of one story within another story, or embedding which is also an inclusion of one story inside another. The series of embeddings or *mises en abyme* constitutes “the structural double and series of reflections” (Kestner 71). The idea of ‘double’ is concerned with persons, shape and degree, who are to be considered identical by reason of looking alike. Freud quotes Hoffman’s account about the idea of double in his essay “*The Uncanny*”:

Hoffman accentuates this relation by transferring mental process from the one person to other- what we should call telepathy- so that the one possesses knowledge, feeling and experience in common with the other, identifies himself with another person, so that this self comes confounded or the foreign self is substituted for his own – in other words, by doubting, dividing and interchanging the self. Finally, there is the constant recurrence of similar situations, or even a same name recurring throughout several consecutive generations. (82)

The idea of fantasy is relevant to Gothic because it also helps to reveal the dark side of psyche. It is generally accepted that a happy person never fantasizes, but only unsatisfied one. The motive forces of fantasies are unsatisfied one. Therefore, every single fantasy is the fulfillment of a wish. So the value of fantasy fiction is to provide the denied hopes and aspirations of a culture. If this is true, there is a more specific to Gothic because it actually demonstrates within itself the mechanism which enforce non fulfillment. Elucidating these points, David Punter, in *The Literature of Terror: The Modern Gothic*, notes:

Rather than jumping straight from an existence situations to a projection of its opposite, Gothic takes us on a tour through the labyrinthine corridors of repression, gives us glimpses of the skeletons of dead desires and makes them move again . . . and the phantoms, vampires and monsters of Gothic are for the most part recognizable embodiment of psychological feature. (188)

So the writers of the Gothic novel give their full attention to the world of dream and nightmare, that's why the real world for characters in a Gothic novel is one of nightmare. Because of this reason, the Gothic images like mountains, forest,

ghosts, desert, cavern, lake, the bleeding lovers, corpse, invisible voices, are not the illusions which results from momentary weakness but they constitute objects and facts in the real other world. Gothic fiction seems to have been particularly fascinated by the schizophrenic group of illness, marked by a disintegration of thought processes, hallucination, and unrealistic and wholly subjective relationship with the outside world, and based on fantasy. The various kinds of schizophrenia are difficult to define, but they all involve disturbances of thought, emotions, and contacts with reality.

Schizophrenia is a general label for a number of psychotic disorders with various cognitive, emotional, and behavioral manifestations. Moreover, it is pattern of psychotic features including thought disturbances, bizarre delusions, hallucinations, disturbed sense of self, and loss of reality testing. Therefore, it literally means spitting in the mind, which shows dissociations between the functions of feeling or cognition on the other.

Dreaming is characterized as a form of mental activity that takes place during the act of sleep. Dreams evoke strong emotions within the dreamer, such as ecstasy, joy and terror. It is most likely due to this heightened emotional state that dreams are used so often within Gothic literature. Dreams reveal to the reader what the character is often too afraid to realize about himself or herself. Dreaming also has an ancient relation with the act of foretelling where in the future is glimpsed in the dream state.

Mystery is the term derived from the Latin word *Myserium*. Mystery is also closely related to the latin word *mysteriumtremendum*, which is the term used to express the overwhelming awe and sense of unknowable mystery felt by those to whom some aspect of God or Devine being is revealed. Mystery is an event or situation that appears to overwhelm understanding. Its province is the unnatural, unmentioned and unseen.

In some Gothic tales, dark animals are used to arouse fear and horror. These can either relate to dark characters such as the werewolf or vampire just show a general fear of the night and the creature that inhabit it. Many people are superstitious of black cats; vampires are associated with bats, especially vampire bats, which suck the blood of livestock.

Gothic, therefore, reveals that man is inherently evil, whatever outwardly civilized he may be, inwardly deeply rooted violence, cruelty and evil come out when they find chances even though man tries his best to suppress them. The modern Gothic refuses the placement of events within a distant time and unfamiliar and mysterious settings but insists on the modernity of setting and the concerns. On the other hand, it draws on science, not superstition, on what is frighteningly possible and familiar rather than entirely absurd and alien. Modern Gothic also makes an inescapable link between the word of text and the world of reader, often emphasizing that real horror and terror are not a reaction to such physical entities as monsters, ghosts or vampires. But real terror and horror and lurking at the inner depths of civilized beings at the very moment. Thus the concept of the Gothic romance covers the broader range of meaning and context. So the term has become more prevalent.

III. Textual Analysis

Revelation of Gothic Traits in *The House of the Seven Gables*

While analyzing the elements of Gothic conventions plays very important role. These conventions can be located on these perspectives: wild landscapes, remote or exotic locales, gloomy settings ruins or isolated crumbling castles underground room, tombs, secret corridors, family secrets, mysterious creatures, spirits or strangers, enigmatic figures, specific reference to noon, midnight, twilight, and unnatural acts of nature like sudden fierce wind etc. The motif can be revealed through murders, suicide, madness, ghosts, demons, vampires, exorcism, and witch craft etc. *The House of the Seven Gables* holds many dark, deadly secret despite their social prominence. Hawthorne shows his characters as a representatives of moral decay, corruption, greed and evil in the modern world. He not only focuses upon the conventional traits but also concentrated on the psychology of a character. He attempted to trace the Gothic influences on his work through the use of setting, atmosphere, mysteries, deaths, horror and terror.

The House of the Seven Gables exposes many of the evils that were exist in the society of that period. Moreover, it reflects the sins, lust for money which destroyed all characters in the novel. The novel makes an inescapable link between the world of reader emphasizing that terror and horror not only result from outside factors but also that are within us. To support the moral "The wrong doing of one generation lives into the successive ones, and becomes a pure and uncontrollable mischief", Hawthorne explores sensationalism, mystery, suspense, terror, horror doubleness and fantasy in this novel.

Mystery and Suspense

The House of the Seven Gables had many more mysteries and suspense. The title "*The House of the Seven Gables*" itself is mysterious and suspicious. From the beginning till the end, this novel contains a lot of mystery and suspense. The first chapter opens with the mysterious death of Colonel Pyncheon and the characters as well as readers are quite struck regarding the death of Colonel Pyncheon.

A little boy- the Colonel's grand child, and the only human being that ever dared to be familiar with him-now made his way among the guests, and ran towards the seated figure, then pausing half-way, he began to shriek with terror. The company tremulous as the leaves of a tree, when all are shaking together, drew nearer, and perceived that there was an unnatural distortion in the fixedness of Colonel Pyncheon's stare; that there was blood on his ruff, and that his hoary beard was saturated with it. (11)

Colonel Pyncheon's sudden and mysterious end made a vast deal of noise in its day. There were many rumors, some of which have vaguely drifted down to the present time, how that appearances indicated violence that there were the marks of fingers on his throat and the print of bloody hand on his plaited ruff. His peaked beard was disheveled, as if it had been fiercely clutched and pulled and the lattice-window near the Colonel's is chair, was open; and that, only a few minutes before the fatal occurrence, the figure of a man had been clambering over the garden fence.

Another suspense is created when Hephzibah entered into the Clifford's chamber. Hephzibah very slowly mounts the stairs that lead to Clifford's room pausing on the way to look through the window at the busy street outside. Hephzibah knocks on Clifford's door and there is no answer. Never had the old house appeared

so dismal to poor Hephzibah as when she departed on that wretched errand. There was strange aspect in it. As she stored along the fool-worn passages and open one crazy door after another and ascended the creaking staircase, she gazed wistfully and fearfully around:

Her hand tremulous with the shrinking purpose, which directed it, had smitten so feebly against the door, that the sound could hardly have gone inward. She knocked again. Still no response! Nor was it to be wondered at. She had struck with the entire force of her heart's vibration, communicating, by some subtle magnetism, her own terror to the summons. (237)

Hephzibah frightened by the mysterious disappearance of Clifford. She knocks the door but was no reply. Her heart started to come out of her mouth.

There is evidently a mystery about the picture, that perplexes these poor Pyncheons, when they ought to be at res., In a corner, meanwhile, stands the figure of an elderly man, in a leather jerkin and breeches, with a carpenter's rule sticking out of his side-pocket; he points his finger at the bearded Colonel and his descendants nodding, jeering, mocking and finally bursting into obstreperous, though inaudible laughter. The Judge has not shifted his position for a long while now. He has not stirred hand or foot, nor withdrawn his eyes so much as a hair's breadth from their fixed gaze towards the corner of the room, since the footstep of Hephzibah and Clifford creaked along the passage, and the outer door was closed cautiously behind their exit. He holds his watch in his left hand, but clutched in such a manner that we cannot see the dial-plate. So, this picture it must be understood, was supposed to be so intimately connected with the fate of the house. the whole novel moves around this

mysterious portrait of Colonel Pyncheon. The very portrait holds the mystery of the house within itself. This can be shown in the following lines:

The wild chimney-corner legend (which, without copying all its extravagances, any narrative essentially follows) here gives an account of some very strange behavior on the part of Colonel Pyncheon's portrait. This picture, it must be understood, was supposed to be so innately connected with the fate of the house, and so magically built into its walls, that, if once it should be removed, that very instant the whole edifice would come thundering down in a heap of dusty ruin.

(190)

In this way, the whole story moves around this mysterious picture. It holds the paper of Maule's property in its grave. This portrait is mysterious for each generation. Phoebe teases Holgrave when he remarks with regret that the new house is built of impermanent wood rather than permanent stone, and he acknowledges with a melancholy smile that he is rapidly becoming a conservative. He finds his new views "especially unpardonable in this dwelling of so much hereditary misfortune," standing beneath the stern gaze of the portrait of Colonel Pyncheon who "rendered himself so long the Evil Destiny of his race" (305). Clifford remarks that the portrait has always made him think of great wealth, and Holgrave responds by pushing a hidden spring that knocks the portrait to the floor, revealing an ancient parchment entitling the Pyncheons to giant tract of land in Maine. The artist put his finger on the contrivance to which he had referred. In former days, the effect would probably have been to cause the picture to start forward. But, in so long a period of concealment, the machinery had been eaten with rust

at Holgrave's pressure the portrait, frame and all, tumbled suddenly from its position, and lay face downward on the floor. A recess in the wall was thus brought to light in which lay an object so covered with a century's dust that it could not immediately be recognized as a folded sheet of parchment. (306)

Finally, the documents of land are revealed and the discoverer of it was the Maul himself. However, the mystery of picture puzzled all generation of Pyncheon. But at last Holgrave the maul solved the mystery and found the parchment of land.

Another sensational episode is about the sudden and mysterious death of Judge Jaffrey Pyncheon. This chapter masterfully employs suspense to build up what will prove to be the climax of the novel. Although Hephzibah greets the Judge apprehensively, he is kind at first and slow to anger. Given the urgency of his task and the fact that he has so often been rejected by Hephzibah, we might expect the Judge explosively butt heads with his cousin, but he continues to bide his time. Even once his anger is aroused, the Judge speaks through clenched teeth instead of raising his voice, and we are left hungering for some kind of resolution. The suspense is carried over and the tension rises with every step up the stairs the Hephzibah takes. When Hephzibah finally gets to Clifford's room, the scene seems like an inspiration for countless horror movies- "she knocks on the door and there is no answer", Then she swings the door open slowly and steps into the empty room" (237). As Hephzibah is suddenly struck by the thought of Clifford trying to end his own misery, the prose springs to life, as Hephzibah races down the halls, calls loudly to the judge at the top of her lungs, and Clifford suddenly pops up in the parlor. She finds there the judge is left slumped into his chair. The sudden death of so prominent a member of the social world as the Honourable Judge Jaffrey Pyncheon created a sensation which had

hardly quite subsided in a fortnight. But the talk or scandal to which we now allude, had reference to matters of no less old a date than the supposed murder, thirty or forty years ago, of the late Judge Pyncheon's uncle. The medical opinion, with regard to his own recent and regretted decease, had almost entirely obviated the idea that a murder was committed. Judge Pyncheon's death is not natural but the murder, claiming this fact Hawthorne says:

There were circumstances irrefragably indicating that some person had gained access to old or near the moment of his death. His desk and private drawers; in a room contiguous to his bedchamber, had been ransacked, money and valuable attics were missing; there was a bloody handprint on the old man's linen. (301)

This episode contains a lot of mystery and suspense regarding death the of Judge Pyncheon. Who is the murder? Why he does so? remains unanswered and mysterious throughout the novel. Colonel and the Judge Pyncheon's death pattern was the same. Judge puncheon's death is also sudden and mysterious as of the Colonel's. Exactly what has happened is left unclear and an aura of mystery remains strong.

Likewise, there is also a lot of mystery and suspense regarding various characters like miss Hephzibah and Clifford. Both of them are linked with each other. Miss Hephzibah is the most mysterious character in the novel. She secluded herself from the rest of the world. She has "a tall figure clad in black silk with a long and shrunken waist" (28). Hawthorne presents Hephzibah as a mysterious character. So he writes:

She began to busy herself in arranging some children's playing things and other little wares, on the shelves and the shop-window. In the

aspect of this dark -arrayed, pale-faced, lady-like old figure, there was a deeply tragic character that contrasted irreconcilably with the ludicrous pettiness of her employment. It seemed a queer anomaly, that so gaunt and dismal a personage should take a toy in a hand; a miracle, that the toy did not vanish in her grasp. (33)

Phoebe also found her cousin Hephzibah as a mysterious character. In one episode while both were talking, phoebe heard that her cousin spoke to her. But instead of a response from Hephzibah, she seemed to hear the murmur of an unknown voice. It was strangely indistinct however, and less like articulate words than an unshaped sound. So vague was it, that its impression or echo in Phoebe's mind was that of unreality:

At some uncertain period in the depths of night, and, as it were, through the thin veil of a dream, she was conscious of a footstep mounting the stairs, heavil, but not with force and decision. The voice of Hephzibah, with a hush through it , was going up along with the footsteps; and, again, responsive to her cousin's voice, phoebe heard that vague strange murmur which might be likened to an indistinct shadow of human utterance. (92)

These mysterious behavior and 'ghastly' appearance of miss Hephzibah signifies some mystery in her life. She is aloof from the world. Hephzibah also was affected by the curse of Mauel that is why her appearance and behavior was fearful. Her "scowling face" and 'mysterious behavior" are the evidence to with having the Mauel's curse upon their head; Pyncheons have to live their life. Due to this curse, life of Hephzibah became mysterious.

Like Hephzibah, all the Pyncheons who had inhabitant in *The House of the Seven Gables* lead their curse-ridden life. Due to the curse, life of the characters in this novel became mysterious and suspicious. Clifford is a figure shrouded by suspense. Hawthorne uses the setting of the table to draw out the suspense until the very final moment. From the moment that phoebe enters the kitchen, it becomes clear to her that something unusual is afoot. As the action unfolds, every detail emphasizes how Hephzibah's behavior has changed. When Clifford finally appears, however, he cuts something of an anticlimactic figure. Clifford's mysterious arrival can be seen in following lines:

The approaching guest, whoever it might be, appeared to pause at the hind of the staircase; he paused twice or thrice in the descent; he paused again at the foot. Each time the delay summed to be without purpose, but rather from a forgetfulness of the purpose that had set him in motion, or as is the person's feet came involuntarily to a standstill, because the motive power was too feeble to sustain his progress. Finally, he made a long pause at the threshold of the parlor. He took hold of the knob of the door; then loosened his grasp, without opening it. (98)

As in the above quote, the arrival of Clifford, in *The House of the Seven Gables* is drawn mysteriously.

Another suspense is created when Judge Pyncheon threatens Hephzibah and Clifford. She was afraid of something unusual going to be happened. Hephzibah could not rid herself of the sense of something unprecedented at that instant passing, and soon to be accomplished. Her nerves were in a shake. Instinctively she paused before the arched window and looked out upon the street, in order to seize its permanent

objects with her mental grasp. Hephzibah saw the strange vehicle with "its splashing wheels" (233). But when she rushed towards this vehicle it had disappeared. She half saw, half guessed that a tailors' seamstress was sitting at her work:

Hephzibah flung herself upon the unknown woman's companionship, even thus far off. Then she was attracted by a chaise rapidly passing, and watched its moist and glistening top, and its splashing wheels, until it had turned the corner, and refused to carry any further her idly-trifling, because appalled and overburthened mind. (232-233)

The mystery of that 'vehicle' and the 'woman' remains unsolved. So they remain mysterious till the end of the novel.

Likewise, there is a mystery about the chickens of the house of seven gables. While Phoebe curiously examined its hereditary marks- "the peculiar speckle of its plumage the funny tuft on its head, and a knob on each of its legs-the little biped as she insisted, kept giving her a sagacious wink" (145). The daguerreotypist once whispered her that "their marks betokened the oddities of the Pyncheon family" and that the chicken itself was a symbol of the Pyncheon family, and that the chicken itself was a symbol of the life of the old house, embodying its interpretation. Likewise, although an unintelligible one, as such clues generally are. It was a "feathered riddle; a mystery hatched out of an egg, and just as mysterious as if the egg had been addle" (145).

Terror and Horror as the Gothic Elements in the Novel

Hawthorne uses terror and horror in *The House of the Seven Gables* giving a gothic tone to it. However, he handles them in different way. The opening chapter contains lots of terror and horror in itself. Colonel Pyncheon took the land of Matthew Mael forcefully and made a great mansion on it. He threw party on the occasion of

building the seven gabled mansions. Its whole visible exterior was ornamented with quaint figures conceived in the "grotesqueness of a gothic fancy". and drawn or stamped in the glittering plaster. And when the program is about to start, lieutenant governor didn't see his master Colonel Pyncheon. Then he advanced to the door, which the servant pointed out, and made its new panels re-echoes with a loud, free knock. Then, looking around with a smile to the spectators, he awaited a response. As none came, however, he knocked again, but with the same unsatisfactory result as at first. And now, being a trifle choleric in his temperament, the lieutenant governor uplifted the heavy hilt of his sword, where with he so beat and banged upon the door, that, as some of the by standers whispered, the racket might have disturbed the dead. Be that as it might, it seemed to produce no awakening effect on Colonel Pyncheon. When the sound subsided the silence through the house was deep, dreary and oppressive not withstanding that the tongues of many of the guests and already seen loosened by a surreptitious cup or two of wine of spirits.

He tried the door, which yielded to his hand, and was flung wide open by a sudden gust of wind that passed, as with a loud sigh, from the outer most portal, through all the passages and apartments of the new house. It rustled the silken garments of the ladies and waved the long curls of the gentlemen's wigs and shook the window hangings and the curtains of the bed-chambers; causing everywhere a singular stir, which was yet more like a hush. A shadow of awe and half-fearful anticipation-no body know where fore, nor of what had all at once fallen over the company. (11)

They thronged, however, to the now open door, pressing the lieutenant governor, in the eagerness of their curiosity, into the room in advance of the, at first

glimpse, they beheld nothing extraordinary; a handsomely-furnished room of moderate size, somewhat darkened by curtains; books arranged on shelves; a large map on the wall, and like-wise a portrait of Colonel Pyncheon, beneath which sat the original Colonel himself, in an oaken elbow-chair, with a pen in his hand. Letters, parchments and blank sheets of paper were on the table before him. He appeared to gaze at the curious crowd, in front of which stood the lieutenant governor, and there was a frown on his dark and massive countenance, as if sternly resentful of the boldness that had impelled them into his private retirement. A little boy, the Colonel's grandchild, and the only human being that ever dared to be familiar with him. He ran towards the seated figure; then pausing halfway he began to shriek with terror:

The company, tremulous as the leaves of a tree when all are shaking together, drew nearer, and perceived that there was unnatural distortion in the fixedness of Colonel Pyncheon's stare; that there was blood on his ruff, and that his hoary beard was saturated with it. It was too late to give assistance. The iron-hearted puritan, the relentless persecutor, the grasping and strong willed man, was dead! Dead, in his new houses!

(11)

This passage clearly heightens the feeling of terror and horror faced by a little boy. However, this effect was not totally caused due to supernaturalism but results from psychological trauma. This uncanny effect gives rise to dread and creeping horror in a little boy.

Another fearful incident we can trace here is frequently appearing of the dead shopkeeper in the shop, which was locked, bolted and barred immediately on his death. But the ghost of the shopkeeper came frequently in the shop:

The old counter shelves, and other fixtures of the little shop remained just as he had left them. It used to be affirmed, that the dead shopkeeper, in a white wig, a faded velvet coat, and apron at his waist, and his ruffles carefully turned back from his wrists, might be seen through the chinks of the shutters, any night of the year, ransacking his till, or poring over the dingy pages of his day-book. (26)

It has already been observed that in the basement storey of the gable fronting on the street, an unworthy ancestor, nearly a century ago, had fitted up a shop. Ever since the old gentleman retired from trade and fell asleep under his coffin-lid, not only the shop-door, but also the inner arrangements had been suffered to remain unchanged; while the dust of ages gathered inch-deep over the shelves and counter.

Another incident of terror occurs when Hephzibah saw the ghost of Pyncheon. Towards noon, Hephzibah saw elderly gentlemen, large and portly and have remarkably dignified demeanor passing slowly along " on the opposite side of the white and dusty street". On coming within the shadow of the Pyncheon-elm, he stopped and seemed to scrutinize, with especial interest the dilapidated and rusty-visages house of the seven Gables: "The gentleman had paused in the street and turned he half about, with his eyes fixed on the shop- window. In fact, he wheeled wholly round, and commenced a step or two, as if designing to enter the shop; but as it chanced, Hephzibah's first customer anticipated his purpose" (54).

After this incident, Hephzibah retreated to the back parlor, where she at first caught up a half-finished stocking, and began knitting at it with nervous and irregular jerks; but quickly finding herself at odds with the stitches, she threw it aside, and walked hurriedly about the room. She gets horrified when the ghost of the Pyncheon told that

"well! - What have you to say? -is not the Pyncheon-house my own, while I'm alive ?"
(54).

Characterization of miss Hephzibah also creates horror in the story. Hawthorne has presented her as follows:

One of our most prominent figures, we are compelled to introduce-not a young and lovely woman, nor even the stately remains of beauty, storm-shattered by affliction- but a gaunt, sallow, rusty-jointed maiden, in a long-waisted silk gown, and with the strange horror of a turban on her head! (37)

Hawthorne has presented this character as a mysterious and ghostly. He further describes her as a "tall figure, clad in black silk, with a long and shrunken waist." Likewise the-fear in phoebe is shown when she went to sleep after wishing goodnight to miss Hephzibah. She went to her chamber but did not soon fall asleep nor then very profoundly. In the darkness of night, as it were, through the thin veil of dream, she was conscious of a footstep mounting the stairs.

At some uncertain period in the depths of night, and, as it were, through the thin veil of a dream, she was conscious of a footstep mounting the stairs, heavily, but not with force and decision. The voice of Hephzibah, with a hush through it, was going up along with the footsteps; and, again, responsive to her cousin's voice, phoebe heard that vague strange murmur, which might be likened to an indistinct shadow of human Utterance. (92)

The above passage shows a probe into phoebe's mind. She is afraid of the strange behavior of miss Hephzibah. She is unable to sleep because of terror. From all these, we be comes aware that terror results not from physical entities as vampires, monsters

and ghosts but the real terror lies lurking inside human psyche as experienced by phoebe.

A more awful terror is generated later when Hephzibah talked about Alice Pyncheon to phoebe. It was supposed that the ghost of Alice Pyncheon haunt *The House of the Seven Gables*, even now. Hephzibah talked rather vaguely and great length, about a certain Alice Pyncheon, who had been exceedingly beautiful and accomplished in her lifetime, a hundred years ago. The fragrance of her rich and delightful character still lingered about the place where she had lived as a dried rosebud scents the drawer where it has withered and perished. This lovely Alice had met with some great and mysterious calamity and had grown thin and white, and gradually faded out of the world:

But, even now, she was supposed to haunt *The House of the Seven Gables*, and a great many times,-especially when one of the Pyncheons was to die-she had been heard playing sadly and beautifully on the harpsichord. An amateur of music, just as it had sounded from her spiritual touch, had written one of these tunes, down; it was so exquisitely mournful that nobody, to this day, could bear to hear it played, unless when a great sorrow had made them know the still profounder sweetness of it. (80)

Almost terror-stricken phoebe started to ask about the harpsichord, "was it the same harpsichord that you showed me?" The fear in Phoebe is shown when she asked about the harpsichord. She could hardly sleep that night. She has all kind of fancies about the harpsichord and Alice Pyncheon whom she has not seen ever before. She is afraid of the strong music of that instrument. She is unable to sleep because of terror. From

all these, we become aware that terror results not from physical entities but the real terror lies lurking inside human psyche as experienced by Phoebe.

Evil of Property

While evaluating gothic traits in this novel, evil of property is also one of a major cause to be analyzed here. Money is the cause of murder, crime, and treachery, which are mostly found in gothic novel. Similarly, in this novel also, money is the key factor of all the destruction. The land, on which the seven-gabled house was built, had first been occupied by the thatched hut of Matthew Maule, who had settled there because of the spring of fresh water "a rare treasure on the sea-girt peninsula" (246). But as the town expanded during its first generation, this treasure became a desired asset in real estate to the eyes of Colonel Pyncheon. A man of iron energy of purpose in obtaining whatever he had set his mind upon, he asserted plausible claims to Maule's lot and a large adjacent tract of land, on the strength of a prior grant. Hence, the Colonel took Maule's land unfairly and built the house with seven gables. The land of Matthew Maule was not desired by anybody when it was remote from the village. But as the city began to expand, the greedy eyes of Colonel Pyncheon fell upon it. This fact is clearly presented in the following lines:

In the growth of the town, however, after some thirty or forty years, the site covered by his rude hovel had become exceedingly desirable in the eyes of prominent and powerful personage, who asserted plausible claims to the proprietorship of this and a large adjacent tract of land on the strength of a grant from the legislature. (2-3)

Similarly, Judge Pyncheon is directly described as a greedy and selfish fellow even though he pretends to be a generous and gentle person. He had no one; his desire for property was so intense that he could readily adopt any despicable and

criminal trickery to get it. He could send his own wives to their graves broken-hearted, that is, he did not feel serenity to fulfill their trivial desire. His greediness towards property becomes apparent in the following remarks:

Tradition affirmed that the puritan had being reedy of wealth: the judge, too with all the show of liberal expenditure, was said to be as close-fisted as if his gripe were of iron [...] the puritan, again, an autocrat in his own household, had worn out three wives, and merely by the remorseless weight and hardness of his character in the conjugal relation, had sent them one after another broken-hearted to their graves. (116-117)

His greed becomes apparent when he involves himself to send Clifford to jail for the crime of his uncle's murder. The Judge weaves a good plot and makes his way clear so as to inherit his ancestral property of which Clifford was the rightful heir. However, his dream could not be materialized during the period, Clifford stayed in prison because he had no idea where the ancient Indian deed to the land was hidden. Only Clifford could find the deed. So, he initially, tried to persuade Hephzibah to meet Clifford and finally threatened her but he, himself, died leaving his desire unfulfilled.

In metaphorical sense, the Pyncheons' lust can be clearly seen in terms of power and property. Colonel Pyncheon's usurpation of Matthew Maule's land and Judge Pyncheon's several unfair trickeries to be the heir of ancestral property can be the good examples of their uncontrollable lust.

When Clifford returns home from the prison after thirty years, Hephzibah gives him hot coffee. As he drinks it hurriedly, he asks for another cup of it. Thus he proves himself a devourer and shows his gluttony crazily in front of his sister and cousin, Phoebe. He says, "More, more! This is what I need! Give me more".

However, he is not only one in the Pyncheon family who has been suffering from this sin. Rather almost all of them possess it. In short the Pyncheons keep on saying, "More, more" all the time and give up their lives for the sake of property.

Likewise, Gervaise Pyncheon is another example of greed. His lust for property took the life of his innocent daughter Alice. To find the missing documents of property Gervaise Pyncheon sacrifices his daughter. He gave his daughter to Maule for hypnotized through which it is supposed to find the place of missing documents. It is evil of property, which corrupts the mind of Gervaise Pyncheon and made him risk his own daughter's life.

Similarly, old Colonel Pyncheon's lust for money brought all the calamities in the seven gabled mansions. Their yearning of more property destroyed themselves. Old Colonel Pyncheon forcefully taken the land of old Matthew Maule and he executes Matthew Maule for the crime of witchcraft. However, he was martyred not for witchcraft but for the antagonism with the Colonel whom Maule did not give his land easily. He could not suppress his lust for money. Rather proved him a very wretched and sinful being, a murderer, for the fulfillment of his interest.

Hawthorne exposes the basic nature of the Colonel who could do anything for the sake of property. A genuine person like Matthew Maule in the story is one of his victim and meets the dreadful fate:

Old Matthew Maule, in a word, was executed for the crime of witchcraft. He was one of the martyrs of that terrible delusion, which should teach, us among its other morals that the influential classes, and those who take upon themselves to be leaders of the people are fully liable to all the passionate error that has ever characterized the maddest mob. (3-4)

The Colonel shows the principle greed in the Pyncheons by usurping Matthew Maule's land. Though he had not any connection to the land, he happened to claim it and eventually got it. It's due to his greed of property that he could not endure his desired asset being in the possession of a layman like Matthew Maule. Due to his lust for money, curse be falls upon the Pyncheon family and the seven gabled house. Due to this curse nobody in the house breath comfortably. Future generations of the Pyncheon family continue to occupy the house over the next century and a half, but they are never able to claim one of the dead Colonel's final acquisitions, gigantic tract of land in Maine. To obtain the paper of the land, generations of Pyncheon commit the crime. So, evil of property can be seen throughout the whole novel.

Thus, the property plays the great role in this novel. Whole novel is about the ill effects of property. It is the evils of property, which can be seen in old Colonel puncheon that forcefully, obtain the land of Matthew Maule. Judge Pyncheon, who plotted the false charge against Clifford and sent him into Jail. Similarly, Gervaise Pyncheon, who sacrifices his daughter to know whereabouts of the missing paper of land. Her father, as it proved, had martyred his poor child to an inordinate "desire for measuring his land by miles instead of acres" (201).

Doppelganger as the Gothic Trait in the Novel

The motif of the 'double' or doppelganger, which is a frequent motif in many gothic plot is also present in *The House of the Seven Gables*. However, Hawthorne handles it in quite a different way. The 'double ness' is found in many major characters. First of all, the strange similarity can be found between Colonel Pyncheon and Judge Pyncheon. Judge may be looked upon as an embodiment of the evil in Colonel's own nature. Judge Pyncheon did the same things which Colonel has done . Judge has inherited the evil instinct of Colonel Pyncheon who had unfairly taken the

land of Matthew Mael, where the house was built. Judge also planned conspiracy against Clifford and sent him jail as did the Colonel to the old Matthew Mael, without any guilt. Judge's ties to the dubious Pyncheon, past are unmistakable, most clearly revealed by his resemblance to Colonel Pyncheon's portrait and by his death. The Judge seems to be simply an updated version of the old Pyncheon patriarch. The narrator interjects at this point, remarking on the many similarities between these two personages, including certain greediness and an ability to hide a rather ruthless nature beneath a friendly exterior. Phoebe is amazed at how similar Judge Pyncheon is to the portrait of Colonel Pyncheon. It struck Phoebe that this very Judge Pyncheon was the original of the miniature which the daguerreotypist has shown her in the garden and that the hard, stern, relentless look, now on his face, was the same that the sun had inflexibly persisted in bringing out. And Phoebe being amazed says, "And not merely so, but was it hereditary in him, and transmitted down as a precious heirloom from that bearded ancestor, in whose picture both the expression, and, to, a singular degree the features, of the modern Judge were shown" (113).

In addition to the physical similarities, Phoebe notices a more sinister connection to the past when the Judge makes a small noise in his throat gurgling slightly as he does so. The noise makes Phoebe suddenly recall Matthew Mael's curse on Colonel Pyncheon—"God will give him blood to drink" and the whispered rumors that the blood can supposedly be heard to gurgle in the throats of Pyncheon. Phoebe also notices that not only the appearance but also the nature of Judge Pyncheon and the Colonel's were the same. This can be shown in the following lines;

It implied that the weakness and defects, the bad passions, the mean tendencies, and the moral diseases, which lead to crime, are handed down from one generation to the another, by a faster process of

transmission that human law has been able to establish, in respect to the riches and honors which it seeks to entail upon posterity. (113)

All aspects of Judge Pyncheon meet with that of Colonel Pyncheon. Judge has inherited all the weaknesses, defects, bad passions, mean tendencies and the moral diseases from his ancestral. In other words, in the light of such an interpretation, it is possible for us to regard Judge Pyncheon's mind as containing the evil features of Colonel's character within itself.

The novel also introduces a number of close parallels between Holgrave and Matthew Mauel and between Alice and phoebe. Like Holgrave, the younger Matthew Mauel is an artist. Alice is primarily struck by the artistry evident in Mauel's craft. Even more obviously, Holgrave shows the same hypnotic qualities as the younger Mauel. "With the lids drooping over her eyes-now lifted for an instant, and drawn down again, as with leaden weights-she leaned slightly towards him, and seemed almost to regulate her breath by his" (203).

When Holgrave finished his story about Alice Pyncheon, Phoebe already had hypnotized. He had hypnotized her as the way Matthew Mauel Hypnotized Alice Pyncheon. So we can say that Holgrave is another aspect of carpenter Matthew Mauel. There are many similarities between Alice Pyncheon and phoebe Pyncheon. Though they were from Pyncheon side, their behavior was not like their ancestor. They were aloof from greed, envy, lust, and crime. Alice was the light of the house. Everything was in proper condition when there was Alice. She was the life and fresh air for the house. In those days at an open window of a room in the second storey, hanging over some pots of beautiful and delicate flowers-exotics . There was "the feature of a young lady, on exotic, like the flowers, and beautiful and delicate as they" (183). Her presence imparted an "indescribable grace and faint witchery to the

whole edifice " (183). Similar features can be founded in phoebe's character. Like Alice, phoebe also brings the "rays of lights in to the somber Pyncheon house". Phoebe literally brings a breath of fresh air into the house, throwing open her windows, rearranging her room, and coaxing the garden back to health and beauty from its state of decay and disarray. So, we can say that they are two characters rather one; or they may be regarded as a single essence with dual aspects.

Symbols and Gothicism in the Novel

The symbols in *The House of the Seven Gables* also show the trace of gothic ness. There are various symbols in *The House of the Seven Gables*, which helps to reveal the gothic traits. There are number of incidents, characters and objects which provide us symbolic interpretation. These symbols gives the novel its richness interpretation these symbols gives the novel its richness and broader meaning.

The seven gabled house itself is symbolic. The atmosphere of *The House of the Seven Gables* also carries symbolic significance. There is something grotesque about the house. In front of the house, just on the edge of the unpaved sidewalk grew the Pyncheon-elm, which in reference to such trees as one usually meets with, might well be term gigantic. Pyncheon-elm had been there for nearly a hundred years, throwing its shadow from side to side of the street, over topping the seven gables and sweeping the whole black roof with its pendent foliage. It looks like as if the two ghosts grasped the house in its tight grip. In one side of the front gable extended a ruinous wooden fence of open latticework, through which could be seen a "grassy yard" and especially in the angles of the building, an enormous fertility of burdocks, with leaves. There are the "green moss" that had long since gathered over the projections of the windows, and on the slopes of the roofs. So, all these symbolize *The*

House of the Seven Gables set in perfect gothic location. Hawthorne shows the house to be gloomy dismal castle from a gothic tale:

Half-way down a bye-street of one of our new England town stands a rusty house, with seven acutely-peaked gables, facing towards various points of the compass, and a huge clustered chimney in the midst . The street is Pyncheon-street; the house is old Pyncheon-house; and an elm tree of wide circumference, rooted before the door, is familiar to every town born child by title of the pyncheon-elm. (1)

So, the seven gabled houses can be taken as the symbol of prison. It prevents the inhabitants from truly enjoying any freedom. One of the major villains of this novel Judge Pyncheon has planned conspiracy against Clifford for false charge and sent him in to jail. But after releasing form prison Clifford cannot enjoy the freedom rather he thought the house itself is a prison for him. He has not been released from his imprisonment, rather is transferred from one prison to another. He says with Hepzibah, "Had I taken that plunge and survived it, me thinks it would have made me another man!" (342). Clifford realizes that his life has become meaningless, and he cannot help but tries to join the masses below. He becomes crazy and tries to jump off: "With tremulous limbs, he started up, set his foot on the window-sill, and in an instant more would have been in the unguarded balcony [. . .]. But his companions, affrighted by his gestures, seized Clifford's garment and held him back" (341-342). This quote indicates that Clifford has not been released from his imprisonment rather escaped from one jail to another. He still feels imprisoned at the periphery of *The House of the Seven Gables*.

Another symbol discussed here is the well. The well in the garden symbolizes the evil past and tells the future of the Pyncheon family. Once the water of the well

was "spring of soft and pleasant water-a rare treasure on the sea girt peninsula" (2), but now "like an old lady's cup of tea, it is water bewitched!" (90). The well is also affected by the sin of Pyncheon. It soon shows the effects of the Pyncheon curse; "it was a curious, and some people thought, an ominous fact that, very soon after the work men began their operations, the spring of water, above mentioned, entirely lost the deliciousness of its pristine quality" (248). This is because of the evil manner in which the property was obtained from the Maules. The cheerful spring whose water turns brackish after Maule's death and the arrival of the Pyncheons, a very literal illustration of the land's deep corruption. It is indicative that the Maule rather than the Pyncheon well should be the one spouting dirty water, as Maule's curse will prove to be tied to the ill-gotten land rather than to the Pyncheon family itself. Pyncheons who leave the house appears to be the least affected by the curse.

Similarly, characters in this novel are also symbolic. A symbolic character we can present here is Miss Hephzibah whose ghost like appearance frightened all. Her face, clothing and her activities are unnatural. She prefers dark rather than light, that's why she cannot leave the gloomy house. Hephzibah had opened a cent-shop but whenever customers came to her, they were frightened by her ghost like appearance.

Describing Miss Hephzibah one of the customers says: "I never was so frightened in my life! Said the curious customer, in describing the incident to one of her acquaintances. "She's a real old vixen, take my word for it! She says little to be sure; but if you could only see the mischief in her eyes!" (51).

Everyone who comes to Hephzibah's shop is frightened by her "scowling face".

Hawthorne has described her as " a tall figure, clad in black silk, with a long and shrunken waist, feeling her way towards the stairs like a near-sighted person." (28).

These symbolize the dark aspect of Miss Hephzibah's life. In one chapter Hawthorne says that Hephzibah herself frightened by her appearance:

Her scowl had done Miss Hephzibah a very ill office, in establishing her character as an ill-tempered old maid; nor does it appear improbable, that, by often gazing at herself in a dim looking glass, and perpetually encountering her own frown within its ghostly sphere, she had been led to interpret the expression almost as unjustly as the world did. (30)

Not only Hephzibah but also her Clifford is symbolic and ghost like character. Hephzibah and Clifford are completely cut off from the outside world. They are like prisoners who after being jailed for decades, returned to find a world they do not know. Clifford realizes it and offers his insight, "we are ghosts! We have no right among human-beings-no right anywhere, but in this old house" (344). Hephzibah will not go the garden because she prefers the shadows of he house. She is dark on the outside and has a permanent scowl of wrinkles on her forehead. Her clothing had all dark shades of gray and black, similar to the clothing which are usually worn which in mourning. She is witchlike character who prefers dark rather light. All children got frightened after seeing her scowling face. She was harsh in her tone. She lacks softness of human heart. This description symbolizes miss Hephzibah's dark life. The appearance of miss Hephzibah looks like an incredible ghost in her "black silk dress" as the trembling figures and with" scowling face (28). Her appearance symbolizes gothic ness in her character.

Likewise, chickens are another symbols in this novel. The ramifications of the close- minded, accursed Pyncheon way of life are artfully illustrated by the description of the chickens, which are obviously symbols for the Pyncheon family.

like the Pyncheons, the chickens were once a large, hardy breed, but like the family that breeds them, they have suffered with time, shrinking its size. By their very nature, too, the chickens, whose clucking and fighting is more evocative of petty gossip than of serious discussion, seem like a rather unflattering metaphor for a ruined family. The chickens also exhibit rather admirable dignity as their lineage has endured in the face of poor health and seeming neglect. As the narrator tells us:

So wise as well as antique was their aspect, as to give color to the idea, not merely that they were the descendants of a time-honored race, but that they had existed, in their individual capacity, ever since *The House of the Seven Gables* was founded, and were somehow mixed up with its density. (296)

Not only do the chickens share the Pyncheon's declining fortunes but they are inextricably linked to the fate of the family's house as well or we can say that the chickens are mirror of the Pyncheon family. In regards of this, Hawthorne says:

The hens were now scarcely larger than pigeons, and had a queer, rusty, withered aspect and a gouty kind of movement, and a sleepy and melancholy tone through all the variations of their clucking and cackling. It was evident that the race had degenerated, like many a noble race besides, in consequence of too strict a watchfulness to keep it pure. (296)

The chickens symbolize the dark aspect of Pyncheon family. The sin of the Pyncheon family also be falls upon the chickens. They are rather seems like unflattering metaphor for a ruined family. The chickens also exhibit rather admirable dignity as their lineage has endured in the face of poor health and seeming neglect. So, wise as well as antique was their aspect, as to give color to the idea, not merely that they were

the descendants of a time-honored race but that they had existed, in their individual capacity and mixed up with its destiny. Not only the chickens share the Pyncheon's declining fortunes but they are inextricably linked with the fate of family's house or we can say that the chickens are mirror of the Pyncheon family.

Fantasy as Gothic Elements in the Novel

The House of the Seven Gables is a fantasy. It is a story of two family: Maules and the Pyncheons, told in a fairy tale manner. It is the polarization of the good and evil; of virtue and sin; and, of democracy and aristocracy. Colonel Pyncheon, who has highhandedness in the society, obtains the land of Matthew Maule unfairly. But Maule, in spite of his vehement objection, cannot protect his property because of his low social status. Rather, he is destined to be executed for witchcraft. Thus, the evil gets victory over the good after Maule's death. It stands in the form of the mansion that is erected upon the grave of Matthew Maule. However, the Maule's curse brings darkness and dreadfulness that are brooded over all the corners of the house. Due to these gothic elements, the inhabitants of the house are badly affected. They grow depression and their fortunes decline gradually. It is only when stepping outside the house that the Pyncheons find complete happiness. Then, some generations of the families keep on their family-hostility for a good many years. Finally, the intra and inter family conflicts end with the death of Judge Pyncheon and the marriage of Hargrove and Phoebe; the former possess the typical family traits and the latter lacks the very thing so that the reconciliation is possible. The union of Phoebe and Hargrove seems like the quintessential fairy tale romance, and the marriage between the two families ties up many of the novel's loose ends. Romance between Phoebe and Hargrove takes us into the fanciful world. In one episode while wishing good night to Miss Phoebe, Hargrove says:

'Good night, miss phoebe Pyncheon !
 Any bright day, if you will put one of
 These rose- buds in your hair, and
 Come to my rooms in central-street,
 I will seize the purest ray of sunshine, and make a picture of the flower
 and its wearer'. (90)

Phoebe comes into the house becoming an angel. She brings a breathe of fresh air into the stuffy Pyncheon house, and the optimistic, bright, even pastoral vocabulary that surrounds every description of phoebe seems to reflect her stalwart country values. Holgrave became the hero while phoebe was heroine. By the end of the story, they both rewarded.

Another fantastic scene we can trace here is about hypnotizing. Holgrave told story about the Pyncheon curse, which he reads aloud to phoebe. Gervayse Pyncheon, the grandson of Colonel Pyncheon, summons a carpenter named Matthew Maule, the grandson of the same Matthew Maule who placed the curse on the Pyncheon family. The younger Maule, a bitter and unpopular carpenter, knows the family legend well and has a deep hatred for the Pyncheons. Maule believes that *The House of the Seven Gables* is rightfully his and that the curse will never end until the house has been returned to the maule family. Although, he is only a laborer, maule barges into the house through the front door and demands to know what Pyncheon wants. Pyncheon, now a middle-aged man, has not lived in the house for very long. The Pyncheons have searched thoroughly for the missing document, even digging up the grave of the first Matthew Maule to look for it, but have been unable to find it. Then to find about the missing papers, Matthew Maule hypnotized Alice.

"With the lids drooping over her eyes- now lifted for an instant, and drawn down again, as with leaden weights- she leaned slightly towards him, and seemed almost to regulate her breath by his" (203).

Maule uses Alice as a medium to contact the spirits of Colonel Pyncheon, the older Matthew Maule and his own father. It appears to have been his object to convert the mind of Alice into a kind of telescopic medium, through which Mr. Pyncheon and himself might obtain a glimpse in to the spiritual world. He succeeded accordingly. During her trance, Alice described three figures as being present to her spiritualized perception: "It was he with the blood-stain on his band-seemed, unless his gestures were misunderstood, to hold the parchments in his immediate keeping but was prevented, by his two partners in the mystery, from disburthening himself of the trust" (200).

In Alice's vision, the two Maule spirits physically restrain the ghost of the Colonel from divulging the document's location and he is so choked with his own secret that he begins to cough up blood.

Then comes the most fantastic incident, which is about the frequently haunting of the music of Alice's harpsichord. In one corner of the chambers there was a " large black article of furniture of very strange appearance, which the old gentlewoman told phoebe was a harpsichord." It looked more like a "coffin" than anything else, and, indeed, not having been played upon or opened for years (69). There must have been a vast deal of dead music in it, stifled for want of air. Human finger was hardly known to have touched its chords since the days of Alice Pyncheon. After the death of Alice Pyncheon, it is said that music of harpsichord began to haunt the seven gabled house and a great many times, "especially when one of the Pyncheons was to die, She had

been heard playing sadly and beautifully on the harpsichord" (80). It is clear from these following lines:

But, even now, she was supposed to haunt *The House of the Seven Gables* and a great many times especially when one of the Pyncheons was to die-she had been heard playing sadly and beautifully the harpsichord. One of these tunes, just as it had sounded from her spiritual touch. (80)

Whenever one of the Pyncheons was to die, Alice had been heard playing sadly and beautifully the harpsichord. So, this incident falls in the category of fantasy which is based on fancy or imagination not in reality.

Thus, the reference to eerie atmosphere, symbolic nature of house itself, motif of doubleness, lust for money and the characters evoke horror and terror in the mind and the heart of the reader. To conclude, these above features symbolize the presentation of Gothic elements in *The House of the Seven Gables*.

Conclusion

The House of the Seven Gables is unquestionably one of the great American novels with immense suggestive power that fully justifies Hawthorne's reputation as a major nineteenth century novelist. The novel demonstrates high sense of reality, in that it reveals profound truths about how the effects of the sins of the father are felt by children for generation to come. Apart from these areas Hawthorne also concentrated on the gothic. Hawthorne's works seem closer to the American Gothic Movement of the late eighteenth and early nineteenth century. The Gothic genre preoccupied itself primarily with dark brooding themes of romance, panic and human fallibility. A mildly cynical and pessimistic view of human nature pervades Hawthorne's novels, and he frequently explores human flaws like hypocrisy and immorality. For example, the Pyncheon family at the center of *The House of the Seven Gables* holds many dark, deadly secrets despite their social prominence. He uses the elements of surrealism to paint portraits of darkly characters that become representatives of moral decay, corruption, greed and evil in the modern world. But when we try to analyze the conventional gothic traits we can hardly find any. Hawthorne attempted to trace the gothic influences on his work through the use of setting, atmosphere, mysteries, deaths, horror and terror etc.

It exposes many of the evils that were rampant in the society of that period. Moreover, it reflects the sins, lust for money, which destroyed all in the novel. While drawing the effects of "uncanny", Hawthorne has also used supernatural elements like ghosts. While doing so, he mainly concentrated on the psychology of a character. The horror and terror, which Phoebe experience is not caused by any ghost but result from psychological effects. The novel makes an inescapable link between the world of text and the world of reader emphasizing that terror and horror not only results from outside factors but also that are within us. *The House of the Seven Gables* also seems

like a detective story with a series of mystery and suspense. It begins from the beginning from the novel and solves towards the end of the novel. This is also a story of conflict of sins and virtues.

The House of the Seven Gables also handles the motif of evil of property giving it a gothic tone. But it is handled here in a different way. Money also plays the vital role in the gothic novels. Colonel Pyncheon's lust for money brought all the calamities in *The House of the Seven Gables*. Gervayse Pyncheon's lust for money took the life of his innocent daughter, Alice.

The novel also deals with the motif of doppelganger. It shows that Judge Pyncheon is Colonel's doppelganger, acting out the forbidden desires, and an expression of the darker side of psyche. Hawthorne uses fantasy in *The House of the Seven Gables*. The imaginative plot of this novel is a fantasy adjusted to the taste and need of the mature, adult mind. Use of magic also helps this novel to become fantastic one. One of the critics Malcom Cowley also took Hawthorne's novel as a fantasy. Giving more emphasis to this fact he says that "Hawthorne's stories are the old Greek myths, made more vivid to the childish imagination by an infusion of details which both deepen and explain their marvels". He further says that in Hawthorne's works he found something of the nursery fairy-tale quality of interest, which Hawthorne imparts to them always, remains. Thus in conclusion, we can say that the novel covers all the elements of gothic in its own way.

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