

EXPLORING ROMANTIC VALUES AS SEEN IN HAWTHORNE'S
THE HOUSE OF SEVEN GABLES

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ABSTRACT

This article tries to explore Romantic values in Nathaniel Hawthorne's novel The House of Seven Gables. In analyzing the novel, the writer uses Moral-Philosophical approach and Expressive approach. The writer also uses qualitative-descriptive method in applying the theory. There are some Romantic values of The House of Seven Gables. First, family relationship. Second value is fate and free will. The next value is cheerful expression which was given by Phoebe to anybody. Other value is wealth and social status do not bring happiness the last value is showed by Holgrave, one of Maule family who didn't want to have revenge with Pyncheon. This writing has contribution for comprehending and analyzing American literary works around 19th century.

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INTRODUCTION

The House of the Seven Gables is an American novel authored by Nathaniel Hawthorne, published in Boston in 1851, around the mid-19th century. The story was influenced by a gabled residence in Salem that belonged to Hawthorne's relative Susanna Ingersoll. This novel appeared in the Romantic period, which is significant in American literature history.

A period where most American literary works attempt to express the value of living that is free of historical traditions, aristocratic norms, and a narrow concept of achieving happiness. In investigating the values, the writer employs a historical and moral approach to gain more insight into the factors leading to the Romantic values that feature in the work. The historical approach involves understanding a literary work by reviewing the author's biography as well as the social, cultural, and intellectual context that developed it (Kennedy and Gioia: 1995). By understanding context, the author investigates the implications of the Romantic period in Hawthorne's novel. Furthermore, the writer elaborates on the historical context and moral perspective to obtain a thorough comprehension of Romantic core values in The House of Seven Gables.

The moral approach concentrates on values and content. Since literature is a traditional form of conveying morality, philosophy, and religion, the method is as old as literature itself

(Evans: 2017). The method focuses on figuring out the significance of a literary work and its meaning. By using this method, the writer analyzes the literary work's lessons or messages.

The romantic spirit emphasizes how people value wrongdoing or sinners as individuals in the human race who have the right to make amends or improve their lives. There isn't inherent mistake or sin and everyone has authority in his/her life.

REVIEW OF LITERATURE

The Romantic movement in American literature, often conceptualized as the "American Renaissance" flourishing roughly between the 1830s and the American Civil War in the 1860s, was not merely an imitation of European Romanticism. Instead, it was a radical cultural assertion of a young nation seeking its independent literary voice (Matthiessen, 1941).

While sharing the European disdain for rigid rationalism, American Romantic values were deeply shaped by the vastness of the American landscape, the myth of the frontier, and the democratic anxieties of a developing society (Lewis, 1955).

1. Transcendentalism and the Divine Self

The most defining evolution of Romantic values in America was Transcendentalism. Led by thinkers like Ralph Waldo Emerson and Henry David Thoreau, this philosophy posited that the ultimate truth transcends what can be perceived by the senses or proven by science. The key concept is Self-Reliance, the belief that the individual conscience is supreme over institutional dogmas (Emerson, 1841).

The Over-Soul: The belief that God, nature, and humanity are interconnected in a single, spiritual unity.

2. The Wilderness as a Sanctuary and a Frontier

While British Romantics viewed nature as a pastoral or sublime escape, American Romantics viewed the wilderness (the frontier) as a vast, untamed space of spiritual rebirth and literal freedom. As argued by Leo Marx (1964) in his seminal work *The Machine in the Garden*, American literature frequently explores the tension between the pastoral ideal of the untouched landscape and the encroaching corruption of industrialization and urbanization. Nature in American Romanticism is where the human soul is stripped of societal artifice to meet the divine.

3. Radical Democratic Individualism

American Romanticism amplified individualism into a democratic ideal. The "American Adam" emerged as a prominent literary archetype—an innocent, self-made individual, free from the burdens of European history, charting his own destiny (Lewis, 1955). This value celebrated the common man, the pioneer, and the non-conformist, as heavily reflected in Walt Whitman's egalitarian poetry, which celebrated the collective and individual "I" (*Song of Myself*).

4. Dark Romanticism and the Anatomy of Human Guilt

A crucial antithesis within American Romanticism is Dark Romanticism (or American Gothic). Writers like Nathaniel Hawthorne, Edgar Allan Poe, and Herman Melville shared the Romantic focus on intense emotion and imagination, but they rejected the optimistic view of human perfectibility held by the Transcendentalists.

Instead, they explored the darker spectrum of the human psyche: inherited guilt, original sin, madness, and the inherent ambiguity of good and evil (Fiedler, 1960).

There are several previous studies about Romantic values in Nathaniel Hawthorne's works. First, the research about *The study juxtaposes strict 17th-century historical Puritan doctrines against 19th-century American Romantic sensibilities* by Grace Aliff in 2011 from Boise State University. The researcher concludes that Hawthorne intentionally alters historical Puritan realities in *The Scarlet Letter* to champion Romantic values of sin and redemption. Instead of viewing sin as an irreversible path to damnation (the Puritan view), Hawthorne applies a Romantic lens where sin serves an "educative effect," leading to radical individualism, self-realization, and empowerment. Hester Prynne emerges as a Romantic hero who rejects predestination to become her own savior.

Second, the research about *Dark Romantic Individualism, Gender Politics, and Social Surveillance* by Jessica McKenzie from Seton Hall University. The writer uses theory from Michel Foucault's *Discipline and Punish* and Simone de Beauvoir's "The Other". The study concludes that Hawthorne operates as a "half-feminist". While he structurally sympathizes with the Romantic ideal of female autonomy and rebellion against institutional tyranny, his narrative arcs ultimately force these dark romantic heroines to succumb to societal surveillance and patriarchal discipline, showcasing the tragic limits of individual freedom.

Third, the research on *Subgenres of American Romanticism (Dark Romanticism vs. Light Romanticism Framework)* by Muhammad Safeer, Dr. Muhammad Shahbaz, et al from Pakistani Academic Faculties in 2020. By analyzing *The Scarlet Letter*, the researchers established how Hawthorne acts as a cornerstone of the Dark Romantic canon. The research demonstrates that while Hawthorne embraces classic Romantic values-such as the primacy of imagination, intuition, and heavy symbolism-he completely subverts the optimistic "Light" Romanticism (Transcendentalism) of Emerson. The results show that Hawthorne's text focuses heavily on the darker aspects of the human psyche, highlighting guilt, the fallibility of human nature, and the grotesque outcomes of obsession.

Next, the research on *Spatial Romantic Traditions vs. Industrial Modernity (Ecocritical & Spatial Theory)* by Lauren de Dieu from Harvard University in 2023. This thesis analyzes how Hawthorne uses domestic and natural architecture to defend Romantic values against scientific rationalism. The research concludes that Hawthorne structures his narratives to show the collapse of the "Romantic home"- a sanctuary of organic light, nature, and human emotion-when it is violated by the cold, mechanistic logic of industrialization and scientific perfectionism.

The previous studies on Romantics have different focus with the writer in this article. This article tries to reveal the Romantics values in Hawthorne's *The House of Seven Gables*. In this writing, the writer described the Romantics spirit of main character, Phoebe Pyncheon and Holgrave Maul. It means that there is a gap between this article and the previous studies.

RESEARCH METHOD

The design of this research, researcher used a descriptive qualitative method as the design of this research. Then the researcher will employ the descriptive qualitative method because the design of the qualitative method is more descriptive and the data was collected in the form of words or images rather than numbers, thus the emphasis is not placed on the numbers. This research design emphasizes the researcher as the primary instrument, uses natural conditions, and isolates the experiment from the source data. With this method, sense is given more weight, and as a result, descriptive qualitative research aims to describe, clarify, and offer more comprehensive answers to

the problems under investigation. This requires extensive personal investigation and the transcription of actual statements or words from conversations (Sugiono, 2018).

The data gained from English drama script it was script from *The House of Seven Gables* by Nathaniel Hawthorne which was published in 2004. Content analysis examines various human communication mediums, such as books, newspapers, and dramas, to find trends, themes, or biases. This means that content analysis is about identifying the message that an object is trying to convey rather than drawing conclusions. (Leedy & Ormrod, 2016).

ANALYSIS

Romantic Values in *The House of Seven Gables*

Some Romantic values appear in *The House of Seven Gables*, expressed through a blend of explicit and implicit elements. The work's main emphasis is on family relationships, as shown through the two families: the Pyncheon family and the Maule family. The Pyncheon family is portrayed as immoral, possibly even cursed, with their dreadful blood transmitted from generation to generation to sustain their wrongdoing. At the same time, there are a few isolated instances of positive family relations for example, Hepzibah Pyncheon deeply loves her brother Clifford. Nevertheless, even these seemingly affectionate family feelings contain a troubling undercurrent. Out of grief for her brother, Hepzibah has spent nearly thirty years of her life confined to the dark family house. Even so, although Clifford is no longer imprisoned, Hepzibah's hideous appearance prevents him from looking at her. As a result, Clifford gives her nothing in return for her completely selfless love. The writer was amazed by Hawthorne's capacity to elevate something as pleasant as brotherly love into something terrible and dreadful.

In examining the animosity within the Pyncheon family, Hawthorne conveys an alternate portrayal of family life through Hepzibah's relationship with Clifford and Phoebe's taking care of her elderly relatives. The sacrifice of Hepzibah in conducting life alone and waiting for her brother's coming home is a depiction of a close tie of family. Hepzibah created a little business in the house and generated money for his brother's arriving. On the other hand, Matthew Maule's curse is a figurative method for weaker Pyncheons like Hepzibah to comprehend why their stronger, sterner family members threaten and mistreat them.

The odd shaped Pyncheon family is the focus of the opening chapter of *The House of the Seven Gables*. We discover that the Pyncheons embrace their heritage and take great pride in their family. However, it is far more difficult to understand the Maule family. They are keeping any fundamental familial grudges to themselves. In fact, contrasted to his real descendants, the Pyncheon family appears to be brooding over Matthew Maule.

The perception of land ownership is an act of will is one of the fascinating elements of Hawthorne's depiction of the early Puritan era. Colonel Pyncheon is able to seize a part of Maine because he thinks that it's his right. His kid is too frail to keep this property after his death. It seems strange to consider legal prohibitions on the early settlers considering that the Europeans' entire process of colonizing the Americas was a land grab. We are extremely intrigued about how the Puritans felt they were entitled to certain land in Massachusetts but not other land elsewhere. We can see from this quotation:

When the pathless forest that still covered this wild principality should give place-as it inevitably must, though perhaps not till ages hence-to the golden fertility of human

culture, it would be the source of incalculable wealth to the Pyncheon blood. Had the Colonel survived only a few weeks longer, it is probable that his great political influence, and powerful connections at home and abroad, would have consummated all that was necessary to render the claim available. But, in spite of good Mr. Higginson's congratulatory eloquence, this appeared to be the one thing which Colonel Pyncheon, provident and sagacious as he was, had allowed to go at loose ends. So far as the prospective territory was concerned, he unquestionably died too soon. His son lacked not merely the father's eminent position, but the talent and force of character to achieve it: he could, therefore, effect nothing by dint of political interest; and the bare justice or legality of the claim was not so apparent, after the Colonel's decease, as it had been pronounced in his lifetime. Some connecting link had slipped out of the evidence, and could not anywhere be found. (Hawthorne, 2004:44)

But there is no one thing which men so rarely do, whatever the provocation or inducement, as to bequeath patrimonial property away from their own blood. They may love other individuals far better than their relatives, - they may even cherish dislike, or positive hatred, to the latter; but yet, in view of death, the strong prejudice of propinquity revives, and impels the testator to send down his estate in the line marked out by custom so immemorial that it looks like nature. In all the Pyncheons, this feeling had the energy of disease. It was too powerful for the conscientious scruples of the old bachelor; at whose death, accordingly, the mansion-house, together with most of his other riches, passed into the possession of his next legal representative. (Hawthorne, 2004:25)

Even the elderly bachelor who considers giving Matthew Maule's spokesman the House of the Seven Gables does not modify his will to prevent his own family from inheriting. The owners of a family home experience a sense of immortality because the family as a whole survives even after individual members die. The expulsion of the Maule family's home, which leaves them with nothing to unite them, is undoubtedly the Pyncheons' most horrific act committed against the Maules.

Fate and free will are both significant themes in "The House of the Seven Gables". The novel portrays Judge Jaffrey Pyncheon as a wealthy, oppressive, and hypocritical figure. Yet, he is merely the latest in a long line of Pyncheon tyrants, a lineage that began with the first Pyncheon in Massachusetts: Colonel Pyncheon. If Judge Pyncheon inherited the cruel traits of his ancestors, can we truly blame him for becoming what his nature dictated? If the Pyncheon family was indeed corrupt to the core, was Judge Pyncheon not destined to become just like the other cruel Pyncheons in his lineage? However, this argument faces a challenge, as the Pyncheon family also includes virtuous figures such as Alice, Clifford, Phoebe, and Hepzibah. Why did they not succumb to the evil inherited by their family? Even if the Pyncheon family genes make you *more likely* to go bad, that doesn't mean you *have* to.

From father to son, they clung to the ancestral house with singular tenacity of home attachment. For various reasons, however, and from impressions often too vaguely founded to be put on paper, the writer cherishes the belief that many, if not most, of the successive proprietors of this estate were troubled with doubts as to their moral

right to hold it. Of their legal tenure there could be no question; but old Matthew Maule, it is to be feared, trode downward from his own age to a far later one, planting a heavy footstep, all the way, on the conscience of a Pyncheon. If so, we are left to dispose of the awful query, whether each inheritor of the property—conscious of wrong, and failing to rectify it—did not commit anew the great guilt of his ancestor, and incur all its original responsibilities. And supposing such to be the case, would it not be a far truer mode of expression to say of the Pyncheon family, that they inherited a great misfortune, than the reverse? (Hawthorne, 2004: 26)

Based on the quotation above, we know that by depicting three generations of similar Pyncheons (Colonel, Gervayse, and Judge Pyncheon), Hawthorne suggests that destiny is linked to family genetics and inheritance.

Every single time the latest generation of Pyncheons decides to live in this dirty house, they repeat the old sin of stealing from Matthew Maule. Is this just? What ethical code is Hawthorne applying here? How much responsibility do you believe families ought to take on for wrongdoing of their elders?

Undoubtedly, Hawthorne makes prominent use of symbolism in his novel. Mr. Holgrave's daguerreotype reveals a side of Judge Pyncheon unknown to most people namely, his cold, ruthless, and power-hungry nature. These aspects of Pyncheon's personality are exposed to the reader even before we first encounter him in the novel. Interestingly, Hawthorne appears to place great significance on appearance as a means of revealing a person's character. Judge Pyncheon stands out in the novel due to his deceptive appearance; he is a dishonest man, capable of concealing his inherently evil traits. In contrast, characters such as Phoebe and Mr. Holgrave truly reflect their personalities through their appearance and behavior; they are portrayed as open, composed, and dignified individuals.

Nevertheless, there is a fascinating aspect to Clifford's first appearance in the novel. Up to this point, the miniature portrait so admired by Hepzibah had presented Clifford as a refined and sensitive figure. Yet, his actual appearance reveals a different facet of that sensitivity: a tendency to value beauty over human beings. He does not question why Hepzibah has opened a shop; instead, he is disturbed and irritated by the sound of the shop bell. Hepzibah respectfully explains that her family has fallen into such dire poverty that she was compelled to run the business. Upon hearing this, Clifford acknowledges that the necessity of opening a shop seems less damaging to the family's honor than the thirty-year prison sentence he endured. Interestingly, Hawthorne appears to perceive a positive aspect to the prolonged suffering Clifford experienced in prison; had it not been for the injustice inflicted upon him, Clifford's nature might well have developed into that of a thoroughly spoiled and selfish individual. Thus, beneath Clifford's tragic fate, there remains a valuable lesson or a redeeming quality to be found.

The *House of the Seven Gables* depicts a significant clash between societal opinion and truthful justice. Hawthorne criticizes Massachusetts' system of government arrangements, which allow individuals to acquire significant power and receive admiration despite their terrible morality. Colonel Pyncheon and Judge Pyncheon achieved success because they were ambitious, spirited, and capable of attaining their goals. It appears that no one truly took issue with their oppressive actions or greed, provided they continued to generate wealth and contribute to causes

deemed righteous by society. The reality behind their respectable public image could only be revealed through the careful, penetrating scrutiny of a perceptive figure like Mr. Holgrave. The Pyncheon family's roots in Puritan tradition highlight the conceptual link Hawthorne establishes between Puritanism, self-righteousness, and hypocrisy. Meanwhile, Mr. Holgrave occupies a unique position in bringing about justice in "The House of the Seven Gables", as Hawthorne portrays him as an outsider someone standing apart from the corrupt power structure that shielded figures like Colonel Pyncheon and Judge Pyncheon.

Hawthorne does not attempt to make complete sense of the witchcraft trials (other than portraying them as insane). He emphasizes that it wasn't just a case of powerful people frightening the weak, nor was it just unscrupulous hypocrites like Colonel Pyncheon. Even decent folks became so afraid that they started accusing and blaming their friends, neighbors, and family members. In the middle of this mass hysteria, can we be surprised that hard-hearted and ambitious men took advantage of the climate of suspicion to get eliminate people they didn't like? Also, we find it interesting that Matthew Maule is being convicted in the name of God but he still calls upon God to give his enemy "blood to drink!" By building their house on Maule's land after his unjust execution for witchcraft, the Pyncheon family is *asking* for trouble. And they get it, of course.

There is an element of justice in the way the Pyncheon family ultimately lost their rights to the land in Maine. After all, this is precisely what Colonel Pyncheon had once done to Matthew Maule: he leveraged his power and influence to strip Maule of his legitimate claim to his own land. Now, as the Pyncheon descendants attempt to use legal channels to reclaim ownership, the settlers who actually live on and cultivate the land scoff at the family's claims. Having poured hard work and "sturdy toil" into managing the land, these settlers hold a stronger right to it than the Pyncheons, who were merely absentee owners. No longer in a position of power, the Pyncheons can no longer impose their will through intimidation or the abuse of authority.

Regarding morality and ethics, "The House of the Seven Gables" centers on two major wrongs. The first is Colonel Pyncheon's false accusation of witchcraft against Matthew Maule; the second is Judge Pyncheon's act of framing Clifford for murder. However, Hawthorne does not focus on the evidentiary details or the investigation of these crimes. Instead, he explores the psychological state that allows figures like Colonel Pyncheon and Judge Pyncheon to destroy the lives of others without feeling a shred of guilt. Moreover, they genuinely believe themselves to be honorable, moral, and virtuous members of society. In depicting this phenomenon, Hawthorne considers several interconnected factors family background, heredity, and social recognition or acceptance all of which shape the characters' worldviews and actions.

While Mr. Holgrave's active involvement in many reform movements throughout his era shows his connection to progress and change, Phoebe's deep regard for the law highlights her symbolic connection to the home and stability. Since Judge Pyncheon's lack of guilt allows him to act unethically in the meantime, we can say that guilt is the moral basis of *The House of the Seven Gables*.

A murder or a natural death disguised as one occurred within the living memory of the novel's characters, specifically about thirty years prior to the main events of the story. Jaffrey Pyncheon felt such deep guilt over Colonel Pyncheon's treatment of Matthew Maule that he intended to return the House of the Seven Gables to the Maule family; however, he passed away before he could carry out this plan. While readers may admire Jaffrey Pyncheon's moral integrity,

the timing of this moral awakening is also noteworthy. Matthew Maule was hanged in the late 17th century, whereas Jaffrey Pyncheon died around the 1820s; thus, more than a century elapsed between Maule's execution and Pyncheon's attempt to rectify the past injustice.

Regarding the values of family pride, Hepzibah Pyncheon is a realistic character within the context of Hawthorne's era. As Hawthorne explains, her shop was merely one of "several little shops" run by "decayed gentlewomen" women from respectable families who had fallen on hard times. Nevertheless, years of living in seclusion served to demonstrate Hepzibah's steadfastness in upholding her family's dignity and pride.

Initially, it is somewhat surprising that Phoebe despite her youth and high spirits appears to place greater value on the law than Hepzibah does. Phoebe becomes anxious upon learning that Mr. Holgrave has numerous acquaintances who are activists. Conversely, Hepzibah seems to hold little regard for man-made laws, as she adheres to a highly formal and traditional worldview. Yet, upon closer examination, this attitude is understandable. Her distrust of human law stems from the bitter experience of seeing her brother treated with profound injustice by the legal system. Furthermore, this stance aligns with Hepzibah's character, which places a premium on family honor. Ultimately, Hawthorne demonstrates that the idea of laws being strictly enforced and applied equally to everyone is a democratic principle. Conversely, regarding oneself as subject to "one's own laws" reflects an elitist and often arrogant mindset.

Hepzibah Pyncheon differs from her cousin Judge Pyncheon almost in every way except one: she takes immense (and possibly unreasonable) personal satisfaction in her family. Hepzibah appears to be convinced she is a noble among the lower classes. The narrator underlines that Hepzibah has little to be proud of as a Pyncheon, and that the terms "gentlemen" and "ladies" are connected to an aristocratic class system that should have died with the American Revolution. Regardless of how wrong Hepzibah is about her family pride, she sincerely believes in it: she is willing to go penniless and desperate before finally giving in and launching her shop at the *House of the Seven Gables*. Hepzibah's family honor keeps her in her bitter, miserable home for three decades. The author shows how pride, especially false pride, can injure others and ultimately to self-destruction. However, despite their apparent opposition in all matters (including societal acceptability, financial status, influence, and power), the Maule and Pyncheon families share a strong feeling of family pride. This common characteristic has driven them to fight one other for 150 years.

Drawing on American history, Hawthorne writes *The House of the Seven Gables* just 70 years after the American Revolution, inside the space of a single lifetime. It is reasonable that he would be concerned about the difference between the new generation of "republicans" (as opposed to monarchy supporters) who oppose social disparities based on birth, and the traditional aristocracy. The American ideal seeks to remove traditional class-based politics, but this does not require the emergence of an equal society in the United States. Hawthorne states that the new American democratic framework has established its own social stratifications based on wealth and influence. In this ruthless environment, dynamic and unscrupulous people like Judge Pyncheon thrive. We can see that from this quotation:

In this republican country, amid the fluctuating waves of our social life, somebody is always at the drowning-point. The tragedy is enacted with as continual a repetition as that of a popular drama on a holiday, and, nevertheless, is felt as deeply, perhaps, as

when an hereditary noble sinks below his order. More deeply; since, with us, rank is the grosser substance of wealth and a splendid establishment, and has no spiritual existence after the death of these, but dies hopelessly along with them. (Hawthorne, 2004: 37)

The quotation above shows that when Hawthorne uses the word to "this republican country" in the novel, he does not imply republican in the context of the Republican Party. He identifies republicanism as a kind of government in which there is no king. Hawthorne maintains that social class in the United States is determined by wealth rather than hereditary rank, making it nearly more painful when a previously affluent American family loses its fortune than when an aristocratic family in Europe experiences financial difficulties. Ultimately, while it is possible to be an aristocracy without a penny, in America, you cannot be prosperous and significant without money.

The author also shows that a contrast between the characters of Judge Pyncheon and Uncle Venner, Hawthorne is teaching a moral lesson that wealth and social status do not bring happiness. We can see that from the quotation below:

In this republican country, amid the fluctuating waves of our social life, somebody is always at the drowning-point. The tragedy is enacted with as continual a repetition as that of a popular drama on a holiday, and, nevertheless, is felt as deeply, perhaps, as when an hereditary noble sinks below his order. More deeply; since, with us, rank is the grosser substance of wealth and a splendid establishment, and has no spiritual existence after the death of these, but dies hopelessly along with them. (Hawthorne, 2004:64)

From the quotation we know that Judge Pyncheon's high social status allows Hawthorne to criticize power structures that reward men based on wealth rather than honesty and kindness.

I speak frankly, my dear Miss Pyncheon!—for are we not friends? I look upon this as one of the fortunate days of your life. It ends an epoch and begins one. Hitherto, the life-blood has been gradually chilling in your veins as you sat aloof, within your circle of gentility, while the rest of the world was fighting out its battle with one kind of necessity or another. Henceforth, you will at least have the sense of healthy and natural effort for a purpose, and of lending your strength be it great or small—to the united struggle of mankind. This is success, – all the success that anybody meets with! (Hawthorne, 2004: 58)

The quotation above highlights Mr. Holgrave's support for the democratic principle of providing one's strength to humanity's basic struggle to Hepzibah, who maintains an aristocratic perspective of society. Mr. Holgrave encourages Hepzibah to put aside her traditional, unrealistic standards of being a lady and begin over as an engaged member of society.

When we look at the work from the perspective of the woman, we can see that Hawthorne's depiction of women in *The House of the Seven Gables* clearly reflects his time: his sorrow and disgust at Hepzibah's ugliness, as well as his enormous crush on young, lovely Phoebe, can be humiliating at times. Also, Hawthorne seems to associate strength with masculinity and weakness

with femininity: for example, young Clifford is described as beautiful and sweet as opposed to the stern, frightening Judge Pyncheon.

Nonetheless, despite this seeming opposing viewpoint, Hawthorne praises the woman's, or the private and domestic, perspective of a public man as more indicative of a man's genuine character. Only the victors can create official documents. Official records will not show an individual's egoism or hypocrisy; they will simply tell the arranged story about his virtue. To find out whether someone is a bully or a cheat, pay attention to tradition, gossip, and secret chats, all of which Hawthorne associates with women. There is where actual truth (or some form of it) exists.

Although Hawthorne assigns limited social status to his female characters, he sets a higher moral priority on the private lives and conversations of women like Phoebe than on the public lives of males like Judge Pyncheon. Hawthorne portrays the ideal woman as youthful, attractive, socially engaged, tenacious, and compassionate by contrasting Hepzibah and Phoebe.

In the opening chapters, the reader encounters numerous descriptions of Miss Hepzibah Pyncheon, almost all of which emphasize her status as an elderly, unmarried woman. As an "old maid," Hepzibah is portrayed as shy, timid, and reluctant to mingle with society. Yet, beneath this shyness lies a deep sense of pride. When she opens her shop, she expects those around her to understand just how humiliating and burdensome the act is for her.

The terms Hawthorne uses to define the meaning of a "lady" evoke images of inactivity, boredom, isolation, and stagnation in short, they carry no truly positive connotations. Conversely, when Hepzibah engages in the productive activity of running a shop, she is depicted as a more useful figure possessing remarkable inner strength. Naturally, this transformation is neither instantaneous nor permanent. Nevertheless, Hawthorne clearly establishes a contrast between the woman who merely clings to her social status as a "lady" passive and unproductive and the woman who actively works and creates something of value.

Two aspects of this section are particularly interesting; the first concerns Phoebe. Hawthorne endows her with a skill regarded as a quintessentially feminine talent of the era: an extraordinary ability to arrange a room so that even the gloomiest, most neglected, and disused spaces are transformed into warm, welcoming environments. Phoebe's talent for arranging space demonstrates that she embodies the 19th-century feminine ideal known as the "Angel in the House." According to this concept, a woman's social role is to turn domestic spaces into places that are comfortable, beautiful, and inviting to all. Thus, Phoebe's gift serves as proof of her goodness in a much clearer sense than that of Hepzibah Pyncheon, who is portrayed as haughty and socially awkward.

The second point of interest is the subtle way Hawthorne critiques the lives of elderly, unmarried women. The dusty, long-disused state of the room prior to Phoebe's tidying serves as another symbol for Hepzibah, who lives in the shadow of the past and the memories that haunt her. Through this symbol, Hawthorne establishes a stark contrast between the two female characters: Phoebe appears young, fresh, and full of life, whereas Hepzibah is portrayed as an aging figure who has lost her vitality and remains trapped in her past.

Conclusion

In conclusion of this writing, the writer thinks that inside the bad character of Pyncheon family, we can find the values of life that can be included in Romantic spirit. Although the family

has a big sin for accusing Maule family as witch, they finally have chance in changing the bad character or stereotype, although it happened years after. We can see that from the character of Hepzibah who finally can interact with her neighbors by opening small shop in her house. Good character is also showed by Clifford Pyncheon, a person who accept the punishment in jail even he actually was not included in the death of his uncle. The punishment made him was put in jail for thirty years. Despite the long punishment, Clifford keep bring kindness when he out of the jail and back to his house (the House of Seven Gables).

The next good character of Pyncheon is Phoebe who always gives cheerful expression to anybody and finally fall was loved by one of Maule family, Holgrave. On the other hand, one of Maul families, Holgrave, didn't want to have revenge with Pyncheon. He chose to be partner of the Pyncheon by helping Hepzibah in her store. Moreover, he was falling in love with Phoebe Pyncheon. At the end of the novel, the author ends the hatred of the two families which happened for years with the harmony of Phoebe Pyncheon and Holgrave Maul. It means that there is no eternal dispute and the revenge must be end.

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