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Department of Humanitarian Sciences

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NATIA CHIGVARIA

**PECULIARITIES OF ROMANTIC ROMANCE
BY NATHANIEL HAWTHORNE**

10.01.15 Literature of European and American people

ABSTRACT

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GENERAL DESCRIPTION OF THE THESIS

Dissertation thesis refers to one of the most popular topics of American Literature, peculiarities of Romantic Novel or Romance. More precisely, study of aesthetic ideas of Hawthorne as one of founders of Romance.

American Romanticism was characterized by peculiarities of development. *Francis Otto Matthiessen gave a name of "American Renaissance" to this literary movement. Being an artistic movement*, it was assigned with mission of creation the first national literature in America. So American Romantic writers tried to create their own national works based on local material. Romance appeared to be the type of a novel which was suitable for achievement of their goals. Therefore, American Romanticist made an effort to create their own, national piece of work based on the local material. Romantic novel, i.e. Romance appeared to be the genre of novel suitable for achievement of their goals.

According to the opinion spread among researchers of American literature the literature of the new country was imitative until appearance of first works of Romantic writers. In the 17-18th centuries American writers were under influence of the European, particularly, English literature. Sentimental, historic, Gothic, picaresque novel, poetics of classicism were popular.

The tradition of Romance or Romantic Novel appears in the late 18th century and achieves its full form in the mid-19th century in the works of Edgar Poe, Nathaniel Hawthorne, and Melville.

Literary activities of Nathaniel Hawthorne are in close touch with the atmosphere of spiritual life of America and Romantic thinking in the 19th century. According to Stanley Bank, "It can be seen as the symbol of the 19th century America". For the majority of Hawthorne's contemporaries Romance was associated with free space though they have not agreed upon the accurate nature and objectives of this freedom. In Hawthorne's contemporary America there were heated debates were dedicated to the genre of the novel. In this theoretical discussion Romance had different, often contradictory meanings. We have focused on the works of Nathaniel Hawthorne because he is one of the first to establish the theory of Romantic Novel, differentiate Romance from a novel and successfully fulfill his ideas in his works.

The American and European literary criticism had contradictory opinions about Hawthorne's works but today nobody argues that he is an interesting, multilateral author who has made a solid contribution to development of a novel. Maybe this can explain the fact that he is one of the first among American writers whose biography inspired a great interest among critics. This interest was reinforced by the fact that the writer's private life exerted a great influence on his writings. Arlin Turner wrote a book containing detailed biographical data of Nathaniel Hawthorne. Much more detailed is the book "Nathaniel Hawthorne in His Time" by James Mellow. Arlin Turner's approach is more literary and great attention is paid to bibliographical data of Hawthorne's works. As for James Mellow, his book is of a more social nature. Detailed information about the years spent in England are gathered in the book Nathaniel Hawthorne: The English Experience: 1853-1864 by R. Hull. Edward Davidson's "Hawthorne's Last Phase" should also be mentioned.

Unfortunately, Hawthorne's writings were less important in the Georgian literary criticism during this time. Tsiola Topuridze has performed translation of three short stories, i.e. "novels" and "Introduction to American Novel" and written an article "Novel as a phenomenon and its role in the Anglo-Saxon and Georgian World".

The found material which we rely on and analyze refers to peculiarities of development of American Romanticism, aesthetics of Nathaniel Hawthorne, specific nature of Romantic novel and the contribution made by the writer to perfection of the genre of Romantic novel.

Some researchers like Roger Mills, David Hirsh consider that search of a difference between "romance" and "novel" is exaggerated. As David Hirsh put it, "difference between the romance and novel genres is fake. This difference is mainly based on themes and plots rather than form and method" which is a rather poor argument.

Opinions of critics about the writer's works are worth paying attention. His contemporaries like Edgar Allan Poe, Herman Melville and Henry James viewed Hawthorne as a renowned writer while a group of critics (Blackmore, Parks, Winters) tried to prove that Hawthorne was a weak writer who was closed up within the frames of his time by his specific manner of writing and will manage to sparkle interest among critics only for history purposes.

Literary criticism of the modern America reveals a great interest in Hawthorne's works. The first was Francis Otto *Matthiessen with his book "American Renaissance"* which provides a thorough analysis of works of Romanticists. *Matthiessen focuses mainly on puritan and symbolic tendencies in Hawthorne's stories and novels. Monographs of Richard Fogley and Hyatt Waggoner are dedicated to the writer's works. Literary critic Roy Male accentuates Hawthorne's approach to Romanticism in his article. David Timmes considers him as a modernist writer. George Dekker calls Hawthorne's romantic novel a historic one which is less acceptable as the writer need to use the historic past as a plot, thematic material for totally different purposes, for study of moral and psychological problems. The definition of "Romance" provided by Gilmore Simms is also interesting though disputable. He strongly differentiates "romance" from the English "novel" and mentions that the modern "romance" is a surrogate which may be equaled to the old epos. The form of the work has changed, the content remained the same. In the opinion of a critic Morse Peckham, elements of Gothic novel are exaggerated in Hawthorne's romantic novel which he considers to be a negative, dark side of Romanticism. I suggest that elements of Romanticism applied by Hawthorne in his works are based on optimistic, transcendental spirit in most cases which is sometimes criticized by the author himself. Representatives of mythological school agree with idea that American "romance" is nearly the same as a Gothic novel. A group of researchers - Marjorie Elder, Millicent Bell call Hawthorne's aesthetics "transcendental" which is a rather fair comment. Though it is necessary to make some corrections here too because Nathaniel Hawthorne sometimes contradicts their principal doctrine "about self-belief".*

The 20th century researchers became actively interested in the form and technique of narration of the writer, for instance, Richard Millington, Michelle Dunne, Richard Brodhead. Parington's "Main Currents of American Thought" are also interesting. In Freud's critics there is a book by Abele V. R. The Death of the Artist: A Study of Hawthorne's Disintegration. In this work the author used rather weak arguments for his conclusions. He compares Hawthorne's "The Marble Faun" with Kafka's novels mainly based on coincidences encountered in the writings. The

objective of the research is to seek basics of modernism in the 19th century romantic literature. Frederick Crews is also among those who review the author's works in a totally Freudian manner.

It will take us long to list all works used in this dissertation thesis though it should be mentioned that the contemporary American criticism has a very interesting, multilateral and a slightly contradictory vision.

Analysis of scientific literature about Hawthorne's Romantic Novel makes it evident that the majority of researchers correctly define the importance of Hawthorne's theory and its significance in the development of a novel. Many works research separate aspects of his aesthetics. We attempt to demonstrate how all this is implemented in separate romantic novels of Nathaniel Hawthorne. Hawthorne's works are comprehensive. They unite transcendental tendencies with elements of Gothic novel, realistic and romantic tendencies. Influence of Puritan past on the modern era, the writer's attitude to the reality, truth, art, the problem of alienation of the hero which has become so significant in modern literature are seen in his works. Rather interesting is the way Hawthorne uses symbols, colors, light, levels of narration for arrangement of the "romance" scenes. It is interesting how all this is united in the artistic structure of a romance, how a unified artistic system is formed. No work is available which would study the given question fully, monographically based on review of separate romances.

Therefore, the scientific novelty of the thesis is that it presents research of Hawthorne's romantic novel taking into consideration the aesthetic principles of Nathaniel Hawthorne's works specifically by analysis of his "romances". Based on general theoretical and methodological works around this question in the modern literary criticism, considering peculiarities of historic-cultural development of American Romanticism, the origin and specific nature of a romantic novel, Nathaniel Hawthorne's diverse aesthetic opinions and his interpretation of the "romance" theory are reviewed. The thesis shows how all the above-mentioned is implemented in his romantic novel, peculiarities of Hawthorne's romantic novel are analyzed.

The above mentioned facts define the significance of the problem, as the practical realization of theory is very important. Study of interrelation of multilateral aspects of Hawthorne's aesthetics and their artistic function will allow us to conceive a romantic novel as one of the interesting and diverse

novel type in fiction.

The objective of the thesis is to discuss a romantic novel as a separate genre, consider the grounds of its origin, define the importance of Nathaniel Hawthorne's aesthetic thoughts for development of a romantic novel as a genre, considering the scientific literature dedicated to this question, discuss the specific nature of Hawthorne's romantic novel based on analysis of the "romance" texts, separate the main tendencies common for his aesthetics and specify how they are used in the artistic tissue of "romances". We will generally review his stories as they provide a certain precondition for creation of a romantic novel. We will review the following romances; "The Scarlet Letter", "House of the Seven Gables", "The Marble Faun", "Blithedale Romance".

The Methodological and Theoretical Basis of the Thesis are numerous scientific works of literary critics of the American literature, scientific literature of literary criticism nature where peculiarities of American Romanticism and Nathaniel Hawthorne's method and narration style are considered.

Practical Importance of the Thesis. The thesis represents an attempt to study Nathaniel Hawthorne's romantic novel in American studies. The results of the research and generalized conclusions can be used by literary critics for further study of problems related to romantic novel, for lectures and special courses in foreign literature. It will serve experts of the American literature for clarification of problems and artistic peculiarities of a romantic novel. It will be interesting both for students and people interested in Hawthorne's works and the genre of romantic novel.

Structure of the Thesis. The thesis contains 166 typed pages typed on computer and consists of the introduction, three chapters, sub-chapters and conclusions.

Introduction

Chapter I– Social-political and cultural background of development of American Romanticism

Chapter II - Romantic Novel and Hawthorne's interpretation

2.1. Grounds and specific nature of origin of a romantic novel

2.2. Peculiarities of works by Nathaniel Hawthorne and his interpretation of a

romantic novel theory

Chapter III - Main tendencies of poetics of Nathaniel Hawthorne's romantic novel.

3.1. Hawthorne's Romance: Reality and Problem of Puritanism.

3.2. Romance as a Synthesis of Imagination and Reality

3.3. Structure of Narration and Symbols in Hawthorne's Romance.

Conclusion

The thesis is enclosed by the references.

CONTENT OF THE THESIS

In the introduction the significance of the theme, its subject, objectives and tasks are defined. The scientific literature related to this problem is analyzed; methodological principles of the thesis are indicated.

In the first chapter of the thesis "*Social-political and cultural background of development of American Romanticism*" we consider social and political principles of origination of American Romanticism, analyze the circumstances of origination of Romanticism and what was the responsibility of this artistic movement in America. We accentuate those peculiarities which make it different from the European movement. We consider the directions within it.

Formation of the American nation and its culture was a rather peculiar process which is due to colonial origin of America and the multinational nature of colonization. Only the British people managed to create perfect settlements in the North America. Thus English colonies represented an important force on the territory of the North America.

In order to comprehend specifics of the American culture we should consider settlement of Europeans who were familiarized with the European civilization on uncultivated lands as a starting point. The Indian culture also played an important role in formation of the American national culture, enriched it with those elements which are called national peculiarities. The Indian mythology exerted great influence upon the artistic consciousness of colonists. The American folklore with its multinational background maintains elements of Indian epos and the theme of Indians is organically united with

the works of American writers.

Negroes who were brought from African countries to the new land by colonists played an important role in formation of culture of American people. The old Negro folklore was formed in a certain way in the new country and merged with the American fiction.

The opinion that the literature of the new country was imitative until appearance of the first works of romantic writers was spread among researchers of history of the American literature. In the 17-18th centuries American writers were under influence of European literature, particularly, the English one. The strong influence of a sentimental novel (on seduction) was felt. The picaresque novel introduced by Fielding and Smollett in the British literature became popular as well. Apart from it, Americans were inspired by poetics of classicism, works of Milton, historic novels of Walter Scott, Gothic novel.

American writers should have created not only literature but the complex, ethic-philosophical code of a young nation and help it to form. Like European romantics they performed a mission of great historic importance, managed to broaden limits of cognition of the world by a human being. To "The Young America" concept of American literature meant "the new literature, for a new human being, in a new century". British influence on the American literature is important but more attention should be paid to how it changed and transformed in the American circumstances.

Growing of anti-British attitude gave rise not only to unification of the States into one union but also the aspiration of Americans to oppose the English in everything. After a certain period this aspiration was connected with the sphere of culture and an active fight against the American stock phrases and artistic images began which was in no touch with the American nature. It was the problem of nationalism. In the introduction of one of romances Nathaniel Hawthorne mentioned that it was very difficult to work on native material because unlike America and Europe he did not have proper antiquities.

For majority of American researchers the epoch of Romanticism starts only from the 20s of the 19th century though Brayen and Freno are considered the first national romantics. American Romanticism was called to reflect the new social norms and new rules of social life. So the literature of the 19th

century has many varieties due to cultural, religious, political and social reasons. The Puritan psychology and temperament was maintained but it was already released from dogmas. From Calvinism of the New England arose Unitarianism and later Transcendentalism.

In the course of study of peculiarities of American Romanticism it is necessary to take into consideration an important aspect - its relationship to European countries, particularly to the English Romanticism. America was connected with England by its history, language, culture. The difference between social and political development of these two countries may account for the specifics of the Romantic Movement in America and England. Such a longstanding dominance of Romanticism in America was due to peculiarities of social development of America. Class struggles were covered under the external principle of equality for a long time. The right to vote was legal, there were no class privileges. In favorable historic circumstances appeared a myth of uniqueness of Americans and the advantage of the new country over the old one. Social problems arose in romantic literature though in the non-realistic, often fantastic form. The most radical movement related to American Romanticism was Abolitionism whose representatives fought for abolishment of slavery.

Controversy about American Romanticism has been under way for a long time. There was an attempt to group American romantics according to certain signs: chronological, geographic, thematic, genre, stylistic, religious, psychological. . . There is an opinion that Romanticism was not a unified movement in the history of literature of this country.

Connection of Romanticism with the preceding literary movement is interesting because influence of enlightening narrative traditions is plainly visible in Hawthorne's works. The Enlighteners supported the idea of perfection of human nature at birth and did not pay attention to the problem of evil because they thought that it was the result of wrong upbringing and lack of education. Poe, Hawthorne, Melville sharply felt the power of evil and admitted that its primary source was hidden in indefinable depths and not in the reasons named by Enlighteners. They thought that the evil is born together with the human nature. It was a step forward though it brought some romantics to deep pessimism.

American Romanticism has passed through several stages of

development which corresponded to the social-political development of the country.

At the first stage of American Romanticism a strong flow of "Nativism" is observed. This term is not widely spread in literary criticism. "Nativism" was a cultural and literary movement within the limits of Romanticism the main stimulus of which was "discovery of America". This discovery included study of the nature, history, social and political morale of the country, sophistication of its artistic and philosophical thinking. At the initial stage of the national literature formation "Nativism" was an inevitable and necessary phenomenon because this literature was developed only on the basis of national self-consciousness. This self-consciousness necessarily implied existence of America as a general concept of a unified geographical, ethnic, social-historical, political, moral-psychological complex. It should have been a homeland and not a territory discovered by Columbus in the consciousness of every American.

Chronologically "Nativism" is beyond the scope of the Romantic Movement. We should search for its roots in the epoch of Enlightenment though it developed intensely subsequent to Romanticism and achieved the highest peak in the 20-30s. Later "Nativism" was observed in the poetry of Longfellow and Whitman, in novels of Hawthorne and Melville. The attempt of Romantics to establish the primary source and nature of the social evil brought them to a human being, its intellect, moral consciousness. Thus a human being was seen as the source of evil. This artistic solution is encountered in works of Nathaniel Hawthorne and other American romantics. They conceived a problem in different ways, looked for an answer in different spheres of human consciousness. Poe did it in psychology, Melville - in intellect, Hawthorne - in depths of morale.

Chapter two of the thesis - "Romantic Novel and Hawthorne's interpretation" consists of two sub-chapters: 2.1. "*Grounds and specific nature of origin of a romantic novel*" is dedicated to the definition of Romance, i.e. a romantic novel, aspects of its generation. We will attempt to show a radical difference between a novel and a romance. In the second sub-chapter "*2.2. Peculiarities of works by Nathaniel Hawthorne and his interpretation of a romantic novel theory*" we will consider peculiarities of Hawthorne's writings. Through analysis of his early stories we will show

how the themes and features common for a romantic novel are outlined in his works. We will also review Hawthorne's opinion regarding the "romance" and the romance theory established by him. All this makes it evident that romantic novel achieved the highest peak of development in Nathaniel Hawthorne's works.

2.1. "Grounds and specific nature of origin of a romantic novel"

American Romanticism created a new form of a novel which at one sight resembles the form of the oldest and traditional novel but of course there is a difference. American romantic novel consist of elements of a classical novel as well as adapted pastoral and a certain combination of Gothic elements. The question of how unique is this American form of artistic prose is interesting and has been a subject of dispute for a long time because there was an opinion that it represented amalgamation of genres. According to the opinion spread among American literary critics, 'romance' is more common for American novel while 'novel' characterizes English literature. It is not disputed today that "romance" established in American literature was a different genre even though it was connected with the genre of a classical novel. The concept of romance is expressed by two terms in the English language – romance and novel. Both of them mean a novel though different by artistic form and content. Tsiala Topuridze provides a conditional translation of these terms in the following manner: "Romance is a romantic novel and novel is an everyday realistic novel or simply a novel". Such division of the genre into two varieties and the corresponding terms appeared in the English literature first. Then they spread in the literature of English-speaking countries.

The tradition of Romance appeared in the American literature in 1790-1820 in works of Charles Brockden Brown, Washington Irving and achieves culmination in 1840-1850 in great works of Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville. Representatives of modernist literature consider a romantic novel as a special form which is intended to express abstract, non-historic, asocial, invented, mythic, but Hawthorne's "romance" maybe represents an exception from this point of view because concern with social problems of modern era are clearly felt in it. The introductory essay "The Customs House" of "Scarlet Letter" is a sufficient proof of it.

Nathaniel Hawthorne and other American romanticists recognized

romance as the form of a national, American novel and in some way opposed it to a novel, a social everyday novel as a variety of a typical English novel. So they started to process poetics of a romantic novel attentively. A recognized American writer used to accept and apply what had been concealed and rejected by a novelist, i.e. that his work was just a fancy. Not only Americans got interested in romance. English writers defined a romance in a psychological, ethic limits rather than aesthetic. Romance was a term used to describe any story or novel which was more of a fancy rather than imitation of the truth. American romance, i.e. romantic novel meant a different phenomenon for different people. The American Orthodox, i.e. religious opinion opposed "romance" originated from inspiration because if imagination is not strictly controlled, it is dangerous for private happiness and social relations. Mett Brown, Washington Irving, Herman Melville, Nathaniel Hawthorne returned to the theme of romance in rather belligerent circumstances. It was a period when fiction was considered as a bad activity. The 19th century romance was a real fancy and rather dangerous. This fact played a significant role in selection of form for writings by the above-mentioned writers.

For majority of Hawthorne's contemporaries romance was associated with free space though they did not agree upon the exact nature and objectives of this freedom. In the theoretical judgment of the 19th century America romance has various, often contradictory meanings. After Nathaniel Hawthorne a well-known definition of "romance" was probably provided by Henry James. Both definitions are significant and rather different. Romance for Hawthorne is a generalized, unified form, method which allows freedom in circumstances presented according to the writer's choice. Such an imaginary play is strictly controlled by what is called high moral realism. A romance writer is free from a writer's obligation to observe accuracy but he should be moderate when using the advantage of his imagination. Romance, as a work of art should strictly adhere to laws. Violations may occur only if he does not stray from the truth of the heart. Regardless of opinions of critics, we should accept this term due to one reason: "Romance" is a word used by Nathaniel Hawthorne, Herman Melville, Washington Irving to describe what they had created. It would be better to study the writer's works and understand what Hawthorne and his contemporaries implied when using this

term.

In the 19th century thinking romance had another meanings too which were later connected to the theory of "conservative romance".

Hawthorne's definition of "romance" provided in the introduction to "The House of the Seven Gables" does not radically differentiate literature from real facts. It implies existence of a certain dualism which is overcome by an intentional and dual protective strategy. Moreover, in the 19th century literature the term "romance" was not literary but indefinitely emotional. For instance, Edgar Poe wrote about the soul "romance" or the "romance" of Sara Helen Whitman nature. "Romance" was sometimes attributed to reality in order to find "reality" in objects, scenes, actions or features which is associated with a literary "romance". From this point of view "romance" was often connected with poetry or reality. By attaching romantic and poetic features American authors being under influence of asocianistic aesthetics tries to fill the gap between fantasy and real experience, literature and real facts similar to Walter Scott. In the 19th century such agreement between a historic fact and romantic literature could have been achieved only in relation with obscure far past. As they insisted, the near past or the present reality would again create a gap between a fact and fantasy and disclose fabulousness of "romance".

One of the first theoreticians of "romance" - William Gilmore Sims wrote: "Modern romance is a surrogate offered instead of the ancient epos today. The form has changed while the content is very similar. Anyway it is more different from the English novel rather than from epos and drama because the difference lies in material, not in creation. Traditional family "novel" is limited to calm narration of common everyday events while a romantic novel is of a higher origin. When I say that out "romance" is a surrogate of epos in the modern era I do not mean that this is the same. This is a subject of discussion. The difference between them is very slight. This difference is based on offered material rather than the special method by which this material is used. "Romance" is of a higher, more magnificent origin than a "novel". It comes closer to a poem. It can be perceived as a mix of these two. It looks like someone who intends to identify poetry with stanza or mix rhythm with poetry. Standards of "romance" strongly resemble those of epos, it surrounds an individual with a comprehensive interest, includes

harmony of plan, goal and elements. It is not limited to what is known or possible. "Romance" places human force in a situation not experienced before and describes his feelings in this process".

Many American literary scholars study the literary ideas and cultural influence which originated the tradition of "romance". Though Washington Irving, Edgar Poe and others were active followers of this genre, but Nathaniel Hawthorne and Herman Melville went one step further. They openly declared about correspondence of the specific problem of form and its lawfulness in literature, their new national culture and finally in any culture. By such approach, the formal experiments of romance writer, his fears of artificiality and lack of candidness of form obtain specific cultural and social dimension. Let's pay attention to the fact that "romance" is not reflecting a literary form or genre for Henry James but rather a kind of skill, experience whose freedom lies in psychological approach. Similar to Nathaniel Hawthorne, Henry James avoid extra fantasy but supports to acquire not a higher moral realism (offers us a symbolic or metaphoric connection between fiction and the truth) but aesthetic and psychological efficiency of fantasy. For Hawthorne, "romance" was a morally controlled, serious and conservative genre. For James, it is an art of pure fantasy "which more or less successfully leaves fake facsimiles of mastery to us".

Sub-chapter 2.2 "Peculiarities of works by Nathaniel Hawthorne and his interpretation of a romantic novel theory". Apart from Hawthorne's definition of "romance" we will review tendencies common for the writer's aesthetics, his approach to transcendentalism, modern world, Puritanism, and we provide examples from his stories for this purpose. We make a detailed analysis of his attitude to art as a man of art, touch upon some biographical details which exerted essential influence on formation of the writer's world vision. By this form of genre Nathaniel Hawthorne perfectly presented the micro-cosmos of the Puritan world of the New England, the moral problems and contradictions in it. His "romances" are not only an aspiration to perfection of form. The writer went far beyond his epoch.

Prefaces of Hawthorne's works include 20-year long period and are really valuable for comprehension of Hawthorne's aesthetics. By means of prefaces and stories in romances the artist-observer becomes the part of the implied idea in the romance. Besides, the author is enabled to formulate his

theory directly and correctly. For example, the setting and characters in "The Marble Faun" allow defining the process of work of the creator. Here the aesthetic theory about the writer's technique is offered. Confrontation between the heart and the mind is an important theme in Hawthorne's works. The one who obeys orders coming only from the brain brings only misfortune. Egoism, ideological fanaticism, indifference towards his companions results from it and the writer feels that romantic view will let him down and he uses older moral and philosophical traditions from puritan heritage and religiousness. Relation with art and creator is very important for defining the writer's aesthetics. This is a place where romantic and anti-romantic tendencies are in conflict. A creator is the most defined symbol of romanticism. Millicent Bell calls Hawthorne's opinion about a creator's functions transcendental. It should be mentioned that Hawthorne experienced romantic hatred against the finished physical form of a work of art. Giving advantage to the internal essence on his part pointed to the special respect of historic remnants which was a return to a wonderful cloudy symbol next to other romantic connotations. It is seen in Hawthorne's stated opinions about art that he often conceived aesthetic reality as transcendental. Thus he agrees with the romantic view about inspiration of art. The modern theme of alienation of a creator which is so significant today has arisen from the 19th century opinion about a creator who is a special, distinguished person, either an angel or a demon but not an ordinary person. The theme of loneliness of a creator has become deeper after works of romantic writers. The idolized creator has given place to another person for whom this banal word is not significant any more. This is the modern stage of the problem which was paid attention only by Hawthorne among his contemporaries. He did not see a creator's loneliness as a pose but as a real result of arrangement between one and many, i.e. between the creator and the audience. Hawthorne was far from the cult of human "self". Unlike many romantic writers he never placed a special person in the center of his narration. At one sight we may think that he avoids the doctrine of transcendentalists "trust yourself" but the problem of society and a personality had always been in the center of his attention. This is proved by his novels "The Scarlet Letter" and "Blithedale Romance". Research of Hawthorne's aesthetics, detailed consideration of the opinions about art allows us to think that his worldview is similar to transcendental

aesthetics.

Nathaniel Hawthorne and his creations occupy a significant place in the history of American Romanticism. Hawthorne's romantic novel is characterized by study of depths of human psyche, concern with problems of sin, crime, punishment and purification. No American writer provides such a genial combination of everyday and supernatural elements. The unreal is conveyed in a manner that the reader may perceive it in two ways and lose the border between reality and play of imagination. Researchers mention him as a romanticist but he was a rather peculiar man of art who was concerned with moral, psychological problems and research of depths of human soul. His creations are the unity of idea and art. Living in Boston and Concord, participation in the Brook Farm experiment, acquaintance with transcendentalists, interaction with other literary scholars of American culture and prominent figure allowed the writer to have a better understanding of his contemporary life which resulted in creating stories of the 40s. Even though they are not outstanding for artistic value but they still reflect a growing awareness of the modern world and a decision to review social problems of his time. Throughout his narration Hawthorne talks to the reader and his arguments are as important as the content of narration. Thus "an open composition" appears in his stories. It is seen from the writer's works that not characters but situations were a stimulus for Hawthorne as a romance writer. First he thought about a situation and afterwards looked for characters who would develop the plot. His stories were created by this method. Due to their shortness the plot is more important than heroes. Peculiarities of Hawthorne's works as a romance and novel writer are based on specific nature of development of American Romanticism on the one hand and on creative individualism on the other hand.

For majority of Hawthorne's contemporaries "romance" was associated with free space though they did not agree upon the exact nature and objectives of this freedom. In the 19th century theoretical discussion by American critics romance had different, often contradictory meanings. Romance for Hawthorne is a generalized, unified form, method which allows freedom in circumstances presented according to the writer's choice. Such an imaginary play is strictly controlled by what is called high moral realism. A romance writer is free from a writer's obligation to observe accuracy but he

should be moderate when using the advantage of his imagination. Romance, as a work of art should strictly adhere to laws. Violations may occur only if he does not stray from the truth of the heart. Hawthorne chose to focus on environmental differences in a literary piece of work which is just one aspect of fiction especially when we talk about division of genres. Genres, especially "romance" and "novel" do not have any means of expression. There is no exact agreement on style for these genres as it happens in case of pastoral poem or epic poem. Such division of the genre into two varieties and the corresponding terms appeared in the English literature first. Then they spread in the literature of English-speaking countries. Together with other American Romanticists, Hawthorne recognized romance as the national form of American novel and juxtaposed it with "novel", social novel as a kind of typical English novel. That's why they began to process poetics of a romantic novel attentively. Not only Americans became interested in "romance". English writers considered "romance" within psychological, ethical limits rather than aesthetic. "Romance" was a term used to denote any story or novel which was fruit of imagination rather than of mind. By attaching romantic and poetic features American authors who were under influence of asocial aesthetics tried to connect fantasy and experience, literature and fact for which they referred to the themes of far past. American religious opinion opposed a creation originated from inspiration because if imagination is not strictly controlled, it is dangerous for private happiness and social relations. Hawthorne and other writers returned to the theme of romance in rather belligerent circumstances. From here originates Hawthorne's opinion that "romance" becomes a target of dangerous and merciless accusations by means of intertwining of reality and invented pictures. It is not limited to what is known or possible. "Romance" places human force in a situation not experienced before and describes his feelings in this process". This genre had many followers in America but Hawthorne made one step further. He openly declared about specific problem of form in a new, national culture.

Romance was a morally controlled, serious and conservative genre for Hawthorne. He realized that the new nation demanded realization of the new truth in a new literary form. So he was greatly interested in the phenomenon of romance. We do not think that this especially problematic genre was created by Hawthorne but he characterizes romance as a discovery which requires great

efforts to make a reader understand. Hawthorne's most well-known attempt of expression of this genre is the description of his study room in "The Customs House". Unlike William Gilmore Simms, he saw great artistic scope for expression of the truth and more importantly for him - for expression of "the truth of the heart" in this form of a novel.

When the writer refers to his writing as a "romance" it is not necessary to argue that he wants to obtain certain freedom both in the manner of writing and the selection of material. He will not have such claims if he declares that he writes "a novel". This form of work implies loyalty to all details; not just conveyance of the likely, but reflection of common flow of admissible and everyday human life. As a work of art, romance is strictly subject to its own rules according to which even the least divergence from the truth of a human heart will be considered an unforgettable sin. He has a full right to present this truth under circumstances voluntarily selected or invented by the writer. If he finds it necessary, the writer can arrange the atmospheric medium in such a way as to enhance or weaken the lightning, deepen or enrich shadows. Of course, he should use the mentioned privileges moderately. Despite hesitation between reality and imagination Hawthorne did not avoid the problems of his contemporary society or epoch. A real master should uncover the essence of the phenomenon beyond seductive appearance by all means even if it is a fancy, discover the essence of phenomenon. In Hawthorne's opinion the best means to achieve it is to use the genre of romance.

The third chapter of the Thesis: "Main tendencies of poetics of Nathaniel Hawthorne's romantic novel" consists of three sub-chapters. In this chapter we will discuss how Hawthorne carries out tendencies common for a romantic novel in his works which rather evidently reflects specifics of this type of novel in general. We have given advantage to the following romances for study: "The Scarlet Letter", "The Marble Faun", "The House of the Seven Gables" and "Blithedale Romance".

Sub-chapter 3.1. "Hawthorne's Romance: Reality and Problem of Puritanism". In this sub-chapter we touch upon the writer's attitude to reality in the mentioned romances. We indicate how the writer tries to carry out these aspects and how he succeeds. We are also interested in his reference to the past, how significant it is in a romantic novel. In the same chapter we

discuss the influence of Puritanism on Hawthorne's work.

Hawthorne greatly respected the material world and reality. This fact is most strongly felt in the introduction to "The Scarlet Letter" – "The Customs House". Aspiration to objectivity of narration is in conflict with subjective direction which is common for a romantic novel. Description of portraits of employees taken from a real life does not put the accuracy of biographical information at question any more. This fact defines peculiarity of the writer's artistic view. In none of his works has this contradictory tendency been reflected so fully and naturally as in "The Scarlet Letter". By satiric talent and manner of writing this introduction reminds us of the popular genre of that time - romantic essay. Bringing historic facts to the work points to the author's strong wish to come closer to reality. There is an impression that the author is unbiased in respect with the events of the novel which contradicts the subjectivity of narration common for romanticism. This fact is the result of the writer's conscious attempt for which he has used a number of artistic devices. For example, accentuation of the primary source of the novel as if it was only displacement of records belonging to the customs supervisor, some Jonathan Pew. Hawthorne wishes to inspire the reader that he is reading a real story, not an invented one. The context in which facts are provided, is attached an essential role.

"The House of the Seven Gables" resembles an everyday social novel. There is an impression that the author wished to make it closer to a real novel. Hawthorne's symbolism has light, ironic, bright shadows which does not resemble the heavy symbols of the red-hot letter. In this romance Hawthorne remained a vigilant rationalist even in the most unbridled fantasies and created his obscure legends from the facts of real life. What he talks about in his romance could have possibly happened or had happened. Indefiniteness and the mythical natural are caused by conception of facts by human conscience. Abstract-romantic good and evil take real forms here.

The author uses description of Rome to come closer to reality in "The Marble Faun". He names its buildings, streets, describes Italian people, and characterizes them. He recollects historic characters whose names have been given to certain places. He uses works of art which still exist. Hawthorne's attitude to reality is seen in the criticism of "Blithedale Romance" experiment. He bowed to the nobleness of the idea but understood that it was

only a romantic illusion.

Hawthorne's romantic novel and all his works are nourished by historic reminiscences. No American romantic writer is in such a close touch with local traditions as Hawthorne. He had always been bifurcated in respect with puritan society. On the one hand, he considered himself to be their successor; on the other hand he was remorseful because he did not agree with their morale completely. He mentioned that religious fanaticism of his predecessors, democracy of thought, and strong belief in their innocence was not acceptable for him. When describing the puritan justice in the market square in "The Scarlet Letter" Hawthorne mentions with the irony common for him: "Of course, they (the puritans) were honest, right people wizened through experience who could have examined the stray woman's soul and untangle the threads of good and evil intertwined in it".

The permanent theme of Hawthorne's romances is a constant influence of the past upon the present which was also common for the works of his contemporary writers – Henry James, Thomas Elliot. This theme is the main idea in the novel "The House of the Seven Gables". "The Scarlet Letter" is not an exception as well. The past exists in various forms in "The House of the Seven Gables". The legend spread in the Pyncheons family will serve as an example. A human being has no free will. Against Emerson's thesis "The Sun Also Shines Today" Hawthorne thinks that the present depends on the unmerciful past. Hawthorne tried to give a shape to the past so that it had obtained partly symbolic and partly specific outlines. He wished to burden heroes with this past and to demonstrate its daily influence on these people. It is likely that the idea of "The House of the Seven Gables" arose from here which denominates something more important than people's place of residence in the romance. The phenomenon of the past is also significant in "The Marble Faun". Ruins of the Roman world in the romance conquer the whole past of the civilization and the view of Italy from the highest peak of the Owl Tower is the world vision of human life.

In *sub-chapter 3.2. "Romance as a Synthesis of Imagination and Reality"* we discuss romance as the point of intersection of imagination and reality, as a neutral territory where scenes arranged by Hawthorne take place.

Hawthorne's romances are full of romantic legends and sagas of that period. We encounter with interrelation of imagination and reality in all his

works. When the protagonist of "The Scarlet Letter" stands at the pillory something mesmerizing, magic seems to be hidden in it which separated the woman from other people and created a special circle around her. This moment is ambiguous by its essence. We may attribute it to both real and supernatural spheres in the romance. From a real point of view the scarlet letter isolated the hero from society but at the same time as evident from the further development of the novel the influence of the letter is supernatural as well. It helps Hester to see the sins of her city population beyond their dignified appearance. The analysis of "The Scarlet Letter" as a romantic novel reminds us of the author's inclination to the sphere of human consciousness which refers to supernatural world. In different circumstances the heroes connect their suffering to strange occurrences in the sky and on the land. But here Hawthorne's irony is also felt in relation with supersensitive events. The author never says anything convincingly. His circumspection towards the divine interference is felt in the romance. So he indicates only vaguely that Hester's shameful letter "A" appears on Dimmesdale's bosom but the style of narration and the author's disposition point to inanity of this vision and makes the reader think that this is hallucinations of a sick soul.

In "The House of the Seven Gables" the mystic death of the colonel has a rational explanation. But still the "Cloud of the Legend" appears on the first pages of the romance and is not dispersed until the end. Those people who have gone to the other world long time ago are still among the heroes.

The originality of "The Marble Faun" as well as of other romances is the result of mixing of imagination and reality and this merger is more complex here than in other romances. This complexity is evident even in the bifurcated title. By the idea of resemblance of the protagonist with a faun introduced by the author the Count's origin is given a mythic colouring. The same is seen in the moment when another protagonist – Hilda suddenly disappears from Rome and says that she spent time with great, now deceased creators whom she adored. The author seems to be heaving on the edge of the gulf in blue space and the height from where reality is hardly seen because after so many visions they "take the coloring, which belongs only to visions". The reader will never be sure of whether the hero of "Blithedale" tells a real story or the one he had dreamed about. This bifurcation in conception of the truth is expressed in the chapter "The Masquerade" arranged by residents of

Blithedale.

In the same sub-chapter we discuss the structure of scenes in the romance. The author makes the reader focus its attention on interrelation of heroes, not on their actions. We often encounter motionless, static scenes in his romances. Characters are shown in interrelation, not in action. The inner state is symbolized by external effects. Development of scenes narrates the romance. The author unites various details in each scene to convey the truth. There is a wonderful arrangement of details in "The Scarlet Letter", for example, arrangement of scaffold under the eaves of the church makes an effect that the unity of law and religion in the puritan's mind becomes evident. The platform over the scaffold for clergymen and the jury is the position from where they can look down on suffering sinners.

When Hawthorne talks about landscapes he often presents interrelation of a human being and the nature according to transcendentalists. The author shows us Hester's second birth in the sin after which she belongs to the wild nature of forest where her mind can wander. Hawthorne gathers his four protagonists at the scaffold as the symbol of punishment and repentance. Relation of each character to the scaffold and each other is given in these three scenes. Study of these symbolic pictures reflects the importance of their influence on mind.

The scheme of changes in "The Marble Faun" indicates how the author moves from one place to another to express the meaning of action. In the titles of fifty chapters there are no verbs, there are mainly names of heroes, works of art or places. Just twelve chapters express an event. We have already mentioned that the writer thoroughly creates scenes for romance. Sometimes Hawthorne tries to convey human soul by the language of nature. He specially invites three artists in "The Marble Faun" to reveal their inner "ego" in the process of work and show their inner world in the studio. Though Donatello is not an artist but the tower where he lives expresses the movement of his soul. This hero belongs to nature most of all. Hawthorne makes the reader look into static scenes by the method common for him, leaves a place in the story from where we notice the scenes and look at them. Change of the readers' positions is interesting. We watch the heroes from near, sometimes from far.

Absence of a compositional thematic line in some "romances" or less

consistency is not artistic weakness of the piece of work but the result of particular aesthetic tasks intended by the writer for creation of a romantic novel. Artistic images of the romance heroes differ from each other by perfection and play an important role in creation of artistic tissue of the writing. The author is interested in them not as real characters but abstract unreal symbols. In some passages the correspondence between physical appearance and spiritual world is achieved very skillfully and naturally. Hawthorne makes the reader focus his attention not on the actions of the characters, but on the relations between them. External effects symbolize inner state of the characters. The plot of the novel is narrated by development of the scenes. The writer scrupulously creates scenes where the scheme of changes indicate how the author moves from place to place in order to show the importance of action, makes the readers look into the scenes, leaves a free space in the story from where we can look at development of the action in the role of an observer.

When discussing peculiarities of a romance it is necessary to touch upon images of his heroes which differ from each other by perfection and play an important role in creation of the artistic tissue of a piece of writing. The main objective of Hawthorne's romances is not the description of atonement but study of spiritual life of a human being who is isolated in especially severe conditions. The writer's artistic gift is always directed at settlement and romantic conception of the moral problem. Hester, the protagonist of "The Scarlet Letter" had thought that love implies justification for seven years. It is important in her character because it indicates at romantic conception of love. Hester has suffered all phases of social shame, has endured humiliation and moved to the new stage of spiritual development unnoticed even to herself. Thus a sinful woman overstepped the laws of puritan morale, accepted punishment, obtained freedom of thought and space only when she appeared to be secluded from society due to certain circumstances. Only after that her best qualities were revealed. When Hawthorne writes about new trembling of human soul he implies Hester who obtained freedom of thought.

Hawthorne freely used prose for study of spiritual illnesses. He was a tireless observer, carried out moral experiments, studied interrelation of his heroes. It should be mentioned that these half-scientific experiments

sometimes deprive his heroes of human naturalism. Images of Hester and Dimmesdale are perfectly performed what can not be said of Chillingworth or Pearl. The author is interested in them not as in vivid characters but as abstract, unreal symbols. In the course of creation the girl's image the writer accentuates the motive of fire, the demonic element which becomes the symbol of Pearl in the romance. "She was totally full of fire and resembled a personification of unexpectedly fallen passion". The earthly and heavenly origins are perfectly merged in Pearl's image though it should be mentioned that she is often unnatural as a child. But her image has a special symbolic meaning.

Sub-chapter 3.3. "Structure of narration and symbols" is dedicated to the specifics of usage of symbols, colours and light in romances. Here we discuss the narrative strategy, how the levels of narration change and what effect is achieved through it. The author actively uses romantic symbols in romances. "The Scarlet Letter" begins with two symbols – prison – "black flower of civilization" and a rose bush blossoming at the entrance of the prison. The prison implies the fact of violence over a human being from the first page of the novel. The roses at the entrance of the prison are a poetic symbol of beauty and life which are not so easy to destroy. The main conflict of the romance between the strict morale of puritans and the free feeling of love is also expressed by symbols. Red and black symbols are used again for description of graves of Hester and Dimmesdale. Puritans considered the red colour as the flame of hell. Due to the hero of the romance it became the colour of struggle and love, the letter denominating spiritual power or an angel. Symbols are significant till the end of the romance. The letter "A" will shine red on Hester's bosom at the moment of her meeting with the mystic sinner of Boston. The same letter "A" will appear on Dimmesdale's naked bosom as the symbol of secret sin.

In "The House of the Seven Gables" the house itself is the central image of the romance, the symbol which has many functions. Everything happening in this romance is directly or indirectly connected with this house. Hawthorne attentively deals with every detail and thus creates the image of the old palace of the Pyncheons. Hawthorne symbolically realizes the modern life in the railway, as well as in daggerotypic portraits made by Holgrave. The portraits express the writer's attitude towards realism as the true art of

the true fact. They resemble a vivid art but this is not an art according to Hawthorne's romantic disposition. Works of art, pictures, statues or places have a symbolic meaning in Hawthorne's romances. The ruins of Rome in "The Marble Faun" create an indefinitely romantic atmosphere for him. The author points to historic monuments to attach symbolism to them and allow them to use their imagination the way he did in case of the Faun of Praxiteles and made it the main symbol of the romance. The places where people live or work define the character of the residents in the romance. Each of these spaces has a definite entrance to the outer world.

Symbols of "The Blithedale Romance" are simple and effective which grants attractiveness to the story and strengthens its psychology, for example, veils, masquerades to offer us double nature of the motive and belief; mesmerism to introduce the double nature of spiritual and emotionally convincing tricks; hearth fire to present happy, lively, emotional life, which ironically escapes from the cold ideology of Blithedale residents.

In this sub-chapter we deal with usage of colour and light effects in romances. By means of light Hawthorne expresses the character of his personages, their function and contrastive scenes in the structure of narration. Every scene has a different illumination. For example, in "The Scarlet Letter", illumination effect plays an important role in the arrangement of forest, scaffold scenes, as well as, in description of the house of the Governor. The same technique is used in "The Marble Faun". Hawthorne develops the characters by means of color and light, the good example of which would be Miriam's portrait. In the character of Donatello features of the antique Faun resemble firelight and not the sunlight which makes him a human being. But this light returned to him only after experiencing the feeling of sorrow and belief because he strives against Heaven with his newly discovered soul. Hawthorne's wide range of palette makes it possible to provide perfect artistic images.

Finally we analyze Hawthorne's use of narrative strategy in romantic novels. Hawthorne as a narrator presents two individuals representing two different epochs that have different attitudes towards one and the same events. One of them is a contemporary, who accepts all those events pathetically and describes and assesses them from the point of view of the 17th-18th century American. The second one, a representative of the 19th

century is brought up on the ideas of Enlighteners. He is far from black superstition, belief in the influence of the past. He is a bit ironic and inclined to analysis and generalization. Two alternate narration levels which are connected with each other by means of facts arise in the romance in this form. As mentioned by Michelle Dunn, a literary critic, the author in "The Scarlet Letter" uses metadiegetic narrative mechanism which does not explain what had happened to the heroes until that time, does not deal with the main diegesis of the narrator. In the introduction "Customs House" there is an interesting passage that the main facts of Hester's story are proved and permitted by the document of Jonathan Pue. Later the narrator sometimes uses Pue's evaluation to certify the diegetic phenomenon. The example of a diegetic narrative strategy is evident in the romance "The House of the Seven Gables". All thirteen chapters are written in this narrative style, for example, the chapter "Alice Pyncheon" where the story is narrated by a diegetic hero Holgrave. Metadiegetic narration is frequently used in "The Marble Faun" and "The Blithedale Romance" so that the author can introduce Gothic miracles and maintain diegetic narration. It is implied in the 5th chapter that in this diegetic narration somebody will be murdered, that the victim will be a man and this fact will have some connection with Miriam. For this reason metadiegetic narration accompanies the main narration. Metadiegetic narration is used more widely in chapters which serve formation of a symbolic union between Donatello and the Antique Faun which grants colouring to the romance. Metadiegetic legends are also met in this romance. In these short narrations about the stories depicted on frescoes a human being, nature and the supernatural intersect. Thus the atmosphere is shaped, not factual, but mystic and erotic one. Hawthorne transferred these wonderful Gothic intonations of Donatello's metadiegetic narration into a historically remote chronotope.

Hawthorne accepted the structure of romantic narration but not as a static one. These are mobile forms for him which is possible to develop to explain the literary expression of life well. The attempt to realize them brings us modification of forms and the narration structure. There are two metadiegetic narrations in "Blithedale Romance". The first appears in the 13th chapter "Legend of Zenora". In this case the pagan narration of the diegetic hero – Zenobia is preceded by eight familiarizing paragraphs which prepare

the audience for her appearance. The metadiegetic narration follows the chapter "Silver Veil" and emphasizes Zenobia's narrative effect upon other diegetic heroes. The other metadiegetic narration is in the 22nd chapter of the romance and differs from Holgrave's and Zenobia's narration. This chapter is titled "Fauntleroy" and gives us data of Zenobia, Priscilla and the Old Moodie in detail. On the one hand, both metadiegetic narrations reminds us more of Holgrave's Alice Pyncheon than of the accounts of Pue and explains events in the realistic world of the diegetic present but maintains the limits of Gothic metadiegetic past. The metadiegetic narration offered by Zenobia is described not as a "spectral legend", but as a "fantastic short story" and "story of ghosts". Hawthorne allows "the creations of his brain to play with their phantasmagoric prank" in Zenobia's narration. Through metadiegetic narration Hawthorne has developed his heroes, the plot, supplied information for the decisive development of the plot and subtly introduced the Gothic ambiguity common for "romance".

CONCLUSION

The following conclusions are made as a result of the study:

1. "Romance" as a genre was fully realized in American literature in works of Nathaniel Hawthorne. His "romance" is distinguished by peculiarities. Apart from a literary form, it is also a psychological, cultural phenomenon. By attaching romantic and poetic features to "romance" Hawthorne managed to make a connection between a historical fact and literature, historical fact and fiction.

2. Writer of a romantic novel is free from principles of realistic reflection of reality. Romantic novel is a neutral area for Hawthorne which enables to achieve much more complex effect than just generate emotion in readers. The descriptive passages of Hawthorne's works establish a conceptual and psychological border where the action is developed. Romance gives the writer much freedom and enables him to control his imagery by means of high moral views. In Hawthorne's romance events, characters, images are uncommon, sometimes fantastic. All this are interconnected with such skill that the truth of live is still expressed convincingly. Romance as a work of art strictly adheres to its own rules according to which even the least divergence from a human's inner truth is an unforgivable sin for a writer. So romance is considered as a more complex form in comparison with a novel.

3. The descriptive passages in Hawthorne's novels point to the fact that a romance is a place of meditation where the borders between light and darkness, spiritual and material things as well as reality and imagery are ignored. Release from these borders enables mixing of any kind. Hawthorne's statement that the reality and the imagination should intersect in a romance corresponds to Emerson's vision of creation of works of art. Hawthorne created the best novels by means of the interim world that exists between allegorical imagery and the real world.

4. In the artistic system of Hawthorne's romance the low activity of characters is compensated by the specific environment that is the most common feature of a romantic novel and is originated as a result of fusion of real events and imagery. The framework of actions often changes and

involves events that take place not only in a period contemporary to the writer but also facts that happened hundreds of years before. Among the characters there are people who are not alive any more. It has to be mentioned that Hawthorne just makes suppositions and does not thrust his ideas upon the reader as the whole artistic system of the novel requires the mentioned indefiniteness and obscurity of relations between reason and result. Legend is more important for Hawthorne than real events.

5. By means of the theory of original illumination (by which the real world is connected with the imagery) the author leaves it up to the reader to decide whether this or that event is natural or supernatural. The analysis of a romantic novel reminds us of the author's tendency to write about supernatural sphere of human consciousness. Hawthorne's characters associate their sufferings with strange occurrences that happen on the Earth or in Heaven. But the reader can also feel the irony towards the belief in interference of divine power; this irony is particularly characteristic to Hawthorne. By this method Hawthorne adds humor to the imagery and consequently increases the likelihood of reality. This humor is managed by means of characters of the novel.

6. The primary sources of Hawthorne's romantic novel and his works in general are historical reminiscences. Hawthorne's religious and ethical outlook is more Christian than Puritan. Rejection of morale with the writer encounters the inner justification of Puritan ethics and aspiration to it. For this reason, Hawthorne's attitude towards Puritanism bears a sign of bifurcation, the desire to accept what he does not approve of inwardly. He reached the agreement by relation to the far past because the close past or modern reality would make him far from reality and imagination and would cause the ficticity of romance. Against optimism of transcendentalists the writer believes that the present depends on the unmerciful past. That's why the constant theme of his romances is influence on the present.

7. Apart from symbols and romantic irony which create an artistic background of Hawthorne's "romances" there are realistic tendencies as well. Freedom in respect to material reality and the circumstances chosen by him to express human feelings are organically connected with general moral problems set in romances. Aspiration towards objectivity of narration contradicts the subjective direction common for a romantic novel. This fact

defines the artistic peculiarity of the writer's poetic outlook. On the surface, Hawthorne's works resemble novels describing common, everyday, social life. There is an impression that the author himself wanted to come closer to realistic novel. Hawthorne remains a realist rationalist even in his most unbridled fantasies, and his obscure legends are based on real facts and events. Everything that is narrated in Hawthorne's novels could have possibly happened or had happened. Abstract-romantic virtue and evil take real forms in Hawthorne's works. The narrator's comments about specific historical events draw the reader's attention to the reality. Along with historically confirmed facts Hawthorne creates much higher reality which cannot be a historical document. It is a method characteristic to Hawthorne, which involves the fusion of the reality and imagery to form a very meaningful symbol. It is not difficult to notice somewhat solemn introduction of historic facts to romance which points to Hawthorne's insistent desire to come closer to real life. Again, it is the real world of "everyday opportunities" that provide some space to the romantic sphere of literature. The author often uses descriptions and tries to give an archaic nature to descriptions for coming closer to reality. Archaism is also one of the important features of Romanticism.

8. Hawthorne's attitude towards transcendentalism is complex and contradictory. The "doctrine of inherent sin" is an important religious dogma for Hawthorne though he is far from the cult of human 'ego'. In contrast with many romantic writers Hawthorne never places a special person in the center of his narration though the problem of the relation between an individual and society is always significant in his romances. It is proved by 'The Scarlet Letter' and 'Blithedale Romance'. Studying Hawthorne's aesthetics, detailed discussion of opinions about art, interrelation of a human and nature, usage of mirrors and all kinds of reflection as symbols of the poet's imagination allow us to think that Hawthorne's outlook corresponds to transcendental aesthetics.

9. Absence of a compositional thematic line in some "romances" or less consistency is not artistic weakness of the piece of work but the result of particular aesthetic tasks intended by the writer for creation of a romantic novel burdened with psychological collisions. Artistic images of the romance heroes differ from each other by perfection and play an important role in

creation of artistic tissue of the writing. The author is interested in them not as real characters but abstract unreal symbols. In some passages the correspondence between physical appearance and spiritual world is achieved very skillfully and naturally. Hawthorne makes the reader focus his attention to on the actions of the characters, but on the relations between them. Hawthorne puts an important idea in the titles and offers the method of narration according to them. Characters are shown only in scenes and relationship. External effects symbolize inner state of the characters. The plot of the novel is narrated by development of the scenes. The author unites various details in each scene to convey the truth. The scheme of changes in the scenes indicate how the author moves from place to place in order to show the importance of action. It has already been mentioned that the writer scrupulously creates scenes, makes the readers look into the scenes, leaves a free space in the story from where we can look at development of the action in the role of an observer.

10. Observation of romance forms proves that they are exceptional. The romances are written on the basis of romantic poetics. Hawthorne's use of romantic symbolism is very successful. These symbols represent the main conflicts and psychological collisions of romances. The symbolism of romances is sometimes absurd and lack conformity; they often express hidden laws of morale. By means of the specific language of symbolism, the author makes the reader experience all the sufferings of the characters. Hawthorne does not separate the idea and the symbol by which the idea is expressed. The author offers color, light shadowy figures that are used in quite different ways in romances. Hawthorne shows the function of the characters by means of contrastive scenes and the technique of illumination. Hawthorne makes a successful use of poetic illumination for the development of the narrative structure and drawing the characters. Hawthorne uses several types of illumination for depicting particular scenes. He also manages to express the inner state of characters by means of special light effects.

11. Like Poe and Thorp Hawthorne has successfully managed to manipulate narration layers. His narration includes Gothic, historical, diageitic, metadiageitic, and realistic and sentimental layers. Hawthorne uses interchange of narration forms on various diageitic levels to reach the effect of exoticism. Majority of Hawthorne's works have a close ending, during which

the narration diverts from the plot of the story, and acquires the character of the author's discussion about the story and its origins. The author uses the technique of metadiageitic narration, but this does not happen in a direct way. As a narrator he consists of two persons who perceive one and the same event differently. One of them is contemporary to those events, while the other individual is the representative of the 19th century, brought up by the ideas of Enlighteners; he is far from being superstitious and is inclined towards more or less ironical analysis and generalization. Thus two interchangeable layers of narration are formed in romances that are related to each other by facts. Metadiageitic narration makes it possible for Gothic miracles to enter the romance, though it does not provide an explanation about what happened to heroes before and does not refer to the narrator's main diageisis.

12. People, nature, and supernatural things intersect in metadiageitic legends depicted in romances. Not factual but mystical as well as erotic atmosphere is described in this way; Hawthorne uses this method rather skillfully in his diageitic narration. Hawthorne transferred the Gothic intonations of metadiageitic narration into historically old chronotype. From this point of view, the writer introduced an important change in this complex genre of literature. This transformation responded to the dynamics of the social development and proved the importance of romantic tradition in the American literature. The structure of romantic narration is not static in Hawthorne's works. It is a moving form whose development can clearly define the literary expression of life, which leads us to the modification of form and the narration structure. This freedom justifies Hawthorne's inclination towards Gothic exoticism. Hawthorne developed his characters and the plot of romances, supplied information for development of the next plot and subtly introduced the corresponding Gothic obscurity by means of metadiageitic narration.

13. The principal value of romance is its perfection of poetic style and unity. This is the writer's effective creation, which in its own way involves the author's philosophical, social-ethical and aesthetic outlook about human being and life. Romantic novel granted the young state of America aesthetically perfect ancient thing, from lack of which Hawthorne's contemporary writers suffered greatly.

The study allows us to conclude that Hawthorne did not establish this

particularly problematic and complex genre of literature, but it is doubtless, that the writer played a great role in its formation as a separate genre and identification of its status. Together with other American Romanticists, Hawthorne recognized romance as the national form of American novel and juxtaposed it with short stories or a social novel describing common, everyday life. Hawthorne became the most successful among the American novelists in developing novel poetics. He openly declared about the specific nature of this novel form and developed his own theory about it. Descriptive definition of Hawthorne's romance and its differentiation from a novel is considered to be the classical definition even today.

Contents and the main statements of the Thesis are reflected in the following sources:

1. 'The Problem of Crime and Catharsis in Nathaniel Hawthorne's Romantic Novel – "The Marble Faun"//Materials of IV Annual Conference dedicated to American Studies, Tbilisi, 2002.
2. 'The Problem of Crime and Catharsis in Nathaniel Hawthorne's Romantic Novel – "The Marble Faun"//Kutaisi Akaki Tsereteli State University. Collection of works of the Faculty of European Languages and Literature. Kutaisi, 2003. Vol. IV, pp. 148-157.
3. 'Interrelation of Reality and Unreality in Nathaniel Hawthorne's novel 'The House of the Seven Gables'// Tbilisi Ivane Javakishvili State University. University Works: Series 2001 339(2) of the Western European Languages and Literature, pp. 293-299.
4. 'Walter Scott's Influence on Nathaniel Hawthorne's Works'// Kutaisi Akaki Tsereteli State University. Collection of Scientific Works of the Faculty of European Languages and Literature. Kutaisi, 2004. Vol. V, pp. 277-293.
5. Aesthetic Opinions of Nathaniel Hawthorne, Qutaisi University, Works of Department of Humanitarian Sciences, Vol. IV(II), Qutaisi, 2005, pp.299-307.