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四川師範大學

硕士学位论文

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英文论文题目：**On the Defamiliarization in *The House of***

the Seven Gables＿＿＿＿＿＿＿＿＿＿＿＿＿＿

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论《七个尖角阁的老宅》中的陌生化

英语语言文学

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摘要　纳撒尼尔·霍桑是美国心理分析小说的开创者，《七个尖角阁的老宅》是他的第二部浪漫史小说作品。这部小说以莫尔祖先遭受品钦祖先非法迫害为背景，讲述了一个祖先作恶殃及子孙后代以及子孙后代负罪救赎的故事，探究了救赎和罪恶两大人生主题。小说面世以来，评价家对它的研究主要集中在小说的主题、人物的创伤等方面，少有评论家关注小说中的陌生化写作技巧。陌生化由俄国形式主义者维克多·什克洛夫斯基提出，它主张文学的本质即文学性，并且尝试创造出新的形式，打破人们感知的机械性。鉴于此，本论文从陌生化理论出发来研究《七个尖角阁的老宅》，探寻本部小说带给读者的文学美和文学体验以及霍桑怎样通过陌生化的技巧加深本部小说的主题。

本文主要从三个方面对《七个尖角阁的老宅》中的陌生化手法进行了研究。首先，从叙事角度探讨了小说的陌生化。从叙事角度来看，本部小说的陌生化技巧主要体现在初见视角的使用、叙事角度的变化、情景反讽以及情节的否定之否定。叙述视角的精心选择和视角的巧妙转换能够让读者看到熟悉事物的陌生一面，促使读者主动重新体会那些习以为常的事物。情景反讽和情节的否定之否定，打破读者的习惯认知，借用反讽张力促使读者主动理解，感受小说内容，并对小说的人物事件等进行思考。其次，探讨了通过揭露小说的虚构性所带来的陌生化效果。主要从作者的介入、读者的介入、分层结构以及松散的文章结构这四个方面来进行探讨。传统小说总是设法隐藏小说的虚构性，但在《七个尖角阁的老宅》

中，霍桑却主动揭露小说的虚构性。霍桑这一反传统的做法违反了传统小说的规则，打破了读者对小说的期待，让读者感受到了阅读的难度。不按套路出牌的小说让读者再都不能轻松的理解小说的内容、人物、主题等，从而不得不参与到小说的批判性思考中。在读者思考的过程中，读者与小说之间的距离拉大，也就达到了陌生化所追求的间离读者和小说的目的。最后，分析了两种修辞手法带来的陌生化效果，分别是比喻和拟人。比喻和拟人虽然是两种非常常见的修辞手法，但是在本部小说中，作者霍桑赋予了这两种普通的修辞手法以创造性的思维，尤其是两种修辞手法中喻体的选择超越了传统的范围，让读者深刻体会到喻体和本体之间既不同又相同的艺术张力和美感。在读者理解的过程中，喻体和本体的相同点和不同点的冲击完美的碰撞出了陌生化理论所追求的艺术价值。

关键词：《七个尖角阁的老宅》 陌生化 叙事技巧 小说的虚构性 修辞手法

On the Defamiliarization in *The House of the Seven Gables*

Abstract

MA Candidate: Xiong Yujia   Supervisor: Zhang Cha

Nathaniel Hawthorne is regarded as the founder of American psychoanalytic novels. *The House of the Seven Gables* is his second romance. This novel is based on the background that the Maules' ancestor is persecuted by the Pyncheons' ancestor. It talks about a story on the influences of ancestor's evil deeds on his offspring and the offspring's sense of guilty and striving to seek redemption. Two life's themes: evilness and salvation, are explored in this novel. Since its publication, the majority of critics' studies on *The House of the Seven Gables* focus on those aspects like the novel's theme and the characters' trauma. Few critics pays attention to the writing technique of defamiliarization in this novel. Defamiliarization is promoted by Victor Shklovsky, a Russian formalist. It claims that the essence of literature is literariness. It tries to make new forms to break people's mechanical perception of their familiar things. Therefore, this thesis is going to study this novel from the perspective of defamiliarization. It aims at exploring the literary beauty and literary experience brought by this novel, and how Nathaniel Hawthorn, through the skill of defamiliarization, deepens the themes of this novel.

This thesis explores the defamiliarization in *The House of the Seven Gables* from three aspects. Firstly, the thesis studies the defamiliarization of the narration. From the aspect of narration, the defamiliarization in this novel mainly reflects in the application of the first point of view, the transformation of the point of view, the situational irony and the plot's negation of negation. A carefully chosen narrative point of view and its

genius transformation can show readers a totally unfamiliar aspect of their familiar things and as a result, stimulate the readers to re-realize those familiar things. Situational irony and plot's negation of negation break readers' unconscious cognition. The tension of irony can stimulate the readers to actively understand, and perceive the contents of the novel. Secondly, the thesis studies the defamiliarization through exposing the fictionality of *The House of the Seven Gables*, which includes fours aspects: author intrusion, reader intrusion, hierarchical structure, and loose structure. The conventional novelists always try their best to hide their novels' fictionality. However, Hawthorn unconventionally chooses to expose his novel's fictionality, which breaks readers' common expectation to a novel and makes the readers read this novel with a sense of difficulty. In the novel written with these unconventional skills, the understanding of the contents, characters and themes and so on becomes more difficult than that in the one with conventional skills. As a result, the readers have to participate in the critical thinking of this novel, which successfully estranges the readers and the novel, as what is pursued by the defamiliarization. Lastly, the thesis analyzes the defamiliarization brought by two rhetorical techniques: trope and personification. Although trope and personification are two very common rhetorical skills, in this novel, Nathaniel Hawthorn endows these two ordinary techniques with creative thinking. Especially the unique vehicles quite different from the conventional ones make readers deeply perceive the artistic tensions and beauty caused by the similarities and differences between the tenor and the vehicle. In the process of the readers' understanding, the crash of the similarities and differences between the tenor and the vehicle gives birth to the artistic values pursued by the defamiliarization.

Key Words: *The House of the Seven Gables*, defamiliarization, narrative techniques, novel's fictionality, figures of speech

Contents

Introduction

Nathaniel Hawthorne is regarded as the founder of American psychoanalytic novels. His writings are directly influenced by his family, which in 1830s migrated from England to North American colonies, and his knowledge about religion. Hawthorne's works belong to romanticism or, more specifically, dark romanticism, and cautionary tales that suggest that guilt, sin, and evil are the most inherent natural qualities of humanity. In his early career, Hawthorne was predominantly a short story writer, like *Twice-Told Tales*. Between 1850 and 1860, he finished his four major romances, including *The House of the Seven Gables*. Although, among the four works, *The Scarlet Letter* is regarded as the most successful one by critics, *The House of the Seven Gables* also has its own academic value, and is worth exploring.

The House of the Seven Gables, a Gothic novel, is set in the New England during the colonial period of Northern America. It tells a story about the old Pyncheon family whose descendants suffer a lot from old Maule's curse — "God will give him blood to drink" (Hawthorn 3), whose lands are accroached by the Pyncheons' ancestor and who loses his life because of protecting his lands. In this book, Hawthorne explores the themes of guilt, retribution, and atonement.

Just like many other works, after its publication, *The House of the Seven Gables* receives many different comments, some positive, while some negative. However, after checking most of these comments on this book, it turns out that much attention is paid to this work's dark themes, its characters, its Gothic style, or its social influences, with little attention paid to the merits of this work itself as what is valued by the formalists. Nathaniel Hawthorn describes his romance-writing as a kind of atmospherical medium to make the lights be presented and mellowed and also, enrich and deepen the pictures'

darkness and shadows. Few studies try to explore what kind of writing techniques used by Nathaniel Hawthorn to make the lights be presented and mellowed. In order to reveal the merits and beauties of this work itself, and then give a different approach to the understanding of this work, analysis of this work with defamiliarization may be a practical way. Defamiliarization, first coined by Viktor Shklovsky in 1917 in his essay "Art As Device", "is the artistic technique of presenting to audiences common things in an unfamiliar or strange way in order to enhance perception of the familiar" (1).

Except for the lack of studies on the merits of the work itself, when critics try to explore Hawthorn's works, the majority of them choose *The Scarlet Letter* regarded as Hawthorn's most famous work. As a result, although *The House of the Seven Gables* ranks only second to *The Scarlet Letter*, essays on it are much less than those on *The Scarlet Letter*. So there is a large amount of the academic value of *The House of the Seven Gables* waiting for us to study.

The House of the Seven Gables, as one of the great masterpieces of Nathaniel Hawthorn, since its publication draws many critics' attention, both domestic and abroad.

Among all the critics abroad, Nathaniel Hawthorn's wife Sophia Hawthorne may be the first one who gives comments about this book published in the second week of April 1851. On January 27, his wife reported to his mother that Nathaniel Hawthorn had read her the ending the night before. His wife said that the conclusion has indescribable beauty and concinnity. And an ethereal light is raised up slowly in the conclusion. The ethereal light here hints that the offspring of the Pyncheon family is redeemed and forgiven. The two metaphors — "the sterner tragedy of the commencement" and "the ethereal light", give us a very good conclusion on the development of this novel, and most importantly the concepts that Nathaniel Hawthorn tries to express.

After the publication of this book, more and more critics abroad give their comments on this novel after reading and studying it. This paper tries to analyze *The House of the Seven Gables* from the perspective of defamiliarization, so firstly this paper is going to give a brief conclusion to the abroad studies of *The House of the Seven*

Gables from the perspectives of formalism. As for the formalist criticism, positive and negative opinions both exist. Rufus Wilmot Griswold gives a highly praise to this book. In the *International Magazine*, he says that *The House of the Seven Gables* is "the purest piece of imagination in our prose literature" (158). Nathaniel Hawthorn's good friend, Herman Melville, holds the view that the book is "like a fine old chamber, abundantly, but still judiciously, furnished with precisely that sort of furniture best fitted to furnish it" (123). Here Herman Melville metaphors this book as an old chamber with very fitted furniture. By this metaphor, Herman Melville tries to express that all this novel has are the best for itself, and only for itself. Except for these positive voice, there are also some negative voice to this book. Anthony Trollope thinks "*The House of the Seven Gables* is quite inferior to *The Scarlet Letter...* some of the characters are well drawn. He found Phobe and Holgrave unconvincing, and the ending of the novel quite out of character" (213).

Except for the formalism, there are still many other aspects through which the critics abroad approach this book, such as structuralism, new history conception, and intertextuality.

Structuralism is a school which pays more attention on structures, instead of the contents. As for this aspect of study, some think that Nathaniel Hawthorn's *The House of the Seven Gables* is not a work with perfect structure. For example, in *Graham's Magazine*, Edwin Percy Whipple says, "the movement of the author's mind betrays a slight fitfulness towards the conclusion. And the supernaturally grotesque element detracted from its integrity" (467). Here Whipple shows a negative attitude to Hawthorn's Grotesque elements which make him famous. In William B Dillingham's "Structure and Theme in *The House of the Seven Gables*", he holds the idea that this book is "an inferior works grouped together loosely by a series of episodes" (59). Not only Dillingham, many other critics do not agree with Nathaniel Hawthorn' loose structure in this novel, like Herbert Sherman Gorman and Edward Hutchins Davidson. Gorman says "it is only a series of stories about a family and readers are faced with

some scattered fragments" (95). And Hutchins thinks "the structure and theme of this novel were loose and fragmented. And it took more than one third of text to describe the characteristics of Clifford, Hepzibah and Holgrave, which is nonsense and is just random writing" (Jing Huidui 6). However, some critics, such as Magnus Ullen, can appreciate the structure in this novel. In Magnus Ullen's "Reading with 'The Eye of Faith'", he says that "the twenty-one chapters of the romance can be divided structurally into seven groups of three. To a considerable extent, the chapter of the romance arrange themselves naturally into groups of three:two-four, five-seven, eight-ten ..." (36).

As for the new history conception, it talks about the social background and finds some relationships between the social background and the novel. In Nazmi Al-Shalabi's "Nathaniel Hawthorn's Conception of Time in *The House of the Seven Gables*", he holds the idea that the Pyncheon family's destiny punishment and their final survive and recovery from that curse are the same as the process of circular motion (145). The method of new history conception is also used by Lloyd Pratt to explore this novel. In his "Dialect writing and Simultaneity in the American Historical Romance", Lloyd Pratt says "dialect writing appears when cyclical time was in the ascendant and linear time is almost fully eclipsed" (121).

Intertextuality is also a perspective used by critics to study this novel. In Thomas Ronald's "Double Exposures: Arresting Images in *Bleak House* and *The House of the Seven Gables*", he shows us a comparison between *Bleak House* and *The House of the Seven Gables*. He says that there is a strong intertextuality between these two books which are like two opposed images of a photographic film (88). In his "Frost's Old Man and Hawthorn's Judge Pyncheon: An Intertextual Reading", Henry Lewis Miller makes a comparison between the old man of the poem of Frost and Pyncheon and reveals that the three words — death, old age, and disorder, which are used to describe the old man by Frost, can also be applied to the describe Judge Pyncheon (360). Unlike Thomas Ronald and Henry Lewis Miller who make a comparison between Nathaniel Hawthorn's work and other writer's work, Ethan Shaskan Burmas makes a comparison between

Nathaniel Hawthorn's four romance novels in his "Fictions of the Panopticon: Prison, Utopia, and the Out-Panitent's in the Works of Nathaniel Hawthorn". He says that both utopia and prison are well developed in Nathaniel Hawthorn's four romance novels (139).

Like the abroad critics, the domestic critics also study this novel from various perspectives, such as the symbolism, the theme of original sin, and culture.

According to Fang Wenkai's "On Hawthorn's Cultural Political Strategy in *The House of the Seven Gables*" published in Foreign Literature Studies in 2008, so little attention is paid to Hawthorn's *The House of the Seven Gables* that the number of essays on this book is no more than ten until 2008 (70). However, as time goes by, more and more Chinese critics tend to agree with the literary and academic values of this book, and as a result there appears more and more essays on this book.

As for the studies at home, scholar Fang Wenkai's studies on *The House of the Seven Gables* must be talked about at first. In Fang Wenkai's "On Hawthorn's Cultural Political Strategy in *The House of the Seven Gables*", he thinks that in this book "through exploring modern people's spiritual essence, using history as narrative original, Hawthorn illustrates the past's influence on the present. Especially by exploring the change of Holgrave's value viewpoint, the narrator proposes a conception of love to eradicate the actual contradictions" (72). Not only in this essay, scholar Fang Wenkai has a positive attitudes towards this book, but in his "On the Arabesque Structure of Hawthorne's *The House of the Seven Gables*", he speaks against the idea in the middle late 20th century that "viewed this book as Hawthorn's least successful work and claimed that the novel's mysterious happy ending was stained and inconsistent" (27). In this essay, he thinks that "there is an internal narrative system, an Arabesque form which is symmetrical, parallel and theme crossing in the novel behind its confusing structure" (28).

The symbolism can be seen everywhere in this novel, such as the old house, old Pyncheon's picture on the wall, the shop on the first floor and so on. In Zhen Lili's "On

the Symbolism in Hawthorn's *The House of the Seven Gables*" published in Journal of Lanzhou University in 1995, she says that the old house with seven gables has a highly symbolic meaning, and it indicates that it is the tomb of the old family (173). What's more, the author also makes a comparison between the symbols in *The House of the Seven Gables* and the letter "A" *in The Scarlet Letter.*

The theme of original sin can be seen as a very popular perspective when critics tries to approach Nathaniel Hawthorn's work. In Zhang Xin's "The Influence of the "Sin" in the *The House of the Seven Gables*", he states that sin in one family can be transmitted from one generation to another. He also writes that sin and crime are an important part in Nathaniel Hawthorn's works (27-28). In Le Chuanyong's "On the "Original Sin" and "Principle Crime" in Nathaniel Hawthorn's works", he holds the idea that in *The House of the Seven Gables,* Hawthorn reveals to the reader his ideas of "original sin" of human beings: Evils and sins are everywhere in reality; man is evil in nature. And professor Sui also thinks that Hawthorn's ideas on human nature have their roots in the then society and religion with a family background (41-44).

Culture also is an important aspect. In Wu Jinhong's "Hawthorn's Puritanism and Its Coincidence with Chinese Culture Reflected in *The House of the Seven Gables*", he makes comparison between Hawthorn's views and Chinese philosophy. Professor Wu Jinghong agrees that there is a similarity between "Hawthorn's views on the relationship between God and man, between man and society, between man and nature, and between man and man and Chinese philosophy of "putting people first" and pursuit of peace" (105).

From the above literature review, we can see that although scholars at home and abroad have done numerous researches on *The House of the Seven Gables* from different perspectives, few tries to analyze this novel from the perspective of defamiliarization. In view of this, this thesis is going to explore this novel from the perspective of defamiliarization, aiming at revealing the literary and aesthetic beauty of this book, and finding out how Hawthorn deepens and strengthens his themes by using

the method of defamiliarization.

The Defamiliarization used in this thesis is a theory first promoted by Russian formalists, Victor Shklovsky, in 20th century. Victor Shklovsky's defamiliarization aims at making readers better perceive and experience the "literariness" of one certain novel. But, why the formalist so emphasizes the "literariness"? Jacbson in his *On the Science of Literature*, said "the object of literary science is not the literature, but the literariness, which refers to the thing that makes a work to be called a literary work" (Yang Xiangrong 63). That is to say, the study object of literature — literariness can be regarded as the nature of the literature itself, which distinguishes literary things from any other non-literary things. It proves why something can be called literature. For the formalists, literariness can be only born in the pure literary text. "Art is self-dependent: a kind of literary activity, permanent, self-directed and continuous. It tries to examine itself with its own standards in the sphere of itself" (Yang Xiangrong 64).

Following the above argument, the literature becomes independent of other outer things, and frees from any other things in this world. Victor Shklovsky says "my literary theories focus on the internal rules of literature. If taking the situation of a factory as a metaphor, what interests me is not the market quotation of the cotton yarn in the world, or the policy, but only the count of cotton yarn, and how it spins"(Yang Xiangrong 62). Therefore, the nature of the literature can only be found in the literary text itself, not other places. But, here comes the question. By what kind of writing technique can successfully lead readers feel this kind of literariness? As for this question, the formalists develop the defamiliarization, for they hold the idea that literariness can be developed through the defamiliarization and the defamiliarization of artistic forms makes the literariness of literature gain the practical values. In his *Art as Technique,* Victor Shklovsky says that for the perception of familiar things, people just perceive them automatically and subconsciously, without trying to understand and perceive them actively and positively. As a result, it is very easy for us to lose our passion and real love for life and this world. But, for Victor Shklovsky, art is something that arouses people's

love and passion for life, making the stone be a stone. In order to give the art this function, Victor Shklovsky promotes the method of defamiliarization. For him, the process of making an art is that of defamiliarizing the familiar things, making the forms be more vague, and increasing the difficulties and time of perception. Victor Shklovsky thinks that now that the process of perception of one artistic work is for the sake of perception, it should be prolonged. Art is to experience the way how things are created, and the things which have been created successfully become less important.

Defamiliarization, compared with automatic habituation, experiences and unconsciousness, is developed by distortion, transformation, differences and uniqueness. Defamiliarization requires people to challenge against their habitual ways to perceive and understand this world, and not to turn a blind eye to their living world. Through it, the things of habituation and standard will be changed creatively, and thus a kind of fresh, child-like, and live sense is born. When defamiliarization is applied in the creating of literary works, the author should try to break the conventional ways of creating a literary work and as a result creates a kind of consciousness sublimated. What's more, the author should try to create a totally new reality. Generally speaking, readers tend to accept the words and sentences in some mechanical ways. Defamiliarization tries to challenge and break this kind of mechanical perception, waking people from their numb status, readjusting their psychological sets and consequently leading people to perceive and understand this world with curiosities and fresh sense.

Since Victor Shklovsky promoted the idea of defamiliarization, scholars have developed it greatly. Based on the main theories used in this thesis, here the introduction of defamiliarization mainly focuses on two professors' concepts about it, that is, Victor Shklovsky and Bertolt Brecht. As the founder of defamiliarization, Victor Shklovsky promotes the core soul of defamiliarization, contributes to the aesthetic perception of art, and paves the way for the development of defamiliarization. Victor Shklovsky's defamiliarization on the one hand focuses on the filed of aesthetic experiences, and on

the other hand, arouses people's passion and curiosities to this world by breaking people's subconscious reception of art. In his *Art as Technique,* Victor Shklovsky says "the purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar,' to make forms difficult to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged" (Yang Xiangrong 63).

Compared with Victor Shklovsky, Bertolt Brecht applies this theory in theater. More importantly, he develops the concept of defamiliarization from the aesthetic level to the cognitive level. He regards defamiliarization as a creative way of knowing this world by three steps: realizing, not realizing and realizing. The defamiliarization of Bertolt Brecht is not formalists' defamiliarization for the sake of defamiliarization. But, through it, we can have a higher level of understanding of our familiar things. The main purpose of defamiliarization is not to make gaps, but through these gaps, a new, fresh and more profound understanding of the familiar things can be reached. The above difference between Victor Shklovsky's and Bertolt Brecht's defamiliarization originates from their different understanding of the social functions of art. Except for this, their difference is also caused by their different theoretical basis. As for the formalists, beauty appears for the fantastic artistic charm shown by the literariness, not for the life-like description of outer things or for the emotional feelings expressed by the author. In a word, defamiliarization imbues continuous and permanent vitality and vigor to the literariness and also is the basis on which aesthetic acceptors perceive the genius sense of beauty. However, for Bertolt Brecht, the theory of his defamiliarization is based on Marx's epistemology. He thinks that the main task of one theater is to enlighten people's unconscious ideas about the world, the present government, the present policy and so on. His defamiliarization aims at arousing people's consciousness to get to know and judge all these things again and at last making people find the real truth. During the process of analyzing *The House of the Seven Gables* in this thesis, both the concepts of defamiliarization of these two scholars are taken as the theoretical basis. Next, this

thesis is going to talk about how it is going to analyze this novel by defamiliarization.

This thesis aims to study the defamiliarization reflected in *The House of the Seven Gables* and this study is worthwhile. It can be divided into five parts. That is, introduction, three chapters and conclusion.

In the introduction, this thesis gives us a brief introduction to the author Nathaniel Hawthorn, the novel *The House of the Seven Gables*, others' studies about this novel, defamiliarization and this thesis.

Chapter one explores the defamiliarization from the perspective of narration. In this part, four writing techniques are talked about: the application of first point of view, the transformation of narrative point of view, the situational irony, and plot's negation of negation. The first point of view is highly praised by Shklovsky in his "Art as Device". It can show us one thing as if he sees it for the first time, instead of using its known name. This technique can give us a sense of freshness and strangeness to our familiar things, thus alienating people and their familiar things. Things can be defamiliarized by describing them as if we see them for the first time and can also be defamiliarized by observing them through others' point of view. The transformation of narrative point of view shows us various different sides of one thing. Those different sides with different underlying meaning of each side all together crash against each other in the readers' mind, which will cause readers to take a critical thinking about the thing. What's more, through these different sides will readers find that their familiar things are defamiliarized. The situational irony here talks about the technique of irony from the perspective of narration, which refers to the paradox between what people expect to happen and what really happens. In this novel, the characters of Holgrave and Judge Pyncheon are both examples of situational irony. It is the paradox in the situational irony that produces the aesthetic beauty and literariness. Last, the plot's negation of negation talks about the plot from the perspective of structure. Here, in this novel, the arrangement of the plot is very creative and unconventional, breaking readers' conventional expectation to a novel, such as the plot of Clifford Pyncheon's

psychological development.

Chapter two studies the defamiliarization by exposing the fictionality of *The House of the Seven Gables*. In this chapter, four writing techniques are talked about, that is, the author intrusion, reader intrusion, hierarchical structure and loose structure. These techniques in this chapter, the author of this thesis thinks, are very persuasive evidences that show Nathaniel Hawthorn's greatness, for these writing skills are all skills in the Metafiction which appears much later than the life of Nathaniel Hawthorne. These unconventional skills applied in this novel form a totally new form of novel, which on the one hand leads readers to step into a totally new world of novel, and on the other hand, the new world will pull readers out from the emotional immersion created by the "fourth wall".

Chapter three explores the defamiliarization from two rhetorical skills: trope and personification. Firstly, we must face a paradox between the common techniques and the uncommon effect desired by the defamiliarization. In this novel, Hawthorne's creative thinking imbued in these two ordinary skills perfectly resolve this paradox. The creative thinking gives these two common skills with magic powers, which gives us a sense of freshness.

To sum up, this thesis analyzes *The House of the Seven Gables* from the perspective of defamiliarization. The defamiliarization is a concept not only on the level of aesthetics, but also on the level of epistemology. Therefore, through the theory of defamiliarization, we can firstly experience the literariness and aesthetic beauty of this novel from a different aspect, and most importantly, have a profound understanding of this novel's themes, conceptions, characters and so on by a different way of realizing and perceiving.

Chapter One

Defamiliarization of Narration in *The House of the Seven Gables*

No matter Fan Fangjun's "creation of new forms by defamiliarization" (122), or Viktor Shklovsky's "the technique of art is to make objects 'unfamiliar', to make forms difficult to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged" (Fan Fangjun 125), or Bertolt Brecht's Verfremdungs, they all gave their suggestions on how to achieve the effect of defamiliarization. It is easy to conclude that the writing techniques of defamiliarization refer to various different ones. However, when it comes specifically to narration, this thesis thinks that the writing techniques of defamiliarization mainly refer to the application of first narrative point of view, the transformation of narrative point of view, and the arrangement of one certain novel.

This chapter of this thesis tries to explore the effect of defamiliarization in *The House of the Seven Gables* from four aspects, that is, the application of first narrative point of view, the transformation of narrative point of view, the situational irony and the plot's negation of negation, aiming at casting the concrete stories aside by which many critics tries to explore one literary work. This part tries to focus on Nathaniel Hawthorn's unique ways of expressing his concepts and organizing his stories, and also explore how Nathaniel Hawthorn achieve the effect of defamiliarization.

1.1 Application of First Point of View

First point of view is highly praised by Viktor Shklovsky in his essay "Art as Device". Briefly speaking, first point of view means that when author tries to describe

one thing, he will not speak out its known name, which leads readers to accept it automatically for they have been totally familiar with that name, but will depict it as if the thing is seen for the first time. This writing technique makes readers feel puzzled about the thing described, and as a result widens the distance between the thing and the readers, causing the effect of defamiliarization by stimulating readers to perceive the thing.

In *The House of the Seven Gables*, there are many examples of the application of the first point of view. For example, Nathaniel Hawthorne uses the first point of view to describe old Pyncheon's death, covering a horrible veil on old Pyncheon's death, and also on readers' heart. As a result, there arouses the aesthetic beauty of Hawthorne's classical Gothic style. Like "...and perceived that there was an unnatural distortion in the fisedness of Colonel Pyncheon's stare; that there was blood on his ruff, and that his hoary beard was saturated with it" (8).

Before we begin our analysis, some necessary antecedent textual experiences should be shared with you, for the aesthetic beauty here caused by the defamiliarization develops from paradoxical co-existence of the antecedent and the present. This kind of beauty is promoted by Yang Xiangrong in his thesis "Defamiliarization". According to Yang Xiangrong, on the one hand, defamiliarization tries to abolish any textual antecedent, canceling and breaking the presetting of language and textual experience. But on the other hand, the antecedent must be in existence. when readers approach to one literary works, his perceive of one certain part of this work must be influenced by the antecedent part read before, same as Hans-Georg Gadamer's "Vorverstandnis". In a word, the existence of antecedence is the precondition for the successful achievement of defamiliarization. It is this paradoxical co-existence of the antecedent and the present that brings us perfect aesthetic experience and prolongs our reading length.

When readers approach to the shape of old Pyncheon's dead, the antecedent textual experience in their mind is that the old Pyncheon must be alive, so busy with something that he has to give cold shoulder to his guests, for old Pyncheon's steward tells us that

old Pyncheon "still remained in his study, or private apartment; on entering which, an hour before, he had expressed a wish on no account to be disturbed" (Hawthorn 6). And what's more, after that lieutenant-governor opens the door, Nathaniel Hawthorn, through the eyes of those man who "thronged, however, to the now open door, pressing the lieuteneant-governor ... into the room..." (7), tells us that old Pyncheon sits beneath his own portrait "in an oaken elbow-chair, with a pen in his hand... gaze at the curious crowd" (Hawthorn 8). However, as the colonel's grandchild "made his way among the guests, and ran towards the seated figure..." (Hawthorn 8), readers hope that old Pyncheon will stop what he is doing, and explain to the throng and also to readers. However, suddenly, grandchild pauses halfway and shriek with terror. With the company's eyes, Nathaniel presents us the shape of old Pyncheon's dead with the first view point. The author does not directly say that old Pyncheon is dead, but shows us as if he sees it for the first time, "blood on his ruff and saturating his hoary beard and an unnatural distortion in his stare" (9). It is the first point of view that makes old Pyncheon's death so unfamiliar to us and widens the distance between his death and our readers, and with the knowledge given by preceding text, not only the throng before the dead old Pyncheon, but readers can not help crying out that why old Pyncheon is dead, yet with so horrible dead shape? At this instant, the atmosphere of Nathaniel's unique Gothic horror quietly creeps into readers' mind and heart. And thus here through the first point of view, Nathaniel successfully deconstructing readers antecedent textual experience and reconstructing a contradictory textual experience, the conflict, paradox and crash of these two textual experience gives birth to the aesthetic beauty of defamiliarization.

Except for old Pyncheon's death, the description of train in Clifford's eyes is also presented by the first point of view. Nathaniel calls the train as "steam-devil": "Clifford could hear the obstreperous howl of the steam-devil, and, by leaning a little way from the arched window, could catch a glimpse of the trains of cars, flashing a brief transit across the extremity of the street" (109).

The "steam-devil" successfully breaks our readers' automatic and unconscious experience of an ordinary train, and then, according to Hawks in his *"Deconstruction and semiology"* (Yang Xiangrong "Defamiliarization", 65), creates a sublimated consciousness and a totally new reality. In the process of breaking and recreating, the image of train becomes unfamiliar to readers, so, according to Yang Xiangrong, breaking readers' habitual reflection to a train and awaking readers from their numbness to perceive the vitality and richness of the train. As a result, here comes the aesthetic beauty of defamiliarization. What's more, the "steam-devil" reveals Clifford's child-like nature, which forms a comparison to his miserable past and ghost-like features. This comparison enriches the characters of Clifford, and deepens the symbolic meaning of him. Why such a man with so pure idea in his heart can have such a horrible appearance? This question can take us to dig out what Nathaniel Hawthorne believes — plain man's helplessness and sufferings when facing the great power. As we know, Cliff Pyncheon's prison experience is because he is framed by the Judge Pyncheon who is the real criminal, but unfortunately, is more powerful than his brother. So here, we can see that the common people, the justice and the morality become so insignificant and trifle in front of the power.

In short, describing things from the first point of view will give us a totally new aspect of our familiar things, making familiar things unfamiliar and thus stimulating readers to participate in the perception of the novel, instead of automatically accepting it.

1.2 Transformation of Narrative Point of View

According John Dufresne, narrative point of view "is the writer's most important technical choice. It is both the reader's means of perception and the writer's" (101). It is just like that the narrator has a camera in his hand, which can give us many information on one certain novel, even can look back inside the character's mind. Generally speaking, narrative point of view consists of three types: first-person narration,

second-person narration and third-person narration. Specifically speaking, first-person narration means "a mode of storytelling in which a narrator relays events from their own point of view, using the first person" (Dong Haimei 5) and "it may be narrated by a first person protagonist (or other focal character), first person re-teller, first person witness" (Dong Haimei 5). According to Evers and Stuart in their "The dangers of first-person narrative", "This device allows the audience to see the narrator's mind's eye view of the fictional universe, but it is limited to the narrator's experiences and awareness of the true state of affairs" (Zu Guosong 38). The second-person point of view is closest to the first person, with its possibilities of unreliability, but the point-of-view character is referred to as 'you' rather than 'I'. More attention should be paid to the third-person narration which is applied most by authors. It can be further categorized into three types: subjective, objective and omniscient. Briefly speaking, subjective third-person narration expresses the concept, thought, feelings and ideas of one or more characters, having certain similarities with the first-person narration except giving personal descriptions with 'she', 'he', 'it', and 'they', but not 'I'. Compared to subjective third-person narration, objective third-person narration gives an objective, unbiased point of view. Omniscient third-person narration acts like a God, with knowledge of all the characters, all the plots, all the stories concerning one novel, and it can even creep into characters' heart and mind, saying something through their mouth.

Point of view is always a very important existence for narrative literature, especially for novel. So important that famous Taiwan Writer Bai Xianyong holds the idea that "the right choice of narrative point of view is half the battle, for it decides the style of your language, the traits of characters and sometimes even the theme" (435). Also Yang Yi in his *Chinese narratology* published by People's Press in 2009, endows narrative point of view with highly importance. "We can not treat point of view as something trifle, for a deliberate choice of narrative point of view can result in singular and surprising esthetic effect. Its function of getting rid of the stale and bringing forth — presenting new level of human life, new perception of this world and new the fresh

aesthetic trend, should be emphasized" (191-192). Therefore, a well chosen narrative point of view in a novel can give readers a total new aspect and perception of their familiar things. This kind of new perception of familiar things can lead readers to the holy place of aesthetic enjoyment created by defamiliarization. More attention should be paid is that not only the application of one perfect narrative point of view, but most importantly, transformation of different narrative points of view can greatly widen the underlying meaning of one novel, greatly increase readers' interest to explore the novel for the transformation of different narrative points of view makes a labyrinth puzzling our readers. This labyrinth can also lead readers to many different aspects of their familiar things including the aspect that may make the familiar things seem unfamiliar. It is the unfamiliar aspects that give birth to the effect of defamiliarization.

With the help of transformation of narrative point of view, Nathaniel Hawthorn deepens this novel's themes, widens the underlying meaning of his novel, and expresses various aspect of one same thing.

In describing how Hepzibah Pyncheon begins her "business of setting up a petty shop" (Hawthorn 24) and welcomes her first customer — Molgrave, Nathaniel Hawthorne firstly, with the omniscient third-person narrative point of view which is equal to God, on the one hand depicts the old maiden's ridiculousness, hesitation and nervousness vividly, and most importantly on the other hand defamiliarizes the process of beginning a business of setting up a grocery. When this point of view takes us to see how Hepzibah Pyncheon prepares herself after getting up for beginning her business, her hesitation to face that so-called "inevitable moment" (Hawthorn 25) really puzzles us. "The maiden lady's devotions are concluded. Will she now issue forth over the threshold of our story? Not yet, by many moments" (Hawthorn 18); "Now she is almost ready. Let us pardon her one other pause; for it is given to the sole sentiment..." (Hawthorn 19); "All this time, however, we are loitering faintheartedly on the threshold of our story. In very truth, we have a reluctance to disclose what Miss Hepzabah Pyncheon was about to do" (Hawthorn 20). Why these hesitation? Anyway, our point of

view eventually changes to describe how that old maiden begins her business. however, Nathaniel Hawthorn considers the one who sets this grocery as "adventurer" (22). What's more, the old maiden's highly strange actions of preparing her business are totally different from our common sense for beginning a business which makes us doubt whether she is to set a shop or get prepared for a war. "She suddenly projects herself into the shop" (Hawthorn 22); She begins to arrange her goods "in a sort of frenzy" (Hawthorn 22); "She stole on tiptoe to the window, as cautiously as if she conceived some bloody-minded villain to be watching behind the elm-tree, with intent to take her life" (Hawthorn 24). Is it our familiar process of setting up a business — cleaning, putting goods, leaving the entrance free and waiting for customers? Why it sounds "far better qualified to do fierce battle" (Hawthorn 21)? All these questions pull our readers out from the automatic perception of literary works, and so "with defamiliarization come both the slowing down and the increased difficulty (impeding) of the process of reading and comprehending and an awareness of the artistic procedures (devices) causing them" (Qian Jiaoru 27). Thus, the aesthetic beauty caused by the technique of defamiliariation appears.

When all these questions still remains unsolved in readers' mind, Nathaniel Hawthorne, aiming at showing another aspect of the action of opening a business, changes his narrative point of view to subjective third-person point of view, which, specifically speaking, refers to the dialogue between Holgrave and Hepzibah. Holgrave whose "beautiful spirit of youth" (29) is "as bright as on the first day of creation" (30) comes "to offer my best wishes, and to ask if I can assist you any further in your preparations" (28). He also tries his best to encourage Hepzibah Pyncheon to be braver. Hepzibah responds to Holgrave's kindness with a strange melody, instead of normal thanks. "I can never go through it never, never, never" (Hawthorn 28). The abnormal answer can not give us even one clue to find the happiness and excitement of a man who is going to begin his business. We can hear nothing but misery. But why she feels so miserable? Their following dialogue may give us the answer. "But I am a woman！I

was going to say, a lady — but I consider that as past" (Hawthorn 28). From the first chapter of this novel, we know that a lady is something waiting for service, and forbidden to work with their hands, for these things are shameful. So it is the conception of the ruin of her lady status that makes Hepzibah sad and miserable. To our surprise, Hepzibah feels shameful to do things not allowed by her lady concept which causes her life crisis. Not only feeling shame for it, but to top it all she even tries to defend her useless lady concept. She even argue with Mr. Holgrave who thinks that the lady concept is nothing but a trap. She tells Holgrave that she is a born lady, while he, Holgrave, is just a born nobody. But, the fact is that, this thesis thinks, lady concept is a man-made one, and it's not something born with. Even someone who born in a high-class family, he may not be a lady for his bad deeds. What's more, because of her so-called holy lady concept, she refuses Holgrave's money which can buy her a bread which we are sure more important to her than the useless lady. "Let me be a lady longer..." (Hawthorn 29). In this part, through the subjective third-person point of view, Nathaniel Hawthorne tries to understand "in this sphere of strangely mingled elements, the beauty and the majesty which are compelled to assume a garb so sordid" (Hawthorn 26). During the process of removing Hepzibah's lady persona promoted by famous psychologists Jung Carl Gustav, the overemphasis of which according to Jung will lead one man break away from his real self and fall into emptiness, the process of defamiliarization emerges.

English famous critic A. Richards said that limited point of view defamiliarizes the traditional omniscient point of view. The aspect brought about by the third-person point of view may solve the above questions in readers' mind, but maybe in a crucial way where all readers' familiar things deep in their unconsciousness are to be uncovered in the sun, causing readers to pursue what is highly admired by Hawthorne — unity of personality. It can also deepensthis novel's theme that is, according to William B. Dillingham, "the necessity of man's participation in what Holgrave terms 'the united struggle of mankind'" (2). The effect of this part's defamiliarization lies in that when we

read Hepzabah's stubborn and unreasonable persona of lady, don't we have some similar overemphasized persona in our mind or in our superego which regulates our behaviors and influences our life without thinking its justifiability? Don't we have the same situation in which we protects some unreasonable conception? In our daily life, we are definitely sure that we understand these concepts. But, when Hawthorn puts these concepts under the sun and shows us how it tortures us, are you still sure that you know your rules, principles and overemphasized persona that regulate your life? Maybe all our familiar concepts should be taken into deliberate consideration again to be a brave "adventurer" to just like Hepzibah remove the patrician persona and be a plebeian woman.

During this process, readers go back to their unconsciousness to examine and learn again their familiar things, so that they don't accept this novel automatically but are active to perceive it as what Shklovsky said "the purpose of art is to impart the sensation of things as they are perceived and not as they are known" (1).

In conclusion, the transformation of point of view leads readers to observe many different aspects of the same thing by showing us one thing from various point of view. It can on the one hand widens and deepens the novel's meaning, and on the other hand puts different feelings to one same thing to our readers. As a result, readers are stimulated to perceive this novel not accepting it automatically, which will prolong their aesthetic process and arouse the readers' aesthetic sense.

1.3 Situational Irony

According to Li Jianjun's *On Ironic Rhetoric in Novels,* "ironic rhetoric is a concept with potential expansion. With ironic techniques and devices being constantly enriched, its sense boundary is constantly expanded" (106). So professor Li says that for different people, irony can have different meaning. Some tends to consider irony as a kind of inner spirit similar to criticalness and negativeness, while others like the New Criticism emphasize the meaning and function of irony. This thesis tends to take irony

as, according to Zhang Yun and Chen Qian in their "*Irony and Subjective Consciousness of Creation*", writer's narrative strategy.

In *The House of the Seven Gables*, the irony on the level of narration mainly reflects on situational irony.

Situational irony occurs when the exact opposite of what is meant to happen, happens. It involves a discrepancy between what is expected to happen and what actually happens. This kind of discrepancy will give readers a sense of paradox, thus alienating readers and the work, then the experience of defamiliarization arousing. In *The House of the Seven Gables,* the story of Holgrave can be regarded as a situational irony.

Holgrave, a tenant of this old old house, in this novel always tries to help the poor Hepzibah and clifford whose ancestor, in order to get Maule family's land, kills Matthew Maule — ancestor of the Maules, for some unreasonable reasons. At first, frankly speaking, the reader of this paper must have a doubt in his mind that why Holgrave chooses to live in such a horrible old house when there are so many other better choices in the town. There are a lot of "modern date" (Hawthorn 1) surrounding the old edifice which should be a better place for living than that horrible old house. Or is he an offspring of that old Matthew Maule executed for the unreasonable and ridiculous crime — witchcraft, coming and living here for revenge? But soon, this doubt is proved to be impossible for this good young man always does something good for the Pyncheon family. When Hepzibah begins her business of setting up a shop, he comes with "a springy alacrity and vigor" (Hawthorn 22) to offer his best wishes "so, my dear Miss Pyncheon, I am glad to see that you have not shrunk from your good purpose. I merely look in to offer my best wishes, and to ask if I can assist you any further in your preparations" (Hawthorn 22). And tries to relax the old, helpless and fragile Hepzibah "oh, believe me, Miss Hepzibah, these feelings will not trouble you any longer, after you are once fairly in the midst of your enterprise" (Hawthorn 23). How sweet these words are, and he does make Hepzibah feel less depressed. Except for this, there are a

lot of examples for Molgrave's kindness, such as helping take care of the garden, trying to talk with Clifford in the party to make his spirit lifted. He also preserves "a point of evidence that may be useful to Clifford" (Hawthorn 206) after he finds Judge Pyncheon dies in the old house and so on. If he is the offspring of Matthew Maule, how can he be so kind to his family's enemy? How can he even fall in love with the Pyncheon girl — Phobe, from his enemy's family? However, when all his God-like kindness makes readers firmly believe that he can not have some connection with that Matthew Maule, in the end of this novel, he himself tells us that he is the offspring of that Matthew Maule, "how will it please you to assume the name of Maule? As for the secret, it is the only inheritance that has come down to me from my ancestors" (Hawthorn 211). So to our surprise, Holgrave is unexpectedly the offspring of the old Maule. At this sudden, we may feel like that all of our understandings to Holgrave collapse, as well as our ideas of the relationship between enemy. In order to find out the truth, we must stop our reading, and begin to think about the character Holgrave. In fact, we should have found some clues revealing the true identity of Holgrave in his fiction. According to Freud's ideas, one author can seek some kind of releasing and completing in his writings. In the story written by Holgrave, he writes that the Maule's ancestor kills Alice — Maule feud's offspring. From this story, we can say that in Holgrave's deep unconsciousness, he wants to revenge on the Pyncheon family. However, he doesnot. He says "Shall we never get rid of this Past? It lies upon the Present like a giant's body" (Hawthorn 128). From these sentences said by Holgrave, we can see that although he knows that his ancestor died innocently, he chooses to let the hatred go, let the feud go, and casts his eyes upon the future. In Holgrave's concepts, it is evil and unreasonable that people is trapped by past's hatred. Learning to give others a way out is to give yourself a way out. Maybe Holgrave's attitude to hatred will push us to take profound consideration about the hatred in our life, and how should we handle it.

Another situational irony in this novel is Hepzibah and Clifford's cousin Judge Pyncheon "of very high respectability" (Hawthorn 19) who is unexpectedly the one who

kills his uncle for money, changes his uncle's testament and makes Clifford for his scapegoat.

These two situational ironies, if taken into consideration separately, both defamiliarize what has long been rooted in our consciousness. But if we make a comparison between these two situational ironies — the evilness of dear relative and the kindness of enemy, the depth and width of this novel's significance, the power of the effect of defamiliarization and depth of the ironic meaning will be strengthened greatly. We will have a deeper understanding of this novel and human character. Also the aesthetic beauty of this novel will reach its peak. What's more, comparison of these two situational ironies reveals Hawthorne's meditation on kindness and evilness. On the one hand, influenced by Puritan ideas, he accepts the idea that human is basically evil. But on the other hand, his sharp and genius observation of society tells himself a different story from what he learns from his Puritan religion. He finds that human nature is severely oppressed by evil sides of society and autocracy of the Puritan religion, thus he lost in thoughts of human nature of kindness and evilness. This comparison functions as a mirror to represent Hawthorn's thoughts on human nature of kindness and evilness.

1.4 Plot's Negation of Negation

Firstly, we should pay attention that there is a difference between the plot here and the story. According to Russian formalists, plot and story are two different concepts. For this issue, Tomasevsky has a clear explanation in his *"On Theme"*. "Story refers to the combination of small themes connected by logic, causality and time sequence...plot is different from story, which refers to the ways in which these small themes are connected with each other" (Wang Yanhong 5). Thus, following the above arguments, we can say that the story is the material processed by the plot. Here, this thesis regards the plot as a concept of structure, the ways in which the materials in *The House of the Seven Gables* are arranged.

Hawthorne has said for many times that the novel written by him is psychological

Romance, which tells us Hawthorne's great interest in depicting and exploring human's inner nature and humanity. N. H. Pearson once highly praised Nathaniel's magic and genius ability of depicting human's psychology. This novel, *The House of the Seven Gables*, is also a psychological Romance, tracing the process of the Pyncheon family's — Clifford's and Hepzibah's, pursuing of the unity of humanity, as what Hawthorne says in this novel, removing the sordid garb which covers the true beauty and majesty. Next, this paper is to take Clifford's psychological process of his pursuing the unity of humanity as an example to show its defamiliarization effect.

Clifford's psychological process is a process of negation of negation which according to Bertolt Brecht, who, different from Shklovsky, regarding defamiliarization as an aesthetic conception, regards defamiliarization as a way for people to re-realize familiar things. In Bertolt Brecht's *On Practical Drama*, he says "the reflection of defamilizarization is such a kind of reflection: it makes people recognize the things, but at the same time makes people have a sense of unfamiliarization" (Fan Fangjun 126). He uses a formula to summarize defamiliarization: recognition — incognizance — recognition , negation of negation. In this novel, Clifford's psychological Romance, is a cyclic process, which defamiliarizes the conventional ones. In general, Clifford's psychological process can be divided into six parts, with each part negating the preceding one. The first part is the first appearance of Clifford. His spirit is so weak that makes his physical strength too feeble to walk. He is "a substantial emptiness, a material ghost" (Hawthorn 71). In this part, it is obvious that Clifford is nearly sealed by his psychological "garb". In the second part, with the help of little Pycheon Phobe, Clifford begins to have some sense for the outside world, the sunshine, and "grow youthful" (Hawthorn 101). Seeing this, we should say that Clifford has stepped onto his road for pursuing his unity of humanity. But when we firmly believe what we think, the third part negates all our recognition, making readers confused. In the third part, after Phobe's leaving, Clifford falls again into his former ghost-like status. "Poor Clifford was cut off, at once, from all his scanty resources of enjoyment" (Hawthorn 157). The third part not

only negates Clifford's psychological development, but also negates readers' knowledge about human psychology. Maybe pursuing human's psychological change is much more complex than what we thought. The knowledge about human psychology in our mind may need to be carefully checked. In the forth part, Clifford's flight fuels his spirit. Clifford is "almost to quiver while he wore a triumphant smile, and seemed almost under a necessity to skip in his gait" (Hawthorn 176). It seems that he steps onto his psychological pursuing for unity again. However, the fifth part again negates our guess. Clifford, to our surprise, goes back to that horrible old house again after his flight. For Clifford, this house is just like a tomb, burying his physical body and at the same time burying any of his psychological cheers and glory of human nature. Last, the sixth part negates the fifth part, Clifford seems to recover his life passion with leaving this old house and living with Phobe.

The plot of Clifford's psychological process is a spiral structure. In this spiral process, Nathaniel Hawthorne negates our knowledge of humanity, and makes readers have more profound understanding to humanity in a higher level. This is what Bertolt Brecht says "defamiliarization is a kind of familiarization in a higher level" (Fan Fangjun 126). Also, in this spiral process, Hawthorne shows us his genius ability of psychological description and his sharp observation of human nature. What's more, he tells us that human can save themselves, if only they persist.

In summary, the first chapter of this thesis explores the defamiliarization in *The House of the Seven Gables* from four aspects: the first point of view, the transformation of point of view, the situational irony and the plot's negation of negation. These four aspects on the one hand bring us aesthetic beauty of defamiliarization and most importantly on the other hand, deepen and widen the theme of this novel.

Chapter Two

Defamilarization Through Exposing the Fictionality of *The House of the Seven Gables*

This chapter is to study this novel's defamiliarization brought by exposing the fictionality of *The House of the Seven Gables*. Four unconventional writing techniques are talked about in this chapter: author intrusion, reader intrusion, hierarchical structure and loose structure. The effect caused by these writing techniques is similar with the Bertolt Brecht's Verfremdung Effect, the name given by Bertolt Brecht to summarize his defamiliarization concepts.

For Bertolt Brecht, defamiliarization refers to a kind of way of recognizing this world and most importantly changing this world, which, according to Zhou Caishu, means the ethnic literary value. According to Fang Fangjun, Bertolt Brecht's Verfremdung Effect greatly develops the concept of defamiliarization no matter in the depth of cognition or in the width of its sense. As for Bertolt Brecht's Verfremdung Effect, he explains in his book that "we will not be shocked by the things or human beings in our daily life for we have already been accustomed to them. To defamiliarize them means to put them in a distance and establish a system of techniques to look into those familiar things" (Fan Fangjun 125).

In short, Bertolt Brecht's Verfremdung Effect tends to reach a high level of familiarity of things by estranging the things and reader. In *The House of the Seven Gables*, Nathaniel Hawthorn uses some techniques to alienate readers and this novel, pulling his readers out from the automatic acception of this novel and helping them begin to think about this novel rationally.

2.1 Author Intrusion: Stimulating Readers' Thinking by Author's Self-sacrifice

In this novel, there is an unique character, totally defamiliarizing the conventional modes of novels. That is, the voice of the author is intruded in it, which greatly breaks readers' habitual cognition of the novel and estranges the novel and its readers.

Author intrusion, one important writing technique in Metafiction of Postmodern novel. In her *On the Metafiction*, Tong Yanping says "the author as a historical figure and his fictional characters stand on the same level when author intrudes into his novel...lead readers to examine himself and this world objectively" (16). And according to Wang Yuhong, she says "the intrusion of readers will disturb the readers' process of reading, make readers to study this novel and prolong their process of reading" (108). No matter Tong Yangping's ideas or Wang Yuhong's concepts have certain similarities with the conceptions of Bertolt Brecht's Verfremdung Effect. Although Nathaniel Hawthorne lived from 1804 to 1864, his *The House of the Seven Gables* applies writing technique of the author intrusion, one strategy in Postmodern novel emerging in about the 20th century. Next, this thesis is to present how author intrusion helps Nathaniel achieve the Verfremdung Effect.

In the first chapter of this novel, when readers become totally involved by Nathaniel Hawthorn's descriptions of Pyncheon family's history — how old Pyncheon gets this land and builds his house, the close connection between Pyncheon family and this old edifice — "from father to son, they clung to the ancestral house with singular tenacity of home attachment" (9), and also revelation of the rustiness of this old house — "it grew black in the prevalent east wind" (9). Suddenly, the author jumps out to tell his readers that "we have already hinted that it is not our purpose to trace down the history of Pyncheon family, in its unbroken connection with *The House of the Seven Gables*; nor to show, as in a magic picture, how the rustiness and infirmity of age gathered over the venerable house itself" (Hawthorn 10). when Nathaniel Hawthorn's readers become emotional immersion into what have been narrated, they suddenly are

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told that what you read is not the purpose of this novel, thus a strong sense of alienation arouses in readers' mind. They will ask why the author narrates this now that it is not the purpose of this novel? Should what they read be omitted? When these questions creep into readers' mind, they have already overthrown "the fourth wall" which according to professor Zuolin in his *"On Drama Concept"*, makes performers on the stage totally involved in their performance without paying attention to the reflection of audience. However, Bertolt Brecht thinks that we should overthrow this wall to break readers' emotional immersion. After overthrowing the so-called "fourth wall", the readers are not only an observer of the novel. Instead, they begin to take part in the creation of the novel, begin to think about it, perceive it and learn it. If readers project what they learn in the novel onto the real life to think about its practical meanings, here comes the ethic literary value, which, according to Zhou Caishu, refers to the practical meaning of Verfremdung Effect, making readers to reexamine the objective world creatively and try to change it. The reason why Nathaniel Hawthorn describes the history of the old Pyncheon's family, the rustiness of the old house and the close connection between Pyncheon's family and the old house is that Hawthorne wants to emphasize the great influence of outer world on human being. Maybe this is why at the end of this novel, in order to get their unit of humanity, Holgrave suggests to leave this old dark house. If readers connects this to their real daily life, they will have a deeper understanding to the relationship between their surroundings and their psychology, and thus have a more concrete ideas for how to pursue their unity of humanity. Also we can better understand why Nathaniel Hawthorn in order to differ from his ancestor, changes his family name.

Another example for author intrusion is that when Nathaniel Hawthorn describes the complex feelings of Hepzibah brought by her decision to set up a shop, the author comes out from the novel to complain to us his difficulties in describing Hepzibah's emotions. "It is a heavy annoyance to a writer, who endeavors to represent nature, its obvious attitudes and circumstances, in a reasonably correct outline and true coloring,

that so much if the mean and ludicrous should be hopelessly mixed up with the purest

pathos which life anywhere supplies to him" (Hawthorn 25). By these words, Nathaniel

Hawthorne turns the mirror of the novel traditionally considered to imitate and represent

the real word to the novel itself. As a result, according to Tong Yanping, the authenticity

of the novel, and the precision of its words in the mirror will be doubted by the readers.

But here in Hawthorn's novel, not only the readers but also the author himself feels

difficult to precisely describe Hepzibah's emotion. In the process of focusing on the

precision of the novel's words, readers have already pulled themselves out from the

emotional immersion of the novel's plot and stand in a distance from the novel to

observe it objectively. Hawthorn's complains of difficulties to describe Hepzibah's

emotions will attract readers' attention on the complexity of Hepzibah's emotions.

Hepzibah, a gaunt, sallow, rusty-jointed maiden, is greatly tortured by Maule's curse,

her great life-trial, and storm-shattered lady dignity. Under these sufferings, the spirit

and the physical body of Hepzibah seems to fall into pieces, just like an egg that crashes

against a stone. Nathaniel Hawthorne here, by communicating with his readers, tries to

call his readers' attention to Hepzibah's desperate status and find how deeply and

mercilessly can outer world influence one man. As a result, readers will have a more

profound thinking on human's inner nature and psychology.

All in all, Nathaniel Hawthorn, through his sacrifice — his presence in this novel,

encourages his readers to pay attention to the creation of this novel. Therefore, readers

will begin their active perception, understanding and re-creation of this novel.

2.2 Reader Intrusion: Changing Readers to "Positive Producers"

The reader intrusion is a writing technique of Metafiction, and differs from the

conventional ways of writing. In his "The Study of *The French Lieutenant's Woman*

from the Perspective of Metafiction — from the Perspective of Author Intrusion and

Reader Intrusion", by using the writing technique of reader intrusion, Wang Yuhong

seems to invite the readers to take part in criticizing his work, and every now and again

exchanges ideas with his readers. What's more, this technique can bring larger imaginary space, for it does not give the readers a sense of accuracy, and changes readers from a "negative selector" to a "positive producer". This idea coincides with the core points of Viktor Shklovsky's Verfremdung effect in terms of stimulating the readers' rational and critical study of one work.

In *The House of the Seven Gables*, a very obvious evidence of using the writing technique of reader intrusion is the 18th chapter, talking about the Judge Pyncheon who seems to sit in the elm-chair numbly but in fact is dead. In the first and second paragraphs, Nathaniel Hawthorn successfully pulls the readers into his novel by using the person deixis "our" and "you". "To him, and to the venerable house of the seven gables, does our story now betake itself, like an owl, bewildered in the daylight, and hastening back to his hollow tree" (Hawthorn 185). "You must hold your own breath, to satisfy yourself whether he breathes at all. It is quite inaudible. You hear the ticking of his watch; his breath you do not hear" (Hawthorn 185). The application of the person deixis "our" and "you", according to Yang Youwen and Guan Qiong's "The Subjectivity of Language and Person Deixis", can close the distance between readers and the author, making readers empathize with authors' feelings (48). But we should pay attention that the empathizing here is different from the emotional immersion brought by "the fourth wall", but by empathizing, the readers and Nathaniel Hawthorn stand together and observe that "he" — Judge Pyncheon sitting numbly in the chair, in a distance. After finishing reading this novel, the readers know that Judge Pyncheon dies of stoke in the 18th chapter. However, Nathaniel Hawthorne does not directly tell us that Judge Pyncheon is dead, instead he pulls readers into this novel to be with him and observe that strange figure in the chair and at the same time throws a lot of questions and doubts to readers for them to finish the recreation of his novel. Being with Hawthorn, we see various strange things.

> ...There we see a fly, — one of tour common house-flies, such as are
> always buzzing on the window-pane, — which has smelt out

Governor Pyncheon, and alights, now on his forehead, now on his chin, and now, Heaven help us! is creeping over the bridge of his nose, towards the would-be chief-magistrate's wide-open eyes! Canst thou not brush the fly away? Art thou too sluggish? Thou man, that hadst so many busy projects yesterday! Art thou too weak, that wast so powerful? Not brush away a fly? (Hawthorn 196)

During the description of these strange phenomena, Hawthorne, in order to keep his readers being intruded in this novel, he gives readers a lot of questions. "Has he forgotten all the other items of his memoranda?... is there no other sound?...can we believe our eyes" (Hawthorn 187)? These questions can be seen as dialogues between Nathaniel Hawthorn and his readers. Together with all the above abnormal and unusual phenomena, these questions gradually make readers' mind more and more confused, and at last nothing left except fear. As a result, readers can not accept this part easily and automatically, but must take an active thinking about these strange phenomena and about Judge Pyncheon. At this instant, the Verfremdung effect caused by the technique of reader intrusion appears.

In the 18th chapter, Nathaniel Hawthorn does not give readers any accurate information whether Judge Pyncheon is dead or not, but leaves great imaginary space for readers to think and guess. During the process of critical thinking, readers may find a horrible similarity between the dead shape of the Old Pyncheon and the shape of the Judge Pyncheon, both with that "crimson stain upon shirt-bosom" (Hawthorn 8). This "crimson stain" makes readers seemingly hear "the tones of which were like those of Old Matthew Maule, the executed wizard, — 'God hath give him blood to drink!'" (Hawthorn 3), which may push readers to think that Judge Pyncheon must have died of the same cause as his ancestor — sudden death caused by stroke. By thinking about this, the readers have finished the recreation of the 18th chapter and the same cause of the death of Old Pyncheon and Judge Pyncheon makes readers understand more deeply about Nathaniel Hawthorn's concept about the influence of ancestor's crime on his

offspring: "the act of the passing generation is the germ which may and must produce good or evil fruit in a far-distant time; that, together with the seed of the merely temporary crop, which mortals term expediency, they inevitably sow the acorns of a more enduring growth, which may darkly overshadow their posterity" (Hawthorn 2).

In short, the reader intrusion changes the readers from simple acceptors of one work to creators of it, which will stimulate readers' critical thinking of one work, favoured by Bertolt Brecht.

2.3 Hierarchical Structure: Bringing the Sense of Spatiotemporal Stagger

Except for the author intrusion and the reader intrusion, another unique writing technique in this novel is also worth for us to explore. That is, one passage by Holgrave — one character of Hawthorn's story is intruded in this novel. In this passage — the 13th chapter of this passage "Alice Pyncheon", Holgrave tells us a story about one generation of old Pyncheon's family, much earlier than the generation of Hepzibah and Clifford. Generally speaking, this story is about the death of Alice Pyncheon. In this story, Gervayse Pyncheon, in order to find those documents which can help him regain his family's legal rights for a very larger extent of territory at the eastward, agrees with Maule's way to practice so-called witchcraft which, in fact is mesmerizing on the innocent Alice Pyncheon who finally dies of that witchcraft. The story by Holgrave and the story by Nathaniel Hawthorne together forms a hierarchical structure according to Zhao Yiheng, and brings the readers a sense of spatiotemporal stagger. Its unconventional style, the hierarchical structure and sense of spatiotemporal stagger all together crashes against readers habitual expectations for novel and makes readers brainstorm about this unconventional phenomena, which is the purpose of Verfremdung Effect. Through Holgrave's story, we may deeply impressed by his God-like humanity, especially in face of his feud. According to Freud, a novel can reveal the writer's unconscious desires. In Holgrave's novel, Maule, his ancestor, kills Alice Pyncheon,

which symbolizes that Holgrave hates the Pyncheon family in his deep unconsciousness. And he does mesmerize Phobe as what Maule does to Alice, but, to our surprise, unlike Maule, he forbids him to do so for his noble and God-like human nature. Holgrave's stopping controlling Phobe makes us understand his words said before his story better. "Shall we never get rid of this Past? It lies upon the Present like a giant's body... we must be dead ourselves before we can begin to have our proper influence on our own world, which will then be no longer our world, but the world of another generation, with which we shall have no shadow of a right to interfere" (Hawthorn 128). Maybe the reason why Holgrave stops controlling Phobe is that he does not want to be controlled by the Dead Past any more. The Present is what actually is in our hand, and can decides our happiness, not the Past. When readers are tracing along Holgrave's holy quality, they may begin to give up their grudges against things or persons that hurt them in the Past and focus on the happiness in the Present.

In conclusion, the intrusion of a passage by Holgrave aims at overturning "the fourth wall", bringing readers into critical thinking of this novel and as a result having some influences on their real life.

2.4 Loose Structure: Breaking Automatic Perception of Novel

The loose structure of *The House of the Seven Gables* has been criticized by critics for a long time. Many critics hold a negative ideas on its structure, for example, professor Edwin Percy Whipple says that there is no direct connection between the movements of Hawthorn's thoughts and the novel's conclusion. According to William B Dillingham's "Structure and Theme in *The House of the Seven Gables*", this book is "an inferior works grouped together loosely by a series of episodes" (59). Herbert Sherman Gorman and Edward Hutchins also have a negative attitude towards this book's structure. Gorman says "it is only a series of stories about a family and readers are faced with some scattered fragments" (95). And Hutchins thinks "the structure and theme of this novel were loose and fragmented. And it took more than one third of text to

describe the characteristics of Clifford, Hepzibah and Holgrave, which is nonsense and is just random writing" (68). However, there are still a few critics holding a positive attitudes towards its structure, such as Magnus Ullen, who says in "Reading with 'The Eye of Faith'" that "the twenty-one chapters of the romance can be divided structurally into seven groups of three" (15). The author of this thesis thinks that the loose structure of *The House of the Seven Gables* is an unconventional strategy by Nathaniel Hawthorn to keep his readers remain a distance to this novel and have a rational observation and take a critical thinking about this novel.

The loose structure of this novel is particularly showed in its loose plot. Its loose plot is viewed as an "unavoidable nuisance" by Austin Warren for "it is frequently interrupted by long character delineations, flights into the past, musing over matters that are irrelevant to the action of the story". But this paper holds the idea that the interruption of the plot challenges against readers' conventional and habitual conception of novel, thus creates some fresh literary experiences. In her "The Verfremdung Effect of the Plot in Modern Novel", Lu Xia says that "the estranging of plot in modern novels firstly prolongs readers' reading experience, secondly creates the literary beauty caused by psychological distance, and last achieves the ethic literary value of this novel" (73).

The estranging of plot can be frequently seen in this novel. For example, in 11th chapter, after describing Clifford and Hepzibah 's failing to go to pray in the Sabbath, Nathaniel Hawthorne suddenly stops to describe the child-like nature deep in Clifford's unconsciousness and talks about something happening in the past, not in the Sabbath. The original plot is suddenly cut off by some totally irrelevant plot, which on the one hand breaks readers' continuity of reading, and on the other hand, pulls readers out from their involvement into the story of the novel to take a critical thinking of this unconventional strategy. If we take further consideration, we will find that these two plots are not totally irrelevant. They parallel with each other, and the sudden change of the plot leaves a great gap for readers to fill in with their recreation of this part. In fact, these two parts both talk about one side of Clifford's nature. The first part talks about

the wretched nature caused by his adult life tragedies, while the second part tells us about his pure and innocent nature in his childhood. The parallel of these two plots, like a mirror, reflects two different sides of Clifford. It makes readers perceive the complexity of human nature, and have a better understanding of Clifford.

Therefore, the unconventional strategy of estranging the plot breaks the readers' habitual expectation to a novel, estranges the readers and the novel, prolongs the readers' reading process, and makes them positively participate in the understanding of this novel.

Chapter Three

Defamilarization Through Rhetoric Techniques in *The House of the Seven Gables*

Genette once said that any narrative text is no more than the product of language. That is to say, literature can be regarded as the art of language, so a genius and peculiar dealing of language can bring readers a totally fresh and new sense by which the literariness of one certain work can be reached. As we know, the key point of formalists' study lies in the literariness of literary work, and language is the basis of literary works. Therefore, some professors think that "the literariness that decides one work to be a literary work should be the defamiliarizing process of language" (Peng Juan 56). Wang Anyi, a famous Chinese writer, in his *Wandering Language,* says that "in the structure of language, we should change those grammatical principles regarded by people as the commonplace to a kind of art of language having totally new form and new aesthetic value... Basically speaking, in order to achieve the defamiliarization, no matter what kind of methods is used, the final goal is to catch the readers' attention. So that their perceiving, understanding and reading process of one novel can be strengthened and prolonged" (2).

In *The House of the Seven Gables*, in terms of rhetoric techniques, Nathaniel Hawthorne applies trope and personification to achieve the effect of defamiliarization.

3.1 Refreshing and Puzzling Trope

A trope, as a figure of speech, refers to the expression used in a figurative sense. A trope is consisted of four parts: tenor, vehicle, similarity and mark. According to *The Philosophy of Rhetoric* by rhetorician I. A. Richards, "the tenor is the subject to which

attributes are ascribed. The vehicle is the object whose attributes are borrowed" (He Shuqing 45). No more introductions for the trope is needed for it is a very common and ancient rhetorical technique. Even in the ancient times, such as ancient Roma or China, appears the rhetorical technique of trope. Readers must have a very clear understanding to it. However, there is a paradox here then. Dose this common rhetorical technique can reach the effects promoted by the defamiliarists? Can it make familiar things become unfamiliar? Can it make the readers prolong their aesthetic experience by making the forms of the language difficult and increasing the difficulty and length of the perception? Can it break the readers' habitual expectation to one novel? Anyway, in one word, can this common and ordinary writing technique reach the uncommon and unordinary literary experience favoured by the defamiliarists? The author of this thesis answers yes!

According to Guan Zhibin's "Cognitive Analysis of Metaphor Rhetoric in Chinese", the tenor and the vehicle belong to different cognitive domains separately. The understanding of one trope can be seen as a projection process in which the vehicle of cognitive category is projected to the tenor of cognitive category. As a result, it is safe to say that the wider the differences between the tenor and the vehicle, the more difficult the understanding of one trope will be. Or in more professional terms, the trope whose tenor and vehicle are too different to understand is regarded as the "living trope", while the one, the comparison of whose tenor and vehicle is understood without any efforts, is regarded as the "dead trope". According to Liu Dawei, in his "4 Phases of Comparison Lexicalization", the dead trope has been so deeply intruded into human language that we can not realize their existence, while the living trope, with its uncommon and unfamiliar comparison between the tenor and the vehicle, can give readers a sense of freshness, and make them feel difficult to understand it. Qian Zhongshu once criticizes the trope that the more different the tenor and the vehicle, the fresher the trope will be and the better effect it will have. Following the above arguments, we can say that the dead trope may not have the effect of defamiliarization for it has been so deeply routed in people's unconsciousness that it takes no effort for us to understand. However, the

living troop can reach the aesthetic beauty and literary value promoted by the defamiliarists. Its wide difference between the tenor and the vehicle challenges against readers unconscious expectation to a trope, prolongs their process of understanding and pulls them out from the habitual expectation for a novel. As a result, readers are tend to take an objective and critical thinking about it.

Therefore, according to the above arguments, the tropes in *The House of the Seven Gables* discussed in this thesis will focus only on the living trope. In Nathaniel Hawthorne's *The House of the Seven Gables,* the application of trope plays a significant role in describing the nature of its character vividly. Next, this paper will take the tropes connecting to the three main characters of this novel — Clifford Pyncheon, Hepzibah Pyncheon and Judge Pyncheon as examples to explore their effects of defamiliarization.

3.1.1 Tropes on Hepzibah Pyncheon: Depicting her Psychology Vividly

Hepzibah Pyncheon, a gaunt, sallow, and rusty-jointed old lady, struggles to start her business for life support. But this is quite not easy for this old maiden who has secluded for several decades. In order to depict her psychology vividly, Nathaniel Hawthorne uses some tropes, like the followings.

(1) ...with another pitiful sign, like a gust of chill, damp wind out of a long-closed vault... (Hawthorn 40)

(2) The maiden lady arose upon her feet ... for she was an enslaved spirit, and this the talisman to which she owed obedience... (Hawthorn 42)

(3) It was like the heavy mass of clouds which we may often see obscuring the sky, and making a gray twilight everywhere, until, towards nightfall, it yields temporarily to a glimpse of sunshine. But, always, the envious cloud strives to gather again across the streak of celestial azure. (Hawthorn 43)

The above three examples are all about the status of Hepzibah who decides to set

up a grocery to support her life. Hepzibah, the old maiden, is forced by her poorness to give up her so-called lady status, and begins this so-called shameful business. This so-called shameful business strikes her nerves all the time, and cruelly strips, as Hawthorn hopes, her hypocrite masks that cover her true personality layer by layer. All these things make this old lady who for nearly half her life secludes away from the society feel cold and deep heart-quake. With the help of the trope, such as the above three examples, the frustrated and desperate status of Hepzibah can be better perceived by readers. In the first example, the tenor is Hepzibah's sign and her breast; the vehicle is chill of gust and cave of Aolus. Obviously, the difference between the tenor and the vehicle is big. This trop is a living trop so that readers can not understand them in their first reading. Therefore, they must stop their reading process to take a deep consideration on this trope. As a result, their reading process is prolonged, and they begin to perceive the aesthetic beauty caused by it. What's more, this uncommon trope makes readers jump out from their unconscious reading of this novel and stand in a distance from it to criticize the Hepzibah. Hepzibah, because of her reluctance and great fear to set up a business, signs a lot this morning. Hawthorn metaphorizes her signs as the gust of wind from a long-closed vault. The tenor and the vehicle seem to be irrelevant in the first sight. But if we take further consideration, let's think about the gust of chill, from the long-closed vault. How cold the wind will be! The wind from the long-closed vault must have some mouldy smell for it has long been closed. When we project these meanings to the tenor — the sign of Hepzibah, we will find that the gust of chill makes us vividly feel the sadness and coldness in Hepzibah's sign.

The second example describes the status of Hepzibah, when she hears the shop-bell attached to the shop-door. The old lady "was so strived as to vibrate by means of a steel spring, and thus convey notice to the inner regions of the house when any customer should cross the threshold" (Hawthorn 42). In order to show readers the status of Hepzibah after hearing the ringing of the shop-bell, Nathaniel Hawthorn metaphorizes her as an enslaved spirit who must own obedience to that talisman. Firstly, this trop is a

very uncommon one. When readers first read it, its uncommonness functions as a horse spur to stimulate the readers, and pulls them out from the unconscious reading of this novel. This unconventional trop makes some troubles for readers and thus awakens their critical thinking and reading of this novel. In order to understand this trope, readers will project the vehicle — status of an enslaved spirit, to the tenor — status of Hpzibah walking to welcome her first customer. The similarity between the tenor and the vehicle is that both Hepzibah and the enslaved spirit walks. But what defamiliarizes our common sense is the great difference between the tenor and the vehicle. Is there any connection between the enslaved spirit and Hepzibah? Hawthorne tells us that the unpleasant little din of the shop-bell immediately makes every nerve of her body high-strung. She has to face her real "crisis" — facing the real society, although she does not want it. The desperateness, numbness and great fear of Hepzibah is the same as an enslaved spirit. The trope is not unlocked until we compare the similarity and difference of the tenor and the vehicle. It is the crash of the similarity and difference between the tenor and vehicle that makes us perceive the desperateness, numbness and great fear of Hepzibah in face of her first customer. During the process of unlocking this metaphor, readings' process of reading this novel is prolonged and the difficulty of understanding this trope gives birth to the aesthetic beauty favoured by the defamiliarizists.

The third metaphor is about the spiritual status of Hepzibah in her introductory day of shop-keeping — "many and serious interruptions of this mood of cheerful vigor" (Hawthorn 43). The sky here refers to Hepzibah's mood, the twilight and the celestial azure to the cheerful vigor, and the clouds to the interruptions. Before this metaphor, Hawthorn uses common expressions to show Hepzibah's mood in her introductory day of shop-keeping. These expressions are quite common to readers, and there is a strong possibility that readers' attention will not be attracted by these conventional expressions, let alone thinking about it. However, this unconventional and vivid metaphor is a lion on the way, stopping reader's continual reading process to perceive Hepzibah's

emotional ups and downs, for it is quite different from the tropes known by us. This trop, except for giving us the aesthetic beauty, also reveals Hawthorne's sharp observation to human psychology. Hepzibah, in her first day of her business, sometimes feels less depressed for Holgrave's encouragement, sometimes is greatly hurt by passerby's words, sometimes is cheered up by the money given by her customers, sometimes is thrown into the darkness by her lady concept... her mood changes quickly between cheerfulness and depression, that is, according to Freud, between superego and id. Her mood wondering between the cheerfulness and depression not only tortures Hepzibah, but also tortures readers. From Hepzibah, readers can deeply feel the difficulty of abandoning old concepts, old modes of living and beginning a totally new way of living and thinking. By thinking about this, readers' mind has gone to the real world from the novel, thus the ethic literary value appears.

In short, through these tropes, Nathaniel Hawthorn vividly shows us the complex psychology of Hepzibah.

3.1.2 Tropes on Judge Pyncheon: Unmasking his Hypocrisy Fully

Judge Pyncheon is the one who has the highest social rank and is the richest in all the present offspring of the Pyncheon family. But he is the most hypocritical. Although his looks, gestures, or the fashion of his garments all reveal his very high order of respectability, he in fact is very black-hearted. In order to reveal his hypocrisy, Nathaniel Hawthorne does not tell us directly, but represents it by some tropes, aiming at leading readers to find the true personality of the Judge Pyncheon themselves through having critical thinking on these tropes. The following are some tropes on Judge Pyncheon.

> (1) ...this excellent man...very much like a serpent, which, as a preliminary to fascination, is said to fill the air with his peculiar odor. (Hawthorn 100)
>
> (2) ...his advance with a smile...as warm as it looked, a trellis of

grapes might at once have turned purple under its summer-like exposure. (Hawthorn 99)

(3) ...a tall and stately edifice, which, in the view of other people,and ultimately in his own view, is no other than the man's character, or the man himself... ah! but in some low and obscure nook, — some narrow closet on the ground-floor, shut, locked and bolted, and the key flung away, — or beneath the marble pavement, in a stagnant water-puddle, with the richest pattern of mosaic-work above, — may lie a corpse... (Hawthorn 102)

Unique and genius techniques are very important for defamiliarists to achieve the aesthetic beauty and literariness. Just as the formalists said that the contents are not important, the important thing is how the author expresses these contents. The above three examples both apply the ordinary rhetoric techniques, but what makes them special is their unconventional vehicles. These vehicles are very creative, and seemingly irrelevant to the tenor, but vividly represent the tenor after serious consideration. These tropes achieve Viktor Shklovsky's the creative thinking of language and the originality of novels. With their unconventional comparison, these tropes strengthen the language's ability of showing the real life, increase the referential function and aesthetic tension of language, and as a result produce the magic power of defamiliarization. These tropes, except for its magic power at the level of language, also lead readers to have a more profound understanding of the character Judge Pyncheon. Next, this thesis is going to talk about how these tropes deepens the portrait of Judge Pyncheon.

In the first trope, the Judge is likened to a serpent. The great heart diffused by the excellent man is like the peculiar odor given off by a serpent to fascinate others. Excellent means "extremely good or of very high quality" in Longman Dictionary. So why an excellent man can have similarity with a serpent? The serpent, from Jung Carl Gustav's archetype, refers to something dark, bad, and horrible. These two obvious paradox are not clerical errors by Nathaniel Hawthorn, but deeply unmask Judge

Pyncheon's hypocritical nature. In the second metaphor, the smile of Judge Pyncheon is so warm that it can turn the green grapes to purple ones. This metaphor is really very unique. To understand it, some life experiences are needed. As we know, it takes about several months for the grapes to become mature. But, here, Judge's smile can magically turn them to be mature at once. This exaggerative description has the derogatory sense, which makes Judge's smile as hot as the blinding sunlight, without little sense of its warmth. The unlocking of this trope turns the Judge Pyncheon with broad and sultry smile to be a quite hypocritical and horrible man. In the third metaphor, the character of Judge Pyncheon is metaphorized as a palace whose external appearance is gorgeous and magnificent, but some place in the interior has a rotten corpse with its death smell creeping into every corner of the palace. The vehicle of this metaphor is very uncommon. The difference between the exterior scene and that of the interior is just the same as that between Judge's appearance and his heart. This metaphor not only shows us Judge's true character, but also lets us deeply feel Nathaniel Hawthorn's classic Gothic style.

In short, tropes on Judge Pyncheon, with their uncommon comparison between the tenor and the vehicle, reveals us a hypocritical character.

3.1.3 Tropes on Phobe: Revealing her Angelical Personality Deeply

Phobe in this novel has a totally different character from other Pyncheons. She is kind, innocent, and pure. Nathaniel Hawthorne describes her as a ray of sunshine falling into this old house; the street philosopher — Uncle Venner, says that Phobe is one of God's angels; the weak Clifford regards her as his mother. For many times, Nathaniel Hawthorn writes that maybe little Phobe is sent by God to save Clifford and Hepzibah. Phobe, this rosy girl, with her angelical personality not only brights the dark old house, but also the depressed heart of Clifford and Hepzibah. In order to show Phobe's angelical personality, Nathaniel Hawthorn applies a lot of refreshing tropes. The following are some examples.

(1) but now her spirit resembled, in its potency, a minute quantity of attar of rose in one of Hepzibah's huge, iron-bound trunks, diffusing its fragrance through the various articles of linen and wrought-lace... whatever else was treasured there. (Hawthorn 75)

(2) she possessed the gift of song, and that, too, so naturally, that you would as little think of inquiring whence she had caught it... as of asking the same questions about a bird...in whose music we recognize the voice of the Creator... (Hawthorn 86)

(3) ...looking from its petals into Phobe's face, as if the garden flower were the sister of the household maiden. (Hawthorn 90)

For the above three tropes, there is a common point that the comparison between the tenor and the vehicle is different from that of the trope we usually read. According to ideas of linguistics, the tenor and the vehicle of one certain trope belong to different cognitive domains separately. The more similar these two cognitive domains are, the easier we can understand the trope. Or, more difficult. These above three tropes all struggle against our conventional understanding to a trope. The differences between their tenors and vehicles are very big, so that the process of projecting the cognitive domain of the vehicle to the cognitive of the tenor becomes impeded. This impeding will prolong readers' reading time, and have a better experience of the aesthetic beauty. What's more, their unconventional comparison between the tenor and the vehicle will stimulate our readers to jump out from their involvement into the plot and stand in a distance from the novel to take a objective and critical thinking of little Phobe. Therefore, readers can on the one hand experience the literariness of this novel, and on the other hand have a better understanding of the character.

In the first trope, Phobe is likened to a minute quantity of ottar of rose in Hpzibah's trunks. Phobe's influence on Clifford and Hepzibah is like the articles scented by the ottar of rose. The process of Phobe's influence on Clifford and Hepzibah is like the process of the rose ottar's diffusing its fragrance through those articles. This trope

artistically and poetically shows us Phobe's influence on those two old man, which reminds us of Du Fu's "Happy Rain on a Spring Night" (Xu Yuanchong 261) — "Good rain knows its time right; It will fall when comes spring. With wind it steals in night; Mute, it moistens each thing" (Xu Yuanchong 261). The good rain in spring with the wind moistens every thing on the earth; the fragrance of Phobe's spirit and character diffuses its refreshing smell through the miserable heart of Clifford and Hepzibah, the grime and sordidness of the house of the seven gables, the heavy and breathless scent of the old house and also the shadow of those gloomy events. From these, we can feel that the spirit of Phobe is just like the sunlight that can sweep away the darkness.

In the second trope, Phobe's gift of song is likened as the gift of a bird. The author of this thesis thinks that here in this trope Nathaniel Hawthorne regards Phobe as the Creator, for as we know, the bird is born with the gift of song. Human can only master the high skills of singing by leaning. However, Nathaniel Hawthorn says that we will not ask how Phobe learns it, just as we will not ask the same question about a bird for we know the bird is born with this gift. So Phobe is born with this gift. Her small piece of music can have us feel the Creator's voice. In the third trope, before the analysis of it, we should know that Nathaniel Hawthorn symbolizes the garden in the house of the seven gables as the Garden of Eden. Here, the author likens Phobe as the sister of the flower in the garden, that is, the Garden of Eden. From this argument, Nathaniel Hawthorn symbolizes little Phobe as the Eve in the Garden of Eden. Eve and Adam creates human beings, which is like that Phobe with her angelical personality, recreates Clifford and Hepzibah, sweeping away their miserableness, darkness in their hearts, shadows from their ancestors and so on, and bringing them a totally new mood, new spirit and new conception. In short, these tropes make readers perceive the angelical personality better.

In summary, the ordinary rhetoric technique of trope, with some creative thoughts in it, can also bring the effect of defamiliarization.

3.2 Ingenious Personification

Personification is a kind of rhetoric technique by which objects or ideas are endowed with human qualities, such as emotions, desires, sensations, gestures and speech. In the aspect of arts, personification refers to represent a non-human thing as if it were human being. In Shklovsky's "Art as Technique", in order to explain his defamiliarization, he cites examples from Tolstoy's *"Kholstomer: The Story of a Horse"* in which Tolstoy writes his story from the horse's point of view, instead of human's. This technique, according to Shklovsky, can make the story seem unfamiliar. In Tolstoy's *"Kholstomer: The Story of a Horse"*, the horse is personified. The horse, just like a human being, can observe his surrounding events and give some comments on them. Just like that horse, in Nathaniel Hawthorn's *The House of the Seven Gables,* the Pyncheon family's chickens are also personified.

Through the point view of the chicken, readers can have a refreshing literary experience and a more profound understanding of this novel. From the point of view of the chicken, we can see their ideas about the little Phobe. "The chicken crept through the pales of the coop and ran, with some show of liveliness, to her feet; while Chanticleer and the ladies of his household regarded her with queer, sidelong glances, and then croaked one to another, as if communicating their sage opinions of her character..." (Hawthorn 105) After Phobe returns with come food, the innocent little fowl happily runs to Phobe. However, the wise, and antique big chickens remains a conservative attitudes towards Phobe. They must make sure that she is the offspring of one noble family before they get close to her, for they are the symbols of the nobles. From the chickens' point of view, we find that they think Phobe is noble enough to get close to her, while the artist Holgrave is not noble at all for he does not come from a noble family. The chickens are from the Pyncheon family, and they have been in the Pyncheon family so long that their ideas and world values are totally assimilated by those of the Pyncheon family. So the chickens' points of view reflect the world values of the old Pyncheon family. However, when these conventional and old-fashioned world

values inherited one generation by one generation of the Pyncheon family are showed out to us from the chicken's point of view, these values will somehow become kind of ridiculous and absurd. Like what Shklovsky says, we will see another story, and we will feel this story unfamiliar. Thus we will have a deeper consideration on these world value, and then have a better understanding of the Pyncheon family. In terms of the chickens' ridiculous categorization of human being, the so-called nobility of the Pyncheon family is suddenly deconstructed, as well as Hepzibah's lady concept cherished by her as a precious thing. As a result, the so-called edifice, the so-called nobleness of the Pyncheon offspring, and all Hepzibah's efforts to protect her inherited nobility are nothing but absurdity and satire. However, if analyzing this situation from the Freud's theory — one child will be greatly influenced by his family of origin, we can also feel the tragedy of Hepzibah and Clifford.

In short, through the chickens' point of view, the absurdity of the Pyncheon family's nobility is emphasized and becomes unfamiliar to us. This unfamiliarity causes readers to stand in a distance from the novel and take a critical thinking about it. The process of understanding this personification is also the process of experiencing the aesthetic beauty of this novel.

Conclusion

This thesis applies both Shklovsky's and Bertolt Brecht's theories of defamiliarization. Shklovsky's defamiliarization does everything it can to avoid connecting one literary work with its social background. Generally speaking, Shklovsky's defamiliarization is a concept of aesthetics. He considers the defamiliarization as a general rule of literature. In terms of form, Shklovsky's defamiliarization is the inner motivation for form's change and development; in terms of language, his defamiliarization is the fundamental basis on which the literariness appears; in terms of perception, his defamiliarization is the final goal of the literary value. Unlike Shklovsky, Bertolt Brecht clearly defines defamiliarization as a way to re-understand our life and interfere in our life.

When defamiliarization develops to Bertolt Brecht, it has a great revolution. Bertolt Brecht's defamiliarization breaks through the tower of ivory created by Russian Formalism, and steps into the interesting and complex social life, because of which, it gains everlasting life. Influenced by Marx's concept, Bertolt Brecht's defamiliarization aims at changing people's set thinking pattern, breaking people's habitual realization and reflection to their familiar things and phenomena, and last helping people achieve the real truth and the ability to change the world. Through defamiliarization, Bertolt Brecht hopes to give art the ability of changing the world. Except for the above differences between Shklovsky's and Bertolt Brecht's defamiliarization, there is a similarity between these two — the aesthetic consciousness with modernity. In general, the development's process of defamiliarization from Shklovsky to Bertolt Brecht witnesses human being's aesthetic consciousness' change to new age. In this thesis, both Shklovsky's defamiliarization of aesthetics and Bertolt Brecht's defamiliarization of practical meaning are taken as the theoretical basis to analyze the defamiliarization in

The House of the Seven Gables.

This thesis tries to study defamiliairization in *The House of the Seven Gables* through three aspects.

Firstly, this thesis begins with the narrative techniques, including the application of first point of view, the transformation of point of view, situational irony and plot's negation of negation. The application of first point of view describes things as if they are seen for the fist time, which can greatly increase the aesthetic value and literariness of this novel. For example, in this novel, Clifford Pyncheon's "steam devil" is a name used by Nathaniel Hawthorn to describe the very common train. When readers approach this seemingly strange way of naming for the first time, they will feel puzzled, and stop their reading to figure out this strange name. Readers' stopping reading triggers their process of perceiving this strange name, this character — Clifford Pyncheon, and the literariness of this novel. The transformation of point of view leads readers to observe many different aspects of the same thing by showing us one thing from various points of view. For example, Nathaniel Hawthorne transforms his narrative point of view when he describes how Hepzibah Pyncheon begins her business. Through the transformation, readers can see the unfamiliar aspects of their familiar things. As a result, readers feel a sense of defamiliarization so that they will stop their reading to take a critical thinking of this novel, by which the process of reading this novel is prolonged and the understanding of this novel is pushed to a higher level. The former one can arouse the literariness of this novel, while the latter one can achieve the novel's social meaning. Situational irony and the plot's negation of negation break readers' unconscious cognition. Situational irony refers to the paradox between what really happens and what is expected to happen. In this novel, old Pyncheon's evil deeds to Holgrave's ancestor and Holgrave's God-like kindness to Pyncheon's offspring form a situational irony. The plot's negation of negation refers to, in this novel, the spiral development of Cliff's psychology. The tension of irony can stimulate the readers to actively understand, perceive the contents of the novel and have further thinking on their own life.

Secondly, this thesis studies the defamiliarization brought by exposing the fictionality of *The House of the Seven Gables*. Four writing techniques are studied in this chapter: the author intrusion, the reader intrusion, hierarchical structure, and the loose structure. All these techniques have their presence in the techniques of Metafiction. On the one hand, the unconventionality of Metafiction can break readers' conventional and habitual expectation to the novel. These unfamiliar unconventional fictional patterns can make the novel difficult for the readers to read. As a result, their reading process will be prolonged and the readers can better feel the aesthetic beauty and literariness of this novel. On the other hand, Metafiction's focus on revealing the relationship between the novel and the reality can push the readers to examine the relationship between the novel and the real world, and have deeper thinking on this world and their life. This is what Bertolt Brecht attempts to achieve through defamiliarization.

Last, this thesis analyzes the defamiliarization brought by two rhetorical techniques: trope and personification. These two common techniques here in this novel are imbued with magic power by Nathaniel Hawthorne. As for the trope, the similarities and paradox of the vehicle and the tenor crash against each other in readers' mind. During this process, the literariness appears and at the same time readers become active to perceive this work, instead of accepting it. As for the personification, through the chickens' point of view, the absurdity of the Pyncheon family's nobility is emphasized and becomes unfamiliar to us. This unfamiliarity causes readers to stand in a distance from the novel and take a critical thinking about it. The process of understanding this personification is also the process of experiencing the aesthetic beauty of this novel. In conclusion, all these techniques characterizes *The House of the Seven Gables,* and make it win a place in the field of literature.

In summary, this thesis approaches *The House of the Seven Gables* from the perspective of defamiliarization. However, for such a world-wide masterpiece, it is far from enough. There are still many other perspectives waiting for us to explore.

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