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A Wonder Book for Girls and Boys as a Gothic Rewriting of Classical Myths

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The work presented in this MA thesis is, to the best of my knowledge and belief, original and my own work, except as acknowledged in the text. The work in this thesis has not been submitted, either in whole or in part, for a degree at this or any other university.

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ABSTRACT

This dissertation explores how Nathaniel Hawthorne rewrote Greek myths as Gothic romance fantasy. I have chosen *A Wonder Book for Girls and Boys* (1851) written by Nathaniel Hawthorne. The main purpose is to research what Nathaniel Hawthorne intended in rewriting Greek myths, why Hawthorne used the Gothic mode to rewrite these stories for children, and in what ways they had changed. For that purpose, I will examine the structure of stories in *A Wonder Book for Girls and Boys* by following Vladimir Propp's method to explore the structure functions of story. It will be seen that the structure of this book is very simple. Also, I will examine Hawthorne's Gothic to discuss elements of Gothic in *A Wonder Book for Girls and Boys*. As a conclusion, this dissertation will show that *A Wonder Book for Girls and Boys* is Gothic literature, although this book was written for children.

Keywords: Nathaniel Hawthorne, Gothic literature, Children's literature, *A Wonder Book for Girls and Boys*.

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Introduction

This Master dissertation explores how Nathaniel Hawthorne rewrote Greek myths as Gothic romance fantasy. Needless to say, Nathaniel Hawthorne is one of the most famous American authors of the Romantic. Among his works, *A Wonder Book for Girls and Boys* (1851) stands as one of the most original and distinctive children's book due to its rewriting of Greek myths. The reasons why Hawthorne rewrote these myths deserve an in-depth exploration.

A Wonder Book for Girls and Boys stands purposefully midway between the Gothic and the fairy tale. The author, Nathaniel Hawthorne mentioned in the preface of this book "The author has long been of the 'opinion' that many of the classical myths were capable of being rendered into very capital reading for children" (Hawthorne 5). He also said "A great freedom of treatment was necessary to his plan; ...They remain essentially the same, after changes that would affect the identity of almost anything else" (Hawthorne 5).

As Saito points out, what is remarkable is that "originally folk tales and legends were for adults, but, they shifted for children's discipline and entertainment. According to changing of the idea or the way of thinking for religion and education of children with time from medieval to early modern times"(Saito 54)

Hawthorne had this idea of writing folk tales addressed to both adults and young readerships in mind when he decided to write *A Wonder Book for Girls and Boys*. He would deal with the essence of issues written for adults to instruct young readers. The collection would help to educate young Americans especially in the sense of morality. That this book

was aimed at adult readers can be deduced from some expressions that the reader may find in the text, as for example, "How different is this spontaneous play of the intellect from the trained diligence of mature years, when toil has perhaps grown easy by long habit, and the day's work may have become essential to the day's comfort, although the rest of the matter has bubbled away! This remark, however, is not meant for the children to hear" (Hawthorne 70). Probably, Hawthorne himself thought of this when he included Greek myths in a Gothic setting.

Murata points out that "Nathaniel Hawthorne, who was proud of being a romance writer, created realistic psychodrama and made it up in Gothic style in *A Wonder Book for Girls and Boys*" (Murata 45). The author must have wanted to show what underlies the human public face through this book by using Gothic conventions. At the beginning, in the preface, he describes how "[i]n the present version they may have lost much of their classical aspect (or, at all events, the author has not been careful to preserve it), and have perhaps assumed a Gothic or romantic guise" (Hawthorne 5). This quote will be key phrase to analyze this dissertation.

My starting point is what Hawthorne himself wrote: "...have perhaps assumed a Gothic or romantic guise" (Hawthorne 5). Edwin Haviland Miller argues in *Salem Is My Dwelling Place* that "His (Hawthorne's) aim would be, he wrote, substituting a tone in some degree Gothic or romantic, or any such tone as may please myself, instead of the classic coldness, which is as repellent as the touch of marble" (345).

Considering both that the Greek myths were the base of *A Wonder Book for Girls and Boys* and Saito's argument, it is my contention that *A Wonder Book for Girls and Boys* can be read as a book for adults. Moreover, since it deals with both the world of children and

that of the adult, employing Gothic conventions as characterized by Hawthorne, this book requires adults to look back on their childhood and reconsider what is important for humankind. At the same time, it would instruct children as to what they should learn about humanity. This book, being written as fairytale, has been finished as qualified Gothic fiction.

In this dissertation, I research what Nathaniel Hawthorne intended in rewriting Greek myths, why Hawthorne used the Gothic mode to rewrite these stories for children, and in what ways he changed them. For that purpose, I will examine the structure of stories in *A Wonder Book for Girls and Boys* by following Vladimir Propp's method to explore the structure functions of story. This experiment will be linked to the Gothic element. In chapter 2, I will analyze the characteristics of the folktale and of the Gothic genre, then I will explore the way in which Hawthorne used Gothic conventions to qualify original myths in *A Wonder Book for Girls and Boys* and argue that it was the Gothic effects which gave the readers excitement, emotions and lessons and made darkness shift to brightness.

1. Structure and functions in fairy tales

In the preface, Hawthorne described the age group of the children who were Eustace Bright's audience. They were between six and thirteen years old. He mentioned that simplicity was important for children. I remark this insistence and try to explore the means of simplicity from the structure of stories.

In this section, I will explain the thirty-one functions that Vladimir Propp who published *Morphology of the folktale* in 1928. These functions will form the basis for my analysis of the effects of these functions on the structure of *A Wonder Book for Girls and Boys*. The analysis will identify these functions, the framework they create and how the

character acts in each story. Propp is an expert in storytelling. He analyzed more than 100 Russian folktales and classified each story into 31 functions. Although his new method was based on Russian wonder tales, it is profitable for the classification of general wonder tales. All stories will contain some of these functions and it is useful for modern books.

According to *Morphology of the Folktale*, Propp identified that five categories of elements define not only the construction of a tale but the tales as a whole:

1. Functions of dramatis personae
2. Conjunctive elements (ex machina, an announcement of misfortune, chance disclose – mother calls hero loudly etc.)
3. Motivations (reasons and aims of personages)
4. Forms of the appearance of dramatis personae (the arrival of a flying dragon, chance with door)
5. Attributive elements or accessories (witch's hut or her clay leg).

1.1 Structure and functions in a fairy tale.

Few stories include all elements, but they contain some. They will very largely occur in the sequence given here. He notes that some of these functions generally occur in pairs, such as departure and return. Propp identified these thirty-one functions and designated each a symbol.

0) Initial situation

Nos.1 to No.7 means the situation and most of the main characters in story.

- 1) Absentation: One of the members of a family absents himself from home. (β)
- 2) Interdiction: An interdiction is addressed to the hero. (γ)
- 3) Violation: The interdiction is violated. (δ)
- 4) Reconnaissance: The villain tries at reconnaissance. (ϵ)
- 5) Delivery: The villain receives information about his victim. (ζ)
- 6) Trickery: the villain attempts to deceive his victim in order to take possession of him or of his belongings. (η)
- 7) Complicity: the victim submits to the deception and thereby unwittingly helps his enemy. (θ)

The main story starts here and extends to the departure of the hero on the main quest. This goes from functions 8 to 11.

- 8) Villainy: the villain causes harm or injury to a member of a family or one member of a family either lacks something or desires to have something. (A)
- 8a) Lack: One member of a family either lacks something or desires to have something. (α)
- 9) Mediation: Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched. (B)
- 10) Beginning counteraction: the seeker agrees to or decides upon counteraction. (C)
- 11) Departure: the hero leaves home. (\uparrow)

Nos.12-19 introduce that the hero goes in search of a method by which the solution may be reached, gaining the magical agent from the Donor.

12) The first function of the donor: the hero is tested, interrogated, attacked, etc. which prepares the way for his receiving either a magical agent or helper. (D)

13) The hero's reaction: The hero reacts to the actions of the future donor. (E)

14) Provision or receipt of a magical agent: The hero acquires the use of a magical agent. (F)

15) Spatial transference between two kingdoms, guidance: The hero is transferred, delivered, or led to the whereabouts of an object of a search. (G)

16) Struggle: The hero and the villain join in direct combat. (H)

17) Branding, marking: The hero is branded. (J)

18) Victory: the villain is defeated. (I)

19) The initial misfortune or lack is liquidated. (K)

Nos.20-31 are the final (and often optional) phases of the storyline. The hero returns home, hopefully uneventfully and to a hero's welcome, although this may not always be the case.

20) Return: The hero returns. (↓)

21) Pursuit, chase: The hero is pursued. (Pr)

22) Rescue: Rescue of the hero from pursuit. (Rs)

23) Unrecognized: the hero, unrecognized, arrives home or to another country. (o)

- 24) Unfounded claims: A false hero presents unfounded claims. (L)
- 25) Difficult task: A difficult task is proposed to the hero. (M)
- 26) Solution: the task is resolved. (N)
- 27) Recognition: The hero is recognized. (Q)
- 28) Exposure: the false hero or villain is exposed. (Ex)
- 29) Transfiguration: the hero is given a new appearance. (T)
- 30) Punishment: the villain is punished. (U)
- 31) Wedding: the hero is married and ascends the throne. (W)

Propp also examined how functions are distributed among the *dramatis personae* and concluded that all the characters could be resolved into seven broad character functions, called *spheres*, and that many functions logically join together into certain *spheres*. These spheres correspond to each story.

1. The sphere of action of the *villain*: villainy (A); a fight or other forms of struggle with the hero (H); pursuit (Pr).
2. The sphere of action of the *donor* (provider): the preparation for the transmission of a magical agent (D); provision of the hero with a magical agent (F).
3. The sphere of action of the *helper*: the spatial transference of the hero (G); liquidation of misfortune or lack (K); rescue from pursuit (Rs); the solution of difficult tasks (N); transfiguration of the hero (T).
4. The sphere of action of a princess (a sought-for person) and of *her father*: The assignment of difficult tasks (M); branding (J); exposure (Ex); recognition (Q);

punishment of a second villain (U); marriage (W).

5. The sphere of action of the *dispatcher*: dispatch (connective incident, B).
6. The sphere of action of the *hero*. Departure on a search (C↑); reaction to the demands of the donor (E); wedding (W*). The first function (C) is characteristic of the seeker - hero; the victim-hero performs only the remaining functions.
7. The sphere of action of the false hero also includes (C↑), followed by E and, as a specific function, (L).

Propp said “the important thing is not what they want to do, nor how they feel, but their deeds as such, evaluated and defined from the viewpoint of their meaning for the hero and for the course of the action” (Vladimir 81)

1.2 Analysis of *A Wonder Book for Girls and Boys*

In Hawthorne’s book the reader can find the following stories that deal with Greek myths: “The Gorgon’s Head”, “The Golden Touch”, “The Miraculous Pitcher”.

In this section, I will adapt Vladimir Propp’s functions to the tales in *A Wonder Book for Girls and Boys* to analyze which functions exist, what framework is created by these functions and how the characters act in each tale.

1.2.a. “The Gorgon’s Head”

This story is Perseus’s battle to get the head of the Gorgon Medusa. King Polydectes who was greedy and crafty asked Perseus to bring him the Gorgon’s head. Actually, the king wanted him to be killed by commanding it. During his adventure, the king tried to do a bad turn with Perseus’s mother. When Perseus came back from his adventure, the king ordered him to show the Gorgon’s head. Suddenly the wicked King Polydectes, his evil

counselors, and all his fierce subjects turned into marble. Finally, Perseus could save his mother.

Perseus was introduced in the description of function 0).¹From the result of analysis using Propp's theory, there are six scenes. First, Perseus was commanded to bring the Gorgon's head to the king. In this scene, function 6) and 11) explained above were used. Second, Perseus met Quicksilver and got some magical items. This scene corresponded with function 14). Third, Perseus met the Three Grey Women. It corresponds with function 15). Fourth, Perseus struggled with the Gorgon and won. In this scene, function 16) was used. Fifth, Perseus returned to the kingdom with the Gorgon's head. This scene presented function 20). Finally, the king, his evil counselors, and all his fierce subjects were changed to stone. This scene corresponds with function 30).

About personae, Perseus was the hero. The villains were King Polydectes, his evil counselors, and all his fierce subjects. The donor and the helper were a fisherman, Quicksilver, Quicksilver's sister, The Three Gray Women and The Nymphs. The enemy were the Gorgons. The main characters were seven: Perseus, King Polydectes, Quicksilver, The Three Gray Women, The Nymphs, and the Gorgons.

In this tale, there are in total eight structure functions. That shows that the tale follows Propp's theory and is classified as fairy tale. The number of functions suggested that the structure of this tale is simple. The number of characters was small. This result showed that human relation of the tale was not so complicated and was easy for children to understand. The result of the analysis of structure functions, scenes, personae and intention of action of each character were useful for analyzing the Gothic mode as the

¹ Initial situation.

next step.

1.2.b. “The Golden Touch”

This is a story of King Midas. He lived with his daughter, Marygold, in a castle. The king loved gold. One day, a stranger appeared and asked the king what thing makes the king happiest. The king wished to get a magical power whereby the touch of his hand would change anything to gold. The next morning, he was really satisfied with the ability, but he realized that he could not eat and drink. Because everything touched by his hand turned into gold. Also, his daughter turned was accidentally turned into a golden statue. He recognized that there are more important things than gold in the world. Again, a stranger appeared and the king asked how to eliminate his ability. After progressing, he lost the powers, his daughter returned to her original self and they lived more happily.

King Midas was introduced in the description of function 0)². In this story, I found three scenes which used Propp’s method. First, the stranger gave the king a power that made everything turn into gold. This scene corresponds to function 14)³. Second, the king tried to eliminate his ability. It corresponds to function 25)⁴ because the king couldn’t eliminate the power without the stranger’s help. Third, the stranger advised the king how to eliminate and he followed his advice. This scene represents function 26)⁵. For the king, it was difficult to eliminate the power. That is why this corresponds to function 26). At the end of the story, the king recognized that his daughter is the most

² Initial situation.

³ Provision or receipt of a magical agent: The hero acquires the use of a magical agent.

⁴ Difficult task: A difficult task is proposed to the hero.

⁵ Solution: the task is resolved.

important in the world, so it corresponds to function 27)⁶.

The *dramatis personae* can be classified as follows. The hero was King Midas. He acted falsely to himself and noticed how he was stupid. Finally, he was followed by the helper. His daughter was the heroine. The stranger (Quicksilver) was the donor and the helper.

The result shows that there are only five structure functions in this tale. Actually, the structure of the story is simple and easy for children to understand. With regard to the characters, only three characters entered the stage. The king was the hero who was blinded by greed which is the opposite of morality and bravery. On the other hand, his daughter was pure and loved the beauty of nature, but was turned into a gold statue by the greed of the king. That is why she was like a heroine of a tragedy. The king became the villain as a result. It presents goodness and badness of human nature.

In general, once people get money or gold, they want even more. The greed can escalate into more greed. Hence, through the character of the king, this story described the terror of greed.

1.2.c. “The Miraculous Pitcher”

This story is about an old couple. They were very poor. Nevertheless, they always tried to be kind to others. Their names were Philemon and his wife, Baucus. One night, they hosted two travelers who were not only denied accommodation but were also persecuted by everyone in the village. The couple gave their best hospitality to the travelers. Although they prepared dinner for the two unknown characters it was not

⁶ Recognition: the hero is recognized.

sufficient because the stock of food was small. When they started to eat, it was a wonder that the milk continued to be filled from the pitcher, which was supposed to be almost empty. The next morning, their milk pitcher was still full, although it had been empty the night before. When the strangers departed to continue the journey, the old couple went with them. The strangers uttered some magic and while they were talking, the old couple noticed that the village had been turned into a lake and the people into fish because the villagers were not humble and kind to others. On the other hand, the two travelers granted the couple their wishes. They wanted to live and die together. At the end of the story, the old couple died together and turned into big trees. The house in which they had lived became a place where people could rest.

Analysis using Propp's theory is as follows. At the beginning, an old couple was introduced. This is function 0)⁷. the two travelers were persecuted by the villagers. This suits function 8). The two travelers used a magical power and made the pitcher always fill up with milk. This situation corresponds to function 14)⁸ because the old couple had the magic pitcher. The village was turned into a lake and the villagers were all transformed into fish. It seems that this scene was cruel but the result was what they deserved. This function corresponds to function 30)⁹ in the list. At the end of the story, the old couple died and were turned into trees by the two travelers' magic. This scene corresponds to function 29)¹⁰

About personae, the old couple were protagonist and the hero. The two travelers were the helper and the donor. The people in the village were the villains.

⁷ Initial situation.

⁸ Provision or receipt of a magical agent: The hero acquired the use of a magical agent.

⁹ Punishment: the villain is punished.

¹⁰ Transfiguration: the hero is given a new appearance.

The results show that this story conforms to Propp's theory and that the structure is that of fairytale. There are five structure functions. Only five characters entered the stage. The number of functions and characters makes the story simple for children to understand.

To sum up this chapter, these stories follow Propp's theory and have the structures of fairy tale. As Propp mentioned, not all 31 functions adapt to these stories but his methods are profitable. Totally, this book is categorized as fairy tale. There is an important point. The character Quicksilver had two roles, the helper and the donor. He led each story more than the hero did as a mysterious and strange character. His character was attractive because he is described as cheerful, knowing, helpful and a little mischievous.

2. The Gothic in Hawthorne's narratives.

In this section, I explain Hawthorne's use of the Gothic in his narratives. First, I will explore the American Gothic as a distinctive species of the Gothic. Then I will examine how he incorporated it in *A Wonder Book for Girls and Boys*.

2.1. The American Gothic

Needless to say, American Gothic is part of the more general genre labeled Gothic. The Gothic started in Great Britain due to some social changes and then moved to America. It is an entirely post-medieval and post-Renaissance phenomenon. The first published work was *The castle of Otranto* by Horace Walpole published in England in 1764. Especially, in the Victorian era, Gothic dominated as a genre, and was dismissed by most critics.

According to Alison Milbank in *Gothic Fiction* in “*Victorian Gothic in English novels and stories, 1830-1880*,” “In early Victorian Gothic the heroine who acts as a focus for social critique is lost in the world of her tale, and the liberation from the hold of the past is replaced in such works by a repositioning of the woman to fix her in an architectural and political space” (Milbank 145). Thus, the Gothic novel offers an opportunity for self-understanding and self-creation.

On the other hand, in America, “The Gothic is intensely engaged with historical concerns”, as Teresa Goddu argues in *Gothic America* (2). Goddu also claims that the American Gothic is “most recognizable as a regional form”. Though Goddu refers to the Southern Gothic, he argued that it first bloomed in New England in the nineteenth century, which supports our thesis that Hawthorne used the Gothic to write about contemporary issues. Indeed, the early America Gothic served “as a critique of individualism” (9) but it developed to become a critique of society even if it used “psychological and theological rubrics” (Goddu 9). In particular, the American gothic “criticizes America’s national myth of new-world innocence by voicing the cultural contradictions that undermine the nation’s claim to purity and equality” (10).

According to Anna McAdams Richardson in *The presence and use of gothic elements in the tales and romances of Nathaniel Hawthorne* (1950) and Robert Harris in *Elements of the gothic novel* (2015), the Gothic novel may include 10 elements:

- Manuscripts. There are three elements. First, the author tells the story second hand. Second, one of the characters of an introductory story gives an account of his experience or, better still, produces an old manuscript where the happenings were written down. Supposing the

manuscript unreadable, he may evade difficult or inexplicable passages. Last, the whole work may be passed off as a translation.

- Setting in a castle or old mansion. These buildings have the gloomy background, numerous secret cabinets, corridors, a labyrinthine network of subterranean passages. The castle and mansion sometimes are occupied or abandoned. The setting might connect to caves which lend their own haunting flavor with their darkness, uneven floors, echoes of unusual sounds, and mystery. The aim of the dark and mysterious setting is to create a sense of unease and contributing toward the atmospheric element of fear and dread.

- An ancient prophecy is connected with the castle or its inhabitants. The prophecy is obscure, partial or confusing.

- Omens, portents, visions. One or several characters has a disturbing dream vision, or some phenomenon may be seen as a portent of coming events. In a novel, a character might see something and think that it was a dream.

- Supernatural or otherwise inexplicable events. Dramatic, amazing events occur, such as ghosts or giants walking, or inanimate objects coming to life. In some works, the events are allowed to give a natural explanation, while in others the events are truly supernatural.

- High, even overwrought emotion. The narration may be highly sentimental, and the characters are often overcome by anger, sorrow, surprise, fear and terror. Crying, breathlessness and panic are common.

- Women in distress. As an appeal to the pathos and sympathy of the reader, the female characters often face events that leave them fainting, terrified, screaming, and sobbing.

Usually the women suffer all the more because they are often abandoned, left alone, and have no protector at times.

- Women threatened by a powerful, impulsive, tyrannical male. One or more characters has the power, as king, lord of the manor, father, or guardian, to demand that the female characters do something intolerable.
- The metonymy of gloom and horror. Use of natural phenomena to serve a terrifying purpose: deep darkness, rain falling, wind blowing, lightning flashing, thunder rolling, and moonlight.
- The vocabulary and the onomatopoeia of the gothic. The appropriate vocabulary creates an atmosphere of the gothic. For example, mystery, magic, miracle, enchanted objects. vision, blood, fear, terror, sorrow, surprise, haste, anger, largeness, giant, darkness. Using the right words maintains and defines the gothic description, while onomatopoeia words resemble the sound they name. For example, creak, moan, squeak, sigh, groan, clank, slam, grind, whisper, whoosh, bam, bang, shriek, knock, howl, scream, rash, growl, snarl, bark, hiss, etc. These words convey the meaning to the reader.

According to Allan Lloyd-Smith "Nineteenth-Century American Gothic" in *A Companion to the Gothic*, edit by David Punter, there are four indigenous features: the frontier, the Puritan legacy, race and political utopianism. These four features led American fiction to become 'Bewilderingly and embarrassingly, a gothic fiction, non-realistic and negative, sadist and melodramatic - a literature of darkness and the grotesque in a land of light and affirmation' (Chase,1957, 11, Fiedler, 1966,29). When they reached the peak of Gothic's popularity in America, English and German works were imported in the last decade of the eighteenth century. At the same time, Charles Brockden Brown developed a theory of 'explained supernaturalism'. Therefore, supernatural events are explained as the products of mental delusion. Gothic realism uses the resources of the wilderness and the primitive

emotions of the rough settlers for its effect. Literary Gothic moves towards fascination with horror for its own sake that eventuates in the horror film. “The urban landscapes of the Gothic, however, are but one aspect of the complex adaptations made by American writers. From Poe’s style, use of Gothic motifs point also towards the intense and economical invocations of Gothic elements in the work of Melville, Nathaniel Hawthorne and later Ambrose Bierce and Henry James. But unlike these later writers, much of Poe’s Gothic has a burlesque element” (Allan 129). American Gothic literature “As the Gothic moved into the realm of overwhelmed by the themes that compelled them towards it” (Allan 131). On the other hand, in nineteenth-century culture suggested how gender anxiety feeds into the production Gothic. The perception of women’s situation also created a further reach of Gothic, written by women and containing a sense of their own fears and oppression. “The shadow of patriarchy, slavery and racism, as of Puritan extremes of the imagination and the political horror of a felled utopianism, fall across these works of American Gothic and directs its shape towards a concern with social and political issues as well as towards an agonized introduction concerning the evil that lies within the self.” (Allan 132)

2.2. Hawthorne’s Gothic

In “On Nathaniel Hawthorne” (2010) Jack Lynch said that Hawthorne stands outside the tradition of realistic fiction, as most American writers of the Romantic period were. They favored the romance over the novel, because the romance gave them more freedom to use narrative strategies that were based on symbolism and a depiction of reality that was not so dependent on facts. That is the reason why Hawthorne used the romance as the main genre and the Gothic as the main literary mode in his writings. He used American

settings, New England, and events, the period of Puritanism to create Gothic narratives. The critic Jack Lynch, said his sensibility was steeped in the kind of the allegorical romance that while, alien to most modern sensibilities, was well known to seventeenth-century Puritans and their nineteenth-century readers (Lynch 4).

When Hawthorne was a child, he read Gothic tales, Ann Radcliff and Charlotte Brontë. Therefore, he must have been affected by them and he incorporated many elements of gothic into his works. “Hawthorne believed in empowering his works by emphasizing the psychological and aesthetic and thought that this could best be accomplished by setting works within a Gothic framework” (Palladino,68). According to Palladino, Hawthorne’s use of Gothic elements was due to America’s brief and, therefore, inadequate history, which left a lack of dramatic information for writers to cultivate (69). Also, scholar Donald A. Rings said: "The gothic world of Hawthorne's fiction serves...an important thematic purpose. It provides the appropriate vehicle for expressing some truth which Hawthorne believed Americans of his generation needed to most know" (176).

He used his past as a metaphor within which he could explore ideas of guilt, sin, and atonement. Also, his works reminded readers of something emotional. As scholar Terence Martin points out “to lose touch with humanity is to destroy a necessary moral, emotional and psychological balance.” (57-58).

2.3. Hawthorne’s gothic in *A Wonder Book for Girl and Boys*

In order to examine Hawthorne’s Gothic, the Gothic development of each tale in *A Wonder Book for Girls and Boys* was analyzed individually. To find the elements and devices of Gothic used in each tale, the analysis proceeds according to the five aspects which were

classified by Anna McAdams Richardson (Richardson iv): (1) setting, (2) atmosphere, (3) incidents in plot, (4) characters, and (5) devices. In addition to these five aspects, the psychological development of protagonists is analyzed to make clear one of Hawthorne's gothic techniques in this section.

To analyze, I chose three stories that most likely have Gothic elements. "The Gorgon's head", "The Golden touch", and "The Miraculous Pitcher" and on the next section, I will focus on these three stories from the point of view of the Gothic and morality. These stories might include more gothic elements than other stories and might appeal to readers psychologically.

2.3.a. "The Gorgon's Head"

As shown in the results of structure functions analysis, the setting of this tale is the island of Seriphus that was reigned over by King Polydectes who was not good and kind. And the route of adventure that required Perseus to bring back the head of Gorgon Medusa is also the setting. It consists of three places. The first place was a very wild and desert place, overgrown with shaggy bushes, and so silent and solitary that nobody seemed ever to have dwelt or journeyed there. Perseus and Quicksilver met the Three Gray Women. The second is the place where the Nymphs lived. The third is the island where the Gorgons lived.

The atmosphere of the island of Seriphus was wicked. And that of the route of adventure is mysterious, encouraging and so dangerous. As a whole, it is not dark but bright and exciting.

Regarding incidents in plot, the King Polydectes ordered Perseus to bring him the head of the Gorgon Medusa as a present for Hippodamia. Perseus crossed over from the

island to the mainland. There he met Quicksilver who was a brisk, intelligent, and remarkably shrewd-looking young man. He was a good helper and advised Perseus to meet the Three Gray Women to hear where the Nymphs were to receive some magical valuable items. As a result, Perseus could prepare to battle sufficiently and the head of the wicked Medusa tumbled from her body by his sharp stroke of sword. Then he made a straight course for the island of Seriphus, in order to carry Medusa's head to King Polydectes. Finally, Perseus punished the wicked king and the inhabitants of the island of Seriphus, showing them the head of Gorgon Medusa. At the first glimpse of the terrible head of Medusa, they whitened into marble.

The nature of the characters were made clear by the analysis in 1.3. Perseus is the hero of this tale. Danaë is his mother. King Polydectes who reigned over the island of Seriphus persecuted Perseus and Danaë. The people of the island are those who help Perseus. Quicksilver's sister is very wise and also gives advices to Perseus. The Three Gray Women tell where to find the Nymphs. They are mysterious and have only one eye. The Nymphs who are young, beautiful and kind give Perseus the valuable articles. The three Gorgons that are mischievous species of dragon each have a hundred enormous snakes growing on their heads.

The analysis of gothic devices is as follows. The persecutor King Polydectes was extremely wicked and resolved to send Perseus on a dangerous enterprise, in which he would probably be killed, and then to do some great mischief to Danaë. And the atmosphere in the island was also wicked. This situation shows the gothic device. There are several gothic elements in the tale. First of all, the Gorgons were the most strange and terrible monsters with a hundred enormous snakes growing on their heads. Quicksilver, the helper for Perseus, was a wise and mysterious person using magic. His sister never appeared, but her voice advised

and encouraged Perseus. On the way of adventure, the Three Gray Women have but one eye among them, and only one tooth. Moreover, you must find them out by starlight, or in the dusk of the evening; for they never show themselves by the light either of the sun or moon. The Nymphs gave Perseus valuable and magic articles such as a small purse, a pair of shoes with a nice little pair of wings at the heel of each and the helmet. Finally, the wicked king and people were changed to marble when they saw the Gorgon's head. These are typical gothic elements.

The psychological development is a very important technique in Hawthorne's Gothic fiction. Perseus sat down in a solitary place, and hardly refrained from shedding tears. He had no idea about how to fight with the Gorgon and feared becoming a stone. When Quicksilver appeared, Perseus was in a sorrowful mood. Quicksilver encouraged Perseus and promised to help him. Then he always encouraged Perseus, advised and made him prepare for the fight. Perseus believed Quicksilver and obeyed his advice with diligence and good-will. They continue the adventure and thanks to Quicksilver, Perseus was given valuable and magic articles for fight. He became bright and with confidence instead of tears. Eventually the fight with the Gorgons started. Perseus could safely look at the reflection of the Gorgon's face in the polished shield surface. He became so excited to look at the terrible face of Gorgon. But he could hear advices. "Now, now!", "Make a dash at the monster!", whispered Quicksilver. "But be calm," said the grave, melodious voice at the young man's side. "Look in your shield, as you fly downward, and take care that you do not miss your first stroke." Perseus could be calm and his first stroke of sword cut the head off Gorgon Medusa. In Gothic fiction, we know such a case as the hero is persecuted and falls into a critical condition. In this tale,

instead of persecution, Hawthorne depicted that encouragement makes a man powerful and strong. He explained the importance of encouragement and preparation using Gothic devices.

From these results of analysis, I discuss whether this tale is gothic or not: The theme treated in this tale is encouragement which is in the opposite of wicked or immoral. But the author draws vividly the effects on one's mind using Gothic devices. And the tale contains typical Gothic elements. These facts show that the tale is one of the gothic fictions.

2.3.b. "The Golden Touch"

The setting is the palace of King Midas. This story has four attractive scenes. They are the room where King Midas kept his treasure, his bedroom, the garden of the palace where beautiful roses were planted and the dining room where King Midas and his daughter, Marygold, took meals.

The atmosphere was exciting because of magic power at first. But it gradually became artificial and dreary as everything was changed into gold. The greed of King Midas for gold was known from the descriptions, for example, "If ever he happened to gaze for an instant at the gold-tinted clouds of sunset, he wished that they were real gold and that they could be squeezed safely into his strongbox." and "He made it his custom, therefore, to pass a large portion of every day in a dark and dreary apartment, under the ground, at the basement of his palace. It was here that he kept his wealth. To this dismal hole – for it was little better than a dungeon – Midas be taking himself, whenever he wanted to be particularly happy (75)". His greed for gold is aberrant. The atmosphere seems to be rich and bright as gold symbolizes, but the greed of King Midas brings dark shadow superior to the brilliance of gold.

There were some incidents in the plot. As stated, King Midas held a large amount of gold and always desired to get more. He made it his custom, therefore, to pass a large portion of every day in a dark and dreary apartment where he kept his treasure, undergrounds, at the basement of his palace. One day, he met a stranger in that room and was gifted his desire to change everything that he touched to gold. With joy, he changed linen fabric, everything in his room and roses in the garden. The golden roses made his daughter cry. It was at the time when he started having breakfast that he woke up to the seriousness of the situation at last. He could not eat anything because everything he touched changed to gold. Moreover, the worst situation had occurred. The moment the lips of Midas touched Marygold's forehead a change had taken place. Her sweet, rosy face, so full of affection as it had been, assumed a glittering yellow color, with yellow teardrops congealing on her cheeks.

Regarding characters, only three characters entered the stage. They were King Midas, the protagonist, Marygold, his daughter, and a stranger who gave King Midas the magic hand that everything he touched would be changed to gold. The role of King Midas was tormentor who at last changed his dearest daughter, Marygold.

Gothic devices are as follows. It is easy for children to understand that Hawthorne employed the magic, Golden Touch, which led the whole story. This magic was the Gothic element and used as means to give effects on the expression of emotion of each character. The setting was the palace of King Midas, a typical gothic setting. Moreover, another Gothic element could be found such as the mysterious stranger whom King Midas met in his dreary treasure room. A vivid description of natural roses and golden roses showed the contrast between nature and art. The golden roses made his dearest daughter, Marygold, cry. This fact

implied that King Midas persecuted her to fulfil his greed. Finally, when he touched her, she changed to gold. She was the victim of Golden Touch.

Psychological development gave this story modulation and made it exciting. King Midas was rich but desired more gold. His psychological development in this tale showed the terror that came from greed. One day, he met a stranger in the room where the treasure was kept. The stranger promised to realize the wish of King Midas. The stranger didn't forget to confirm "And will you never regret the possession of it?" At this moment, Midas never noticed the meaning of regret and what disaster his wish would bring to him because he was filled with rapture. He started using the magic, Golden touch, in a kind of joyful frenzy. He went out and touched the beautiful roses. All the roses had changed to gold and lost their beauty. Midas never regretted. But Marygold cried to see the golden rose and said to him "Ah, dear father!" answered the child, as well as her sobs, would let her; "It is not beautiful, but the ugliest flower that ever grew!" It gave him a warning of danger of the magic but he ignored it. From this moment, persecution became visible. The magic, Golden Touch, started persecuting not only his dearest daughter but also him against his will. It is not until he tried to eat breakfast that Midas noticed the seriousness and the terror of the magic. He could not eat anything because everything changed to gold when touched. Eventually, he noticed the significance of the situation and felt terror. Finally, Marygold was changed to gold by him. Not only Marygold but also Midas were the victims of his greed.

Devices mentioned above show the features of Gothic elements employed by Hawthorne in his fiction. The psychological development gives readers the terror that doesn't come from such as ghost, but come from such as sin and punishment. This is one of the features of Hawthorne's Gothic device. From these aspects, "The Golden Touch" can be read as a

Gothic fiction. In this book, each story has headpiece in front and tailpiece in the rear. I can find some important descriptions that implied author's intentions or insistences.

"Is not that a very fine story?" asked Eustace.

"O yes, yes!" cried Cowslip, clapping her hands. "And those funny old women, with only one eye amongst them! I never heard of anything so strange."

"As to their one tooth, which they shifted about," observed Primrose, "there was nothing so very wonderful in that. I suppose it was a false tooth. But think of your turning Mercury into Quicksilver, and talking about his sister! You are too ridiculous!"

"And was she not his sister?" asked Eustace Bright. "If I had thought of it sooner, I would have described her as a maiden lady, who kept a pet owl!"

"Well, at any rate," said Primrose, "your story seems to have driven away the mist." (Hawthorne 63)

Why is the story strange? Hawthorne rewrote the teeth into the eye as a gothic element which readers had never heard and gave them mysterious, strange and fantastic impression. But he had never forgotten to give readers cheerful and comical impressions as children's literature. Within the stories, needless to say, children were the audience. Eustace Bright had a fine audience, especially Primrose. She was 12 years old and was the most serious listener. From that conversation, Hawthorne intended them to state a critique about his gothic development. Hence, he incorporated the element of gothic and fantasy.

2.3.c. "The Miraculous Pitcher"

The setting of this tale was the cottage where old Philemon and his wife Baucis lived, at some short distance from a village, which lay in a hollow valley, that was about half a mile in breadth. And the village was another important setting. The people of this lovely village were very selfish and hard-hearted and had no pity for the poor, nor sympathy for the homeless.

The actions of people in the village brought an immoral atmosphere because they treated the two travelers ruthlessly and heartlessly. After Philemon and Baucis invited the travelers to their cottage, the atmosphere changed to be warm and human. The two travelers had a somehow mysterious and sublime atmosphere.

Incidents in the plot are as follows. When the two travelers tried to pass through the village, the people did not invite them into their houses, and what was worse, persecuted them. Philemon and Baucis welcomed them. Baucis prepared supper. There was a pretty bunch of grapes. In the middle of the table was the remnant of a brown loaf, with a piece of cheese on one side of it, and a dish of honeycomb. A moderately sized earthen pitcher, nearly full of milk, stood at a corner of the board; and when Baucis had filled two bowls and set them before the strangers, only a little milk remained in the bottom of the pitcher. Then the magic started. When Quicksilver requested another bowl of milk, so saying, and to the vast astonishment of Baucis, he proceeded to fill, not only his own bowl, but his companion's likewise, from the pitcher, that was supposed to be almost empty.

Next morning, when Philemon and Baucis were showing the two strangers the way to take, "When men do not feel towards the humblest stranger as if he were a brother," said the traveler, in tones so deep that they sounded like those of an organ, "they are unworthy to

exist on earth, which was created as the abode of a great human brotherhood!" And to their astonishment the lovely village turned into the lake.

Only five characters entered the stage. They were Philemon, the hero, Baucis, his old wife, the two travelers and the people who lived in the village. Old Philemon and his wife Baucis were the kindest people in the village, and would cheerfully have gone without their dinners, any day, rather than refuse a slice of their brown loaf, a cup of new milk, and a spoonful of honey, to the weary traveler who might pause before their door. The people who lived in the village were ruthless and heartless at the other extreme with Philemon and Baucis. And the two travelers were very humbly clad and looked as if they might not have money enough in their pockets to pay for a night's lodging. They were mysterious and used magic.

The Gothic devices used in this tale were as follows. Although the atmosphere of the village was filled with immorality, Philemon and Baucis always kept morality and were kind to everyone. The description about morality was one of the features of Hawthorne's theme in gothic fiction. The mysterious travelers worked wonders such as the miraculous pitcher which never became empty, the dry and crusty loaf which became as light and moist as if but a few hours out of the oven, and the honey which changed to the purest and most transparent gold. These wonders show the gothic elements that help to show morality. At last, the stranger changed the lovely village, where the ruthless and heartless people lived and persecuted the poor and the homeless, into the lake. He said, "They exist no longer as men and women," and they are all transformed to fishes." This description arouses terror coming from the effect of sin. The punishment as a reward for persecution is also the gothic element of Hawthorne's fiction.

Psychological development helps to understand what true morality is and how to do it.

When Philemon saw two travelers approaching his cottage and being persecuted by dogs and children, he decided to welcome them. He told his wife his idea, "To tell you the truth, wife, I should not wonder if some terrible thing were to happen to all the people in the village unless they mend their manners. But, as for you and me, so long as Providence affords us a crust of bread, let us be ready to give half to any poor, homeless stranger that may come along and need it." This fear of immorality which the people of the village had done implies the end of the story. Before supper, Philemon and the two travelers enjoyed a conversation. After speaking about the history of the village, the elder traveler said, "Since the inhabitants of yonder village have forgotten the affections and sympathies of their nature, it was better than the lake should be rippling over their dwellings again!" The traveler looked so stern that Philemon was really almost frightened; the more so, that, at his frown, the twilight seemed suddenly to grow darker, and that, when he shook his head, there was a roll as of thunder in the air. Philemon felt fear that something wrong would happen. When his wife prepared and served the supper, the magic occurred one after another as mentioned above. He was astonished and cried "Who are ye, wonder-working strangers?" Next morning, his fear was realized, for in an instant, the village was sunk under the lake.

I discuss whether this tale is Gothic or not. The morality that human beings owe a debt of love to one another because there is no other method of paying the debt of love and care which all of us owe to Providence is the theme of this tale. That is, as mentioned above, one of the features of gothic elements in Hawthorne's fiction which expressed the terror. Also, devices show several gothic elements such as magic which made the tale exciting. These factors represent that the tale is gothic fiction.

In this story, Hawthorne described that the elderly couple of Baucis and Philemon who welcomed two strangers as if they had been gods in disguise deserving of the best gifts a host could offer the guest. Hence, the story must be read morally like King Midas: “There was neither use nor beauty in such a life as theirs; for they never softened or sweetened the hard lot of mortality by the exercise of kindly affections between man and man. They retained no image of the better life in their bosoms; therefore, the lake, that was of old, has spread itself forth again, to reflect the sky!” (233)

From this scene, Quicksilver punished the people who lived in the village by transforming them into fishes and the village was turned to a lake. The story instructs readers that we should treat well everyone even if we are poor. I remark the description in headpiece of this story.

“The fact is, the younger part of the troop have found out that it takes rather too many of their short strides to measure the long ascent of the hill. Cousin Eustace, therefore, has decided to leave Sweet Fern, Cowslip, Squash-Blossom, and Dandelion, at this point, midway up, until the return of the rest of the party from the summit.” (Hawthorne 203)

From this description, this story was told to younger children, taking into consideration that Cowslip was six years old. Hawthorne showed the importance of morality and strictness of punishment using terrible magic, a gothic element, and psychological expression which gave younger children a strong impression as “I would not, for the world, put one of them on the gridiron!”

3. Gothic and Hawthorne's literature

After the analysis of the Gothic characteristics of the stories in *A Wonder Book for Girls and Boys*, in this chapter, I will discuss in what ways the Gothic is a central constituent in those stories. For that purpose, first, I will discuss the role of the Gothic in literature in general terms, then I will move to a more specific analysis of Hawthorne's selected narratives.

3.1.1. Role and effect of Gothic in the novel.

In this section, I will explain what is the role of Gothic in literature? The Gothic novel provides both thrill and intrigue. According to Fred Botting, "Gothic became part of an internalized world of guilt, anxiety, despair, a world of individual transgression interrogating the uncertain bounds of imaginative freedom and human knowledge" (6). Hence, Gothic give readers images of dark power and mystery, and evoked fear and anxiety. Also, the emotions can connect with Gothic fiction. Perhaps most of the readers will feel thrilled, terror, and horror.

External forms were signs of psychological disturbance, of increasingly uncertain subjective states dominated by fantasy, hallucination and madness. One of the things which singles out the Gothic and qualifies it as a unique genre is its focus on specific emotional stimuli and its means of effecting this stimulation (Botting 7). Here, is an example of a Gothic novel, *The Castle of Otranto* (1765) by Horace Walpole. Also, the first great pioneer of the Gothic novel was Ann Radcliffe. In Gothic productions, imagination and emotional effects exceed reason.

To sum up, the gothic novel inspires emotion of readers to feel terror and fear reaction. The Gothic creates feelings of gloom, mystery, and suspense and links to the dramatic and the sensation.

3.1.2 Gothic in children's literature

In this section, I will apply Gothic in children's literature. Children's literature emerged as a genre largely in reaction to the popularity of the adult Gothic romance. Before addressing Gothic children's fiction, I will explain Romantic children's literature.

Until the beginning of the nineteenth century, the Romantic movement was important for the development of children's literature for four reasons: the creation of childhood by the early Romantics contrary to the ideals of the Enlightenment; the classification of children's literature by traditional genres (folktales, legends, nursery rhymes) during late Romanticism; the replacement of the moral tale, which was favoured during the Enlightenment, by fairy tales (both folktales and literary fairy tale) as the main genre of Romantic children's literature; and the constitution of new literary children's characters (Bettina 183). Also, "the eighteenth-century young readers were expected to cover books that seasoned sound instruction with the tame delights that came from light whimsy rather than the more piquant pleasures of a good shiver" (Jack 2). That is, children's literature might be read as educational. I assume that gothic literature might be read as education. Because gothic literature often questions readers' human morality, the purpose of children's literature is usually moralizing. According to two professors, José Roberto and Juan Carlos, "Gothic fiction welcomes negative emotions; it is open to exploring the darkest corners of the human spirits" (Jack 78).

As mentioned, the Gothic has direct effects on the readers. The Gothic gives readers its fears and readers can feel a shiver. On the other hand, the Gothic world might be attractive because it is flamboyant and irrepressible. This might say human nature.

To sum up, the Gothic novel warns of the dangerous mysteriously close to even the most familiar places to remind young readers such as the world has not only positive aspects but negative aspects. The gothic for children tells young readers the fear of desire.

3.2. Effect of the Gothic in *A Wonder Book for Girls and Boys*.

In this section, I will discuss the effect of Gothic in *A Wonder Book for Girls and Boys*.

3.2.1 Author's intention

Hawthorne described his ideas about *A Wonder Book for Girls and Boys* in the preface. These revolved around some central ideas. The first is the permanence of literature through the ages:

“They seem never to have been made; and certainly, so long as man exists, they can never perish; but, by their indestructibility itself, they are legitimate subjects for every age to clothe with its own garniture of manners and sentiment, and to imbue with its own morality” (Hawthorne 5).

This permanence makes literature an appropriate vehicle for the transmission of ideas that may be useful to all ages. This is the reason why literature has been used to divulge moral ideas.

The second idea that is present in the preface is the shift from the original classical outlook that the narratives had to a gothic, or romantic, outlook.

“In the present version, they may have lost much of their classical aspect (or, at all events, the author has not been careful to preserve it), and have perhaps assumed a Gothic or romantic guise.” (Hawthorne 5).

The idea of degeneracy from its high classical status to its present Romantic and inferior status is implied in the assertion. This poses the problem of moral authority that the narratives might have had before their radical change.

The third idea is linked to the previous paragraph. The author accepts the change in the narratives and claims that he had little intervention in such shift.

“He has generally suffered the theme to soar, whenever such was its tendency, and when he himself was buoyant enough to follow without an effort.” (Hawthorne 5).

Finally, Hawthorne refers to his readership. Though they are not adults and may not consciously reason about the teachings of these ideas, children understand the narratives by means of sensibility.

“Children possess an unestimated sensibility to whatever is deep or high, in imagination or feeling, so long as it is simple likewise. It is only the artificial and the complex that bewilders them.” (Hawthorne 5).

They can easily distinguish between the natural and the artificial, and consequently between the classical and the romantic. This implies that literature is an appropriate vehicle for morals in so far as these are represented in a style that is not artificial.

These quotations show his distinguished attitude and basic policy for children’s literature. In each tale of *A Wonder Book for Girls and Boys*, the structure is simple as shown in chapter 1 and the characters are minimized to make plot comprehensible. As for “The Golden Touch”,

the number of the structure functions is only four and that of the characters is only three.

About “The Miraculous Pitcher”, the number of the structure functions is only four and that of the characters is six. Therefore the story is simple for children to understand. But each tale is so exciting and emotional including the vivid sentiments of the characters and moral instructions. These characteristics are recognized in each tale as the results of analysis show. This is just what Hawthorne insisted for children’s literature in the preface. And an important theme related to morality is treated in each tale. Although Gothic elements employed in this book are not complicated, they support the development of each tale deeply and excitingly. From his description shown above, when we discuss the effects of Gothic in each tale, four words should be taken into consideration: manners, sentiment, morality and simplicity.

3.2.2 The characteristics of the Gothic in *A Wonder Book for Girls and Boys*

In this section, I will discuss the Gothic employed in *A Wonder Book for Girls and Boys*. But before I explain about this, I would like to show another character in this book. All story is framed story. For example, in “The Gorgon’s head”:

“Working up his sophomorical erudition with a good deal of tact, and incurring great obligations to Professor Anthon, he, nevertheless, disregarded all classical authorities, whenever the vagrant audacity of his imagination impelled him to do so.” (Hawthorne 19)

This reference is important because Hawthorne should have shown due deference to Professor Anthon. According to Benjamin Ross Wiley’s report, he is the author of the imposing tome, *A Classical Dictionary, Containing an Account of the Principal Proper Names Mentioned in Ancient Authors, and Intend to Elucidate All the Important Points Connected with the Geography, History, Biography, Mythology and Fine Arts of the Greek*

and Romans (1841). Hawthorne used this book to complete *A Wonder Book for Girls and Boys* and he should have referred to Anthon's method. "BENEATH the porch of the country-seat called Tanglewood, one fine autumnal morning, was assembled a merry party of little folks, with a tall youth in the midst of them." (Hawthorne 13)

As I mentioned, he was a Romantic author. In this book there are many elements of Romantic especially about the nature of around Tanglewood. Before starting the story, "The Gorgon's head" he described like this:

"BENEATH the porch of the country-seat called Tanglewood, one fine autumnal morning, was assembled a merry party of little folks, with a tall youth in the midst of them."

(Hawthorne 13). And he named the children as fairies "I mean to call them Primrose, Periwinkle, Sweet Fern, Dandelion, Blue Eye, Clover, Huckleberry, Cowslip, Squash-Blossom, Milkweed, Plantain, and Buttercup; although, to be sure, such titles might better suit a group of fairies than a company of earthly children". (Hawthorne 15)

Hawthorne intended to make romance contexts on the other hand, in the epilogue and prologue of each story, which have another effect. They signify the "real" and the "wonder world". He set places where the storytelling is taking place as *Tanglewood Porch*, *Shadow Brook*, *Tanglewood Play-Room*, *Tanglewood Fireside*, *The Hill-Side*, and *Bald Summit*. And the storyteller, Eustace Bright, tells the children where the storyteller and the children locate now firmly. Hawthorne expressed beautiful nature and landscape extremely beautifully as if the readers had watched pictures. He intended to instruct readers in the beauty of nature and the importance of nature as well as morality.

The storyteller, Eustace Bright, and the audience (children) discuss after the story is told. Children criticize the story and ask questions to the storyteller. The storyteller replies

precisely. In the first *Tanglewood Porch* frame the question about storytelling and repetition is brought up as the children beg Eustace Bright to tell them a story. The storyteller leads the children from reality to the story (fiction) which he is going to tell them. The storyteller lets children know that the story which he rewrites Greek myths is fiction.

“The children above-mentioned, being as full of life as they could hold, kept overflowing from the porch of Tanglewood, and scampering along the gravel-walk, or rushing across the dewy herbage of the lawn.” (Hawthorne 14)

In this scene, the narrator is Hawthorne. By telling readers, Hawthorne attempts to be read freely for readers as “real” or “not real”.

“This learned student was slender, and rather pale, as all Yankee students are; but yet of a healthy aspect, and as light and active as if he had wings to his shoes. By the by, being much addicted to wading through streamlets and across meadows, he had put on cowhide boots for the expedition.” (Hawthorne 16)

These stories are all stories within a story, the frame story being that a Williams College student Eustace Bright, is telling six tales to a group of children at Tanglewood, where Hawthorne lived for a time. In *A Wonder Book for Girls and Boys*, the writer of the frame story is Nathaniel Hawthorne and the writer of the six tales is Eustace Bright. Therefore, Hawthorne introduced children to myth through Eustace Bright.

The points of discussion are why Hawthorne used the Gothic mode to rewrite these stories for children, in what ways they had changed. In the previous section, I showed that the structure of each tale is simple for children to understand. Therefore, it was a key factor how to give body and substance to the simple structure to evoke excitement, emotion, sentiment, adventurous spirit and morality from reader. The results of the analysis of the Gothic in 2.1

show that each tale contained several Gothic elements. They played important roles to make each tale exciting, mysterious, adventurous and emotional. For example, in the tale of The Gorgon's Head, the Three Gray Women who had a single eye among the three gave the reader a curious and mysterious but somehow lovely scene in mind and expectation of the next adventure. In "The Golden Touch", the Gothic element of the magic of "The Golden Touch" represented the process of mind of King Midas which changed from the ascent of joy to the abyss of sorrow. Such Gothic expressions can be found in each tale. From these facts and his insistence, I could say that the reason why Hawthorne used the Gothic mode is to give body and substance to the simple structure. As a result, each tale changed vividly to evoke excitement, emotion, sentiment, adventurous spirit and morality from the reader in imagination or feeling. I will discuss another characteristic of the Gothic in this book. In the Greek myths underlying this book, many Gods entered the stage, but never appeared in the book. Instead, Quicksilver who was one of the characters appeared through the whole story and played a very important role as a mysterious person like God. He was a brisk, intelligent, and remarkably shrewd-looking young man. He had such a cheerful, knowing, and helpful aspect. He was exceedingly light and active in his figure. He was loved by every reader but very strict for immorality. It is not too much to say that he is the most important character and the pivot of the whole Gothic elements at the same time in each tale. It seemed that Hawthorne created Quicksilver to control and operate the other Gothic elements and developed the whole miraculous Gothic tales as the substitute of Hawthorne. In the tale, The Gorgon's Head, Quicksilver introduced and sought the Gothic elements one after another such as The Three Gray Women, The Nymphs, the magic wallet, a pair of shoes with a nice little pair of wings, the helmet and The Gorgons. These elements put readers into a trance.

They let the readers work their imaginations of adventurous excitement or encouragement. They were different from the imagination of horror or terror coming from usual Gothic elements. Furthermore, mysterious Gothic power punished immorality as a lesson for children. In “The Golden Touch”, Quicksilver gave King Midas the magic of “The Golden Touch” which developed the tale excitingly and vividly. In “The Miraculous Pitcher”, he changed the normal pitcher to the special Miraculous Pitcher to make the tale exciting and with majesty. Thus, Gothic had the effects on not only the quality of the narrative but also the emotion of readers deeply and contributed to the creation of the revolutionary children’s literature.

Conclusion

In this paper, I found that *A Wonder Book for Girls and Boys* is Gothic literature. At beginning of this book, Hawthorne described “In the present version they may have lost much of their classical aspect (or, at all events, the author has not been careful to preserve it), and have perhaps assumed a Gothic or romantic guise” (Hawthorne 5).

From this reference, I considered that it is helpful for my conclusion to quote this insistence in the preface and this statement implied that Hawthorne applied Gothic or Romance in this book. I hypothesized that this book might be classified as a gothic genre. To confirm this hypothesis, considering Hawthorne's insistence, I analyzed the structure and Gothic devices in each tale shown in chapter 1 and chapter 2.

In chapter 1, the results showed that the 31 functions reveal a role of characters or objects in *A Wonder Book for Girls and Boys*. Each tale obeyed Propp’s theory and some functions. They included some functions and the structure is simple. The analysis cleared

several scenes that were used in Propp's functions and the character's role from "Personae". The 31 functions were useful to reveal Gothic elements in this book. Hence, I found that minimized functions of structure, scenes and characters explain Hawthorne's policy to be simple in children's literature. These data were useful and can be connected to the setting of the Gothic elements.

The results of chapter 2 showed that all stories adapted to Gothic devices and made it clear that *A Wonder Book for Girls and Boys* is Gothic fiction. The psychology development showed that Hawthorne noted, for example, horror coming from not a ghost but sin or morality. Why each tale is attractive and exciting, although the structure of the story is simple and the setting or characters are minimized is the final question.

I found that Gothic literature gives an impact to readers psychologically through chapter 3. Therefore, Gothic literature makes the reader excited and forget himself by not only expressions of the context but also the imagination or sensitivity of reader by incorporating gothic elements.

Through this book, I featured that there are four elements, the manner, the sentiment, the morality, and the simple in this book. The first three are related to original Gothic elements and the last one is essential for children's sensibility as the author mentioned in the preface.

"He has generally suffered the theme to soar, whenever such was its tendency, and when he himself was buoyant enough to follow without an effort. Children possess an unestimated sensibility to whatever is deep or high, in imagination or feeling, so long as it is simple likewise. It is only the artificial and the complex that bewilders them" (Hawthorne 5).

Although the author must have written easily for young readers to understand the whole story, each story adds to the intensity. This book is simple in its structure and arrangement of the characters but the expression and the emotions are remarkably fantastic because of the effects of Gothic on each tale. Hence, I concluded that *A Wonder Book for Girls and Boys* is a gothic literature, although this book was written for children.

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