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MA THESIS

**The Fate of Innocence and Independence in the Corrupt European Society:
A Study of Henry James's American Girls in *Daisy Miller*, *The Portrait of a Lady*,
and *The Wings of the Dove*.**

**Ayşe Aydan Sökmen
200289006**

**Advisor
Prof. Dr. Ashı Tekinay**

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ÖZ

Bu tezde, Henry James'in *Daisy Miller*, *The Portrait of a Lady* ve *The Wings of the Dove* adlı romanlarında, ondokuzuncu yüzyıl sonları ve yirminci yüzyılın başlarındaki naif ve özgür Amerikan kadınının geleneksel, ataerkil, tutucu Avrupa sosyetesindeki çıkmaz durumu, kaderine karşı özgür iradesini kullanma isteği, hayalleri ve bilhassa kadının kurumsallaşmış evlilik müessesesindeki özne pozisyonu ve aşk ilişkileri incelenmiştir.

Bu bağlamda, Henry James'in *Daisy Miller*, *The Portrait of a Lady* ve *The Wings of the Dove* romanlarındaki Amerikan kadınının geleneksel Avrupa kültürü karşısındaki ikilemi öncelikle o dönemin feminist teorisyenleri gözönüne alınarak tartışılmıştır.

ABSTRACT

In this thesis, in one novella and two novels by Henry James, namely *Daisy Miller*, *The Portrait of a Lady*, and *The Wings of the Dove*, the innocent and the independent American girl's predicament against conventional, patriarchal, and conservative Europe society of the late nineteenth century and the early twentieth century, her free will against her fate, her imaginative desire, her love relations, and her subject position in the marriage institution are studied.

In this context, The American woman's dilemma in the patriarchal processes of the corrupted Europe will be foregrounded in *Daisy Miller*, *The Portrait of a Lady*, and *The Wings of the Dove* by the readings of the feminist theoreticians of the period.

PREFACE

Firstly, I thank to those who passed away but dedicated their lives for our education. They were the lightning of my desire to study English Literature at a further late age.

Secondly, I would like to thank my advisor Prof. Dr. Aslı Tekinay for all her guidance, understanding, and patience. I am also grateful to my professors and friends from Beykent, Boğaziçi, Doğuş, and Istanbul Universities who helped and encouraged me during my studies.

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ABBREVIATIONS

The Portrait of a Lady : PL
Daisy Miller : DM
The Wings of the Dove : WD

INTRODUCTION

Woman can never be defined. Bat, dog, chick, mutton, tart. Queen, madam, lady of pleasure. MISTRESS. Belle-de-nuit, woman of streets, girl. Lady and whore are both bred to please. The old Woman image–repertoire says She is a Womb, a mere baby’s pouch, or “nothing but sexuality.” She is a passive substance, a parasite, an enigma whose mystery proves to be a snare and a delusion. She wallows in night, disorder, and immanence and is at the same time the “disturbing factor (between men)” and the key to the beyond. The further the repertoire unfolds its images, the more entangled it gets in its attempts at capturing Her.

(Trinh t. Minh-ha, 395)

These are traditionally accepted patriarchal views about women. However, in contrast to the mythical and patriarchal views of women, Simone de Beauvoir, one of the earliest feminist theoreticians, in her book *The Second Sex*, defined women as “Truth, Beauty, [and] Poetry – she is All: once more under the form of the Other. All except herself” (quoted in. Trinh, 396). Simone de Beauvoir sees woman as the Other. To be the other connotes a separation from the original, in other words, from man, who is defined as the absolute essence in the patriarchal societies. The dichotomist structure of culture dominated language oppresses women and presumes her not as self but as a creature other than self whom men can exploit for their benefit. As a Marxist existentialist de Beauvoir sees the lesser position of women in her environment and in *The Second Sex*, she criticizes some of the male writers who depict women as the Other. De Beauvoir states that “one is not born woman, but becomes a woman” (quoted in. Leon, 137). Thus she is against the cultural construction of woman and wants her essence before her construction by the society. She wants to see women as genuine individuals, and authentic human beings. However, since male-dominated societies view women as the second sex and construct all their institutions, mainly the marriage institution, accordingly, they give no place to women as selves and so consider them as subordinates. Like Lacan propositions, they regard women as commodities of exchange between men. Therefore, the emancipation of women in these capitalist societies is impossible because the mythical and cultural constructions over thousand years in the Western and the Eastern societies force them to comply with the rules that are depicted by men. Moreover, it could be argued that Simone de Beauvoir is the mother of all feminists because she is one of the major pioneers of

declarations of women's rights, and her position stands as a feminist woman who made lucid the unpleasant situation of women but could not find a solution to their problems. Since the whip of the patriarchal societies still prevails in favour of men, the predicament of women will remain the same.

Having observed the "devalorized difference" of women in the universe, Simone de Beauvoir requested equality between men and women through her writings and stressed the point that women must be brought into representation. Likewise, Judith Butler, a contemporary feminist "points out in her lucid analysis of ...Hegelian moment of feminist theory, [that] Beauvoir sees the difference that women embody as something that is as yet unrepresented" (Braidotti, 411). Furthermore, Simone de Beauvoir's views about the equality of men and women later have been targeted by some feminist theorists as her believing in the masculine world's symmetry. Indeed the poststructuralist theorist Luce Irigaray "evaluates women's "otherness" not merely as that which is not represented but rather as that which remains *unrepresentable* within this scheme of representation. She declares that "the subject between subject and other ...is not one of reversibility; on the contrary, the two poles of the opposition exist in an asymmetrical relationship" (Braidotti, 413).

Yet, in this study Second wave feminists' readings of Simone de Beauvoir and of Virginia Woolf are chosen in order to analyse the women's predicament at the end of nineteenth and the beginning of twentieth century since in our opinion their theories are more fitted to the social and the cultural construction of women of those days.

In this context, Virginia Woolf also sees the women of this period, the famous Victorian ladies or the ones before them as the "angels in the house" and proposes to kill these angels in order to give birth to their new sisters. Although she is from an aristocratic family she nevertheless feels the male dominance of the period and wants freedom and equality for women. However, she, too, is criticized because in her feminist polemic novella, *A Room of One's Own*, she emphasizes the emancipation of women mainly for her women writer colleagues instead of requesting freedom for all women without any discrimination whatsoever. She declares that a woman writer should have five hundred guineas and a room of her own in order to write freely. She also gives an example of an eighteenth century middle class woman writer, Aphra Behn who earned money by her wits only after her

husband died, worked on equal terms with men and had enough to live on so that she had the freedom of the mind to write whatever she liked. Virginia Woolf while giving her speech to the girl students at Girton and Newnham Colleges asks them to go to their parents and request permission from them to earn their allowances by their pen. Of course the answers of their parents would be negative because patriarchy would not approve the life of Aphra Behn for their Victorian daughters. It had set its rules on behalf of fathers and that is the power of men. Virginia Woolf states that the despotism of men still continues during the nineteenth century so in order to write freely, women have to continue their women ancestors' voice and "ought to let flowers upon the tomb of Aphra Behn...for it was she who earned them the right to speak their minds. It is she – shady and amorous as she was – who makes it not quite fantastic for me to say to you tonight: Earn five hundred a year by your wits" (Woolf, 1929; 10).

However, she was accused by later feminist theoreticians because she mainly emphasized the freedom of writing more than the freedom of women in general. But, as a second wave feminist, she also has raised deep questions about femininity and subjectivity. Her request of killing the angel of the house is a clear stand of her feminism. In her article "The Death of the Moth" in *Professions for Women*, she requests from her women readers to battle with a certain phantom, "the angel in the house", and kill her in order to free themselves:

You who come of a younger and happier generation may not have heard of her- you may not know what I mean by the Angel in the House. I will describe her as shortly as I can. She was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult arts of the family life. She sacrificed herself daily. If there was chicken, she took the leg; if there was a draught she sat in it- in short she was so constituted that she never had a mind or wish of her own, but preferred to sympathize always with the minds and wishes of others. Above all- I need not say it- she was pure. Her purity was supposed to be her chief beauty – her blushes, her great grace. In those days – last of Queen Victoria- every house had its angel. (Woolf, 2004; 78)

Woolf feels that this angel is between herself and her writing and frees herself only by killing it. Moreover, she advises that killing the Angel in the House should be an occupation of all woman writers. In parallel to Woolf's views, Simone de Beauvoir raises the issue of the position of women who are oppressed in the patriarchal societies and requests from her feminist young sisters to

challenge the misrepresentation of women as their main task in the women's movement (Wittig, 412). As a result one can state that Simon de Beauvoir and Virginia Woolf are the mothers of the feminist thought who laid seeds to the open fields of women's emancipation and representation in a man's world where there was no soil left for women.

In my thesis I will examine Henry James's novels, *Daisy Miller*, *The Portrait of a Lady*, and *The Wings of the Dove* in relation to the patriarchal views of the late nineteenth century and the early twentieth century. The background of my reading of these books will be in parallel to the views of Simone de Beauvoir and Virginia Woolf. I will mainly raise issues about the New American Woman abroad, her suffering and her predicament and victimization in the corrupted European societies.

The main point of my thesis will be on the consciousness of the heroines of these novels and their imposition of free will against their destiny. Their fates, along with that of the other antagonists, will be examined while they carry out their journey from innocence to experience. James's first heroine is Daisy Miller from the novel *Daisy Miller*. She comes to Europe from America with her mother, her brother and a chaperon, Eugene. Her family is from the new rich class at the turn of the nineteenth century. She symbolizes new democratic America with her innocent and independent norms and opinions. Her victimization will be in the corrupted patriarchal Europe.

James's second heroine and his most beloved protagonist is Isabel Archer from the novel *The Portrait of a Lady*. She is the New Woman of the 1880's. She is beautiful, graceful, independent and intelligent. She also symbolizes the new democratic free America who has self reliance but who has not the ancient civilized culture of Europe. Thus, by the help of her aunt she takes her voyage abroad to Europe.

James's third heroine Milly Theale, the doomed rich heiress of ages, also comes from America to Europe with a friend chaperon Susan. She is an intelligent American woman with abundant money but she has a very short time to exercise the beauties of life since she learns from her physician that she has a fatal disease. Thus she has to be happy in order to lengthen her life span. Moreover, James

in his notebooks and in his preface to the novel states that in *The Wings of the Dove*, he depicts his ceased cousin, Millie Temple as art and he ends his and his brother's youth by writing this novel.

To sum up, while writing his above mentioned novels Henry James criticizes the conventional environment around his heroines and mostly glorifies them as innocent and free intelligent American girls. But these naïve American girls with different norms and inheritance face cruel patriarchal attitudes from their Europeanized Americans and native Europeans. Thus, their crush in these societies shows the women's predicament which Simone de Beauvoir and Virginia Woolf have depicted in their writings. Yet, although Henry James had empathy towards his heroines, being a patriarchal man and being raised by its institutions, in his above mentioned three novels, he integrates with the societies' conditions and his heroines are defeated by the circumstances that surrounded them either by dying, by complying with the conditions of womanhood, or by becoming a forceful, immortal ghost. Hence their situation is not altered and reveals the sentiments the below poem states:

**Man must be pleased; but him to please
Is woman's pleasure; down the gulf
Of his condoled necessities
She cast her best, she flings herself.
How often flings for nought, and yokes
Her heart to an icicle or whim,
Whose each impatient word provokes
Another, not from her, but him;
While she, too gentle even to force
His penitence by kind replies,
Waits by, expecting his remorse,
With pardon in her pitying eyes,
And if he once, by shame oppressed,
A comfortable word confers,
She leans and weeps against his breast,
And seems to think the sin was hers;
Or any time, she's still his wife,
Dearly devoted to his arms;
She loves with love that cannot tire;
And when, ah woe, she loves alone,
Through passionate duty love springs higher,
As grass grows taller round a stone
From Coventry Patmore's *The Angel in the House* (Coventry)**

CHAPTER I: DAISY MILLER

1.1. Plot Outline

The first part of the novella takes place in a little town of Vevay, in Switzerland. Daisy Miller, real name Annie P. Miller, is on a holiday with her brother Randolph C. Miller, her mother and their courier Eugenio. Their father is in Schenectady, New York on business. They are from the new rich aristocracy of America. They represent a new class who have money, independence and freedom, but who lack the cultural experience and knowledge of ancient Europe.

Daisy and her brother Randolph meet Frederick Winterbourne at Les Trois Couronnes Hotel where they are both staying. She is a very charming, beautiful young American girl whom Winterbourne is attracted to at first sight. However, although he thinks that he has not seen for a long time such pretty eyes, nose, complexion, ears and teeth, he is doubtful of this beautiful young girl who is full of free spirit. In other words, Winterbourne is not acquainted with that kind of a lady in Europe.

Winterbourne and Daisy Miller decide to go to Chateau Chillon alone by boat the next day. However, this is very improper according to the conventions of the European society. Moreover, Winterbourne wants to introduce Daisy Miller to his aunt, but his aunt Mrs. Costello refuses his nephew's request and furthermore she accuses them of being "common" and states that "...they are the sort of Americans that one does one's duty by not –not accepting" (DM, 13).

Winterbourne is disappointed and thus Daisy Miller, but they do not change their plan and go to the Chillon by themselves and there Daisy learns that Winterbourne is going to return to Geneva the next day. She also understands that he has a relationship with a lady in Geneva. Daisy Miller is disappointed, but still she invites him to Rome where she and her family will spend the winter and Winterbourne promises to come.

The second part of the book takes place in Rome. Winterbourne goes to Rome towards the end of January and visits his aunt. He learns from his aunt that the Millers are in Rome, and Daisy Miller is

going out with an Italian gentlemen and this is causing lots of gossip among Europeanized Americans. Winterbourne believes that the Millers are ignorant of the norms of the European society and therefore Daisy Miller and her mother are acting without knowing the consequences of their action.

Winterbourne meets the Miller family at a mutual American friend's (Mrs. Walker's) house. Daisy has entered the society but her bringing her gentlemen friends to people's houses is very improper according to the conventional rules of this society. Her mother's leaving her alone with her friends is also looked upon as an improper attitude. Daisy is disappointed because Winterbourne did not come to see her first but she is very delighted to be in Rome and advises Winterbourne that they will stay in Rome all winter if they do not die from some disease. Winterbourne then meets Giovanelli, one of Daisy's gentlemen friends, at Pincian Gardens. Although it is daylight, Daisy's walking between two gentlemen among the gazes of hundreds is very disturbing and so Mrs. Walker comes to the spot with a carriage and asks Winterbourne to take her home immediately. However, Daisy is shocked by Mrs. Walker's interference and asks the opinion of Winterbourne about the subject and when he gently says "I think you should get into the carriage", she reacts and tells them that if her action is improper then she is all improper and they must give her up. Winterbourne returns to Mrs. Walker's carriage and since he does not totally agree with her negative views about Daisy Miller and wants to continue his relations with her he gets off the carriage after a while, but he is also disappointed when he sees the couple beyond Daisy's parasol with their heads hidden.

Three days later Mrs. Miller comes to Mrs. Walker's party alone. She feels very humiliated since she could not find anybody to accompany her. Later Daisy comes to the party with her gentleman companion Giovanelli after eleven o'clock and this shocks Mrs. Walker a lot. The Italian sings a couple of songs which the group is not interested in. Winterbourne repeats Daisy that it was not at all proper for a lady of this country to walk about the streets alone with a gentleman. However, Daisy says she is not from this country and she says that she will not change her habits for others. Although Giovanelli and Daisy seem to be flirting, she says they are only intimate friends. Mrs. Walker turns her back to Daisy while she and her mother leave the party. Daisy gets pale but Mrs. Miller is ignorant of the rude attitude acted on her daughter.

After this occasion Daisy and her mother are not invited to the parties of Europeanized Americans. Thus the conventional society isolates Millers. Daisy still continues her free attitudes; she meets Giovanelli alone in her apartment and does not get embarrassed at all when Winterbourne visits them. Meanwhile, Mrs. Costello warns his nephew that Daisy is really going too far with the handsome Italian. Winterbourne visits Mrs. Miller and she tells him that she thinks they are engaged and she has to inform Mr. Miller about the situation. After this interview Winterbourne sees Daisy and Giovanelli at the Palace of Caesars. He asks Daisy if she is engaged or not. First she declares that she is and then she says that she is not. One night after dining in some place, Winterbourne, affected by the pale moonshine, wants to walk in the circle of Colosseum. He sees Daisy and her companion Giovanelli in the Colosseum. They have been there for a long time. Winterbourne accuses Giovanelli of staying too late because of the danger of Roman fever which is a mortal disease. However, Daisy states that Eugenio can give her some pills when she goes back to their apartments; all she wanted was to see the Colosseum by moonlight. Then Daisy asks whether Winterbourne believed if she is engaged or not. Winterbourne states that it does not make any difference for him whether she is engaged or not. Daisy is shocked by this answer and when he asks her not to forget to take her pills; her answer "...I don't care...whether I have Roman fever or not!" (DM, 56). clarifies her sentiments towards him. A few days later Winterbourne learns that Daisy is alarmingly ill, and she wants her mother to tell Winterbourne that she never got engaged. Daisy Miller dies a week later and they bury her to a little cemetery near the wall of the imperial Rome. Winterbourne asks Giovanelli why he had taken her to the fatal place. Giovanelli answers "For myself I had no fear; and she wanted to go" (DM, 58). Part two ends with Winterbourne's revelation that he has "lived too long in foreign parts" to understand the naivety and the love of Daisy Miller (DM, 59).

1.2. Daisy's Innocence and Freedom as Opposed to the Experience of the Europeanized Americans

Henry James's desire was to combine the newly independent American Republic with the ancient European culture and thus to make a synthesis. This was his international theme.

With his so-called "International Theme," James takes what is best in the American character-and his Americans can have remarkable vigor and freshness-and he attempts to merge it with the great European achievement. (Auchard, xiv)

Hence his frontier was not the West but instead the East, Europe. During his different phases he worked on this theme by depicting innocent heroes and innocent heroines. He first analysed his international theme mainly through manners and later through manners and consciousness of his characters. One of his famous first characters is Daisy Miller in *Daisy Miller*, the novella.

At first sight one can say that *Daisy Miller* is a love story. However, it is rather the story of an impossible love. It is not impossible because of its existence or because of a philosophy that love is impossible; it is impossible because according to James, the relationship which the reader will face has class differences which will create obstacles. Daisy Miller is an innocent, independent and a free American girl abroad. She is from a new rich American society who has money power but is not acquainted with European civilized norms. She is pretty and charming and full of fresh blood like the new born American democracy. However, her naïve quest in Switzerland and later in ancient Rome as a new woman will cause her dreadful end. She believes in free will, and so acts according to her wishes and not according to the rules of the conservative Europeanized Americans.

Daisy is with her mother, young brother and a courier whom she treats as if he were a member of her family. Since her mother and the courier Eugenio are not good chaperons for Daisy Miller, she is left alone in a society which believes that a young girl should act according to the rules of the traditional society. These are strict Victorian conventions which Daisy is unaware of. She, in Vevey, declares to Winterbourne that she was very popular in New York society where she had many gentlemen friends; however, the only thing she does not like in Europe "...is the society" because

she cannot openly see it (DM, 9). This innocent American girl of James raises different feelings in Winterbourne since he has lived in Geneva so long that he is unaware of American habits and that he cannot decide whether Daisy is naïve and ignorant of the rules of the society or whether she is just a pretty American flirt. Winterbourne is accustomed to the conventions of Europe as his old aunt Mrs. Costello, and when Daisy decides to go to the Chateau Chillon without her mother, they are both shocked because Mrs. Costello although she is American who has long lived in Europe thus has adopted herself to the strict Victorian rules of womanhood of the era, cannot conform her nephew's wish to be introduced to Daisy's family. Even her name "Costello" is an Italian name. She is a Europeanized American lady. She sees Daisy's family as ignorant of experience and knowledge of the civilized society. Thus, she says, "They are very common...They are the sort of Americans that one does one's duty by not –not accepting" (DM 13).

The Europeanized Americans including Winterbourne will show a distance to the new rich Miller family. They will not accept the middle class Americans to be included in their aristocratic public sphere. Although most of the social codes are changing during the late Victorian period, old ladies such as Mrs. Costello and Mrs. Walker who are from high American society are looking down on the new attitudes of their natives. They are the representatives of an old class who are closed in their group and who do not want new comers to their circle.

So, one asks the question, did Daisy have a chance of survival in Europe? This is a very difficult question to answer. Henry James was one of the interpreters of the American myth, which "saw life and history as just beginning [and] described the world as starting up again under fresh initiative in a divinely granted second chance for the human race, after the first chance had been so disastrously fumbled in the darkening Old World. It introduced a new kind of hero" (Lewis, 5). Hence this hero was identified with Adam before the fall. He was innocent and new. He could make a new start. Henry James's most heroes in his novels are the American Adam. However, in this novella the innocent American abroad is his heroine Daisy Miller. Henry James creates her as the new woman who confronts the culture and the experience of Europe and wants her to combine her innocence, individuality and freedom so that an ideal society can be invented. However, Daisy is a young lady who believes that old traditions of the Old World are not so important because she is raised in the

New World with new conventions. Furthermore, her puritan compatriots do not give her the chance. Daisy's innocent actions against the European conventions cause her defeat and thus her tragic end. Thus she cannot be reborn. Her only mistake is her impulses which she "committed out of exasperation at the penalties exacted of her by people who express too openly their disapproval of her minor and innocent infractions of the social code" (Andreas, 25).

Her behaviour causing her tragic end is ambiguous because first, James wants to cultivate his heroine through ancient conventions. Then it seems that he takes a different stance against his own heroine. Henry James represents Daisy Miller as the new woman. Thus we see her first as the innocent, naïve and severely limited experienced American girl. James believed that America was the same. At the turn of the century it had gained its freedom after the Civil War and it was a land of new opportunities for its businessmen. But, according to James, America by its want of court, aristocracy, clergy, manners, abbeys and other items of high civilization could be more cultivated when combined with the civilization of ancient Europe. This was James's utopia.¹

However, James by no means was a feminist. He was raised in a patriarchal rich family and was influenced by his father who believed in free will and the independence of the individual. Thus his heroes and heroines in his novels are independent characters who have their own identity but still have to conform to the strict rules of the society. James's notion of the patriarchal American family is similar to the European patriarchal families with some continental differences. These nuances are the difficulties which cause the conflict in *Daisy Miller*. Is Daisy's conflict with the taboos of the European society coming from her innocence and her self-consciousness as a new woman or is she a flirtiest girl whom both Winterbourne and James do not approve? Although James believed in the new woman who can be free and independent, he also believed the rules of a conventional society which had its own institutions and which had to carry on these institutions and the proper manners of its era in order to maintain a civilized ideal society. Hence James never backed up the social rights of women of his period and never totally agreed to the actions of his independent characters

¹ James believed that the ideal person would be like Adam reborn and recreated matured by experience. Thus, he wanted the American characteristics such as innocence, individuality and self reliance to combine with the sophisticated European culture in order to form an ideal society.

such as Daisy Miller. Thus, James's ambiguity about his position against his independent vivacious character Daisy can be understood by his defeating the innocent girl by causing her death. Although he has seen the changes of the Victorian values of his time, he did not want to face his readers and his critics' conventional patriarchal accusation. He believed that though women had some new rights at the end of the century, their duties as wives and as mothers should have priority over their own selves. Thus James's creation of a feminist identity such as Daisy is very ambiguous and he ends this ambiguity by killing his character at the end of his novella. Therefore although he criticizes and regrets that his compatriots do not make a better scene abroad and usually sympathizes with Daisy one cannot ever call him a feminist because he finds the best solution in the death of Daisy. James as a follower of his Swedenborgist father and Emerson believed in the individual but saw the female as the other in the society. If one sees the woman as the other and creates even the 'new woman' as a female constructed by the society, can he be a feminist? According to Simone de Beauvoir, a second wave feminist, this is not possible because female essence cannot be prior to individual essence (Adams, 993). Thus James only saw women as individuals who have their own rights but who were expected to play the role of altruists. He viewed their gender as constructed via culture and language. So, James used masculine norms in his literature and therefore took his stance against Daisy when his Europeanized Americans offended her maliciously. His mouthpiece Winterbourne is very similar to the writer himself in the sense that he acts similarly to his compatriot Mrs. Walker, who believes that Daisy is acting against the proper norms of the society. For example, she believes that Daisy should not take a walk with two gentlemen without a chaperon. Thus, when she alarmingly comes to the park where Daisy is walking with the two gentlemen and asks Winterbourne to take her to the carriage, first Winterbourne refuses because he sees it as an innocent action; then he agrees with Mrs. Walker who thinks that Daisy should not take a walk without her mother. This is the proper way according to the customs of the European society. However, when Daisy is asked to come to the carriage and leave her friend Mr. Giovanelli, she is shocked, and she asks Winterbourne's opinion about the situation and when she learns that he thinks the same, she refuses and turns away. "Daisy gave a violent laugh. 'I never heard anything so stiff! If this is improper, Mrs. Walker,' she pursued, 'then I am all improper, and you must give me up'" (DM, 40).

Thus Daisy from now onwards, knowingly or not knowingly, cuts her relations with this conservative class who believes that she is from a lower class and her friend Giovanelli belongs to a much lower class than Daisy. Moreover, Winterbourne's attendance to Mrs. Walker's carriage clarifies his reserved and distanced stance towards Daisy. So, one can state that Daisy shows an existence before her female essence created by the society whereas Winterbourne is a conformist of the society.

Furthermore, Daisy's identity depicted in the novella can be viewed from two perspectives. From a feminist point of view, one can say that she is a conscious character from the start until the end. She is innocent, naïve and independent but not an ignorant character as seen at the first sight. She is a liberal American young lady who does not think that being a little flirtatious can ruin her own position in the society. She is more lucid and honest than the other characters around her. She believes in fraternisation of her natives. She does not change her values because of the disapproval of the Europeanized Americans. She acts with her free will. She is conscious of Winterbourne's protesting attitude towards her, and she is so proud that she never declares her sentiment about Winterbourne. She even gives a lesson to Winterbourne by her sudden death. On the other hand, one can also view Daisy's identity from the author's point of view. Although Henry James was reared by a very eccentric education by his father who believed in free education and individual consciousness, and rejected and criticized most of the conventionalist views of his time (Theodore Roosevelt's) about the roles of men and women by challenging them in his novels mostly by using his international theme, nevertheless his point of view was also patriarchal and thus masculine. Indeed James "...would be dismayed if women moved into the worlds of business or politics", because according to Jonathan Freedman he had not much to offer women or men in order to dissolve race and class boundaries (Freedman, 33). Moreover, his declaration that he had approached his heroine with "brooding tenderness", in the preface to this novella written in 1909, justifies James's position towards Daisy Miller (Gordon, 137).

Winterbourne's approaches to Daisy's manners are similar to the author's "brooding tenderness" towards her. Winterbourne has also a relationship with a lady in Geneva which his aunt and Mrs.

Walker are aware of. However, these ladies do not accuse him and believe that “men are welcomed to the privilege!” (DM, 28). But they accuse Daisy who goes out with different gentlemen.

They have double standards. They are from the American expatriate community who are socially very pretentious. They do not view women and men as equal but see their own gender as the other who should strictly obey the roles of womanhood. Hence, Daisy’s firm decision of not leaving her friend alone at the walk cannot be approved by Winterbourne too, because he himself is not accustomed to the American habits. He is too stiff (as Daisy calls him) to comprehend Daisy’s sincere attitudes. Moreover, Daisy’s awareness as a new American woman is further depicted by the below lines:

But did you ever hear anything so cool as Mrs. Walker’s wanting me to get into her carriage and drop poor Mr. Giovanelli, and under the pretext that it was proper? People have different ideas! It would have been most unkind; he had been talking about that walk for ten days. (DM, 44)

However, Winterbourne tells Daisy that Mr. Giovanelli cannot propose to a young lady in Europe to walk about the streets with him. He tells her that it is not appropriate. Daisy in return thanks God that she is not a European lady since “the young ladies of this country have a dreadful poky time of it, so far as I can learn; I don’t see why I should change my habits for them” (DM, 44). Hence we face a very strong feminine character that Winterbourne cannot understand and access.

Simone de Beauvoir states that in patriarchal societies women are seen as the “other”. So the other cannot be self-defined and thus cannot have a feminine identity. Hence the patriarchal myths and the western masculine literature assign them the role of woman, mother, and wife and see them as the objects of the symbolic masculine system. Therefore in parallel to the patriarchal views and to the masculine western literature James’s heroine cannot not have an identity as a subject in the European society but can play the role of a young lady who can be seen as the “other”.

Hence James’s first set of observations upon Daisy is very similar:

They were wonderfully pretty eyes indeed, Winterbourne had not seen for a long time anything prettier than his fair countrywoman’s various features- her complexion, her

nose, her ears, her teeth. He had a great relish for feminine beauty; he was addicted to observing and analysing it; and as regards this young lady's face he made several observations. It was not at all insipid, but it was not exactly expressive; and though it was eminently delicate, Winterbourne mentally accused it – very forgivingly, of a want of finish. (DM, 6)

Winterbourne sees Daisy like a painting which needs finishing. This can easily be interpreted as the so-called “male gaze”. He itemizes Daisy’s features and thus makes her an object which can be viewed and traded. Furthermore, his “relish” for “female” beauty is awful. He distances himself emotionally and wonders what is lacking in this beautiful American girl. He is under the influence of the social acceptance of his environment. A narcissistic spectator who also observes his own life observes Daisy and launches a barrage of accusations against her otherness. Winterbourne’s itemization, categorization and fictionalization of Daisy are his defiance of her reality that he cannot integrate women and men and thus see them as people. He cannot see Daisy as an individual person and refuses “...the gently gendered Otherness, as the terrible result of a misapprehension of the self” (Freedman, 109). He is a snob character who is haunted by himself.

Henry James was also a haunted expatriate. He was a cosmopolitan who saw art similar to life, and his life was influenced not only from his father but also from the civilized ancient Europe. Ancient Europe was corrupted and it was changing as he has shown in most of his novels. What was not changing was its patriarchal social strict codes. Daisy was a new born spring flower. She was not an orphan like his cousin Millie Temple but lacked parental care which was essential in those days. She denied the rules of patriarchy and as a result was left alone in her defiance. She died unknown and unexpected as his cousin Mary Temple. Like his character Winterbourne, James looked down on his democratic innocent protagonist. Both the Europeanized Americans and the narrator blighted the springtime in Daisy, and Daisy’s death was unexpected to Winterbourne as Millie Temple’s death to James. There are many correlations with James and Winterbourne. According to Lyndall Gordon, they both reflect men “who offer women an awareness that charms them but, at the very moment of mutual rapport, remove themselves. Such men are not cold, not cads-not recognizable dangers” (Gordon, 166). However, Winterbourne who has only his own rights and prejudices like every male of a patriarchal society not only offends her but causes her to make the decision of not taking the malaria pills and, as a result, of killing herself. Although Daisy’s persistent defiance against her

corrupted compatriots was not seen proper, her unforeseen death causes Winterbourne's recognition of life as did Millie Temple's early death in James's life. Furthermore, James's reluctance towards Daisy's innocence is examined by the author once more in 1905. According to Lyndall Gordon;

[James] ...draws on the recent image of *The Wings of the Dove* to clarify the innocence of Daisy whose first words to Winterbourne, in the new version, are 'winged with their accent, so that they fluttered and settled about him ... like vague white doves. It was Miss Daisy Miller who had released them for flight.' (Gordon, 341)

So, Lyndall Gordon states that James was a master of images and a "public construct haunted by the uncertain nature of an expatriate" (Gordon, 341). However, even James's clarification about Daisy's innocence in his later years and showing Daisy less mysterious and less vulgar and Winterbourne's response more knowable cannot justify James's seeing her as an innocent falls-foul like the other expatriates in Rome.

So, as said earlier, Winterbourne is James's mouth piece, but can one call him an evil character? According to Jonathan Freedman, "the narration places itself close by Winterbourne's mind, making his confusions seem like complications ascribable to Daisy's character" (Freedman, 106). For example, he follows Daisy in the ruins of the miasmatic and physically dangerous Colosseum like an unwanted chaperone and when caught by Daisy, he scolds Giovanelli who exposed the girl to the dangers of the potent Roman fever at that time of the night. This scene can be interpreted also as another example of Winterbourne's observation of Daisy as a precious art object rather than an individual being. He is a patriarchal voyeur who does not want to be seen and thus turns away, "...hiding his perverse relief in solving, all wrongly, his ambivalent and ambiguous view of Daisy, happier to have achieved his deadly peace of mind than upset to find his beloved is corrupt" (Freedman, 106). Nonetheless, Daisy sees him and asks him if he wants to know whether she is engaged to Giovanelli or not; he declares that "...it makes very little difference whether {she is} engaged or not" (DM, 56). Hence his renunciation of interest in Daisy causes Daisy's renunciation of interest in life and when he reminds her not to forget to take the malaria pills, Daisy's answer "I don't carewhether I have Roman fever or not!" foreshadows her free will to die. Therefore even Winterbourne is unaware of Daisy's sentiment about him; both his perceptions of Daisy are evil.

Although, according to Freedman, “Winterbourne is not evil by intent; he is even, meaning to be very, very good. {He} does not commit evil in the usual sense; it happens to [him], from the death [he does] not understand and thus cannot shape within [himself],” (Freedman, 109) his violation of Daisy and his irresponsibility should be defined as evil.

Daisy is a character of wilfulness. She is just the opposite of Winterbourne. Thus, one wishes her not to be equal to a male character like Winterbourne or to a low class Italian like Giovanelli, but see her difference. Neither Giovanelli nor Winterbourne understood her free wishes when she demanded to go to the moonlit Colosseum. Furthermore, James’s revision of *Daisy Miller* in his New York edition (1909) in which Giovanelli says, “...she, -she did what she liked “instead of “...she wanted to go” as published in *The Cornhill Magazine*, (1878) changes our interpretations of the novella. In the sense that in the New York edition James depicts Winterbourne as more querulous when he repeats the phrase “She did what she what she liked” instead of his previous respond “ That was no reason” in the Cornhill edition which can be interpreted as a thoughtful response to Daisy’s independent but carefree action.

Daisy is a wilful figure whom Winterbourne cannot understand and categorize easily. She is self-willed like Emerson but her destiny is depicted by the author from the start. Although James depicts her as an independent “...American young woman, beautiful and rich, impatient to live, but rather naïve about the ways of the world and European society, where she is soon subjected to exploitation and misunderstanding” (Freedman, 29) his sudden killing his heroine confirms James’s belief that society has power over its individuals and Daisy’s ultimate refusal to bend the rules of patriarchal society causes her death. Though some of the modern critics have similar point of view to James’s, some tend to see Daisy as a symbol of feminist strength, a positive symbol of America, spontaneity and freedom.

So, this independent and innocent girl is neither a stereotypical woman of the nineteenth century, nor is she similar to her mother or her contemporaries. Her mother is a silent American woman who is obedient to the rules of the society, but unable to have authority over her children in a different continent. She is a typical patriarchal woman who has no identity. Although James creates

intelligent and sympathetic women like Daisy Miller, these women cannot exercise their superiority over men in a profitable way because James has assigned them public roles and according to him their obligation in the public life was to shape the world from home, by their strong morals. This belief seems to translate to his works as well and he assimilates the characters such as Daisy because they try to step outside of the feminine roles. James's belief in the individuals obligation to society, and his high moral values, are exemplified in the women of his novels because he wants to keep as close to the real world as possible. While he undoubtedly had a sympathy and affection for the new women, he wanted the world within his novels to represent the harsh realities that shaped the world of his audience (Hughes, net). Therefore Daisy Miller, who does not accept these conventional roles, first is excluded from the Europeanized American society and then lost her love and finally committed suicide by not taking her malaria pills. She is a victim of a male dominated society.

Luce Irigaray defines patriarchy as "...exclusive respect for the genealogy of sons and fathers, and the competition between brothers" (Whitman, 23). Therefore according to her, there is no room for maternal genealogy in patriarchal societies. She rejects Simon de Beauvoir's notion of equality because she believes that to be equal to men is to accept male forms which will conclude in the genocide of women. Thus there should be womankind as well as mankind (Whitford, 23-24). So she suggests difference instead of equality because Simon de Beauvoir's other is "the other of the same, the necessary negative of the male subject all that has repressed and disowned" (Whitford, 24). Though the early years of feminism demanded equality to men later "Anglo-American feminists theorized women's 'difference' as a source of cultural possibility rather than simply as a source of oppression" (Butler, 27). However, in the process of our reading James's novella, *Daisy Miller*, one can assert that James is a patriarchal writer who believes in male power in the western societies but one cannot accuse him as a misogynist writer. His heroine, Daisy Miller, is a free figure who in a way represents new woman plus the new democratic America who comes to the corrupted Europe and is ruined by her own natives. Notwithstanding that she is also the "other" in the novella by the points of view of its narrator plus his mouthpiece Winterbourne, James wanted to create her as a self-defined woman who owned "...a state to be transcended in the pursuit of 'the same'" (Whitford, 25). However, she had no chance because as it has been said earlier the western culture did not give any space to women and as Judith Butler states "...is founded not on patricide but on matricide"

(Butler, 27). Thus Daisy Miller's choice of death or rather the choice of the writer at the end of the novella is not surprising at all because Daisy was raised in a patriarchal family by a silenced mother and her innocent and intelligent mind and her sincere heart will not be suffice to exist as an independent woman before the western culture shifts the social order.

To sum up, in *Daisy Miller*, an innocent and a democratic American young girl, Daisy, starts her journey in Europe. She is a naïve expatriate in Europe with her mother and brother. She is from the new rich class of America that emerged after the Civil War. She is not an educated woman but James creates her as a New Woman born with free choice and liberal ways. Since James's wish was to cultivate the independent American norms with the ancient culture of the Old World, he takes his heroine abroad because his frontier is East rather than the West. James's dream was to combine the New World with the old World and was to obtain the ideal world. This was his international theme. Thus he usually depicted American heroes and heroines abroad in his international theme.

This charming, beautiful, naïve, and pretty young girl resembles the New born democratic America. She is rich and full of energy. She acts freely in a conventional society. Although she is together with her mother, brother, and a courier, she is without a chaperon in this traditional society because they have no authority or influence over Daisy. She is alone and moreover she is ignorant to the rules and conditions of her new environment. Hence though James created his heroine as a representative of the New World and wanted to refine her with the culture of the Old World, he does not sympathize much with his heroine. He criticizes his conventional Europeanized Americans but at the same time he takes his stance near Winterbourne's views. Daisy's innocent actions confuse Winterbourne's mind, and he cannot decide whether she is a naïve girl or a flirty one. He is as traditionalist as his aunt and Mrs. Walker since he has lived in Europe too long. These Europeanized Americans will not accept Daisy's family into their close society because they feel that the Millers are from a lower class.

Therefore, under the harsh formal conditions, Daisy did not have a chance of survival in Europe. Although James ordained his heroine like his heroes and wanted his new innocent woman to

confront the high European culture and mature accordingly, it is ambiguous why he lets her down and defeats her at the end of his novella. Thus he defeats his own utopia.

Hence one can state that James was by no means a feminist. He had a patriarchal family in which he was influenced and he had a patriarchal environment which he had to integrate in order not to be a misfit. So, even his American New Women characters had superior characteristics which he had empathy with, he like his contemporaries saw them as the “other”. He also believed that a woman’s first duty was their moral obligation towards their families and their womanhood duties as wives, mothers, and sisters should have priority to their public duties. Hence both of the worlds, new or old are men’s world, and they believe that women have female essence before individual essence and thus they have no individuality and no identity. As Simon de Beauvoir states, in dominated societies, women should play the role of the altruist. The narrator’s mouthpiece Winterbourne accuses Daisy because she was alone with Giovanelli at the park. However, according Daisy her action is an innocent action and is not wrong. Therefore, if Mrs. Walker finds it improper she is “all ,improper”, and unfortunately her declaration and her refusing to come to Mrs. Walker’s carriage and leave her friend behind cut the link between the Millers and the Europeanized Americans in Rome. Daisy is not a conformist like Winterbourne but her defiance to the strict rules of the society makes her an outcast of the society. She has a feminist moral conscious which she is proud of, but Winterbourne is too stiff to comprehend Daisy’s actions and feelings. Daisy declares at Winterbourne that she does not see why she should change her actions according to the Old World’s forms, and she does not change her attitudes until the end of the novella.

Although Winterbourne is an American, he has been raised by European norms and conditions and thus he cannot understand this young lady’s sensibility. Hence in addition to his confusion about Daisy’s position as a woman, Winterbourne unconditionally views Daisy as an art object. He regards her as a painting, which lacks something and therefore needs a finishing act. His dilemma is that he cannot see what is lacking. He is so ignorant that he cannot integrate women and men and see them as people. He has also lived in Europe so long that he cannot see the reality around him. For example, he follows Daisy in the Colosseum like a free chaperon, and when he sees her with Giovanelli under an umbrella he decides that they are flirting and renounces his interest in Daisy by

declaring that it does not interest him whether she is engaged or not. He does not understand the sentimental feelings of Daisy, and his renunciation causes another renunciation by Daisy, a renunciation of interest in life.

He kills her interest in life, and she does not take her malaria pills and dies shortly. Her sudden death causes his recognition about her reality, but he will not change at all, and will continue his hypocritical life in Geneva.

Henry James ends his novel by defeating his innocent and independent protagonist, Daisy Miller. His wilful character Daisy becomes a victim of the Old World. She acts freely like a free agent of America after the Civil War, but she had no choice abroad because the rules of the patriarchal societies were drawn at primordial days and small changes occurred in favour of women were not enough for their survival as free individuals. As Luce Irigaray states, "...there is no room for maternal genealogy in patriarchal societies" (Whitman, 23-24). So, there was no room for Daisy in the ancient Europe.

CHAPTER 2: THE PORTRAIT OF A LADY

2.1 Plot Outline

Written in 1881 *The Portrait of a Lady* is one of the masterpieces of Henry James. The protagonist Isabel Archer is the innocent young American girl who comes to England with her aunt Mme. Touchett after her parents die. She is an orphan who has little money and who is educated only by her father's library. She has read German Romantics and moreover has been influenced a lot by the transcendental thoughts of her time such as the Emersonian belief in self-reliance. After meeting her suitor, Caspar Goodwood, and telling him that she is not able to give him an answer to his proposal for at least one year, Isabel and Mme. Touchett go to England. Isabel's uncle Mr. Touchett owns real estate in Gardencourt, England where he lives with his son Ralph. There she meets Mr. Touchett, Ralph and their aristocrat English friend Lord Warburton. Lord Warburton is a radical English gentleman who doesn't believe in English aristocracy even though he is a member of it. Ralph and his father are both invalids. Here Isabel encounters English constraints to which she involuntarily submits.

However, Caspar Goodwood follows her to Europe and sends her a letter which repeats his proposal. In the meantime, Lord Warburton proposes to Isabel which Isabel declines. Her journalist friend Henrietta Stackpole also comes to London and visits Gardencourt. They go to London with Ralph because according to the social codes, it is not proper for the girls to travel alone. In London, without telling Isabel, Henrietta arranges for Caspar Goodwood to see Isabel at her hotel. Isabel tells Goodwood that she needs more experience in Europe in order to give him an answer. Ralph and Isabel return to Gardencourt because Mr. Touchett's health has worsened. Then Mr. Touchett dies leaving Isabel 70000 pounds by changing his will so that she can have the liberty and the material power in order to live as she wishes. Ralph is the great influence of his father's decision because he believes that his cousin has to have monetary power in order to realize her imagination. In the meantime, while Isabel is at Gardencourt, Mme. Merle, a friend of Mme. Touchett, visits Gardencourt. She is a widow about forty years old who lives in Florence. Mme.

Merle has a friend in Florence whom she mentions to Isabel with gratitude. His name is Gilbert Osmond. Afterwards Isabel and her aunt start their travel in Europe. They first go to Paris where they meet many American expatriates. Then they visit Ralph who is staying in San Remo for his health. Ralph wants Isabel to live freely and experience life which he himself will not be able to do because of his health. After Paris they return to Mme. Touchett's home in Florence, and Isabel meets Gilbert Osmond and his daughter, Pansy. Also she meets Osmond's sister, Countess Gemini, who knows an important secret about Osmond's family but cannot reveal it because of the threatening of Mme. Merle. Then Ralph and Isabel go to Rome where they meet Osmond and Lord Warburton. Volume one ends in Rome where Isabel refuses again Lord Warburton.

In Volume Two Isabel returns to Florence where she sees Osmond's daughter, Pansy. She is influenced by this young girl who is just the opposite of her free character. Pansy is a submissive girl, who obeys everything her father requests. Then Isabel travels in Europe for a year, first with her sister's family and then with Mme. Merle before returning to Florence. Caspar Goodwood again visits her. In the meantime, Isabel is engaged to Gilbert Osmond which shocks Ralph a lot. Ralph believes that her engagement will restrict her emancipation. Isabel does not agree with Ralph; however this situation causes a break between the cousins. Thus Isabel, who is left alone in Florence, makes future plans with Osmond.

After three years of marriage, the reader learns that Isabel has lost a child and she is unhappy in her marriage. In the meantime, an old American friend of Isabel, Ned Rosier, is now in love with Pansy and they need her help in order to convince Gilbert Osmond. Osmond sees the suitor of his daughter during an evening party at home, but he refuses the young gentleman because he is not rich enough and aristocratic as he wishes from a candidate for his daughter. Moreover, the same night Lord Warburton comes to the party and declares to Isabel that he wants to marry to Pansy. He finds Pansy attractive. Lord Warburton also advises Isabel that her cousin's health is very bad and he can die soon.

Isabel is now circumscribed by the social codes of Europe. She also has seen the intimacy between her husband and Mme. Merle which she cannot classify at this moment. Meantime Ralph is in Rome.

He wants to help Isabel via Lord Warburton. Osmond wants Isabel to urge the Lord so that he proposes to his daughter. But Isabel understands that the Lord is still in love with her so she does not obey Osmond's request and Lord Warburton leaves the city. Her friend Henrietta and Caspar also come to see Ralph and Isabel in Rome. They both help Ralph and then take him back to London. Isabel this time reveals her unhappiness to Ralph and to her friends.

Countess Gemini tells Isabel that Mme. Merle is Pansy's real mother, and that she and Osmond had planned her marriage so that Pansy will have a good fortune. However, Mme. Merle confirms that she has failed and thus decides to return to America. Osmond sends Pansy back to the convent. Isabel visits her at the convent and tells her that she is going to England. Pansy asks her if she will return. Isabel against Osmond's wishes goes to England to see dying Ralph for the last time. Ralph confesses that he has also loved Isabel but she has to live in order to experience life more. Caspar Goodwood again proposes to Isabel and asks her to come to America with him. Moreover, at one of the last scenes he finds her in the garden and kisses her. This lightens Isabel's imagination for a moment but she runs away from the masculine power of Caspar once more, and finds confidence in the darkness of her soul. Then she returns to Rome.

2.2. Isabel's Archer's Freedom and Search for Experience and Ultimate Knowledge in Corrupted Europe.

One of Henry James's most famous character analyses is Isabel Archer. *The Portrait of a Lady* is a bildungsroman of an orphan American girl who comes to Europe with her aunt. The novel develops around the consciousness of Isabel and the characters near her. Henry James's childhood helped to shape his adulthood as well as some of his fictional characters such as Isabel Archer. There is a correlation between some of his characters and the author himself. He wanted to represent himself in two ways: one from the fantasy of family romance and the other from American culture. Henry James combines the fantasy of the orphan figure of the family romance with the heroine of the last decade of the nineteenth century. Isabel Archer is not the only orphan in this novel. The other characters such as Lord Warburton and his sisters, Henrietta, Ned, Mme. Merle, Osmond and the

lady Gemini are all orphans. The important question lies why Henry James partially represented himself by an orphan woman in a patriarchal puritanical society?

Henry James's childhood fantasies were full of absences. From his earliest childhood days until his adulthood he felt the fear of castration and the lack of phallus as if he were a woman. He thought that to be homeless and to have no parents was a must to be a free human being. "There is a possibility for life only if family is impossible. James thus idealizes a negated role, a position of lack (fatherless, motherless, homeless) so that he can defend against, can in fact negate, the negating forces of experience. Among these forces are both parents" (Veeder, 182). So Henry James leaves America and goes to Europe. Isabel Archer is also attracted to negation thus she functions as James's chief autobiographical resource. She says, "I belong quite to the independent class. I have neither father nor mother" (PL, 149). She also later declares that she is poor. This is also another opposition that is parallel to James's position between business and pleasure. There is isolation from the world of money if a man does not own a business in a capitalist American society. Since business is everything in America, like Henry James, Isabel Archer too is "characterized by nothing" because she is an orphan who knows nothing about money and who does not own any money in the beginning of the novel (Veeder, 193).

Furthermore Isabel Archer is an Emersonian orphan. She was raised by a father who believed in German philosophy and transcendentalism. During her childhood she was interested in reading these kinds of books in her father's library. Thus she was influenced by Emerson and other philosophers. As a legacy she had only an imaginative mind since her father has already spent his capital. Thus when Mrs. Touchett asks her to go to Europe with her, she doesn't even know that she has no money at all.

"She has nothing but the crumbs of that feast (her father's spending of his capital) to live on, and she doesn't really know how meagre they are." (Veeder, 193) Henry James Jr. is also raised by Emersonian philosophy. His father's, Henry James Sr.'s declaration, "I love my father and mother, my brother, and sister, but I deny their unconditional property in me...I will be the property of no person, and I will accept property in no person." defies the notions of a middle class family of his time. (Freedman, 4)

Hence in his memories, Henry James Jr. describes his father's principles in the following terms: "What we were to do ... was just to be something, something unconnected with specific doing." So according to him "to inculcate 'being' rather than 'doing' is to rear a Paterian aesthete, not a middle-class businessman" (Freedman, 4). Thus Henry James was mostly out of the social institutions of his time and in his stories he depicted families at the different states of dissolution. Isabel Archer of *The Portrait of a Lady* and Milly Theale of *Wings of the Dove* are good examples of James's dissolved families. Isabel Archer's opposition towards her cousin Ralph when he states that she is adopted by his mother exhibits her independent free Emersonian thought:

'You've lately lost your father?' he went on more gravely.

'Yes; more than a year ago. After that my aunt was very kind to me; she came to see me and proposed that I should come with her to Europe.'

'I see,' said Ralph. 'She has adopted you.'

'Adopted me?' ... 'Oh no; she has not adopted me. I am not a candidate for adoption.' 'I beg a thousand pardons,' Ralph murmured. 'I meant – I meant – 'He hardly knew what he meant.

'You meant she has taken me up. Yes; she likes to take people up. She has been very kind to me; but,' she added with a certain visible eagerness of desire to be explicit, 'I'm very fond of my liberty.' (PL, 20)

Moreover, American philosophers like Emerson and Thoreau believed that "the very lack of a historically rich social configuration freed them to think largely about the permanent aspects of the human estate. Emerson proclaimed that every individual 'can live all history in his own person' ..., and Thoreau saw whole past cultures recapitulated in our momentary moods – 'the history which we read is only a fainter memory of events which have happened in our own experience.' Thus, these Americans argued that when 'freed of clutter of history and the corrupt social arrangements of classes and experience'; they can contemplate Self, Other, and God in an open field" (quoted. in Freedman, 104). Henry James mentions that Emerson visited Europe three times without changing his spirit or his moral taste. Hence Emerson remained with his "ripe unconsciousness of evil" (Freedman, 105). But Henry James's characters such as Isabel Archer and Daisy Miller are different versions of Emerson. They are as naïve as Emerson and they too do not include evil in their ideas while taking their life journey in the corrupted Old World; but they are tested "by whether they can grow beyond their youths as Emerson cannot" (Freedman, 105). However, the dilemma lies here.

Since James wants his characters to retain their Emersonian ideals and in the meantime as expatriates to shed their American identities, meaning “losing one’s soul and perpetrating ‘the dark, the foul, the base’” (Freedman,105), it can be said that his characters such as Isabel Archer and Daisy Miller must grow beyond the expansion of intelligence that eluded Emerson. Thus the Emersonian figure Isabel is like Daisy Miller in the sense that she is fond of her freedom and independence. She is also naïve and innocent as Daisy Miller. However, she is not as ignorant as Daisy and she is cultivated by German thought and feels herself as an American New Woman who believes in free choice. During the rest of the novel the orphaned American girl will try to use her free will in her actions. Although she will be manipulated by Mme. Merle and Gilbert Osmond in the second volume of the book, the important question is why Henry James leaves his beloved character Isabel (in a way his self-realization) when she marries Osmond and makes her return to Rome at the end of the novel.

James depicts Isabel as a symbol of a free American New Woman of the late nineteenth century wandering in the civilized corrupted Europe. According to James, “being an American is a complex fate which has a responsibility of fighting a mystified valuation of Europe” (Freedman, 104). New democratic America opened opportunities to his citizens. Men got rich by business and thus a new wealthy middle class was emerged. However, America lacked the civilized institutions of Europe, and as stated earlier it was Henry James’s dream to cultivate his native naïve uncultured Americans with European ancient civilized culture. The expatriates of his novels like himself came to Europe in order to attain experience and knowledge. Isabel is one of them. Her imaginative mind will carry her in her actions in England and Europe but her “mystified valuation of Europe” will change as she will grow consciously. She will choose her actions, because as an American New lady she relies on herself and believes that she has the free option and has the liberty to act as an individual. However, she is so innocent and naïve that she does not even realize that this is a man’s world and she is the modern Eve who has fallen from her paradise in order to obtain knowledge. Thus Isabel is an interesting figure whom James at first represents with sympathetic qualifications but whom he also criticizes when she disregards some of the conventional codes of the European masculine society. We first confront Isabel’s self-reliance at Albany in her grandparent’s home when she discourses with her aunt about going to Florence:

‘Well, if you’ll be very good, and do everything I tell you, I’ll take you there,’ Mrs. Touchett declared.

Our young woman’s emotion deepened; she flushed a little and smiled at her aunt in silence. ‘Do everything you tell me? I don’t think I can promise that.’

‘No, you don’t look like a person of that sort. You’re fond of your own way; but it’s not for me to blame you.’ (PL, 28-29)

Her American ways will interest her cousin Ralph who will convince his father to leave her a legacy of seventy thousand pounds at his death bed. Ralph who is an invalid and who will soon die of consumption wants to see what a free and an independent American girl can do if she has the free will plus the money power. He wants to widen her imagination and by staying at the back of her life, wants to watch her mature while she is acknowledging experience in the Old World. Ralph gets interested in his cousin when she first rejects the marriage proposal of Lord Warburton. He also learns from Henrietta that she has also rejected the marriage proposal of her American suitor Casper Goodwood. Her negation of these conventional marriage proposals reminds the reader of Henry James who was also raised by the nineteenth century family romances of America, but rejected and criticized them by his life and by his novels. So, Isabel’s rejection to an English aristocrat who has every power a man can possess is very interesting to Ralph. Thus Ralph who is not able to live life and experiment in it by himself will use Isabel for his own purposes:

‘What had you in mind when you refused Lord Warburton?’

‘What I had in mind?’

‘What was the logic – the view of your situation – that dictated so remarkable an act?’

‘I didn’t wish to marry him – if that’s logic.’

‘No, that’s not logic – and I knew that before. It’s really nothing, you know. What was it you said to yourself? You certainly said more than that.’

... ‘Why do you call it a remarkable act? That’s what your mother thinks too.’

‘Warburton’s such a thorough good sort; as a man, I consider he has hardly a fault. And then he’s what they call here no end of a swell. He has immense possessions, and his wife would be thought a superior being. He unites the intrinsic and the extrinsic advantages.’ (PL, 148)

Isabel tells Ralph that she has refused the lord because he was too perfect and this has irritated her. Indeed, Ralph is glad that she has refused him because he wants to watch her on her way:

'You'd have liked me to make such a marriage.'

'Not in the least. I'm absolutely without a wish on the subject. I don't pretend to advise you, and I content myself with watching you - with the deepest interest.' (PL, 149)

Then Ralph advises Isabel that in his position he cannot propose to Isabel and says, "What I mean is that I shall have the thrill of seeing what a young lady does who won't marry Lord Warburton" (PL, 149). There will be also other spectators who will "hang on the rest of" Isabel's career. Isabel believes that marriage will tie herself so she does not want to begin life by marrying. Furthermore, she thinks that there are other things a woman can do. However, Ralph's belief about marriage is more traditional; he thinks that "there is nothing she [woman] can do so well" (PL, 150).

Nevertheless he sees Isabel as a charming, many-sided polygon which differs from other women. Thus he states,

'You want to see life- you'll be hanged if you don't, as young men say.'

'I don't think I want to see it as the young men want to see it. But I do want to look about me.'

'You want to drain the cup of experience.'

'No, I don't wish to touch the cup of experience. It's a poisoned drink! I only want to see for myself.'

'You want to see, but not to feel,' Ralph remarked. (PL, 150)

Isabel wishes not to marry until she sees Europe. Her American friend Henrietta also has the same idea. So, these free American girls are in England for their voyage to Europe and they are the New Women who do not want to be tied up by marriage convention before they have experience in the Old World. In the meantime, from time to time Isabel is aware of the difference of the norms of the New World and the Old World and conforms to the European norms of womanhood:

'I don't know what you are trying to fasten upon me, for I'm not in the least an adventurous spirit. Women are not like men.'...

'No,' he said; **'women rarely boast of their courage. Men do so with a certain frequency.'**

'Men have it to boast of!'

'Women have it too. You've a great deal.'

'Enough to go home in a cab to Pratt's Hotel, but not more.' (PL, 151)

In the above quotation, Isabel highlights the difference between men and women and she relegates herself to the women's position. This is one of the passages which shows the ambiguity of Henry James' position regarding women because until this passage the reader sees Isabel as the negated individual towards her environment, and thus as a New Woman created by Henry James and like Henry James himself. However, a feminist reading of her above quoted sentences can be interpreted as her being the mouthpiece of a masculine writer who does not sympathize with women and who sees them as the "other". Simone de Beauvoir in her book *The Second Sex* "wonders if women still exist, if they will always exist, whether or not it is desirable that they should, what place they occupy in this world, what their place should be" (quoted. in Nicholson, 11). So, she asks, "What is a woman?" (quoted. in Nicholson, 11). She declares that "the antifeminists have had no trouble in showing that women simply are not men. She believes that woman is, like man, a human being; but such a declaration is abstract. Thus according to her, "the every concrete human being is always a singular, a separate individual...,and that humanity is divided into two classes of individuals whose characteristics are manifestly different. However, it is known that starting from ancient days, the women represented only the negative, defined by limited criteria, and owned a body which lacked some qualities. Aristotle said, "The female is a female by virtue of a certain lack of qualities..., we should regard the female nature as afflicted with a natural defectiveness." And St. Thomas for his part pronounced woman to be an "imperfect man", an "incidental" being. This is also symbolized in Genesis where Eve is depicted as made from "a supernumerary bone" of Adam. Hence male humanity defines woman as relative to him and does not regard her as an autonomous being. She is there to accompany their pleasure, "she is called the sex" (quoted in Nicholson, 13). She is the incidental and the inessential as opposed to the essential. "He is the Subject, he is the Absolute-she is the Other (quoted in Nicholson, 13). Therefore, the free democratic depicted Jamesian figure Isabel starts to be under the influence of the duality of the patriarchal society.

Furthermore, Henry James was under the influence of his father who believed that marriage was holy and although there was a way of escape from it under the legal institutions such as divorce; his father in his writings and in his critics about marriage opposed divorce and viewed it as the last unfavourable solution because it affected the children. But Henry James Jr. believed that love and marriage make one possessed and thus he himself did not prefer to be tied down during his life.

Therefore, “if *The Portrait of a Lady* mocks the transcendental innocence in which his father revelled, still, the overall pattern of the book, in which Isabel Archer chooses to return to her dismal marriage, reflects ideas about the relationship between husband and wife, akin to those which Henry James, Sr. espoused” (Niemtzow, 104). Henry James Sr. considered marriage “as a crude earthly type or symbol of a profounder marriage which, in invisible depths of being, is taking place between the public and private life of man, or the sphere of his natural instinct and that of his spiritual culture..., it is no wonder that the senior James decreed marriage, once undertaken, a private, not public concern (Niemtzow, 105). So, the last hundred pages of the novel the narrator approve Isabel’s decisions and echoes his father’s position. Isabel until she marries was a symbol of free and the innocent American girl who was abroad and she had a free mind full of imagination. Her plight in Europe was her growth. Now her marriage bounded her freedom and she was caged by her husband Osmond. The conventional norms of marriage imprisoned her. Osmond was just the opposite of Ralph who wanted to see what a free American girl can do in a traditional society if she has the money power, but he was also parallel to him because both of them saw Isabel as a valued object. Isabel after seeing Mme. Merle’s and Osmond’s intimacy starts to re-evaluate her marriage and thinks of divorce. However, she is overwhelmed by shame and dread and she ascends “the decencies and sanctities of marriage”. She is afraid of the consequences of divorce. The reader encounters a woman who is transformed from “‘I don’t want to begin life by marrying. there are other things a woman can do,’... into the custodian of domestic organization” (Niemtzow, 107). Isabel who was James’s self realization at the first part of the novel is defeated to European conventions and has become the idealized Victorian woman. If we take her return to Rome as a return to her husband, James’s New Woman of the New World turns into a victim of the Old World.

In parallel to Henry James Sr.’s view, when marriage is once undertaken it is a private concern and not public, Isabel too regards her marriage as a private affair. First, she marries Osmond against the warnings of Ralph and her other relatives, and later she does not disclose her unhappy marriage to Henrietta, Caspar, Ralph, and Lord Warburton. She thinks that a woman should obey her marriage vows. Thus although Isabel was in favour of her freedom, she appreciated and bowed to the world of elder James and doesn’t want to divorce even though she is unhappy:

Yes, I'm wretched," she said very mildly. She hated to hear herself say it; she tried to say it as judicially as possible.

"What does he do to you?" Henrietta asked, frowning as if she were enquiring into the operations of a quack doctor.

"He does nothing. But he doesn't like me."

"He's very hard to please!" cried Miss Stackpole. "Why don't you leave him?"

"I can't change that way", Isabel said. (PL; 449)

Henrietta who is also James's New Woman sees divorce as a possibility whereas Isabel who now thinks very conventionally differs from her. One takes marriage institution as public, and the other as private. Moreover, Isabel is unhappy because she still believes in her freedom of choice and she feels responsible for her choice, since she herself alone had chosen Osmond as a husband without paying any attention to the warnings of her friends and her relatives:

I don't know whether I'm too proud. But I can't publish my mistake. I don't think that's decent. I'd much rather die."

"You won't think so always," said Henrietta.

"I don't know what great happiness might bring me to; but it seems to me I shall always be ashamed. One must accept one's deeds. I married him before all the world; I was perfectly free; it was impossible to do anything more deliberate. One can't change that way," Isabel repeated.

"You have changed, in spite of the impossibility. I hope you don't mean to say you like him."

"Isabel debated. "No, I don't like him. I can tell you, because I'm weary of my secret. But that's enough; I can't announce it on the roof tops. (PL, 449)

So, Isabel still sees marriage as holy and sacred, and does not want to disclose her private sphere even to her beloved friend Henrietta. She feels ashamed of her choice but still as an Emersonian character finds herself responsible for its consequences, and according to Annette Niemtow, she is "too moral to flee what is abhorrent and smothering" (Niemtow, 107).

Isabel has nothing (no parents, no home, and no money) until her uncle, Mr. Touchett, bestows on her seventy thousand pounds. She suddenly gets rich in a patriarchal European society which allows women very little liberty. So, the free New Woman of America is abroad with money power but what she can do without draining the experience of the Old World and just to see without feeling is interesting. She will taste, suffer and thus experience the ways of living in the different families of

England and Europe such as the Touchetts, the Warburtons, and the Osmonds, but as an innocent naïve character she will not be able to analyse the structure of these families correctly until the end of the novel. Her misinterpretation of Mme. Merle and Gilbert Osmond will cause her downfall. She is not a tragic Shakespearean character; she is the modern Eve who attains knowledge by losing and suffering. Indeed, according to James, Gardencourt is a civilized Eden and Isabel's "nature had, in her conceit, a certain garden-like quality" (PL, 53). However, "Isabel is a prideful Eve, "very liable," the narrator playfully admits, "to the sin of self-esteem" (PL, 53); and like Eve, she bears a "disposition to elude any obligation to take a restricted view" (PL, 99) (Freedman, 116). Still her wish to look upon "the cup of experience" without touching it and Mr. Touchett's bestowing her with unlimited means and Ralph's intervening in her life like a benefactor, do not save Isabel to be mistaken about Osmond who acts like Satan. He takes the money from Isabel, thus, in a way takes her free will. By some critics, this image is likened Satan's taking the free will provided for humankind by God and Christ (Freedman, 117). Isabel, towards the end of the novel after her realization that her marriage was not her free choice, becomes very unhappy. Since she is neither the free individual whom Emerson wanted to see at the end of the nineteenth century in America nor the New Woman of the period whom Henry James sympathized with and thus created in his novel, she feels being used as an object in the patriarchal society and feels sorry for herself. But she cannot return to America where her free imaginative mind has been created because her American suitor, Caspar Goodwood, also symbolizes a patriarchal family life where women are the "other" and only some small liberties are given to them within their families. So, she returns to her husband Osmond in order to make a new start of her own or to comply with the norms and the traditions of the corrupted Old World. Henry James leaves the end open. However, most of the critics see his end as compliance to the society; since in his life although James criticized his environment he always consented to it. One can also take the end positively where Isabel is not the victim of the society but a human being who has learned from her experience and is able to start a new life!

Henry James depicted Daisy Miller as a very independent American girl who came to Europe with her mother and brother and characterized her fully in opposition to the codes of the European society. In our opinion, he did not sympathize much with this free woman. However, for him Isabel was different. He saw Isabel as the New Woman of the New World and although he defeated her at

the end of his novel, he wanted to see what an intelligent, clever and a beautiful Emersonian girl can do in a patriarchal Europe. In the beginning of the novel, although she believes in free will, she declares to Ralph that she cannot change her fate. Thus, from the start she is partly aware of her destiny and wants to touch it if possible by attaining knowledge. She is not as ignorant as Daisy Miller. However, she is not as independent as Daisy Miller and their defeat in the face of the strict rules of the corrupted society which surrounds them and their becoming victims of their environment can be surveyed in the life of Henry James. James first saw America's free democratic ways in the New World and wanted to combine it with the Old World's culture. Then when he saw the clash between the two worlds and he wanted to comply with the Old World. Therefore, a feminist reading of the novel will see Isabel's compliance to her marriage vows as a compliance with the old traditional institutions of the Old World and Daisy's non-compliance with the corrupted Europe and her preference of death, since she has no other choice according to James's view, will be in favour of Daisy, who at least makes her own choice.

Furthermore, the male characters around Isabel are not as sympathetic to her as the author of the book. Except her father who has already passed away, they see her as an object thus as the "other". She is a value in the marriage trade or she is a Titian Portrait which is not completed. Moreover, Osmond marries her because she is clever, beautiful and rich. When Henry James finishes his novel the portrait of his lady is then completed. These are all male gazes in a patriarchal world. The New World and the Old World are almost the same for Isabel and Daisy because they are the "other" of the masculine world. As Virginia Woolf says, women are the angelic characters of our homes and until we are able to kill the woman in the house and see the woman as a different human being rather than a relative to men and understand their individuality, they will remain so (Woolf, 78).

First let's look at how the Touchetts view Isabel. Mr. Touchett and his son Ralph first encounter Isabel at Gardencourt when she comes from America with her aunt, Mrs. Touchett. Mr. Touchett does not wish their friend Lord Warburton to fall in love with their niece, and meanwhile he sees him, as too good to marry Isabel. Her cousin, Ralph while interpreting his mother's telegram thinks that his mother has adopted her independent niece. At first, Ralph sees her as a pretty girl staying at the doorway of their house. His father, after they meet each other, tells her that she is very beautiful

and Isabel affirms that she is lovely. Later Ralph tells Isabel that he will arrange Isabel's staying at Gardencourt as he likes her, and tells her that his mother has adopted her. Isabel suddenly blushes and warns Ralph that she is not a candidate for adoption and that she is very fond of her liberty. Meanwhile, Lord Warburton's "attentive eye upon Miss Archer (PL, 19), [and a] desirous of a nearer view of Miss Archer" (PL, 21) are male eyes examining the "other" in order to value her for his benefit. Thus Lord Warburton summarizes his evaluation of Isabel to Ralph: "You wished a while ago to see my idea of an interesting woman. There it is" (PL, 21).

Mrs. Touchett's first views about Isabel are very positive. She doesn't know whether she is gifted or not, but she states, "she's a clever girl – with a strong will and a high temper., [and] very frank" (PL, 42). Thus they get on very well. Ralph first wants to learn some of the features of his niece from her mother. He is interested in whether she is a flirtatious American girl or not. However, when her mother declares that she is not, he says that Lord Warburton's discovery was wrong then. Hence Lord Warburton like Winterbourne in *Daisy Miller* has the same perception of free American girls as being interesting thus flirty. The male gaze of an English gentleman and of the Europeanized American is the same. Ralph later wants to learn what her mother intended to do with Isabel. Mrs. Touchett is shocked: "Do with her? You talk as if she were a yard of calico. I shall do absolutely nothing with her, and she herself will do everything she chooses" (PL, 44). Mrs. Touchett's views are very liberal and even though she is a married American woman living in America, England and Europe she is not a typical Victorian lady. Hence, during Isabel's developing in Europe, she will warn her about in some of her actions, but she will never directly interfere in her free decisions. She is like the chaperon whom Daisy Miller lacked. She also believes that Isabel can make her own decision about marriage. Ralph is amused by Isabel when she insists on seeing their picture gallery the first night she is in Gardencourt. He admits to himself that she is different, but her difference does not irritate him. Still, while wandering in the gallery, he examines Isabel: "bending his eyes much less upon the pictures than on her presence" (PL, 46).

Mr. Touchett's patriarchal views towards Isabel and to life itself are smoother compared to those of the young gentlemen who will surround her as she takes her journey in Europe. He listens to Isabel's questions with patience and answers them without being critical. However, as a

Europeanized American business man, his ideas are also traditional but out of his own experience of life. He is the successful expatriate whom Henry James would envy. Isabel's questions puzzle him. She asks whether England, the English character, the way of their living, the aristocracy, etc, are similar to the descriptions written in the books. However, Mr. Touchett says: "well, I don't know much about books...,I've always ascertained for myself – got my information in the natural form...Of course I've had very good opportunities – better than what a young lady would naturally have." (PL, 56) Mr. Touchett is aware of the difference created between women and men in a patriarchal society. Furthermore, he sees a more strict class differentiation in England compared to his native country, but how these classes treat women does not interest him because he is an American who does not belong to a class. He himself classifies people as the ones he trusts and the ones he does not trust. Since Isabel will journey in England and Europe, her uncle implicitly warns her about the inconsistency of the conventionalist British people. Nevertheless, Isabel as an Emersonian figure will wish to learn from her own experience.

Ralph watches Isabel kindly as she experiences in life, but still his evaluation of Isabel will be masculine since he sees her as an object. For example, he sees her as

an entertainment of a high order. 'A character like that,' he said to himself – 'a real little passionate force to see at play is the finest thing in nature. It's finer than the finest work of art – than a Greek bas-relief, than a great Titian, than a Gothic cathedral...Suddenly I receive a Titian by post, to hang on the wall – a Greek bas-relief to stick over my chimney- piece. The key of a beautiful edifice is thrust into my hand, and I'm told to walk in and admire. (PL, 63)

She is his ambition in life which he will not be able to attain. Isabel will complete her experience and be educated in life, will suffer and thus will see the ghost she wished to see at Gardencourt after Ralph dies. However, Ralph, although raised by liberal American parents, is under every influence of conventional England and Europe. Thus he sees himself and his parents as the benefactors of this orphan American girl and feels he himself should contribute to Isabel so that she can act accordingly. Hence when she decides to marry and choose her husband without consulting him or his mother, he gets angry at Isabel, and their relations get cold. Though Ralph says that he likes natural beings, his actions do not justify his declarations, since he does not approve of Isabel's way

of living. Furthermore, although he accuses Isabel for her friendship with Mme. Merle, he never explicitly tells Isabel how manipulative this woman can be. Moreover, his warnings about Gilbert Osmond are like a jealous lover's accusations, so the innocent and imaginative Isabel does not pay attention to them and thinking that she is acting by her free will, decides to marry to Gilbert Osmond. Thus she makes her own downfall. Isabel, thinking that she will be able to use her imaginative mind in her marriage and will contribute to Osmond, who declares that he has nothing except his art gallery and his daughter, marries "the convention itself"(PL, 312). Osmond is Henry James's the most negative male character created in *The Portrait of a Lady*. Isabel manipulated by Mme. Merle falls into the marriage pit, thinking that she had made her own choice. The reader can ask the same question which he/she has asked to Daisy. Did Isabel, the innocent and the naïve free American girl, our modern Eve, have a chance to pass her examination of knowledge in this corrupted Europe full of serpents? Although one sees Isabel leaving her American ways after she is married and getting accustomed to the traditional ways of Europe, one also sees a wretched lady, who has completed her own voyage of development, but has become the victim of the Old World. Hence her compliance with the conventional life of Europe was what she imagined for herself at the beginning of the novel, but was the consequence of her destiny, which she could not run from by her free or non-free choices. Her destined life was designed by the patriarchal society, which constructed the marriage institution in favour of men, starting from the primordial days. Hence, Lévi Strauss sees marriage as an exchange between men. Furthermore, in his book, *The Elementary Structures of Kinship*, the human subject is always either male or female, and the divergent social destinies of the two sexes can therefore be traced. Thus, he believes that the essence of kinship systems lies in exchange of women between men, and he constructs his theory of sex oppression on it. Furthermore, Gayle Rubin in her essay "The Traffic in Woman" while examining Lévi Strauss's points of view states:

marriages are a most basic form of gift exchange, in which it is women who are the most precious of gifts...If it is women who are being transacted, then it is the men who give and take them who are linked, the woman being a conduit of a relationship rather than a partner to it. (Nicholson, 36-37)

It is interesting that Ralph who does not think of marrying his cousin Isabel, too, imagines Isabel as a precious gift which has arrived from the post and bestows her with money and unconsciously offers this precious gift to Gilbert Osmond. The Touchetts when they bequeathed Isabel with money did not perceive that richness will make her a desirable object, and that she would be an easy prey for many fortune-hunters like Osmond in the Old World. So, in our opinion, they are also liable for Isabel's misvaluation of people of the Old World because they were more knowing than Isabel. However, as an Emersonian character Isabel finds herself accountable for her good and bad choices; but since she has become a traditional wife she obeys her marriage vows and returns to her husband, Osmond, and she hopes to have further opportunities to make in order to make new choices.

Isabel first meets Mme. Merle at Gardencourt and they become intimate friends. Although Isabel discerns Mme. Merle as an unnatural cultivated character, she is very influenced by her. Nevertheless, she does not take into consideration her aunt's and her cousin's implicit warnings about her: "'She's too fond of mystery,' said Mrs. Touchett., 'The cleverest woman I know, not excepting yourself,' said Ralph" (PL, 174-176). However, her reliance on Mme. Merle will cause her tragic flaw. The self-reliant American girl will become a dependent woman as she will wander in Africa and Europe, and at the end will fall to a dismal marriage in Italy. The Old World is not a paradise like the Gardencourt. Mme. Merle describes the Old World to Isabel. She also tells her that she belongs to the Old World and wants to know more about the New World because she was brought to Europe when she was very young. She believes that the expatriates in Europe are living like parasites, and thus she declares:

You should live in your own land; whatever it may be you have your natural place there. If we're not good Americans we're certainly poor Europeans, we've no natural place here. We've mere parasites crawling over the surface; we haven't our feet in the soil...A woman perhaps can get on; a woman finds herself she has to remain on the surface and, more or less, to crawl. You protest, my dear? You're horrified? You declare that you'll never crawl? It's very true that I don't see you crawling; you stand more upright than a good many poor creatures. (PL, 196)

Her stance as an expatriate is similar to that of Henry James, who chose to live in Europe but never forgot his native country. She also analyzes Ralph Touchett, and states that he is an invalid

American, who hides behind the malady of his consumption, but she finds his father different and massive because he has financially succeeded in England. Mr. Touchett is a good symbol of a businessman in the New and the Old World. Thus, he has an identity. However, he is not the ideal husband of a patriarchal society.

After analyzing the Touchetts, Mme. Merle prefigures Gilbert Osmond to Isabel. According to Mme. Merle, Osmond is very delightful, clever, and distinguished, but his position in the men's world is no better than Ralph's because Osmond too has no ambition except that of being a devoted patriarchal father: "No career, no name, no position, no fortune, no past, no future, no anything" (PL, 197).

The reader first encounters Gilbert Osmond when he welcomes the two nuns who bring his daughter, Pansy from the convent located in Rome. He is the authorized father who has sent his daughter to a convent when she was very young; now she is fifteen years old and raised by the Christian conventions and the patriarchal norms. However, according to the nuns, she is made for the world. While the father and Pansy are discussing the future of Pansy with the nuns, a new visitor, Mme. Merle joins them. The reader, at this point does not know of the intimacy between Osmond and Mme. Merle, but from their discussion, will suspect that Mme. Merle is planning some conspiracy towards Isabel. She advises Osmond about Isabel, and wants him to meet her by visiting Mrs. Touchett's residence. When Osmond says that he will not meet with somebody who is dingy, she tells him that Miss Archer is not dingy but "beautiful, accomplished, generous, and for an American, well born. She's also very clever and very amiable, and she has a handsome fortune" (PL, 240). Osmond reconfirms the information about Isabel, "Did you say she was rich?" (PL, 241). Mme. Merle's concern in Isabel is deeper. She wants Osmond to marry this rich American girl. Mme. Merle also sees Isabel as an object to offer to Osmond, who has a potential to evaluate precious art objects. So, we once more encounter the same question which was addressed to Mrs. Touchett by Ralph Touchett when he first saw Isabel at the Gardencourt:

'What do you want to do with her?' he asked at last.

'What you see. Put her in your way.'

'Isn't she meant for something better than that?'

'I don't pretend to know what people are meant for,' said Madame Merle. 'I only know what I can do with them.'

I'm sorry for Miss Archer!' Osmond declared. (PL, 240)

Mme. Merle's answer to this virile question and her ambitious character as depicted by; Osmond: "I call your life your ambitions" (PL, 238), foreshadows the misfortunes Isabel will come across. However, it is interesting that a woman character who is also oppressed by the society, a victim herself, is planning the downfall of one of her gender. The other women characters, such as Henrietta or Mrs. Touchett, are companions of Isabel who warn her for the coming seen and unseen risks of her free choices.

Indeed, Mme. Merle is Osmond's first victim in this male-dominant society. However, she is aware of her position and acts according to the rules of the Old World. Although she has devoted her life to Osmond, her secret plans about Isabel and her inability to perform her motherhood make her negative against her environment. She makes a "bold analysis of the human personality" to Isabel.

...every human being has his shell and that you must take the shell into account .By the shell I mean the whole envelope of circumstances. There's no such thing as an isolated man or woman; we're each of us made of some cluster of appurtenances. What shall we call our "self"? Where does it begin? Where does it end? It overflows into everything that belongs us - then it flows back again. (PL, 201)

However, Isabel thinks differently:

I think just the other way. I don't know whether I succeed in expressing myself, but I know that nothing expresses me. Nothing that belongs to me is any measure of me; everything's on the contrary a limit, a barrier, and a perfectly arbitrary one. Certainly the clothes which, as you say, I choose to wear, don't express me; and heaven forbid they should...To begin with it's not my own choice that I wear them; they're imposed upon me by society. (PL, 201-202)

Nevertheless, at the end Mme.Merle has been defeated by the dominant patriarchal men power, and cries at Osmond that he has dried her soul. Furthermore, she is also been defeated by Isabel, who has won the love of her daughter, Pansy, and who did not disclose their plan of her manipulated marriage so that their daughter will have a good fortune. In the end, her return to America, to the

New World as a victimized and Europeanized American, is not her free choice, but a destiny written for women who do not have their soil, whether they are descendents of Niomi or Madonna or whether they live in America or in Europe.

Pansy is Osmond's second victim. As we stated earlier Osmond is a devoted father according to the norms of the Old World, and he is the authority of the house and the representative of the Christian belief of the Great Chain of Being. Thus his power is immense and cannot be conquered by the women around him. He sends his daughter to a convent in Rome so that she will be raised as an obedient Christian girl. Furthermore, since she does not have a mother at the scene, she also lacks the mirror image and affection. A feminist reading of Pansy at the scene where she is brought home by the nuns will take us to a female who has a name but no identity. Subsequently, even the self which was previously described by Mme. Merle cannot be seen in this young lady, who has no soil at her own home. Pansy is a flower like Daisy, which will also wither very easily. Thus one can state that Henry James used these names metaphorically in order to demonstrate how these naïve and ignorant girls were treated in harsh European societies. They were both viewed as the "other" and it didn't make any difference in their destiny whether the men saw them properly or not. They are the material of a capitalist world which regards them as beautiful objects. They have no essential place in the society and when they reject the rules of the society, they are either put into the attic as mad women, or in our case, they are sent again to the convent to obey the rules of the father, or they are pushed to death.

We encounter Pansy, secondly, when Isabel first visits Osmond's home on the hill. She is dressed in white like an angel. Her features are described as small and little and thus she is also depicted with diminished characteristics by the narrator. Osmond, in order to influence Isabel or to foreshadow his mission, tells Isabel that from now on his task is

to do what's best for Pansy.

'Yes, do that,' said Isabel. She's such a dear little girl.'

'Ah,' cried Osmond beautifully, 'she's a little saint of heaven! She is my great happiness!'(PL, 266)

Once more, we come across the same male view about woman. What will the father do? He says “what’s best for Pansy.” But who will decide what is best? The best will be chosen by the father and the “other” (Pansy) will act accordingly. Hence Osmond finds Pansy’s suitor, Ned Roister, not wealthy enough to marry his daughter. He wants Lord Warburton to marry her, but when Isabel understands that the lord still loves her and wants to be near her by marrying her step daughter, she acts in such a way that the lord withdraws his proposal to Pansy. The situation drives Osmond mad because Lord Warburton is an ideal husband according to the norms of a patriarchal father. Although Pansy loves his American suitor, Ned Roister, she declares to him that she has to obey her father. And Osmond sends her back to the convent to be further educated. The convent now becomes her prison and she asks her step mother Isabel to return from England and save her from this prison! The father has realized what is best for his daughter. However, this is Osmond’s best and not Pansy’s.

Isabel is the third victim of Osmond. Although Isabel, who has been raised by free American thought, is the opposite of Pansy, she will not be able to see beforehand that her marriage will end her freedom. She thought that by not choosing Casper Goodwood as a husband, she did not submit to strength and erotic power of men, and by not confirming Lord Warburton’s marriage proposal, she did not comply with the aristocratic power and the relevant rules of the Old World. Thus the marriage proposal of Osmond who has nothing to offer except a few art objects affects Isabel because she thinks that she will be able to use her imaginative power in this marriage and will be able to contribute to him with her money. However, a conventional view of such a marriage is impossible because he has nothing to offer. Mrs. Touchett says, “He has nothing in the world that I know of but a dozen or two of early masters and a more or less pert little daughter” (PL, 276). Hence Mrs. Touchett who is alarmed by Osmond’s frequent visits to Isabel questions Mme. Merle whether he has some intentions to marry Isabel, but Mme. Merle will not disclose the situation to her. She foresees also that Isabel by marrying Osmond will furnish a dowry for his little girl because she knows that “having no fortune she can’t hope to marry as they marry [in Europe]” (PL, 277).

Moreover, both ladies agree that she has to change her mission in order to marry Osmond. However, Isabel's flaw is that she does not comprehend her freedom will end when she enters the institution of marriage and furthermore when she becomes the stepmother of Pansy, she would have the responsibilities of a stepmother along with the conventional duties of a wife. And these duties were constructed from primordial days, and she would not have an open window to breath as she wished. Since Osmond says, "I'm the convention itself," (PL, 312) there is no room for Isabel in Osmond's cage. Another fatal flaw is Ralph's because he believes that Isabel will not fall very easily into the conspiracy of Osmond, and she will further exercise her free will. He informs Lord Warburton that Isabel is not interested in what they can afford her but still is not been alarmed that this human being who has nothing except his pride can convey his cousin to marriage. Osmond tells Isabel that he is in love with her at Rome before they depart and asks her to visit his daughter in Florence. He gives clues to Isabel that he is not conventional but the convention itself and he tells her that he did not leave his daughter to her aunt because she has different ideas that could affect the young girl. Isabel's sublime imagination, as the narrator states, "now hung back; there was a last vague space it couldn't cross – a dusky, uncertain tract which looked ambiguous and even slightly treacherous, like a moor land seen in the winter twilight" (PL, 312-313). Hence her imaginative qualities should die out so that she can confirm Osmond's marriage proposal. Moreover, she should change her mission as her companions believe because she is deluded and thus she does not see her mistake. When Caspar Goodwood comes from America in order to see Isabel before her marriage to Osmond, she is irritated and confused because she is aware that her friends are not in favour of her marriage. She answers Goodwood's questions about Osmond that Osmond is nobody, he is from nowhere, he has no property, and he has no profession. Thus according to Isabel he is "a perfect nonentity", whom Goodwood should not be interested in. However, Goodwood states that "I can't appreciate him; that's what you mean. And you don't mean in the least that he is perfect nonentity. You think he's grand, you think he's great, though no one else thinks so" (PL, 329). Goodwood also wants Isabel to explain why she has changed her mind, but Isabel tells him that she is not bound to explain anything. Although Isabel rejects to the ideas of Caspar Goodwood, after he leaves, she feels again the strong eroticism, which she had felt when he had visited her in London. So, according to Isabel, her marriage to a "nonentity" will be an escape both from the erotic world and the masculine world which will conquer her free mind. Along with her friends her aunt also feels

that Isabel is making a wrong choice. Mrs. Touchett wanted to be advised via Mme. Merle about the intimacy between her niece and Osmond, but Mme. Merle deceived her by not disclosing their close relationship. Mrs. Touchett sees marriage as a very important institution of the society, and she thinks that it should be realized according to the rules of the Old World and should not be considered as a charity business. There is lucidity in her views about marriage:

‘What does one marry for?’

‘What you marry for, heaven only knows. People usually marry as they go into partnership – to set up a house. But in your partnership you’ll bring everything.’

‘Is it that Mr. Osmond isn’t rich?’...Isabel asked.

‘He has no money; he has no name; he has no importance. I value such things and I have the courage to say it; I think they are very precious. Many other people think the same, and they show it. But they give some other reason.’(PL, 334)

Afterwards, the reader encounters Ralph who is shocked by the news of Isabel’s engagement when he returns from Corfu. Thus all his ambition about Isabel, his imagined world for himself and Isabel will be ended in such a short period of time. He is further disappointed because when his mother warned him about the danger of Osmond’s friendship with Isabel, he just thought that Isabel, who had already refused her two suitors, would not end her free life on the third:

I think I’ve hardly got over my surprise,’ he went on at last. ‘You were the last person I expected to see caught.’

‘I don’t know why you call it caught.’

‘Because you’re going to be put into a cage.’

‘If I like my cage, that needn’t trouble you,’ she answered...

You must have changed immensely. A year ago you valued your liberty beyond everything. You wanted only to see life.’

‘I’ve seen it,’ said Isabel. ‘It doesn’t look to me now, I admit, such an inviting expanse.’

‘I don’t pretend it is; only I had an idea that you took a genial view of it and wanted to survey the whole field.’

‘I’ve seen that one can’t do anything so general. One must choose a corner and cultivate that.’

‘That’s what I think. And one must choose as good a corner as possible.’ (PL, 341)

Ralph thinks that “Osmond is somehow- well small”, and not suitable for Isabel and Isabel “[was] meant for something better than to keep guard over the sensibilities of a sterile dilettante” (PL, 345).

Ralph’s suffering about Isabel’s decision is more than that of her other suitors because he is in love

with Isabel without any hope. Meanwhile Isabel's vision is so deluded that she accuses Ralph of wishing her "to make a mercenary marriage- what they call a marriage of ambition?" She says, "I've only have one ambition-to be free to follow out a good feeling" (PL, 346). Indeed her allusion makes her see Osmond as a man, who has no mistakes, knows everything, understands everything, and who has "the kindest, gentlest, highest spirit" (PL, 347). Their conversation ends by Ralph's declaration that he feels sick and ashamed because he feels Isabel is in trouble and making a tremendous error by marrying Osmond. Her error will cause her downfall and her irrevocable unhappiness

In her book *Sexual Politics* Kate Millett asserts that "Patriarchy's chief institution is the family. It is both a mirror of and a connection with the larger society; a patriarchal unit within a patriarchal whole. Mediating between the individual and the social structure, the family effects control and conformity where political and other authorities are insufficient" (Millett, 33). She further declares that even though women have legal citizenship, they are intended to be ruled through their families alone and have little relation to the state. So, by marrying Osmond Isabel has no chance of liberty because according to the Catholic understanding or even to a secular understanding of the family "the father is the head of the family," and the others should obey his rules. Isabel observes Pansy's submission to her father and sometimes is shocked by her passive behaviour, but does not disclose her free thoughts to her and unfortunately she herself has not been alerted:

**'I promised papa not to pass this door'
'You're right to obey him; he'll never ask you anything unreasonable.'
'I shall always obey him.'** (PL, 318)

Osmond believes that by marrying this young, beautiful, and rich lady, he will be empowered by her money and his daughter will have a chance of a good future. Hence his gain is great in this marriage whereas Isabel will gain nothing since she will lose the control of her money plus the freedom, which she was exercising after she has received by her uncle's legacy. Osmond's ideas about marriage and his conventional attitudes towards her daughter do not alarm Isabel. She thinks herself a very intelligent woman, but she is so naïve and innocent that she cannot comprehend the trap around her. She thinks that in this marriage she will take and give. However, she will lose her

Emersonian character as the time goes on, and unfortunately she will become a traditional woman, who will be victimized by her husband and the conventional male dominated society. There is no gain for her except the motherhood.

In the context of marriage Henry James also examines love. One of the characters of love is Ned Rosier's love towards Pansy. Ned Rosier is a young American expatriate living in Paris. He falls in love with Pansy. Pansy also loves Ned Rosier. But their marriage is impossible because of the patriarchal father, Osmond. They have also no chance since Osmond will not exchange his daughter to a man who is not rich enough. Ned Rosier visits Mme. Merle and tells her that he is in love with Pansy and wants to marry her. However, his "bibelots" in Europe and his income of about forty thousand francs a year is not a sufficient income according to Mme. Merle. His virtues also are not important because they do not constitute an income. Ned Rosier requests Mme. Merle's influence on Pansy's family. Mme. Merle's view about Osmond's family is also very submissive because she perceives the family and its authority only as the father, Osmond:

'But you've seemed to me intimate with her family, and I thought you might have influence.'

'...Whom do you call her family?'

'Why, her father; and – how do you say it in English? – her *belle-mere*.'

'Mr. Osmond's her father, certainly; but his wife can scarcely be termed a member of her family, Mrs. Osmond has nothing to do with marrying her.' (PL, 359)

Ned Rosier also consults Isabel about his intentions to marry her step daughter. When he enters the house of Osmonds, he feels that he is in a picturesque period when "young girls had been shut up there to keep them from their true loves, and then, under the threat of being thrown into convents, had been forced into unholy marriages" (PL, 365). Although Henry James Sr. views marriage as "holy", Henry James's perspectives about marriage are negative. First, he creates a New Woman such as Isabel who defies marrying, and sees marrying as a confining institute which will limit her liberty; she wants to see the world and attain knowledge before settling down. Moreover, Henry James Jr. sees love and marriage as one being possessed by the other. So, according to his beliefs when somebody gets married he /she has no freedom at all. Therefore his Emersonian figures such as Daisy and Isabel should negate marriage and so that they should not lose their freedom.

However, in a traditional world these girls have no choice: they should conform to the society they live in or leave the society like a ghost. Hence Daisy, a symbol of free choice does not confirm the harsh rules of the corrupted Old World and prefers to die, whereas Isabel, James's most popular and most beloved character, chooses to comply with the traditional norms and resume her life as a wife and a mother whose characteristics were already defined not by her but by the orthodox society. Henry James states that love contradicts freedom because it implies possession, physical as well as moral possession. Thus he mistrusts marriage or any kind of intimacy where the closeness of relationship seems to be eventually destructive. Hence Isabel fears Lord Warburton's, Caspar Goodwood's, and Osmond's love. She has a pedantic and fastidious approach to love and marriage. In her marriage she is aware that Osmond is imposing the conventional stilted forms upon her. She feels her mind is imprisoned by Osmond. She cannot experience her freedom any more. Henry James does not want his characters to get truly involve in love. He believes that true involvement in love will cause their destruction. So, according to James love is destructive and when achieved, it dries up one's soul: Mme. Merle shouting at Osmond: "You've not only dried up my tears, you've dried up my soul" (PL, 522) is a good example of the destruction of love.

Furthermore, Ned Rosier's consultation with Isabel and further with Osmond does not end happily. Osmond, advised by Mme. Merle that Rosier wants to marry Pansy, gets angry and wants Mme. Merle to tell him that he hates his proposal:

'I was rude to him on purpose. That sort of thing's a great bore. There's no hurry.

...I hate talking with a donkey.'

'Is that what you call poor Mr. Rosier?'

'Oh, he's a nuisance – with his eternal majolica.'

...'He's a gentleman, he has a charming temper; and, after all, an income of forty thousand francs!'...

'It's misery- "genteel" misery,' Osmond broke in. 'It's not what I've dreamed of for Pansy.'

'Perfectly. Pansy has thought a great deal about him; but I don't suppose you consider that matters.'

'I don't consider it matters at all; but neither do; I believe she has thought of him.' (PL; 373)

Moreover, Rosier's old friend Isabel is no help for this marriage because she knows that her husband cares for money and Rosier is not rich enough for Pansy (PL, 375). Thus when Rosier asks some help from her: "She was silent an instant, and then with a change of tone; 'It's not that I won't; I simply can't!' Her manner was almost passionate" (PL, 376).

The reader encounters again the three victims of Osmond who think that Pansy's marriage can be possible with Rosier's sufficient income and his love for Pansy. But they are oppressed by Osmond who has the sole authority of the house and therefore they cannot defy him and thus Pansy's love is sacrificed. Henry James never sides with Osmond. Osmond is his typical patriarchal father who obeys the strict rules of the material European society which caused the death of Daisy and the imprisonment of Isabel. Osmond is the convention itself. Conventional thought sees women as the other with a lack and builds itself as Irigiray states by killing the women either by killing literally their body or metaphorically their soul. As Mme. Merle summarizes, women have no soil on earth, they stand at the liminal. Although James criticizes the formal institution of marriage in his novels, and does not side with Osmond's traditional ideas in *The Portrait of a Lady*, and he nevertheless ends his novel ambiguously. He leaves his reader with a conventional end or with a new choice for Isabel. Therefore it can be said that he himself was afraid of his environment as Isabel was afraid of getting divorced. Isabel like his creator had feminist characteristics, but could not be a feminist figure, which could easily face reality. Her return to her home in Rome and James's integrity with English society is not at all Emersonian but continental. The reader is faced with the clash of the New World and the Old World.

In the mean time, Mme. Merle's viewpoint about the liminal position of women is literally depicted by James when Isabel returns from a walk with Pansy, and sees the evil pair together: Isabel stands at the threshold for some moments:

Just beyond the threshold of the drawing room she stopped short, the reason for her doing so being that she had received an impression. The impression had, in strictness, nothing unprecedented; but she felt it as something new, and the soundlessness of her step gave her time to take in the scene before she interrupted it...Then she perceived that they had arrived at a desultory pause in their exchange of ideas and were musing, face

to face, with the freedom of old friends who sometimes exchange ideas without uttering them. (PL; 408)

Hence the reader encounters a predicament of a married woman who is oppressed and wretched, but she is so helpless that she cannot even speak. She is silenced. However, she will now be aware of her position, “her lack of place” (Tambling, 54). Moreover, her position will help her realization: “There was nothing to shock in this; they were old friends in fact. However, the thing made an image, lasting only a moment, like a sudden flicker of light” (PL, 408). Isabel usually escaped from reality while she was growing beyond her Emersonian thoughts, but from this instant onwards she has to face the reality, which her relatives and her friend Henrietta had already seen. She believed that her unhappiness was “a state of disease of suffering” which she wished to come across in order to see the ghost of Gardencourt. She thought that “suffering is opposed to doing. To ‘do’ - it hardly mattered what – would therefore be an escape, perhaps in some degree a remedy” (PL, 414). so, she usually cured her unhappiness by thinking positively. She did not disclose her unhappiness either to her relatives or her friends: “If she had troubles she must keep them to herself and if life was difficult it would not make it easier to confess herself beaten” (PL, 401). Thus, she, too, like Mme. Merle, creates “a firm surface, a sort of corselet of silver” around herself (PL, 401).

However, from “the flicker of light “onwards, she will view the world around her differently. Her perception of the scene which she has encountered will help her to realize the facts more clearly, and she will judge herself and her companions more wisely than she did before. Her Emersonian mind will not accuse others as much as herself and will not take revenge, because it was her choice to marry Osmond, and she thought she acted with her free will. But her vision now is enlightened and not as blurred when she decided to marry Osmond. She is sorry that she did not understand Osmond during their engagement. During their engagement Osmond acted sincerely towards Isabel. He did not pretend what he wasn't, but Isabel was so deluded that she did not see the reality. Moreover, she is sorry because she did not show her real self to Osmond, but only pretended that her qualifications were smaller. So, she also sees her flaw in her downfall as she rethinks her manipulated marriage to Osmond. Hence she confesses the reality:

She had effaced herself when he first saw her; she had made herself small, pretending there was less of her than there really was...He was not changed; he had not disguised himself, during the year of his courtship, any more than she. But she has seen only half his nature then, as one saw the disk of the moon when it was partly masked by the shadow of the earth. She saw the full moon now- she saw the whole man. She kept still, as it were, so that he should have a free field, and yet in spite of this she had mistaken a part for the whole. (PL, 426)

In addition to her mistake of seeing the part for the whole, her other flaw is that she thought that she could act like a mother to this evil charmed man. She knew that he had nothing, and thus she could cultivate him with her money and imagination. Although Osmond wanted to marry a young rich girl with an imaginative mind, he hated her free thoughts which he could not conquer during their marriage. So, Isabel's view that she could "launch his boat for him" remained only as an allusion. Osmond wanted her mind to be his, "attached to his own like a small garden -plot to a deer park. He would rake the soil gently and water the flowers; he would weed the beds and gather an occasional nose-gay. It would be a pretty piece of property for a proprietor already far reaching" (PL, 432). Thus he sees her only like a precious property, since a wife or a daughter is only a property to a husband or a father in a patriarchal system and unfortunately they have no individuality. It is interesting to note that this independent girl also sees herself as a gift to Osmond. For example, she looks back to her old good days and confesses to herself that she thought that she was going to be his province thus she gave herself to her lover. She has the "maternal strain - the happiness of a woman who felt that she was a contributor that she came with charged hands.., which enrich[ed] the gift" (PL, 427). The gift is Isabel.

However, she later feels that the author of her infinite woes is Mr. Touchett because the legacy she received from him put her under a stress which she could not bare. Hence she passes it to another conscience, Osmond, so that he could handle it properly. However, her charity does not bring her happiness because marriage is not a charity institution. Isabel learns as she grows in the Old World but her suffering still continues.

Furthermore, Countess Gemini advises Isabel that Pansy is Mme.Merle and Osmond's daughter. This reality shocks Isabel. She, at last recognizes that the couple has used her for the benefit of their

daughter, and did not disclose the situation for years. However, she still accuses herself because she is the one who did not see the reality before her and did not listen to the warnings of her companions about her marrying to Osmond. The world lay before her, and her choice was Osmond. She is now aware of her delusion but she became so traditional that she cannot change. She feels her failure, but she will not declare it until the death bed of Ralph. After Countess Gemini's declaration she decides to make a last visit to her dying cousin, Ralph, at Gardencourt even though Osmond does not approve of his wife's going to England. In her view she is now disobeying her husband's views about marriage, but she has to make a choice. Her choice now is in favour of Ralph.

Our modern Eve's journey from Rome to England highlights Isabel's recognition. In Rome she did not confess her unhappiness to Ralph. She felt her failure deeply and she thought that life with Osmond was like living in hell:

Instead of leading to the high places of happiness...it led rather downward and earthward, into realms of restriction and depression where the sound of other lives, easier and freer, was heard from above, and where it served to deepen the feeling of failure.” (PL, 425)

However, she will confess her failure to Ralph at his death bed at Gardencourt.

And Ralph, who earlier, in recognizing Isabel's hidden misery, “feels as if I had fallen myself,” releases Isabel's sorrow in a theologically tinged emotion: “Oh my brother!” she cried with a movement of still deeper prostration” as Ralph tells her that “if you've been hated, you've also been loved. Ah but, Isabel – *adored!*” (Freedman, 117)

At his death bed Ralph tells Isabel that life is better and instead of wishing to die she has to live because there is love in life. Then Ralph dies, and the suffering Isabel witnesses the ghost of Gardencourt at that night.

According to Henry James art needs imaginative desire. He believes that “{a writer who divests himself of ‘the common passions and affections of men in the service of art can become a ‘disfranchised monk’” (Gordon, 223). Hence he “confronts the issue of celibacy” (Gordon, 223),

and during his life time opposes marriage so that it will not blight his art. In parallel to his views, at the beginning of the novel his mouth piece Isabel is opposed to marriage, and was afraid of touching “the cup of experience”, because she thought that the cup contained a poisoned drink, and the poison was the sexual experience of the man. Hence until she marries Osmond, she didn’t want to touch it. However, when she thought that Osmond was in love with her and she was in love with him, she decided to marry him and took the poisoned drink. Their love ended very shortly, and her suffering started when she first saw the actual character of Osmond, and furthermore got worse when she realized the evil relationship of Osmond and Mme.Merle. In the meantime, Isabel along with Ralph’s adoration has been loved by all her suitors. One of them was her American suitor, Caspar Goodwood. Towards the end of the novel, Isabel meets Caspar Goodwood while she is resting at the garden of Gardencourt. She has not yet decided to return to Rome or not. Caspar’s arrival and his wish to take her to America with him suffocate Isabel. She feels the masculine power and the strength of this Harvard graduated man. Caspar also advises Isabel that it was also Ralph’s wish that he should help and safe her. He tells Isabel that he knows that she is unhappy and her husband is “the deadliest of fiends” (PL, 588); and since she has come to England, there is no reason for her return to Rome. Hence he wants her to think of him again:

**‘You don’t know where to turn. Turn straight to *me*. I want to persuade you to trust me...Why should you go back- why should you go through that ghastly form?’
‘To get away from you!’ she answered. (PL, 589)**

Isabel is afraid of Caspar’s erotic love and his man power. His love is so powerful that she does not want to be influenced by it. She knows that that kind of love will assimilate her. Therefore she sets her teeth and acts against his masculine sexuality:

But this expressed only a little of what she felt. The rest was that she had never been loved before. She had believed it, but this was different; this was hot wind of the desert, at the approach of which the others dropped dead, like mere sweet airs of the garden. It wrapped her about; it lifted her off her feet, while the very taste of it, as of something potent, acrid, and strange, forced open her set teeth. (PL, 589)

Caspar is too sure of himself. He wants to persuade Isabel so that she’ll go to America with him. He declares that the world is very big, and it lies before them, whereas Isabel as a resistance tells him

that the world is very small. However, Caspar is so sure that he knows the world and that he can conquer it. He gets angry when Isabel wants him to leave her alone. He suddenly embraces her and then kisses her. His kiss makes her possessed, but Isabel does not want to be possessed; so she solves her dilemma and decides to return to her sexless marriage:

His kiss was like white lightning, a flash that spread, and spread again, and stayed; and it was extraordinarily as if, while she took it, she felt each thing in his hard manhood that had least pleased her, each aggressive fact of his face, his figure, his presence, justified of its intense identity and made one with this act of possession. So, had she heard of those wrecked and under water following a train of images before they sink. But when darkness returned she was free. She never looked about her; she only darted from the spot...She had not known where to turn; but she knew now. There was a very straight path. (PL, 591)

To sum up, Isabel starts as a free girl, the New Woman of Henry James but ends as a victimized, intelligent woman. Her story and her predicament is one of those stories of women who wanted to see the world which was already designed for them.

Until she marries Osmond Henry James's orphan girl Isabel represents most of the views of her author. She, too, like James is influenced by Emersonian thought and German philosophy. She was a poor orphan who had no links like James who quit the New World for the sake of freedom and to be cultivated in the ancient world. Her growing is interesting to her male viewers, such as Ralph, but her downfall while maturing in Europe will be a painful experience for all those who loved her. Henry James Sr. thought that one has to deny the unconditional property of one's parents on oneself in order to be a free individual, and thus he raised his children by inculcating "being" rather than "doing" (quoted in Freedman, 4).

So, Henry James Jr., influenced by his father's views, wanted to be something beyond the conventional manhood of his era. He differed from Emerson who believed in the pure naiveté and the independent soul of his American citizens and thought that their own history and their own life is enough to cultivate them (quoted in Freedman, 103). Hence James created his American characters which had Emersonian mind such as Isabel, and he wanted them to be cultured in the Old World. Isabel was the symbol of free choice, the New Woman, and self-reliance. She was Henry

James abroad. But Isabel had mystified valuations of Europe as her other natives. She thought that she as a free woman and when bestowed with immense money, could act as a free individual. Her first visit to Gardencourt demonstrates the Old World like a paradise to her but she is so naïve that she cannot differentiate between the reality and the appearance. She is deluded by the view.

Hence trusting her own individuality, she refuses her two suitors and bestowed with an immense legacy from her uncle and reinforced by her cousin, Ralph, she sets her sail towards Europe. She thinks that women can do other things than marrying at a young age, and she wants is to see life before settling down. However, after briefly travelling in Africa and Europe, she returns to her aunt's residence in Florence, and where she is caught. Here Isabel is under the influence of the conventional society. She starts to be manipulated by Mme. Merle and Osmond. Their effect on her is great. She does not understand the sincere warnings of her aunt and her cousin. She also refuses the views of her friends about Osmond. She falls in love with the appearance of Osmond and marries him. Her marriage ends the dreams of Ralph, whose ambition was to expand his experience in the corrupted world via Isabel, and to see what a free woman can do who had rejected a marriage proposal of a lord. He sees that they are both defeated, but it will take years for Isabel to see the reality.

Isabel's transition from a woman wanting to see what she can do in life to a "custodian of domestic organization" (Niemtzow, 107) shocks all her friends. Moreover, her moral consciousness is so strong that although she is suffocating in her dismal marriage, she never discloses her situation to her friends. She feels ashamed of her position, but she says to Henrietta that she cannot change, and she cannot divorce, as Henrietta suggested, because it was her choice to marry Osmond when the entire world was against it. Therefore she cannot announce it on top of a roof. She prefers rather to die. As critic Annette Niemtow states, "She is too moral to flee what is abhorrent and smothering" (Niemtzow, 107). Isabel matures as she suffers. Moreover, her attaining knowledge by losing and suffering makes her see the reality around her. And she won't be the "prideful" Eve anymore. She has seen the reality that she has mistaken the devil as a lover. She has also been mistaken because she thought that her American ways would help her in experiencing the new life she entered in the Old World. She acted freely in an environment which had so many conventional rules and

conditions. She never gave importance to the experience of others. So, she was easily manipulated by Mme. Merle and Osmond. She was unaware of the male-dominated world that she was surrounded with, until she opened her eyes in her cage, but unfortunately, she was put in a cage which she first unknowingly embraced, but later which she hated. Her strong American will had been stopped in the cage of Osmond because he wanted to see his wife as a copy of himself with no individual freedom at all. Thus she became unhappy and hopeless.

Meanwhile as was said earlier, Isabel is not a Shakespearean tragic character. She has flaws like a Shakespearean character, but she is also manipulated by others. She has eyes around her which are wide open to watch her career in Europe, and unfortunately these are male eyes that look at women negatively. All the different families we meet in the novel, the Americans or the Europeanized Americans, are aware that this Emersonian orphan girl's position is hard in a traditional society, but they prefer the gaze instead of explicitly warning her before her voyage in the Old World. Even her beloved cousin Ralph's bequeathing her with immense money is his egoistical ambition to see what a liberal American girl can do. Thus, he first asks his mother what she is planning to do with her. The question shocks the mother because her son sees her niece as an object. Isabel's position worsens as the novel progresses but all the male characters around her see her as a precious art object. And they love this beautiful object only for their own sake. Hence although Isabel will differentiate between the appearance and the reality by her vision and by the help of Countess Gemini, she will still be the object in this patriarchal world because her American suitor cannot help or save her, as Ralph requested from him at his death bed, since Caspar Goodwood is a man more smothering than Osmond. He has more male power than the other male characters in the novel. He symbolizes the New World which is material and powerful, and which Henry James escaped from, in order not to be involved in its property relations. Therefore, besides her creator who sympathizes with Isabel until she marries Osmond, the other male characters of the novel are different examples of a male dominated society. Thus Caspar's kiss causes a lightning in Isabel which shows her in a sinking position in a lake, and when she runs to the house she feels the dark but in the darkness she feels free and she decides to go back to Rome. She believes that this time she is making her choice independently of others by returning to her marriage vows. However, in our opinion, her return to her dismal marriage is her defeat, and her compliance with the patriarchal society is what Henry

James wished in order to consent the society he wished to get along with. Consequently, she is sacrificed like many of the other women of her time, and her wish to see life without touching it made her the victim of the Old World. As a result, the New World clashed with the Old by victimizing the independent American woman, Isabel.

CHAPTER 3: THE WINGS OF THE DOVE

3.1. Plot Outline

The novel opens in Kate Croy's father's house at Chelsea. Kate is mourning for his newly dead mother and visiting her father. Her father has done something wicked that affected the family. Kate has a widowed sister called Marian Condrip, who has small children and who needs Kate's financial help. She has also a rich aunt who is living in Lancaster Gate. Her name is Mrs. Lowder, and she wants her niece to make a marriage of convenience, meaning to marry aristocracy. She wants her to marry to Lord Mark whereas Kate loves the journalist, Merton Densher. Kate and Merton meet secretly and wish to get the approval of her aunt so that they could marry.

In the third book the reader encounters the protagonist, Milly Theale, on one of the peaks of the Alps with her friend Susan Stringham. Susan is an American novelist and an old friend of Mrs. Lowder. Milly wants to go to London. She has met Merton Densher in New York while he was there at business. Milly goes to London after the Alps. She along with Mrs. Lowder meets Kate, Lord Mark, and Densher at a dinner at Lancaster Gate. Then Milly visits Chelsea where Kate's sister lives with her children. She sees the great social class difference between the sisters and how London is socially mapped.

Meanwhile Milly perceives that there is something secret about Kate, but at this moment she cannot name it. She thinks that Densher loves her but his love is not reciprocal. Milly's visit to Lord Mark's residence Matcham reveals to the reader the most important and the implicit evidence of the novel. She here sees the Portrait of a Renaissance Lady painted by Bronzino. The painting represents death and Milly is chilled by the painting because she herself is ill and stricken to death. The painting is superb, and according to Lord Mark and Kate it resembles Milly.

The lady in question, at all events, with her slightly Micheal-angel-esque squareness, her eyes of other days, her full lips, her long neck, her recorded jewels, her brocaded and wasted reds, was a very great personage- only unaccompanied by a joy. And she was

dead, dead, dead. Milly recognised her exactly in words that had nothing to do with her. “I shall never be better than this. (WD, 139)

Kate also sees the similarity as does Lord Mark, who feels that Milly is better in position than the lady in the painting. The other guests of Matcham also see the resemblance: “[they]...looked at Milly quite as if Milly had been the Bronzino and the Bronzino only Milly” (WD, 141). After being affected by the identification with the portrait, Milly visits doctor Sir Luke Street. The doctor tells her that she has to have the will to live. The painting of Bronzino and the other paintings at the National Gallery in London make Milly realize the lifelessness of art and “of frozen official culture” (Tambling, 142). Then she meets Kate and Merton at the Gallery. They are shocked to see Milly, and Milly, denying her own emotions towards Densher, asks them to lunch together at her hotel. However, in this occasion she perceives that they have a secret relation, but she does not disclose it. She plays the spontaneous American girl, but she is aware that she is also in love with Densher.

In the second volume of the novel Kate and Densher decide to conspire against Milly along with their aunt. They hide their relationship in order to deceive Milly, and receive her legacy when she dies:

‘What do you want of me then is to make up to a sick girl.’

‘Ah but you admit yourself that she doesn’t affect you as sick. You understand moreover just how much –and just how little.’ (WD, 218) ...

Not worrying. Doing as you like. Try, as I’ve told you before, and you’ll have me perfectly, always, to refer to.”...

‘You spoil me.’ (WD, 223)

Milly then goes to Venice. According to the doctor Sir Luke Street, she has to be happy in order to survive long. Her friends Kate and Merton follow her to Venice. Densher asks Kate to sleep with him so that he will follow her instructions. Kate confirms Densher’s request and afterwards leaves Venice. Their evil plan works until Lord Mark comes to Venice and discloses their relationship to Milly. Milly renounces life, and “turns her face to the wall” (Tambling, 143). Sir Luke Street visits Densher and asks him to visit Milly again and so he does. Milly sends a letter to Densher before she dies. Densher does not open it, and when he gives it to Kate to open, she throws it to the fireplace.

Densher has become Milly's heir, but he is under the influence of Milly's ghost. He does not want to take the money. He is consciously not comfortable. He tells Kate that he can only marry her if they refuse the fortune. Kate who is aware of Densher's feelings towards Milly comprehends that they will never be the same. So she declares to Densher who wants to marry her in an hour without Milly's legacy:

'As we were?'

'As we were.'

'But she turned to the door, and her headshake was now the end. 'We shall never be again as we were!' (WD, 407)

The novel ends by ending their engagement and their future.

3.2. Milly Theale's Reaction against Decadent European Norms

The *Wings of the Dove* is written during the third phase of the author. This phase is also called the major or the mature phase of Henry James. During this phase he also wrote *The Ambassadors* and *The Golden Bowl*. His protagonist, the innocent and free American girl Milly Theale, has similarities to her previously depicted sisters such as Daisy Miller and Isabel Archer, but she has more. Henry James depicts Milly Theale under the influence of his early died cousin Minny Temple. So, she has more real characteristics:

One may have wondered rather doubtingly – and I have expressed that- what life would have had for her and how her exquisite faculty of challenge could have “worked in ” with what she was likely otherwise to have encountered or been confined to. None the less did she in fact cling to consciousness; death, at the last, was dreadful to her; she would have given anything to live and the image of this, which was long to remain with me, appeared so of the essence of tragedy that I was in the far-off aftertime to seek to lay the ghost by wrapping it, a particular occasion aiding, in the beauty and dignity of art. (quoted in Auchard, 503)

Milly Theale is Henry James's most beloved woman protagonist when compared to Daisy and to Isabel. He sees her like a princess and depicts her all throughout the novel accordingly. She is his informant and he sympathizes with her actions and pities this doomed girl a lot. Although James is

a man of patriarchal societies, he perceives this rich American lady as “‘the potential heiress of all ages’ and doomed princess ‘dragged shrieking to the guillotine to the shambles’” (Graham, 231).

However, Milly Theale’s pious and clever character and her sensibilities towards her friends around her will not prevent her becoming another victim of the patriarchal society. Her eagerness to experience life and to live spontaneously and intensely will be usurped by her companions. She is surrounded with hypocritical people who see her as an object of trade which they can exchange. Only her American friend, Susan Stringham, sees her as an individual, and moreover, she feels that she is her princess, who “represents an advanced stage of culture” (Graham, 233). In this novel, too, James’s ambiguity is still in the scene because although he empathizes with his heroine, he sees her as an art object who “is trapped within the space of the look” (Graham, 229).

The reader first encounters Milly Theale’s objectification when she visits the country house of Lord Mark at Matcham. Here she visits the art gallery of Lord Mark where she sees a woman portrait of Bronzino. She is terrified by the painting because she images herself as the pale woman of the portrait which she defines as dead. Her horror is intensified when Kate and the other visitors of the country house also see the resemblance of the two. The only character among them who does not stress the similarity is Lord Mark, who remarks that Milly is in a better position:

...she found herself, for the first moment, looking at the mysterious portrait through tears ...the face of a young woman, all magnificently drawn, down to the hands, and magnificently dressed; a face almost livid in hue, yet handsome in sadness and crowned with a mass of hair, rolled back and high, that must, before fading with time, have had a family resemblance to her own. The lady in question, at all events, with her Michealangesque squareness, her eyes of other days, her full lips, her long neck, her recorded jewels, her brocaded and wasted reds, was a very great personage-only unaccompanied by a joy. And she was dead, dead, dead. Milly recognized her exactly in words that had nothing to do with her. “I shall never be better than this.” (WD, 175-6)

This sentence of death by the objectified figure of James, Milly, limits the heroine’s position as a new free American woman, but clarifies the position of the author, who according to Rebecca West, “portrays women only as ‘failed sexual beings’”(Gamble335). So, James by resembling the portrait

to Milly makes her a precious art object in front of the English society, which will try to use her on their behalf.

Meanwhile, since Milly is not as ignorant and sentimental as Daisy, she will also benefit from her companions while experiencing her short life in Venice. She knows that she is rich and beautiful and thus she will utilize her potentials like a princess, who has the power to rule. Her friend Susan Stringham comprehends Milly's position when she sees Milly sitting at a dizzy edge of a rock at the Alps, "as she sat, much more in a state of uplifted and unlimited possession that had nothing to gain from violence. She was looking down on the kingdoms of the earth, and though indeed that of itself might well go to the brain, it wouldn't be with a view of renouncing them" (WD, 101). Therefore Milly's suffering bodily and mentally will be a conscious suffering because she is not in a liminal position like Isabel Archer.

According to Wendy Graham, in *The Wings of the Dove*, "class as much as gender regulates populations and hedges personal inclination" (Graham, 227); hence Milly who has "so deep a pocket" (Graham, 227) will see the difference of her class and the miserable London slums when she will take a quick tour around the Regent's Park. She will recognize that even she is not the odd looking American girl from New York, she is out of the place and the place is different from the rich environments such as the city's business districts, wealthy residential neighbourhoods (Lancaster Gate), monuments, museums, palaces, etc. As Graham states signs of wealth and power are emblems of a capitalist regime which differentiate the rich and the poor. James's heroine is so rich that she has unlimited money power but unfortunately has a limited life according to the strict patriarchal doctor Sir Luke Street. Her sovereignty is immense in the palazzo of Venice, but James's plot is predetermined thus she also has no chance to survive as her premature sister Daisy Miller. Milly Theale resembles Daisy Miller as a free, innocent and an independent American New Woman, but her compliance with the patriarchal society and her conscious manners after she learns that she has a short life to live and she has to be happy in order to survive long, forces her to make her deliberate choice to settle in Venice. From now onwards she lives like an "apotheosis" (quoted in Graham, 232) and James depicts her like an angel who has immortal powers along with the worldly ones.

She is ensconced in the historic Palazzo Leporelli, where the possibilities of finer aesthetic vibrations appear infinite. Milly's largess and extravagant mode of living are conditioned by the symbolism of sovereignty itself, which, as Foucault explains, "permits the foundation of an absolute power in the absolute expenditure of power. It does not allow for a calculation of power in terms of the minimum expenditure for the maximum return" (quoted in Graham, 234).

So, while she lived, Milly acted like a goddess and received respect like a goddess. Therefore she is different from Daisy Miller and Isabel Archer in the sense that she has used her freedom and her money power more consciously than the other girls, and even though she has also been betrayed by her intimate friends, she cleverly used her money power to control them afterwards.

In addition to James's perception of Milly as a Michaelangesque being and depicting her like the Bronzino's portrait at her dinner party at the Palazzo, Kate Croy sees her friend Milly like a dove of the Psalms. Indeed, she is the first character in the novel who sees Milly's immortal qualities and influences, but she cannot interpret correctly these personal characteristics of Milly, which are coming from her high class; so, Kate while plotting Milly with her lover Densher unconsciously plots herself and Densher. Moreover, although James creates Milly Theale like an angel and gives her profound qualities more than his previous New Woman characters, nevertheless he sees her as a victim of the patriarchal society, and thus in the end finds a solution to his sympathies towards her, in a way towards his beloved cousin Minny Temple, by changing her to a powerful ghost which will affect the consequences of the novel's plot. By creating a powerful ghost image, James ends his novel and his and his brother's childhood at the same time. Hence Milly Theale becomes an unseen object and she too never becomes a seen subject like her previous sisters.

James's other female character in the novel is Kate Croy. He depicts Kate as a young intelligent handsome English woman who has masculine characteristics. James changes gender roles by depicting Kate as a man and further by giving female characteristics to Menton Densher. Densher who is from low middle class has to be passive and cannot present himself as a powerful man in a society which demands money and/or rank for the marriage organization. As we said earlier marriage is an exchange between men. Kate being a woman in a conventional society knows that

love is not enough for their marriage and neither her silenced father nor Densher is capable to make this exchange. So, she will be exchanged by her rich aunt Mrs. Lowder or by the help of Milly's fortune.

Kate is a powerful woman. She can make deliberate choices which can affect herself, Densher and her family. She at the same time can love Densher and feel affections towards Milly. However, she is so ruthless that her feelings do not influence her future materialistic plans. She has similar characteristics of her Aunt Maud. They are both merciless. They resemble the Old harsh World of Europe and form a contrast to the new born democratic America. She has Machiavellian characteristics. So, one can state that the characters Milly and Kate are counterparts. However, James's powerful woman Kate's decisions will affect almost everybody in the novel. She will consciously program her father, Densher and her Aunt Maud in order to marry Densher, and furthermore implicitly use Milly to obtain her fortune and get rich after she dies. She is so ambitious that she has already refused Lord Mark's marriage proposal which could ascend her through the social ladders of English society. She thinks that she needs more because she has an invalid father plus a poor sister with children who needs her financial help. She knows what she will face when she offers her fiancé to Milly, and she pays her bill when Densher sleeps with her before their marriage. Of course this was more than she has expected, but since she is a girl of reality she obeys her fiancé's request.

In the meantime, although James attributes to Kate masculine qualities and sometimes empathizes with her because she is the representative of the world in which he has chosen to live, he usually does not sympathize with her. James sees himself nearer to his effeminate character Densher who acts passively and moreover to Milly who has Emersonian characteristics. Kate and her Aunt Maud represent the Old World of material conventions, and although her aunt is symbolized by London and its ancient power, Kate too in her implicit plans dream what her aunt possesses. So, a good position in this decadent world is gained only by money and/or by marrying an aristocrat. Hence in this corrupted society unlimited money has all the power to obtain a comfortable life and sustain it until the end. Both Kate and Densher are in need of such power, and, thus, they cling together to use Milly as their prey.

However, as Kate Croy dupes Milly Theale by her plot, Henry James ambiguously makes her the other woman victim. Moreover, some of the critics see her as the protagonist of the novel, a woman in the corrupted European society who cannot change her fate. She is also one of James's clever women, who acts consciously. But she will not be able to change her class stature, and thus ascend the social class ladder because she does not have sufficient money like Pansy's suitor. Her aunt has ascended the social class ladder and wants her niece to do the same by marrying an aristocrat or a very rich man. Kate by refusing Lord Mark has already missed a chance, but she is a woman of ambition who wants rank and money together. So, she also deceives her aunt by not disclosing their plot about Milly Theale. She believes that by being intimate friends with Milly and by imposing Densher as her lover they can reach Milly's fortune after she dies. Furthermore, Kate accuses her father because of their lack of money. She thinks that he is guilty because he has made something wicked which put their family in a difficult position. Lionel Croy is silenced by the traditional Victorian society so he cannot be a part financially or conventionally in his daughter's marriage. James once more reminds his readers about the rules of his society which do not give any place to his citizens who act outside its norms. Hence Lionel Croy is a man who has no place in a traditional Old World. So, he cannot hold a shield to protect his daughters. Moreover, Densher, a man who has a career is also depicted as a passive man by the author because according to the norms of early twentieth century, a man without a powerful business who earns a lot of money is not a real man. He is also pacified by the women around him. Kate, Aunt Maud, later Milly influence him and silence him. Although usually women are silenced in male dominant societies, James silences or activates Densher by the powerful commands of his women companions. Hence he is not a representative of an English gentleman because he doesn't belong to an aristocratic class, doesn't have a family and doesn't have any inheritance. So, one can say that he is similar to Osmond in the sense that he has nothing to offer at a conventional marriage, but since Kate sees the reality, she is not similar to Isabel, and thus she will never marry him without money:

Shiftless in spite of his employment at he newspaper, unambitious, and blasé, Densher is an anomaly who cannot be squeezed into the gray suits, priest's collars, and uniforms sported by typical Englishmen: "Yet, though to that degree neither extraordinary nor abnormal, he would have failed to play straight into an observer's hands"(Graham, 220)

Kate Croy is an object of the society she lives in. She is waiting to be traded like a commodity in marriage. Her aunt is the trader in the scene. Aunt Maud says, “She was made for grand social uses” (Graham, 226). So, she sees her niece as a material that can be used like an object which does not have any personal value or individuality. The social relations and thus their conditions are settled in the patriarchal societies before the women were born; so, Kate is not a different female from her ancestors and therefore she has to obey the conventional rules in order to comply with her environment. Thus she also has no choice from the beginning.

Aunt Maud is another woman character, who has material power in the novel. She uses her power on her niece: “(“when I want to reach my niece I know how to do it straight”)...She by “undermining the myth of female passivity by impersonating men of action (she had something in common, even in repose , with a projectile , of great size, loaded and ready for use”), [like the other] female protagonists of the novel frustrate desire and throw the male protagonist [Densher] back on his fears of social and sexual inadequacy” (Graham, 223). Graham states that “Mrs. Lowder’s views of Kate exceed her own personal aspirations and capabilities; James is quite clear about this, as if underscoring Foucault’s notion ‘the power of the bourgeoisie is self amplifying, in a mode not of conversation but of successive transformations’”(Graham, 226). Hence Kate’s position in order to receive her aunt’s protection clarifies her conditions in the cultural world of capitalism. Her silent consent to her aunt is like an agreement signed by the supporters of different sides. So, “the domestic arrangement between Kate and the scheming burgess illustrates the “economic functionality of power,” (Foucault, 88) which fosters bourgeois class dominance through the action of private citizens committed to the juridical ideal (Graham, 227).

Kate’s position as a woman strolling on London streets with her boyfriend and her different status in her aunt’s residence Gate make her a mysterious character towards Milly Theale and her friend Susan Stringham. They sense that there is something ambiguous about Kate which they will not name at the moment. Kate strolls “in the fallen world of capitalism,” (Graham, 237) like her author Henry James. She along with Densher is the consciousness of their creator, but they are different from him in the sense that they are English citizens, who do not have Emersonian characteristics.

They are the pawns of a chess game of the ancient civilization, and their position is stalemate just from the beginning. Thus one can state that Kate Croy is an intelligent woman with ambitious desires which activate her choices, but as a woman who has no essence thus no individuality in the public sphere of men and cannot have a chance like her American sisters Isabel and Daisy in this decadent Old World. She becomes the prey of her own plot before the protagonist Milly Theale is sacrificed, when she heroically pays a visit to Densher's lodgings alone. From a feminist point of view, it can be said that her victimization is more painful because Henry James's ambiguous end does not reveal if she takes the money or not. So, she is exchanged without a payment.

Henry James depicts four different women in *The Wings of the Dove*. Kate, Milly, Aunt Maud, and Susan Stringham. He criticizes the New World and the Old World mostly through these characters. He also depicts Lionel Croy to describe the silenced sexual abnormal desires of his society. Moreover, he depicts Densher as a passive man in a business oriented English society and furthermore he empathies with him because he himself is neither a typical American businessman nor a typical Englishman. James sympathies with Milly more than the other characters because she is similar to her American cousin and she represents the New World, the democratic America, with positive characteristics. She is innocent, naïve and intelligent. Kate too is an intelligent handsome girl but she is different from Milly because she represents the Old World which is neither naïve nor pure. England has traps for his new comers and for her own citizens. The ancient world has strict rules to obey and it is founded on the harsh conditions of capitalisms thus imperialism. There are strict social class distinctions in England which Milly is not aware of until she strolls on the London streets. However, Kate being born in London and constructed as a female in the patriarchal society, she knows the rules and the conditions set for the women in these traditional societies, and hence she acts accordingly. She sees no harm in deceiving her aunt or her friend Milly. She uses all her potentials to achieve her goal. Whereas Milly who wants to live her short predicated life intensely is not aware of the trap her friends are wrapping around her and when she is been informed by Lord Mark about Kate and Densher's relationship she renounces life like Daisy and wants to die. James does not reveal his readers how this beautiful princess dies because he depicts her as a profound image at the end. She becomes the dove with her powerful wings as Kate foreseen from the beginning pages, but her influence as a ghost over Densher will affect their relationship because

Densher's consciousness of Milly's good intentions and her pure love will end his love towards Kate. They have already consummated their love at the lodging of Densher in Venice. So, Densher only at the end of the novel, becomes a conscious man who is not manipulated by his fiancé asks Kate to marry to him without Milly's money or to take the money and leave him. James although ends his novel ambiguously he himself feels free of his own consciousness about his cousin Millie Temple when he sets the ghost of his protagonist Milly to the skies like Densher. As he said in his memories he creates his art, and *The Wings of the Dove* ends his ghosted memoirs about Millie Temple.

Besides, Aunt Maud is more than a simple aunt. She symbolizes the civilized London and the material imperialistic English power. Her niece calls her "Britannia of the Market Place" (WD, 30). Henry James depicts Mrs. Lowder like a lioness. He donates her with majestic characteristics and shows her residence like a cage which will affect Kate as a rescue from her own bankrupted home:

She would have been meanwhile a wonderful lioness for a show, an extraordinary figure in a cage or anywhere; majestic, magnificent, high-coloured, all brilliant gloss, perpetual satin, twinkling bugles and flashing gems, with a lustre of agate eyes, a sheen of raven hair, a polish of complexion that was like that of well-kept china and that –as if the skin were too tight –told especially at curves and corners. (WD, 30)

In addition, since Aunt Maud represents the corrupted Old World, James figures this woman as an existing individual. Thus the reader along with Kate's family and Densher recognize her presence. She has masculine characteristics and her role as a Victorian lady is different from her sister's, from her niece's, and from the protagonist Milly Theale's. According to the author she is not a castrated woman but has full essence. James has altered the gender roles in the sense that he has emasculated Densher and Lionel Croy and has given male characteristics to Aunt Maud. Although Kate also wants to be like her aunt and is more powerful than her lover Densher, the alteration of gender roles between themselves does not give Kate the dominant male power in the Victorian society, because James does not depict her like Aunt Maud from the beginning of the novel, and her lack as a woman like all the other woman in patriarchal societies comes to the fore more and more as the novel proceeds. Moreover, like a powerful trader, "Aunt Maud understands exactly which qualities to promote in her niece in order to land a politician or an aristocrat: 'Did n't it by this time sufficiently

shine out that it was precisely *as* the very luxury she was proving that [Kate] had, from far back, been appraised and waited for?”(Graham, 226). However, both her Aunt Maud and her poor lover Densher watch Kate as an object who has a role in a play and destined to an end which only her fate will decide. For example, in her aunt’s house where all guests are invited to dinner Densher views Kate like a “soldier on parade...the poor actress in the glare of the footlights. But she *passed*, the poor actress-he could see how she always passed; her wig, her paint, her jewels, every mark of her expression impeccable, and her entrance accordingly greeted with the proper round of applause”(WD, 264). So, Aunt Maud creates her niece culturally and she has to live according to the values which her benefactor attaches her. Thus Densher can only be a spectator of this play: So, James states, “Densher saw himself for the moment as in his purchased stall at the play; the watchful manager was in the depths of a box” (WD, 263).

Susan Stringham is James’s fourth woman character in *The Wings of the Dove*. She is the other free American girl in the novel. She is from a lower class when compared to Milly Theale. However, since they are Americans they do not have strict distinctions between classes. The American girls differ only on cultural and wealth basis. Susan accompanies her rich friend Milly through her voyage in Europe like a chaperon. It is ambiguous whether she is paid or not. In our opinion, she is the only sincere woman in the novel, who doesn’t pretend and thus acts openly towards Milly. So, she is a different female character of James who does not betray his beloved protagonist Milly Theale. She is the innocent and clever American girl who perceives that her friend is a doomed girl and she has to live happily in order to survive long. She helps Milly like her technician, Sir Luke Street. She is aware of her mission and her class. She knows that they are raised and educated differently but she is able to understand her friend’s wishes because they are both from the New World. She recognizes that there is something Emersonian in Milly and thus helps her transcendence. She thinks that there is something immortal about Milly Theale. She names it as her living the culture in advance. She comprehends that her friend cannot do anything vulgar when she first views her at the Alpine edge. She is conscious about the position of Milly Theale like her creator is, and respects her as one respects a princess. The princess owns the realms which are under her wings like a dove.

Susan Stringham's sincerity and lucidity can be compared to that of Sir Luke Street, but she is totally different from him in her other qualities because Sir Look Street is from a very rich class and moreover he is a typical English gentleman. However, they can be counterparts in different worlds, the New and the Old, which clash the every moment they come together. But their honourable attitudes towards the health of Milly make them act collaterally. Although Sir Luke Street's behaviour towards his patient is clear and precise, showing his straight man power of discipline, Susan's behaviour towards Milly is more democratic and smooth. The doctor symbolizes the dominant male power of English society. He has a class distinction and a title of his own. His office is decorated richly and shows his importance and money power. The reader learns from the discourse used by Henry James that he is paid abundantly by Milly. Furthermore, Sir Luke Street has charismatic power over his patients and their friends. So, he is like the newly rich American businessmen whom Henry James would envy because he himself as an effeminate man would never become. Therefore in this novel too Henry James while writing his cousin's story criticizes the two worlds and still tries to combine them in order to achieve his ideal world but the cultural differences makes a clash rather than unification.

To sum up, towards the end of the novel Henry James portrays Milly Theale at her Venice Palazza like the Bronzino portrait. She descends the stairs of the Palazza wearing a white gown like an angel. She is adorned with jewels and her friends are hypothesized by her beautiful pearl necklace. She shines like a dove which is coming from the sky. She seems as if she will transcend to the above realms. Her mortality is reminded by her pale face. Her friends treat her like a profound object and so does her creator James. She is the beautiful object of Henry James. Henry James will glorify her with worldly objects, but afterwards he will transcend her to immortality:

James seems to extricate his heroine from the tawdry American "drama of nerves" and the "mere mercenary" motives of Lancaster Gate and place her on a higher plane. But James subverts his own discursive practice of beatifying Millie's person and creating touching subjectivity effects for her by demonstrating the dependence of such tropes on an impossible otherworldliness."(Graham, 238)

Furthermore, her quantitative worldly powers will replace the conscience of Densher. She will continue her being in his conscience, but as a woman of James will not have a chance as an

individual self in the real world. Since she is created by the New World and shortly lived and been influenced by the conventional Old World, she had no choice like her sisters Daisy and Isabel. Her fate was destined when she was born. Thus her creator could only highlight her power by making her a powerful ghost whose image will affect the future lives of Kate and Densher. She puts an ambiguous end to the narrative although she was not able to become a powerful self. Her bestowing Densher with money is a Christ like action. She forgives their betrayal and makes them rich so that they could freely marry to each other. However, this action is also very ironical in the sense that they can never marry because her providing Densher with money raises his consciousness and Kate who was after love and money would never confirm a marriage without one of them. So, she says at the end that they will never be the same. Milly has transcended to the infinite and became immortal. She was depicted like a dove during the narrative, and at the end she becomes a dove, which opens her wings to cover her intimate friends. From a feminist point of view, James objectification of Milly Theale as a ghost image over the realms of the world and ending his bad dreams about his cousin Minny Temple justifies his manly behaviour in the male dominated society and clarifies his own position towards the subjectivity of women of his period. He sympathizes with his heroines but unfortunately still sees them as angels in the attic. Similarly, Virginia Woolf states in her feminist polemic *A Room of One's Own* that cultural and economic constraints have hampered female creativity and thus created "the Victorian notion of family and domesticity as the key stone of society with the woman as wife, mother, nurturer and 'Angel in the House predominated'" (Gamble, 228). Moreover, this woman is put in the attic when she showed neurotic characteristics; so according to Virginia Woolf modernist women have to kill the angel in the house in order have a "distinctive female identity which would transcend boundaries of nationality and political alignments" (Gamble, 340). Therefore unless killing the Victorian notion of woman, it is not possible for a woman to act and perform as an individual essence in a patriarchal society. Hence Henry James in this novel too complies with his society and extricates his woman protagonist from her conventional environment by altering her to a powerful ghost. However, she is so powerful that she transforms Densher's consciousness and possesses his soul:

...there comes to Densher a voice of 'revelation'. So, he guards the 'sacred hush' that the voice of the dead might 'prevail there', a sound at one with an ache in his soul. (Gordon, 314-315)

According to Lyndall Gordon, Henry James implies that to possess another's soul is more damaging than to use somebody's body. Densher possesses Kate's body by bargaining, but Milly possesses Densher's soul without any bargain. In this context James's American protagonist, Milly Theale, who loves Densher mutely, is more harmful than her English friends. Thus one can be more tolerant to Milly Theale's sanctification as a woman in the patriarchal society and her exploitation by the man she loves than Daisy Miller's and Isabel's Archer's sanctification because they sacrificed themselves to their lovers without any gain. In conclusion, Milly Theale's awareness of her short life and her choice to live it intensively does not alter her fate, but her free choice combines her to the fate of Densher. In this context, Henry James's biography is similar to Densher's fate:

In Jamesian dramas of contrition, a man uses a single woman, May, Maria, or, Milly, for his own ends; then recoils from usage of this kind. And yet, James himself continued to use two women as the material of art. It is consistent with the Lesson of the Master that art, of necessity, prey on others. This is the questionable point where James the man meets James the writer. (Gordon, 327)

CONCLUSION

In this thesis the fate of the innocent and the independent American girls who are abroad in the ancient Europe was examined and questioned against the patriarchal discourses and institutions. Thus the object position of these women and the other female characters of the above-mentioned novels by Henry James was foreground. In this context Henry James's ambiguous point of view towards his heroines was argued.

In his novella *Daisy Miller* which he wrote during his first phase, Henry James studies the manners of his characters and mainly of his American woman characters by challenging them through his international theme. His protagonist Daisy is a charming and bewildering character. Her free spiritedness and individuality reflect America's middle class after the Civil War. However, his conservative natives such as Mrs. Costello and Mrs. Walker are from a high class which has different social codes. Therefore, they react against her naïve actions and exclude her from their Europeanized American society. Daisy, by her free actions and thoughts throughout the novella, is presented as a free spirit from the point of view of her voyeur, Winterbourne, and he cannot understand this innocent American girl until she dies at the end. Daisy is an object for him. Winterbourne watches her as a precious portrait which needs finishing in order to be completed. Furthermore, Daisy's mother is a silent Victorian woman who wants to be in conformity with her environment, but since she cannot be a good chaperon to her daughter and to her son, she is also a misfit in this prejudiced, patriarchal, Europeanized American society. Millers are from the new-rich of America who have different manners and norms.

Moreover, Henry James observes Daisy via his mouthpiece, Winterbourne. Winterbourne tries to reflect Daisy's emotions, but the reader cannot access Daisy because both Henry James and Winterbourne are male gazers who view Daisy not as an individual but as the "other". They do not empathize with this affectionate American girl of the late 19th century. Indeed, in patriarchal societies, women are constructed by men as female creatures. Furthermore the essence of these creatures comes before their subjectivity, which Simone de Beauvoir opposes, because she believes

that “one is not born, but rather becomes, a woman” (Simons, 36). Thus, Winterbourne and his Europeanized American environment evaluate Daisy as a female object who has different roles to play in the society. Therefore, her offer to Winterbourne to live freely and spontaneously is not understood by him until the end of the novella, and her renunciation of her life by not taking the malaria pills will not be able to change the double standards of Winterbourne. Nevertheless, Henry James, being a conformist of his period, will defeat this naïve American girl abroad at the end of his novella because he too has been raised by patriarchal norms which constructed females as mothers and wives rather than free individuals. Therefore, Daisy’s free will to live spontaneously in a conventional and traditional Europe will be futile, and her two suitors meeting at her grave and her narrator’s new declaration will not justify her feminist spirit:

When at the end of *Daisy Miller* the two rivals meet over the young woman’s grave, her Italian escort sputters out his excuse: “For myself, I had no fear; and she wanted to go.” When James revised the tale, he intensified the declaration: “‘For myself I had no fear; and *she*-she did what she liked.’ Winterbourne’s eyes attached themselves to the ground. ‘She did what she liked!’ ” (Auchard, xviii)

Another American girl abroad in Henry James’ novels is Isabel Archer in *The Portrait of a Lady*, written during Henry James’s so-called second phase in which he studied his characters through their manners as well as their consciousnesses. Moreover, in this novel the narrator can access his protagonist by different characters and through Isabel’s consciousness. Furthermore, he has empathy towards this independent American girl. She is a follower of Emerson’s thoughts and views. Her imaginative mind is similar to those of Emerson and the German philosophers. She likes her freedom and spontaneity and does not want to be enslaved by the marriage institution before she sees the Old World and before she suffers in experience and knowledge. She wants to touch the poison of knowledge, but she does not want to drink its poison. She is in a way the new Eve. She comes from America, a new land with hopes for future, but unfortunately, where she embarks is the Old World which is full of “Pandora”’s boxes.

Virginia Woolf states in her feminist polemic *A Room of One’s Own* that Victorian women are angels in the house. So are most of the women characters in this novel which was written in 1881. Henry James challenges the Europeanized American society through Isabel’s conscience. He

sympathizes with Isabel. He wants to see Isabel as a free American spirit but also in conformity with her environment. Thus, when Isabel is warned by her aunt Mrs. Touchett, that young girls in England do not sit alone with gentlemen late at night, her free mind does not understand this new situation but her logic cautions her to obey her aunt and act accordingly. Hence, when her aunt tells her that she will alarm her whenever she sees her acting too freely, she says:

'Pray do; but don't say I shall always think your remonstrance just'

'Very likely not. You're too fond of your own ways.'

'Yes, I think I'm very fond of them. But I always want to know the things one shouldn't do.'

'So as to do them?' asked her aunt.

'So as to choose,' said Isabel. (PL, 68)

Furthermore, Isabel's quest throughout Africa and Europe and settling in Rome and marrying Osmond is a search to define her own identity. She makes free choices after she is bestowed with her uncle's legacy. She lives in her dream world of imagination. She behaves like an American transcendentalist. However, because of her blindness to actuality, she makes a miserable marriage. She thinks that she has made her own choice by marrying Osmond, but later learns that she has been manipulated in her choice:

The shocking knowledge she has to confront after her marriage is that she is "a woman who has been made use of" as the Countess Gemini puts it. She who thought herself so free, so independent, a pure disciple of the beautiful, now has to face up to the "dry staring fact that she had been an applied hung-up tool, as senseless and convenient as mere shaped wood and iron". (Tanner, 1992: 92-93)

Therefore, her predicament is her choice. She has rejected Lord Warburton in order not to be involved in social relations and obligations. Moreover, she has rejected her American suitor, Caspar Goodwood, in order not to be physically oppressed. However, by getting married to Osmond, she thought that she was going to embrace her dream world whereby, "she is the only character in the book who is remotely taken in by this 'sterile dilettante' as Ralph so cogently calls him" (Tanner, 1992: 93). But she later realizes that her marriage to Osmond was pathetically wrong. She becomes the woman in the attic. The patriarchal conventions enslave her because she has married the "convention itself." However, she still believes that she has to abide by her marriage vows and take

responsibility for her previous actions. She nevertheless keeps her private life secret and rejects her friend Henrietta's idea of divorce. Thus, Henry James's New Woman of liberty "is transformed into the custodian of domestic organization" (Niemtzow, 107).

Besides, Henry James does not have empathy with most of the women characters of the novel. For example, the reader's access to Miss Henrietta via the narrator's and other characters' points of view is puzzling because first Henry James depicts Henrietta as a free American New Woman. She is unaware of the old Western culture and its codes and is not as conformative to the rules of her environment as Isabel. She is independent and carefree. Isabel's imaginative mind, however, and her choice to experience life with its consequences as well as her preference of suffering and taking the responsibilities for her actions place her at a higher position than Henrietta. Hence, the reader along with the other mouthpieces of Henry James, such as Ralph, firstly thinks that there will be class clashes between Henrietta and the other Europeanized Americans and between Henrietta and her English friends. Henry James who was a conformist himself does not fancy Henrietta's actions in the beginning of the novel, but as the novel proceeds to the end, she becomes his mouthpiece of his and his father's ideas about marriage and divorce and she acts as a catalyst of combining the two different cultures, the Old World and the New World by marrying an English gentleman. Thus at the end, to the reader's surprise Henrietta becomes James's favourable character who realizes his international theme.

Henry James's most unloved woman character is Mme. Merle. She symbolizes the evil spread from Pandora's Box. She is the Europeanized American lady who has lived too long in Europe like Winterbourne and who is the counterpart of Isabel, who can see the reality and who can live with its consequences. There are other women characters in the novel whom Henry James depicts as stereotypes. One of them is Pansy. She is the naïve Victorian girl who has no identity at all. She is a tradable marriage object, who is silenced by her father. The other woman character is Countess Gemini. Henry James does not sympathize with Countess Gemini, but she becomes his mouthpiece when he wants to inform Isabel about the reality of her marriage. Countess Gemini represents the duality of the Victorian society, and the compliance to this society. She is constructed as a Victorian Countess of American origin, who has no subjectivity.

Moreover, Isabel acknowledges experience and knowledge at the cost of her life. She suffers because she has been manipulated in her marriage. Towards the end of the novel she visits her dying cousin Ralph at his death bed at Gardencourt, and feels her true self whose soul-mate is Ralph and not her husband, Osmond:

At last, having suffered, she realises who is the true image of what herself to be- Ralph. "Oh my brother". Having seen through the false aesthetic approach to life, she now appreciates the true artistic attitude: a vision based on love, on generosity, on respect for things in themselves and a gift of unselfish appreciation. (Tanner, 1992, 101)

Indeed, this is a novel of manners and consciousness in which the reader feels Isabel's conscience and her Emersonian mind throughout the novel. But the quest she is encountering which was started from Albany, America will still continue because she returns to Rome after Ralph dies. The ambiguous end of the novel, her return to her patriarchal husband or to the darkened path, which she feels comforted by when compared to Caspar Goodwood's renewed marriage proposal, situates Isabel in a new ambiguous position. But her revelation is not similar to Winterbourne's revelation, who will continue to live in his dualistic patriarchal world. Hence, as Tony Tanner states, "If nothing else, *The Portrait of a Lady* shows us the birth of a conscience out of the spoiling of a life" (Tanner, 1992, 103).

Henry James wrote *The Wings of the Dove* in 1902. It was written during his last phase. In this phase he was a mature artist and he was at the peak of his career. Henry James, as he in *The Portrait of a Lady*, in this novel too challenges The New World versus The Old World through the manners and the conscience of his characters. He sympathizes with his American protagonist, Milly Theale, but since she is a woman, her fate is similar to that of her female ancestors. She, too, is innocent and intelligent, but doomed from the start. She is depicted as ill and stricken to death like Henry James's cousin Mary Temple. She has to make the best of her short time remaining. Moreover, in his notes, Henry James states that he has ended the ghosted memories of her cousin when he has finished writing this novel. Thus, he once more combines art and life.

However, while combining art and life, Henry James again sets his American woman character in corrupted Europe. Thus, in this novel his new stage is not decorated with plain and oversimplified American and European characteristics, but rather with profound and intricate features. His New Woman this time is very rich from the start. Moreover, this innocent and intelligent lady is also very beautiful. Her friend Susan Stringham defines her as an “heiress of all ages”. Hence, she sees her as an immortal princess. Henry James’s depiction of Milly Theale is very vague. He also views her as like a princess. Nevertheless, although Milly Theale herself does not have platonic ideals as Isabel does and does not act like a modern Eve like Isabel, she is also a solitary, respectful figure who torments herself in the face of knowledge and self-determination, and who has ambitions and prejudices like Isabel. However, she differs from Isabel in the sense that from the beginning until the end of the novel, she is depicted as a doomed rich princess, whose decision and destiny will affect others’ lives. Therefore, her choices will affect not only her short life but also the lives of the other characters, such as Densher and Kate. Her renunciation and turning her face to the wall when she learns of the liaison between Kate and Densher is not the same renunciation of Daisy, who decides not to take the malaria pills when Winterbourne states that he is not interested in whether she is engaged or not, because Milly Theale is a more profound figure who can realize the abuse of her European friends and who can take free decisions and can take revenge on a higher level.

On the other hand, Henry James studies class differentials more clearly in this novel. His protagonist, Milly Theale is from a very high class and has been raised and educated differently by her rich parents in the New World. However, her journalist friend, Susan Stringham, from the middle class, has been educated but still does not have the same rank as Isabel does. Although there are no strict aristocratic class differences in America, Susan Stringham knows that Milly is culturally different, as Graham points out:

**Susan pays tribute as if to the person of the sovereign:
“She’s you know, my princess, and to one’s princess-
“One makes the whole sacrifice?” (Graham, 234)**

Moreover, Milly senses this class difference when she visits the poor districts of London. She sits at the bank watching the people around her and sees them as creatures crawling on the soil and thus understands that she cannot be one of them by only wishing to rent a house and live their lives. Her

parents materially and culturally were very rich, and her “autonomy of the bourgeois self” (Graham, 236) has been constructed from her childhood. So, for her friends: “Milly’s wealth is the outstanding fact... [And Kate says] if only “she had had so deep a pocket-!”(Graham, 236). The aristocratic difference is more obvious at the house of Mrs. Lowder, whom Kate calls the treasure of London. She is vulgarly rich and powerful, and thus has authority among her relatives. Kate and her other relatives have to obey her in order to survive in this class-differentiated society. They are her puppets which she can play at her desire. However, her wealth is not same as Milly Theale’s wealth because Henry James places his beautiful protagonist in the social hierarchy with profound characteristics and settles her in a palazzo in Venice like a princess before she dies. Thus as evaluated by Kate earlier, she becomes the powerful dove who affects the future lives of Kate and Densher. They will not be the same lovers anymore, because Densher’s consciousness is taken by the spirit of Milly. Her ghost will follow them wherever they will go. Kate who is raised with conventional Victorian values will not be satisfied without love and power. She has consumed her love when she has given herself to Densher at his lodge. Besides, she will not be able to possess Densher and the money as they planned before, because Densher refuses to take Milly’s legacy. Nevertheless, the novel ends with their separation. The reader does not know whether Kate takes the money or not, but Henry James’s international ideal of challenging the New and the Old World once more ends with a clash since the aristocratic corrupted Old World has its prejudices and does not allow its citizens to perform their free choices.

To conclude, the patriarchal civilized West World creates the “angel in the house”. Thus, as Virginia Woolf states, if women cannot kill the women in the attic and create their subjectivity with their economic power, as Simone de Beauvoir requests from her contemporary sisters to be equal with men, and as Luce Irigaray wants to be different from men, it is a vital project for all women to fight against the patriarchal ideology. Henry James’s three female protagonists start their journey as free women of the New World, but they are defeated in different ways to the norms and the conventions of the patriarchal old world. Henry James depicts Daisy, Isabel and Milly at his different artistic phases and settles them abroad in Europe. They are from different classes and families but have similar American characteristics. They all believe in their free choices against a corrupt ancient society. They are the emancipated “New Women”, innocent and inexperienced who wish to obtain

knowledge in the civilized old world. However, since they are constructed as objects by men in the corrupt male-oriented societies, they are also sacrificed by men because they are born as women. Although they are all different female characters of different periods, their destiny, their fate, does not change, and the narrator who had empathy towards these girls at the beginning of his novels prefers to conform to his male-dominated environment. Thus the free will of Henry James's protagonists is defeated against the patriarchal discourses and institutions. And Henry James's "international theme" is not realized.

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ENCLOSURE 1

I was born in 1951 in Elazığ. I graduated from Ilkbalıye İlkokulu in 1962 and from American Academy for Girls in 1970. I got my BS degree in economics from Istanbul University in 1974. I worked as a petroleum economist in the General Management of Turkish Refineries between 1976 and 1988. Then I worked for Colakođlu Petroleum Group for five years and for Total Oil Türkiye for five years. I got retired in 1998. Afterwards I entered the university exams again, and won a scholarship. I studied English Literature at Beykent University between 1998 and 2002. I am still a student in the MA program of Dođuş University.

I have a son who is studying medicine in Istanbul University. I started to live in Bodrum last year.