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FEMALE TRAVELERS AS DISPLACED WOMEN
IN HENRY JAMES' FICTION

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ABSTRACT

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There have been plenty of studies that have analyzed the way Henry James addressed the issue of cultural conflict in his fiction, in which he mirrored the experiences of the late nineteenth and early twentieth century Anglo Saxons. His works have also been analyzed much in respect of women's studies. As for this study, it claims and aims to bring these scopes together in literary analysis at the doctoral level. In our time while studies on travel and movement, and research on travel narratives are favorite topics and on the increase, this study handles the theme of cultural conflict in the context of travel to examine the view on women on the move as reflected in literature in the specified centuries and societies. It is an academic study which views the female traveler in James' fiction.

The dissertation investigates how the concepts of womanhood and travel go together in two literary texts by Henry James, namely, **Daisy Miller** (1879) and **The Wings of the Dove** (1902). It highlights the image of American women visiting Europe in the specified period, and detects how change of location results in displacement.

The present study claims that although the female protagonists in **Daisy Miller** and **The Wings of the Dove**, who represent the American female travelers visiting Europe in the late nineteenth and early twentieth century, are twice otherized and displaced through their culture and gender by the prevailing patriarchal norms of their host countries, they are strong enough to resist these norms. It uses Feminist, Marxist, Sociological, Psychoanalytic, and Existentialist methods of literary analysis to deal with the contribution of the culture gap and gender inequality to displacement and bring a different perspective to the way James interpreted autonomy, power, and free will for women.

Keywords: Henry James, female traveler, patriarchy, gender inequality, displacement, cultural conflict, America, Europe.

ÖZ

HENRY JAMES'İN KURMACA METİNLERİNDE YERSİZ YURTSUZLAŞAN KADIN GEZGİNLER

Gökşen SEVDEĞER ELİBOL

Henry James'in, on dokuzuncu yüzyıl sonu ve yirminci yüzyıl başı Anglosakson karakterlerin deneyimlerine ayna tuttuğu metinlerinde kültür çatışması meselesini ele alış şeklini ve kadın karakterlerin maruz kaldıkları erkek egemen tutumları inceleyen değişik çalışmalar bulunmaktadır. Bu çalışma ise, özellikle seyahat araştırmaları ve seyahat metinleri incelemelerinin artarak ilgi gördüğü günümüzde, kurmacadaki kadın seyyah figürünü araştırma konusu edinmiştir. Doktora düzeyinde, yukarda belirtilen zaman dilimleri ve toplumlarda hareket halindeki kadına olan bakışı incelemek için, kültür çatışması temasını seyahat kavramı bağlamında ele alarak, ayrı ayrı odaklanıp irdelenen bu iki meseleyi bir arada değerlendiren bir akademik çalışma olma iddiası ve amacı taşımaktadır.

Tez, Henry James'in **Daisy Miller** (1879) ve **The Wings of the Dove** (1902) eserleri üzerinden o dönemde Avrupa'ya seyahat eden Amerikan kadını figürünü inceleyerek ve yer değiştirmenin hangi durumlarda yurtsuzlaşma ile sonuçlanabileceğini tespit ederek, bu ülkelerin kadınlık ve seyahat kavramlarını nasıl birlikte ele aldığını araştırır.

Çalışma, **Daisy Miller** ve **The Wings of the Dove**'da on dokuzuncu yüzyıl sonu ve yirminci yüzyıl başında Avrupa'yı gezen Amerikalı kadın seyyahları temsil eden baş kadın karakterlerin, misafir oldukları ülkelerin süregelen ataerkil sistemleri tarafından kültür ve cinsiyetleri üzerinden iki misli ötekileştirilmelerine ve yurtsuzlaştırılmalarına rağmen düzene karşı gelecek güçte olduklarını bulgular. Kültür çatışması ve cinsiyet eşitsizliğinin yurtsuzlaşma üzerindeki etkilerini ele almak ve James'in kadın otonomisi,

kadın gücü ve kadın özgür iradesini yorumlama biçimine yeni bir bakış açısı getirmek için Feminist, Marksist, Sosyolojik, Psikoanalitik ve Varoluşçu edebiyat kuramlarını kullanır.

Anahtar Kelimeler: Henry James, kadın seyyah, ataerkillik, cinsiyet eşitsizliği, yurtsuzlaşma, kültür çatışması, Amerika, Avrupa.

FOREWORD

This dissertation is about the literary depiction of experiences of the Jamesian heroines representing the American female travelers who made international journeys between America and Europe, which were in discordance/conflict with each other around the turn of the twentieth century due to their cultural differences. In the light of Feminist, Marxist, Sociological, Psychoanalytic, and Existentialist methods of literary analysis, the study deals with the theme of cultural differences in the context of travel to examine the image of traveling woman. Differing from other researches done in the same field, it investigates cultural conflict's relationship with not only cultural differences but also national classification, social hierarchy, class struggle, capitalism, materialism, patriarchy, conservatism, and gender inequality. It proves that although the female protagonists in **Daisy Miller** (1879) and **The Wings of the Dove** (1902), who represent the American female travelers visiting Europe in the late nineteenth and early twentieth century, are twice otherized and displaced through their culture and gender by the prevailing patriarchal norms of their host countries, they are strong enough to resist these norms.

As the scholar who carried out the study, I would like to express my satisfaction for having worked on this thesis subject with the following anecdote: When I was an undergraduate student, a professor of mine told me that she had not seen any postgraduate students who did not hate their thesis subjects after starting their dissertations. She additionally stated that I would probably hate mine as well and therefore I should have just focused on writing it rather than worrying about what to write about. I had thought that the students she mentioned must have chosen subjects that were not in their field of interest until I discovered what it meant to write a PhD dissertation. Since that speech, I had worked through and completed two academic projects, one of which is a master's thesis and the other is a doctoral dissertation. There were times when I was physically and mentally exhausted. However, even though it was quite challenging for me to earn my degrees — especially the PhD — in the busy pace of academic, business, and social life,

I never hated my study. I, on the other hand, understood very well what a luxury it was not to hate the thesis subject or being a PhD student.

In this demanding but enlightening experience of mine, the person who has made the biggest contribution to my studies is my thesis advisor, Asst. Prof. Ferah İncesu, to whom I will forever remain grateful for accepting to be my mentor. I did not have to give up on my dreams while choosing my PhD subject and I definitely owe it to her. Therefore, I would like to take this opportunity to thank her once again for supporting me in transforming the subject on which I dreamed of working into a doctoral thesis and helping me enhance the quality of my study with her insightful comments and suggestions.

I would also like to express my deepest gratitude to Asst. Prof. Sinem Yazıcıoğlu and Asst. Prof. Seval Arslan for the continuous guidance they provided me during my dissertation writing process as my committee members. I cannot thank them enough for examining each chapter of my dissertation diligently, sharing their constructive feedback with me in our face-to-face and virtual meetings, and suggesting academic sources relevant to my thesis subject. Without their inspiring and motivating support, this dissertation would not be a study I could be considering to present.

I would like to offer my special thanks to TÜBİTAK (The Scientific and Technological Research Council of Turkey) awarding me the 2211-A, the General Domestic Doctorate Scholarship and funding me during my doctoral studies. Their considerate competence in paperwork, prompt correspondence throughout the process and their providing me with the sense of order and trust in the whole procedure have also bestowed on me the needed motivation and dedication to complete my work.

I suppose the thing PhD students miss the most as they pursue their degrees is social life, while the things they need the most are the tolerance, support, respect, and love of their beloved ones. I am so lucky that I have never felt the absence of these emotions during my PhD journey. Therefore, I would like to thank my friends who have excused me for the special moments of which I could not be a part, reformulated the times of their activities according to my schedule, motivated me to continue my studies when I was

super-busy, exhausted or sick, arranged virtual parties when we did not have a chance to meet face to face, and made me feel that they will still be there when this is all over.

I would also like to extend my special thanks to my dear mother Sevgi Sevdeğer whose presence means the world to me. Whatever I achieve in this life, it will not make me as happy as those times when my mom used to wake me up with kisses, starting the day with the smell of her french toast — tea time accompanied by mother-daughter conversations where we shared our troubles, laughter and gratitude for having each other. Therefore, after I officially graduate, I, rather than thinking about other academic or professional targets, will first spend time with my mother as much as I want. I hope there will be long, healthy years with lots of laughter to make up for the times we could not enjoy due to my heavy workload.

Last but not least, I would like to mention the person who deserves the biggest thank you: my dearest husband, Tayfun Elibol. Words alone can never truly express my love and my sincere and heartfelt thanks to him. Before I knew him, I believed that people could be unconditionally and endlessly loved only by their mothers. But now, after all the bittersweet life experiences we have passed through, I know much better that he is the most beautiful thing that has ever happened to me in this life. The most precious gift God has given me. My family, my best friend, my darling... My most meaningful reward, whom I do not know how I might have deserved. I would like to thank him for loving me as strongly now as he did when we first fell in love even when it is hard to love me, standing by me when I have to make critical decisions, being my home wherever we are, preferring to have me than the rest of the world, caring for our growing family, and having built a home we will want to share at the end of the day no matter what is ahead.

I dedicate this dissertation to my husband, my little miracle growing inside of me, and my four-legged children...

İSTANBUL, 2021

GÖKŞEN SEVDEĞER ELİBOL

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INTRODUCTION

This dissertation is about the literary portrayal of experiences of the American female travelers who made international journeys between America and Europe, which presented a dissonance or conflict with each other around the turn of the twentieth century due to their cultural differences.

The artist whose texts the dissertation examines is American-born British citizen Henry James, known with his multicultural and cosmopolitan identity and the objective observations he made on America and Europe as both an insider and outsider. There are two advantages of bringing the America-Europe relations to the table through texts by Henry James. The first is that travel, for James, who was himself a traveler and a world citizen with multiple identities, was the key factor in identification, comprehension, and resolution of international/intercultural matters. The second is that during his travels he discovered that the group that was most influenced by this problematic relationship was women and thus often voiced their importance/role, sufferings, and achievements in his literary texts, which still maintain their importance now. Therefore, for this study — whose topic is related to clash of cultures, travel, and woman and which focuses on the role of traveling women in the detection, perception, and solution of culture gap — it is very functional to choose Jamesian fiction.

What differs this dissertation from the other studies, which have argued America-Europe cultural relations, is that it handles the given issue through travel and woman. By doing this, it reveals the contribution of travel and woman to the comprehensive scope of cultural conflict, which was associated with only cultural differences but indeed connected with a series of problems including national classification, social hierarchy, class struggle, capitalism, materialism, patriarchy, conservatism, and gender inequality. It also manifests where James stood on the American women travelers' struggle, by bringing a new perspective to his interpretations on the culture-travel-woman trilogy.

The dissertation proves that although the female protagonists in **Daisy Miller** (1879) and **The Wings of the Dove** (1902), who represent the American female travelers visiting Europe in the late nineteenth and early twentieth century, are twice otherized and

displaced through their culture and gender by the prevailing patriarchal norms of their host countries, they are strong enough to resist these norms. It additionally underlines that the misfortunes rarifying the Jamesian heroines' acts of traveling and their journeys resulting in death make their accomplishments as female travelers meaningful as much as their deaths symbolic.

The study applies Feminist, Marxist, Sociological, Psychoanalytic, and Existentialist methods of literary analysis to analyze the selected Jamesian texts. To argue about the definitions of womanhood and the gender roles imposed on American and British women in the end of the nineteenth century, which is the period James mirrors in **Daisy Miller** and **The Wings of the Dove**, it examines the concept Barbara Welter called **The Cult of True Womanhood**. It discusses **the separate sphere ideology/doctrine** that identified the home as women's proper and private sphere, making use of Betty Friedan's criticism. Referring to Doreen Massey's **the space-place-and-gender theory**, it interprets the cultural and spatial dimensions of the separate sphere problem. While addressing women who are in the process of constructing an identity and space of their own, it includes Jean-Paul Sartre's concepts of **responsibility**, **human condition**, and **anguish of freedom**. In the light of Sigmund Freud's ideas about **travel and patriarchy**, it analyzes the reasons behind women's need for travel and the factors making female migration/travel radical, revolutionary, and rebellious. When it touches on women who serve for patriarchy by contributing to the continuity of stereotyped judgements about women, it cites Luce Irigaray's idea of **sameness**. To be able to interpret the link among the separate sphere ideology, social hierarchy, capitalism, and sexual division of labor, it talks about Theodore Adorno's idea, **women as the product of masculine society**. While criticizing the situation of **the women who had to serve for the material benefits of the masculine culture**, it calls in Karl Marx and Fredrich Engels. It refers to Marx and Engels to explain **the relationship between economy, social status, and ideology** and **materialism's effects on culture and society** as well. It continues to include Marx's opinions to discuss female travelers' problems under the title of **free conscious activity as a human right** and possible solutions he offered such as **classless society**. To describe

how female visitors become the focus of male observers and how male observers objectify and dehumanize female visitors, it refers to Freud's concept of **sublimation**, which adults use as a defense mechanism to give their repressed impulses socially acceptable forms and justify their intentions behind their actions. While interpreting other issues causing female travelers to be in the position of object and vulnerable, it again uses Freudian examples including **the mother-daughter rivalry** and **the castration complex in the male**.

The dissertation structurally consists of three main chapters. The first chapter entitled **The Author, The Era, and The Theoretical Framework** provides background information that includes the historical context introducing Henry James, the late nineteenth and early twentieth centuries as the period to which James refers in **Daisy Miller** and **The Wings of the Dove**, and the theoretical framework of the study. The first part of chapter one describes how James noticed the America-Europe contradiction or conflict he often mentioned in his texts. It also makes a short statement about the underlying reasons behind aforementioned conflict. It additionally explains what encouraged James to thematize international/intercultural relations between America and Europe, woman, and travel. It hereby sheds light to how James undertook the mission of building a bridge between these two continents, the old world and the new world. The second part of chapter one informs readers about the fundamental rights and freedoms of American and British women in the relevant periods, these nations' definitions of womanhood and gender roles, the impacts of the established gender roles on the societies' perceptions of travel and traveling woman, and women's awareness about/answer to their current situation. Furthermore, for readers to both understand the significance of these historical details and how/for what purpose they will be used in the analyses of the primary sources, this part also gives a detailed information about the literary analysis methods to be applied in the dissertation. Lastly, by making a concise statement on James' purpose to create the image of the American female protagonist traveling Europe in his texts, it connects to the next chapter, which starts textual analyses.

The second and third chapters, referring to this background data, successively analyze and interpret the primary sources of the thesis **Daisy Miller** and **The Wings of the Dove** with close reading and relevant theoretical approaches. The second chapter, titled as **Daisy Miller, The Female “Champion of and Martyr to Freedom,”** presents an extensive literary analysis of **Daisy Miller** applying Feminist, Marxist, Sociological, and Psychoanalytic approaches. The third chapter, titled **Milly Theale, The Lady Whose Smile is a Public Event and Whose Sorrow is a Chapter of History**, provides a comprehensive literary analysis of **The Wings of the Dove** in the light of Psychoanalytic, Feminist, and Existentialist approaches. Both chapters finalize their discussion in a way to prove the main argument of the dissertation. The third chapter, differently from the second, includes some intertextual comparisons related to the common narrative elements in **Daisy Miller** and **The Wings of the Dove** such as plot and setting. The holistic assessment of the texts exists in the conclusion part. The conclusion underlines that **Daisy Miller**’s and **The Wings of the Dove**’s heroines, who represent the American females visiting Europe in the period during which James observed the two continents to be in discordance with each other, are considered cultural and feminine others and displaced by the residents of their host countries. It also emphasizes that they maintain a feminist and existential stand against the patriarchal, conservative, and materialistic treatments to which they are exposed.

CHAPTER ONE

THE AUTHOR, THE ERA, AND THE THEORETICAL FRAMEWORK

1.1. The Cosmopolite Who Has Many Homes: Henry James

Jeremiah J. Sullivan, who interprets the factors playing a big role in understanding literary texts, states that:

an author, his work, or his nation's literature [can] be studied through a process of intensive analysis, hypothesis, and verification based on the observed data of race, milieu, and moment in the author, his work, or in the nation's literature itself.¹

Similarly, Elsa Nettels, who specifically focuses on Henry James, declares that the works of James, a biography writer himself, can be understood only if the “*knowledge of the conditions of his life*” is understood². As seen in these two statements, knowing the conditions of the era, the country in which an artist lives, and the race-class-gender he belongs to might be an advantage for his readers to understand his works. However, if that artist is a writer who likes presenting elements from his actual life in his texts and whose fictional characters correspond to actual people, the significance of these factors might be much higher. In this section, therefore, the factors affecting James’ choice of profession and his selection of theme in his works will be explained by reference to the autobiographical and biographical details about his private, academic, and business life and the knowledge of the historical period he witnessed. Through these details, it will be concluded that his own nomadic life style shaped by his father’s choices and the cultures of Europe and America contrasted by the people he met during his travels contributed to Henry James’ talent of understanding people of different cultures, examining the

¹ Jeremiah J. Sullivan, “Henry James and Hippolyte Taine: The historical and Scientific Method in Literature”, **Comparative Literature Studies**, Vol.10, No. 1, Penn State University Press, Mar. 1973, p.26, November 1, 2015, (Online) <http://www.jstor.org/stable/40246126>, 9 April 2019.

² Elsa Nettels, “Henry James and the Art of Biography”, **South Atlantic Bulletin**, Vol. 42, No. 4, 50th Anniversary issue, South Atlantic Modern Language Association, Nov. 1978, p.107, June 28, 2014 (Online) <http://www.jstor.org/stable/3199097>, 9 April 2019.

international relations between these two worlds and treating the subject of travel in his texts — mostly through female travelers whom were the most spoken for at that time.

The reason why James was so passionate about traveling and he chose travel as one of his major themes in many of his texts was that he was the artist of a generation traveling internationally. On the one hand, he was seeing American students transferring to the art schools of Europe for their university education and American travelers exploring new places and cultures in European countries.³ On the other hand, he was hearing about thousands of emigrants dreaming to move from Europe to his country for better life standards.⁴ His father was a person adopting a similar kind of nomadic life style as well. During their family trips, James not only “*confront[ed] old with new, native with foreign, or sophisticated with innocent*”⁵ but also learned how to “*respect ‘inconsistencies’ and ‘contradictions.’*”⁶ Therefore, his nomadic life style and travel experiences, despite some of their drawbacks, promoted him to have a multicultural and cosmopolitan perspective and develop empathy towards international students, migrants, tourists, and travelers.

In the “Boyhood and Youth (1843-1861)” section of his book **Henry James Letters**, Leon Edel, the prize-winning biographer of Henry James, narrates what made James a cosmopolite with these words:

The wandering father, in carrying his children back and forth, ultimately found them rebellious, and their joy at their return to America is clearly told in the letters. These vividly document for us the itinerant nature of the family of those years and Henry’s sense of being a ‘hotel-child’. Yet these were the journeys which launched James as a cosmopolite⁷.

³ Henry James, **Daisy Miller and Other Stories**, Ed. by Jean Gooder, Oxford, Oxford University Press, 2009, p.viii.

⁴ **Ibid.**, p.ix.

⁵ **Ibid.**

⁶ **Ibid.**, p.x.

⁷ Leon Edel, “Boyhood and Youth”, **The Letters of Henry James, Volume I: 1843-1875**, Ed. by Leon Edel, United States of America, Macmillan London Ltd, 1974, p.4.

He owed his multicultural identity, as Edel reports, to the journeys his father arranged. His travels, making him an “*itinerant*” and a “*rebellious hotel-child*”⁸ in his early years, turned into an advantage for his self-improvement in the long-term. The argument that James was pleased with his nomadic life can be verified with his own words in the letter he sent from Geneva to Thomas Sergeant Perry (Mf Duke) on 27 March 1860. In the letter, saying that “[s]ometimes [he thought] nothing would be pleasanter than to wing freely over the world, tied down nowhere,”⁹ he confessed that traveling satisfied and liberated him. These journeys also offered him with an opportunity to meet so many famous and successful artists by whom he would be inspired later. “*Emerson, Lowell, Thackeray, and Dickens were visitors in the James household*”¹⁰ and “*he was admitted to the homes of Ruskin, Rossetti, Morris, Darwin, [Tennyson]*”¹¹ and *George Eliot, and allowed to see the wheels go round.*”¹²

Staying abroad helped James serve as a bridge among citizens of America and European countries, specifically England. Contrary to what was believed, “*feeling disconnected from America*,”¹³ “*having no specific home*,”¹⁴ and “*being everywhere a foreigner*”¹⁵ were never obstacles for him. Rather, he had “*many homes*”¹⁶ and, as T.S. Eliot and Ezra Pound state in different sources, this was “*an assistance to his native wit.*”¹⁷ Furthermore, at the end of the “*cosmopolitan training*”¹⁸ he got in Europe in the “*1860s*,”¹⁹ James saw that “*there existed an international situation — the fact that Americans visited*

⁸ **Ibid.**

⁹ Henry James, **The Letters of Henry James, Vol. I: 1843-1875**, Ed. by Leon Edel, United States of America, Macmillan London Ltd, 1974, p.16.

¹⁰ Granville H. Jones, **Henry James’s Psychology of Experience: Innocence, Responsibility, and Renunciation in the Fiction of Henry James**, Paris, Carnegie-Melton University, 1975, p.289.

¹¹ **Ibid.**

¹² Rebecca West, “Henry James”, **Henry James: Critical Assessments**, Ed. by Graham Clarke, Vol. I: Memories, Views and Writers, Bristol, Helm Information Ltd, 1991, p.98.

¹³ Jones, **loc. cit.**

¹⁴ **Ibid.**

¹⁵ T.S. Eliot, “On Henry James”, **Henry James: Critical Assessments**, Ed. by Graham Clarke, Vol. I: Memories, Views and Writers, Bristol, Helm Information Ltd, 1991, p.304.

¹⁶ Jones, **loc. cit.**

¹⁷ Eliot, **loc.cit.**

¹⁸ West, **op.cit.**, p.101.

¹⁹ **Ibid.**, p.98.

Europe constituted a drama”²⁰ — and started to think over this issue. The views of “*the classical evolutionists like Spencer and others*,”²¹ which were still the much-debated ideas in James’ time, enabled him to investigate the reasons behind that drama. He learned that, according to these theorists inspired by the “*evolutionary model*” constructed by Darwinists,²² self-improvement was extremely critical and it was not the same everywhere. Individuals’ level of development depended on the characteristics of the region in which they lived because people did not have the same geographical, cultural and socio-economic conditions. Therefore, when it was a matter of identifying human communities from different geographies, people first wanted to know from where exactly they came and to what specific group they belonged. In the process of time, people’s tendency to identify each other turned into an attempt to compare one community to another and it established a ground for the existence of a kind of cultural hierarchy among nations. Communities were named “*nomadic-hunter-gatherer*,” “*socially settled agricultural*,” “*industrial*,” or “*urban*”²³ according to the opportunities their lands offered them. While nomadic and agricultural societies were considered unfortunate and inferior, urbanity in industrial societies was believed to be advantageous and superior. The subject of advantage-disadvantage did not, of course, remain limited to geography and economy. This categorization was unsurprisingly followed by another issue — the association of each of these communities with specific cultural norms — because people believed that “*cultural developments everywhere [should] follow definite laws*.”²⁴ So, nations created their own system of rules and kept getting involved in that hierarchy to be able to claim that they were the best. As an example, “*the conviction of British and Continental Darwinists that ‘man in the nineteenth-century industrial Europe represented the highest*

²⁰ **Ibid.**

²¹ Fred Eggan, “One Hundred Years of Ethnology and Social Anthropology” **One Hundred Years of Anthropology**, Ed. by J. O. Brew, Cambridge: Harvard UP, 1968, p.122 quoted in Andrew J. Scheiber, “Embedded Narratives of Science and Culture in James’s ‘Daisy Miller’”, **College Literature**, Vol. 21, No. 2, The Johns Hopkins University Press, June 1994, p.76.

²² Andrew J. Scheiber, “Embedded Narratives of Science and Culture in James’s ‘Daisy Miller’”, **College Literature**, Vol. 21, No. 2, The Johns Hopkins University Press, June 1994, p.76.

²³ Williams Coleman, **Biology in the Nineteenth Century: Problems of Form, Function, and Transformation**, New York, John Wiley and Sons, 1971, p.103, quoted in **ibid.**

²⁴ Eggan, **loc. cit.**

human attainment of civilization”²⁵ proved that the system had been working and some concepts such as class-consciousness and superior/inferior race had been already imposed on nations.

Moreover, by such concepts, England, “*implied more than simply a superior standard of living, but included the notion of higher spiritual, moral, and ethical development as well.*”²⁶ The British expected the nations whom they thought to be uncivilized — including America, some of whose citizens visited or migrated to their country — to keep up with their etiquette rules and not to disrespect their moral and cultural structure. In the two books analyzed for this dissertation, although both basically Anglo Saxon nations are patriarchal, Henry James’ female protagonists suffer from this British expectation of female chastity and passivity, and of the submission and exploitation of the once colonized people’s female members. As the following chapters will show the female American travelers’ response to such impositions, for Americans, on the other hand, this meant they would “*have to confront values, traditions, institutions, and ethics quite different from their own.*”²⁷ Therefore, they had difficulties in meeting the expectations of the British since they restricted their natural freedom and self-knowledge. Due to these assumptions and expectations having started with “*the theory of human variation*”²⁸ and the discussion of superior/inferior race, a cultural conflict arose between British and American people visiting each other’s countries as James discovered. As a traveling American writer who felt intimate with England of which he would later become a citizen, James conceivably wanted to be one of those who discussed this mutual conflict, which was “*immensely popular in [his] time.*”²⁹ Therefore, he handled the subject of “*misunderstandings between ‘primitive’ Americans and ‘sophisticated’ Europeans (or Europeanized Americans)*”³⁰ in his texts. Using his sense of humor, he “*tri[ed] to make*

²⁵ Coleman, **op. cit.**, p.108.

²⁶ Scheiber, **loc. cit.**

²⁷ Tarek Musleh, “Henry James & The Conflict of Cultures”, **Literary Endeavour**, Vol. X, No. 4, Laxmi Publication, July 2019, p.23.

²⁸ Scheiber, **op. cit.**, pp.76-77.

²⁹ **Ibid.**

³⁰ **Ibid.**

[the countries he visited] understand each other” and to make them “intelligible one to another.”³¹ In his books, he dealt with “the essential Americanness,” “Englishness,” and “Frenchness,” “the difference between one nation and another; not flag-waving and treaties, not the machinery of government, but ‘why’ there [was] always misunderstanding, and why men of different races [were] not the same.”³² He analyzed the causes and effects of these misunderstandings by fictionalizing characters who represent women of the aforementioned races. His plots were mostly based on the experiences of American women whom he believed to be “under somewhat less rigid control than women in England and Europe”³³ with whom they once shared the same fate in terms of fundamental rights and freedoms granted to women “because of the higher degree of social mobility and individualism in the United States.”³⁴ Creating antagonists “who accept social hierarchy, human imperfection and the necessary limited possibilities of human experience”³⁵ and treating the subjects of cultural differences and social hierarchy in the context of travel, he described why and how American female travelers were misunderstood by Europeans and Europeanized Americans “in the conservative European world.”³⁶ By doing so, he tried to help his readers identify problematic relationships between America and European nations providing them with different points of view.

His attempt to develop his nation’s relations with other nations as an artist can be interpreted as a compensatory act of a citizen who was not able to enlist for the army in the Civil War:

³¹ Ezra Pound, “Henry James”, **Henry James: Critical Assessments**, Ed. by Graham Clarke, Vol. I Memories, Views and Writers, Bristol, Helm Information Ltd, 1991, p.312.

³² **Ibid.**, p.313.

³³ Kwok-Kan Tam, Timothy Weiss, **English and Globalization: Perspectives from Hong Kong and China**, Hong Kong, The Chinese University of Hong Kong Press, 2004, p.210.

³⁴ **Ibid.**

³⁵ Theodore C. Miller, “The Muddled Politics of Henry James’s ‘The Bostonians’”, **The Georgia Review**, Vol. 26, No. 3, George Review Press, Fall 1972, p.336, (online) <https://www.jstor.org/stable/41396871>, 5 May 2021.

³⁶ **Ibid.**, p.344.

When Abraham Lincoln called for volunteers to defend the Northern side of the irrepressible conflict, Henry James was eighteen years old. He had just experienced a slight accident which had its issue in years of suffering from a sore back. This misfortune placed him in the position of spectator of the Civil War and gave him a place in the long role of American writers in his generation whose relation to it was slight or superficial. Both Jameses, Howells, Henry Adams, Mark Twain, T.B. Aldrich, G. Stainley Hall, the architect Richardson and so on, all in one way or another avoided the war.³⁷

Leaving his profession as an attorney, and perhaps explaining his non-participation³⁸ in the armed forces due to his sickness, he chose to be an author “*when [his] nation’s strongest passions were engaged in the Civil War.*”³⁹ He served his country publishing books and sharing his international experiences with his readers. While developing himself and informing his readers, he always avoided belonging to one single ideology as expressed by Lloyd Davis below:

James’s fiction, produced from 1864, when the tale ‘A Tragedy of Error’ appeared, until his death in 1917, cannot be subject, however, to any single ideological construct. Instead there is a range of influences which can initially be suggested by chronological and geographical expressions, such as ‘New England, Victorian, Edwardian, Continental, fin de siècle,’ and so on. Such locutions in turn intimate more specific concepts: of religion – Puritanism, Protestantism, Roman Catholicism; of morality – sexual restraint, licentiousness; of rank – the gentleman, the lady, the odd woman; of socioeconomics – capitalism, materialism, patriarchy. These concepts point to the specific social influences under which James wrote, and in relation to which his work is both conservative and reactive, controlled and potentially subversive⁴⁰.

Hence, evaluating all these different ideologies and themes made him “*privileged to share equally the communion of all faiths.*”⁴¹

³⁷ C. Hartley Grattan, “Henry James’, Three Jameses A Family of Minds, New York, 1932, Book IV”, **Henry James: Critical Assessments**, Ed. by Graham Clarke, Vol. I: Memories, Views and Writers Bristol, Helm Information Ltd, 1991, pp.141-142.

³⁸ James, **op.cit.**, p.87.

³⁹ **Ibid.**, p.41.

⁴⁰ Lloyd Davis, **Sexuality and Textuality in Henry James: Reading Through the Virginal**, New York, Peter Lang Publishing, 1988, pp.2-3.

⁴¹ Jones, **op.cit.**, p.289.

He “set up his own kind of fiction as a norm for the novel,”⁴² believing that the novel should be independent of “rules and restrictions.”⁴³ He adopted a “mimetic theory” and wrote books combining fiction and reality to “represent life.”⁴⁴ Using another method — stream of consciousness — he gave freedom to his readers to understand the instant thoughts in the minds of his characters whom he allowed to travel back and forth in time in his texts. He frequently treated “transatlantic marriages between newly rich Americans and impoverished Europeans” and the difference between “the immature American culture and the formalized but desiccated European tradition,”⁴⁵ which were one of the most discussed issues of the time.⁴⁶ Since women in his time were individuals whom were the most spoken for, he might have wanted to demonstrate cultural conflicts between these two conservative nations that had different forms of femininity through the female travelers he constructed as protagonists in his novels.

1.2. Womanhood and Travel in Nineteenth Century America and Britain: The Relevant Theories of Place and Gender

The female travelers in the American-British author Henry James’ texts **Daisy Miller** (1878) and **The Wings of the Dove** (1902) that will be examined in this thesis, when compared to the male ones who are exposed to only cultural gaps, are twice as much otherized and displaced through their culture and gender by the prevailing patriarchal norms of their host countries. The double displacement of these characters as **cultural others** and **feminine others** will be discussed through the theories of **feminism** and **space**

⁴² James E. Jr. Miller, “Henry James in Reality”, **Critical Inquiry**, Vol. 2, No. 3, The University of Chicago Press, Spring 1976, p.585, January 10, 2015 (Online) <http://www.jstor.org/stable/1342865>, 9 April 2019.

⁴³ **Ibid.**, p.587.

⁴⁴ **Ibid.**, p.599.

⁴⁵ Alba Amonia, Bettina L. Knapp, **Multicultural Writers from Antiquity to 1945: A Bio-Bibliographical Sourcebook**, Ed. by Alba Amoia, Bettina L. Knapp, Unites States of America, Greenwood Press, 2002, pp.5-6.

⁴⁶ Elizabeth Eliot, **Heiresses and Coronets: The story of Lovely Ladies and Noble Men**, New York, McDowell, 1959; Dana Cooper, **Informal Ambassadors: American Women, Transatlantic Marriages, and Anglo-American Relations, 1865-1945**, Ohio, The Kent State University Press, 2014.

criticizing the ideas **the fear of the bluestockings, the separate spheres ideology, travel as a male-specific activity, and travel as a reason/result of othering and displacement.**

Although American women made progress towards human liberty and social equality and became a bit luckier than women in Europe in time, the image of the traveling woman had still negative connotations in the late nineteenth and early twentieth century American and English societies, which is the era depicted in these texts, because the concept of woman had been patriarchally defined, and travel had been considered a male-specific interest in the previous centuries. The misogyny of the ancient Greeks,⁴⁷ the Church declaring women secondary creation during the Christian ages,⁴⁸ and the influences of the witch-hunting literature in the fifteenth century⁴⁹ caused men to be afraid of women and enabled the patriarchal societies to associate women with evil in the eighteenth century. Particularly, the Church, which tortured women the most

[did] not alone [show] cruelty and contempt for woman, but [exhibited] an impious and insolent disregard of her most common rights of humanity. It [robbed] her of responsibility, putting man in place of God. It [forbade] her the offices of the church and at times an entrance within its doors. It [denied] her independent thought, declaring her a secondary creation for man's use to whom alone it [made] her responsible. It [anathematized] her sex, teaching her to feel shame for the very fact of her being⁵⁰.

Therefore, to be able to keep them under control and as “*a solution to fears about coping with male sexuality as well as with female lust*,”⁵¹ these societies attempted to suppress their women. Moreover, developing new strategies in time, they continued to apply pressure on women — this time by not insulting but praising them: “*Particularly in the sentimental novels, the ideals of familial affection, marital fidelity, and female chastity*

⁴⁷ Marlene LeGates, “The Cult of Womanhood in Eighteenth-Century Thought”, **Eighteenth-Century Studies**, Vol. 10, No. 1, Johns Hopkins University Press, Autumn 1976, p.21, November 30, 2015, (Online) <http://www.jstor.org/stable/2737815>, 4 October 2018.

⁴⁸ Matilda Joselyn Gage, **Woman, Church and State**, w.place, Blackmask, 2002, p.177.

⁴⁹ LeGates, **op.cit.**, p.23.

⁵⁰ Gage, **loc.cit.**

⁵¹ LeGates, **op.cit.**, p.35.

were celebrated, and the satire of woman was replaced by praise of Womanhood.”⁵² They assigned women sublime but challenging missions related to their cultures, religions, and families by reconstructing their identities through the concepts of marriage and family, and glorifying them as perfect mothers and wives. The old unfavorable ideas and superstitious beliefs about women were replaced by another idea, **The Cult of True Womanhood** in Barbara Welter’s words.⁵³ Hereby, women, specifically the middle and upper class ones in the nineteenth century American and British societies, were required to adopt and fulfill the four cardinal virtues, which were “*piety, purity, submission and domesticity*.”⁵⁴ Since these virtues identified the home as women’s proper and private sphere and enabled patriarchy to continue to exist in women’s lives in a different form, the **praise** of woman turned into a **prison** for all women.

As feminists such as Betty Friedan opposing **the separate sphere doctrine** would still discuss almost one hundred years later, this was a prison for American women in which they were told by the experts

how to catch a man and keep him; how to breastfeed children and handle their toilet training; how to cope with sibling rivalry and adolescent rebellion; how to buy a dishwasher, bake bread, cook gourmet snails, and build a swimming pool with their own hands; how to dress, look, and act more feminine and make marriage more exciting; how to keep their husbands from dying young and their sons from growing into delinquents.⁵⁵

They did not even question why they were “*changing the sheets on the beds twice a week instead of one*” or why they were supposed to “*take the rug-hooking class in adult education*,” since the declarations of these experts whom they knew from schools, newspapers, magazines, or advertisements included not only instructions but also

⁵² **Ibid.**, p.24.

⁵³ Barbara Welter, “The Cult of True Womanhood: 1820-1860”, **American Quarterly**, Vol. 18, No. 2, Part 1, The Johns Hopkins University Press, Summer 1966, pp.164-165, December 9, 2008, (Online) <http://www.jstor.org/stable/2711179>, 6 August 2018.

⁵⁴ **Ibid.**, p.152.

⁵⁵ Betty Friedan, **The Feminine Mystique**, New York, W. W. Norton & Company, 2001, p.3.

compliments and praises.⁵⁶ The American women whose only common dream, ambition, and fight was to live in their beautiful houses with their husbands and five children as perfect wives and mothers let their men think, speak, and decide for them because “*they had no thought for the [so called] unfeminine problems of the world outside the home.*”⁵⁷ There was nothing for them to worry over by being allowed to concern themselves only about their health, beauty and personal belongings, since these were the only things of which they could dream, and their only focus was finding “*true feminine fulfillment.*”⁵⁸

They were not aware that they were “*integrated as slave or vassal into the family group dominated by [men]*”⁵⁹ and “*constructed as secondary beings and domestic helpmeets for their husbands,*”⁶⁰ because the household chores for which they were expected to be responsible were “*regarded as art, science and morally uplifting tasks,*”⁶¹ and they were appreciated being called “*Woman, As Comforter,*” “*Woman, Men’s Best Friend,*” “*Woman, the Greatest Social Benefit,*” “*Woman, A Being to Come Home To,*” “*The Wife: Source of Comfort and the Spring of Joy.*”⁶² They did not check how much time they spent in their kitchens, because they were told that ““*[f]ood prepared by the kind hand of a wife, mother, sister, friend’ tasted better and had a ‘restorative power which money cannot purchase.’*”⁶³ They did not realize that they had been exhausted by raising more than one child, because “*becoming a mother [meant] reaching the climax of [their] happiness.*”⁶⁴ They believed that dealing with these challenging tasks was equal to studying positive sciences because they were told “*chemistry could be utilized in cooking,*

⁵⁶ **Ibid.**, pp.5-6

⁵⁷ **Ibid.**

⁵⁸ **Ibid.**

⁵⁹ Simone De Beauvoir, **The Second Sex**, Trans. by Constance Borde and Sheila Malovany-Chevallier, Intro. by Judith Thurman, New York, Vintage Books, 2011, p.503.

⁶⁰ Linda McDowell, **Gender, Identity & Place: Understanding Feminist Geographies**, United States, University of Minnesota Press, 1999, p.77.

⁶¹ Welter, **loc. cit.**

⁶² **Ibid.**

⁶³ **Ibid.**, p.163.

⁶⁴ **Ibid.**, p.164.

⁶⁵ **Ibid.**, p.171.

geometry in dividing cloth, and phrenology in discovering talent in children."⁶⁶ Until the Second World War during which they were invited by their governments to join the army as a "back-up manpower,"⁶⁷ they were not aware that "*they could perform same jobs as effectively as men (and sometimes much better than men).*"⁶⁸ They did not wonder why they were told to devote all their lives to domestic responsibilities by dropping out of college, marrying young, having children, and not thinking about the world outside since they had never practiced any other jobs apart from housewifery until then. Just like the people Spivak describes in her classification of the subaltern groups, they were in the top of the oppressed group⁶⁹ in their society because they were the ones who were the most spoken for. Like the serfs of feudalism, the colonized of imperialism and the proletariat of capitalism, women's path of life, fit image, service, placement, and mind were already decided by the prevalent system. Therefore, it took so long for them to identify "*the problem that has no name*"⁷⁰ and put their thoughts into words. Consequently, the status quo equated womanhood with motherhood and housewifery, and indoctrinated people with the ideology that the true woman's place was in the home. Women correspondingly could neither realize their self nor construct their existence, which are the two essential duties of human beings according to the existentialists including Jean-Paul Sartre.⁷¹ They attendantly failed to take the responsibility for their actions since they did not maintain their lives as free individuals.

The separate sphere ideology, which reminds the true woman of her sphere, did not remain limited to family and marriage; it became a religious and political subject as well with the encouragement of housewives to contribute to Christianity and American nationalism. The essay contest Barbara Welter mentions in her article demonstrates how

⁶⁶ **Ibid.**, pp.164-165.

⁶⁷ The Second World War, "The Roles of Women Change During World War II", December 1, 2015, (Video file), <https://www.youtube.com/watch?v=CRJemr2Wc4s>.

⁶⁸ **Ibid.**

⁶⁹ Gayatri Chakravorty Spivak, "Can the Subaltern Speak?", **Marxism and the Interpretation of Culture**, Ed. by Cary Nelson, Lawrence Grossberg, London, MacMillan Education Ltd, 1988, p.287.

⁷⁰ Friedan, **op.cit.**, p.7.

⁷¹ Jean-Paul Sartre, **Existentialism is a Humanism**, Ed. by John Kulka, Trans. by Carol Macomber, Int. by Annie Cohen-Solal, New Haven, Yale University Press, 2007, p.14.

this encouragement worked. **The Ladies' Wreath** offered a fifty-dollar prize to the woman who gave the best answer to the question "*How May An American Woman Best Show Her Patriotism?*"⁷² A woman by the name of Miss Elizabeth Wetherell won the contest thanks to her essay, in which she portrayed herself with her husband of whose opinion she asked, claimed that women were supposed to follow their fathers and husbands, and supported that "*an American woman best shows her patriotism **by staying at home** [emphasis added] where she brings her influence to bear 'upon the right side for the country's weal.'*"⁷³ Wetherell's essay was the reflection of the idea imposed on women: the true woman was someone who **stayed home** "*with her Bible and a well-balanced mind and raised her sons to be good Americans.*"⁷⁴ This unknowingly or desperately internalized captivity and othering made feminists, including Charlotte Perkins Gilman, rebel. Home was where "*the dominant father, the more or less subservient mother and the utterly dependent child*"⁷⁵ were. It was obvious that there was "*neither freedom nor equality*"⁷⁶ in the home, because justice was something which could only be "*born outside the home.*"⁷⁷ Ironically, women like Wetherell also had a part in the continuity of this system. Just as Luce Irigaray describes in **An Ethics of Sexual Difference**, they caused their own kind to be oppressed and annihilated speaking for each other/allowing people to speak for them, and accepting womanhood to be stereotyped.

Not only in America but also in England, where the American female travelers in Jamesian novels visit, **the separate sphere ideology** promoting the idea that "*men were the breadwinners, women the domestic labourers*"⁷⁸ enabled **patriarchy, social hierarchy, and capitalism** to work together against women.⁷⁹ Women were identified with domestic chores, men with outside work. This, with the contribution of other ideas

⁷² Welter, **op.cit.**, p.172.

⁷³ **Ibid.**

⁷⁴ **Ibid.**

⁷⁵ Charlotte Perkins Gilman, **The Home: Its Work and Influence**, USA, The McClure Press, w.date, p.171.

⁷⁶ **Ibid.**

⁷⁷ **Ibid.**, p.172.

⁷⁸ Doreen Massey, **Space, Place, and Gender**, Minneapolis, University of Minnesota Press, 2001, p.193.

⁷⁹ **Ibid.**, p.192.

defining womanhood and considering women “*the product of masculine society*”⁸⁰ in Theodor Adorno’s terms, created sexual division of labor. Women were excluded from some specific sectors such as “*agriculture*,”⁸¹ “*trade*”⁸² and “*textile*”⁸³ on the excuse that they were innately sensitive, weak, fragile, and not as “*robust, quick-witted and pragmatic*”⁸⁴ as men and “*industrial labour by women corrupted and destroyed family life*.”⁸⁵ Moreover, they were not only prevented from having access to so-called **male professions** but also expected to work at home “*for no financial gain*.”⁸⁶ Women were thereby forced to serve for the material benefits of the masculine culture Karl Marx and Fredrich Engels characterize in **The Communist Manifesto** (1848)⁸⁷ and **A Contribution to the Critique of Political Economy** (1859).⁸⁸ Due to this Victorian rhetoric portraying women as “*financially, intellectually and emotionally dependent upon their male kin*,”⁸⁹ men could “*reveal their desire to increase women’s dependence upon them whilst continuing to benefit from women’s performance of unwaged work namely household duties and child care*.”⁹⁰ Additionally, another concern of men, which was the possible “*threat of female competition [in] the workplace*,”⁹¹ ended as well because they indirectly got rid of female labor, productivity, creativity, and intelligence in many sectors. The sexual division of labor not only excluded women from industrial areas but also

⁸⁰ Theodor Adorno, **Minima Moralia: Reflections from Damaged Life**, Trans. by E. F. N. Jephcott, London, Verso Press, 2005.

⁸¹ **Routledge International Encyclopedia of Women: Global Women's Issues and Knowledge**, Ed. by Cheris Kramarae, Dale Spender, New York, Routledge, 2000, p.458.

⁸² **The Idea of Work in Europe from Antiquity to Modern Times**, Ed. by Josef Ehmer, Catharina Lis, Farnham, Ashgate Publishing Limited, 2009, p.351.

⁸³ Sudesh Vaid, “Ideologies on Women in Nineteenth Century Britain, 1850s-70s”, **Economic and Political Weekly**, Vol. 20, No. 43, October 26 1985, p.WS-64, September 18, 2016, (Online) <http://www.jstor.org/stable/4374971>, 13 March 2019.

⁸⁴ Kathryn Gleadle, **British Women in the Nineteenth Century**, New York City, Palgrave Publishers Ltd, 2001, p.1.

⁸⁵ Vaid, **loc.cit.**

⁸⁶ Gleadle, **op.cit.**, p.64.

⁸⁷ Karl Marx, Friedrich Engels, **The Communist Manifesto**, New York, International Publishers, 1948.

⁸⁸ Karl Marx, **A Contribution to the Critique of Political Economy**, Moscow, Progress Publishers, 1859.

⁸⁹ Gleadle, **op. cit.**, p.51.

⁹⁰ **Ibid.**, p.38.

⁹¹ Leonore Davidoff, Catherine Hall, **Family Fortunes: Men and Women of the English Middle Class, 1780-1850**, Reviewed by William J. Reader, Chicago, University of Chicago Press, 1987, p.555.

caused “[p]rofessional jobs like lawyers, vets, civil servants, [which could require them to be mobile], remained closed to [them] through much of the 19th century.”⁹² Women were herewith positioned as the subordinate recalling the structure of family whose man Engels compares to “the bourgeoisie,”⁹³ woman to “the proletariat.”⁹⁴

The space-place-and-gender theory, developed by Doreen Massey to prove the idea that “*gender relations vary over space*,”⁹⁵ presents a theoretical perspective to the problem of women’s **limited mobility** (which also prevents them from travelling) mentioned above:

From the symbolic meaning of spaces/places and the clearly gendered messages which they transmit, to straightforward exclusion by violence, spaces and places are not only themselves gendered but, in their being so, they both reflect and affect the ways in which gender is constructed and understood. The limitation of women's mobility, in terms both of identity and space, has been in some cultural contexts a crucial means of subordination. Moreover the two things - the limitation on mobility in space, the attempted consignment/confinement to particular places on the one hand, and the limitation on identity on the other - have been crucially related [...].⁹⁶

The home, through the so-called positive characteristics associated with women, is gendered and feminized; therefore, women are automatically held captive since their existence is limited to this one place. As long as women’s female/sexual identities are defined with the home, men can control both the home and women because “*the attempt to confine women to the domestic sphere [is] both a specifically spatial control and, through that, a social control on identity*.”⁹⁷ This control mechanism, which prevents women from being “*economically active*,”⁹⁸ also enables men to deal with their anxiety about women’s entrance to the public world — “*a life not defined by family and*

⁹² Sundari Anitha, Ruth Pearson, **Striking Women**, Lincoln, University of Lincoln, 2013, w.p. (Online) www.striking-women.org, 1 June 2019.

⁹³ Josephine Donovan, **Feminist Theory: The Intellectual Traditions**, Fourth Edition, London, Continuum International Publishing Group, 2012, p.63.

⁹⁴ **Ibid.**

⁹⁵ Massey, **op.cit.**, p.178.

⁹⁶ **Ibid.**, p.179.

⁹⁷ **Ibid.**

⁹⁸ **Ibid.**

husband.”⁹⁹ Consequently, the dynamics involving sexes and places explained above prove that “*the identities of ‘woman’ and of the ‘home-place’ are intimately tied up with each other.*”¹⁰⁰ Thus, regarding the nineteenth century — during which the home was believed to be more significant than the Church in the protection of spiritual values¹⁰¹ — and the Massey theory deducing that only women had proper sphere since they were responsible for the preservation of these values, it can be claimed that women’s lives were meaningful for only others, not themselves. They were symbolic icons representing their homes and families. Additionally, another important issue influencing this dynamic is that “*the setting always represents a cultural phenomenon.*”¹⁰² This means that the definition of the home associated with women always depends on the culture of the country in which that home exists. In other words, what it means to be a woman in a house in America or England is not the same as in Egypt or Saudi Arabia, because, in the construction of womanhood, both biological and cultural features play a role. In parallel with this, women are twice defined through their **gender** and **culture**. The idea that comes out of this analysis is that the nineteenth century American and British women being appreciated or isolated by their societies depended on their capability of adapting to the gender roles imposed on them; and these roles were linked to their husbands, household issues, private spaces, and cultures.

No matter what social class they belonged to or how good or bad they were described in their cultures (disorderly woman, chaste maiden, obedient wife,¹⁰³ or the Angel in the House¹⁰⁴), the existence of American and British women was always “*avoided, denied or suppressed*”¹⁰⁵ because womanhood in both cultures was always

⁹⁹ **Ibid.**

¹⁰⁰ **Ibid.**, p.180.

¹⁰¹ Charles Strickland, **Victorian Domesticity: Families in the Life and Art of Louisa Alcott**, United States of America, The University of Alabama Press, 1985, p.8.

¹⁰² Nora Karbach, “Female Stereotypes in 19th-Century British Book Illustration”, **RWTH Publications**, RWTH Aachen University, 2017, p.73.

¹⁰³ LeGates, **op.cit.**, p.23.

¹⁰⁴ Elaine Showalter, “Killing the Angel in the House: The Autonomy of Women Writers”, **The Antioch Review**, Vol. 50 No. ½, 50th Anniversary Issue, Antioch Review Inc., Winter-Spring 1992, p.210, January 25, 2016, (Online) <http://www.jstor.org/stable/4612511>, 18 September 2018.

¹⁰⁵ **Ibid.**

limited to motherhood and housewifery as discussed above, and women leaving their home for **travel** were labelled as **unfeminine**. Even the ideas liberating women to a certain extent, **The Real Woman** helping women get better education, **The Public Woman** encouraging them to work outside the home, and **The New Woman** informing them about their civil rights, could not avoid this. They promised “*a future where, someday, independent, intellectual women would be accepted,*” but “*the nineteenth-century culture was not ready for this idea, foresight or possibility.*”¹⁰⁶ Firstly, the majority was still under the influence of philosophers claiming that “*women [were] naturally unsuitable for enlightened travel.*”¹⁰⁷ This made them believe that travel could only be a leisure activity for women. So, they thought that it would be unnecessary and inappropriate for women to go out of the boundaries of their homes for touristic purposes. Even for a short trip, there were concerns that women would be incapable of protecting their lives, properties, and honor while traveling alone.¹⁰⁸ Therefore, they were expected to find a travel companion¹⁰⁹ — preferably a trusted male from their families — even when they had to travel due to an emergency situation, such as diseases, urgent family occasions, or funerals. Secondly, there were no such things such as discovering, conquering, possessing, or acquiring in the definition of true womanhood:

The male [was] often constructed as the heroic explorer while the female [was] mapped as a place on his itinerary. She [was] a point of conquest, a land to be penetrated, a site to be mapped and plotted, but rarely a travelling equal¹¹⁰.

¹⁰⁶ Susan M Cruea, “Changing Ideals of Womanhood During the Nineteenth-Century Woman Movement”, **General Studies Writing Faculty Publications**, No. 1, Bowling Green State University, 2005, p.202.

¹⁰⁷ Rousseau quoted in Barbara Pauk, “Feminism and the Politics of Travel after the Enlightenment by Yael Schlick”, **Tulsa Studies in Women’s Literature**, Vol. 31, No. ½, The University of Tulsa, Spring/Fall 2012, p.262, (Online) <http://muse.jhu.edu/article/517519>, 30 July 2018.

¹⁰⁸ Introduction to Lisa St. Aubin de Teran’s collection **Indiscreet Journeys** (1990) quoted in Patrick Holland, Graham Huggan, **Tourists with Typewriters: Critical Reflections on Contemporary Travel Writing**, Ann Arbor, The University of Michigan Press, 2003, p.124.

¹⁰⁹ Cruea, **op.cit.**, p.194.

¹¹⁰ Kate Cantrell, “Ladies on the Loose: Contemporary Female Travel as a ‘Promiscuous’ Excursion.”, **M/C Journal [Online]**, Vol. 14, No: 3, June, w.page, 2011.

Only men were associated with productive skills, active missions, and creative activities. Since women were seen as objects possessed by men, what was expected from them was stability, not mobility. They were either sites of return as the mother, the housewife or the female offspring stable at home or sites of rest as the innkeeper, the servant or the nurse ready to temporarily care, and moreover metaphorical sites of exploitation like conquered lands to be used by men. “*Women [therefore had] to work twice as hard to be considered credible travelers, particularly since travel [was] traditionally a male discursive practice.*”¹¹¹ Single girls, especially, did not dare to break this tradition, fearing that they would not be socially acceptable and valuable anymore, thus, possibly reducing their chances of having a noble marriage. Thirdly, the “*female imagination [was considered to be] a dangerous, unreliable force, which must be contained.*”¹¹² It was most probably anticipated that once women traveled, they would attempt to redefine the **traditional gender roles** imposed on them and go beyond the limits of **the separate spheres** determined for them. They would use travel “*to demand more freedom, access to the public sphere and realm of politics, gain knowledge, become responsible, be informed and cosmopolitan citizen[s].*”¹¹³ Moreover, if they followed in the footsteps of “[t]he great founders of religion, the earliest poets and philosophers, the musicians and actors of past epochs [who were] all great wanderers,”¹¹⁴ their mobility would inspire other women, which could start more extensive liberation movements. Therefore, women were not allowed to devote themselves to intellectual pursuits, such as discovering the world outside their neighborhoods and meeting other cultures, which would make them “**bluestocking**,”¹¹⁵ dangerously intellectual woman. The term **bluestocking** was a name, which was first used in mid-1700’s Britain to define women who had scholarly approaches

¹¹¹ **Ibid.**

¹¹² Alfred Habegger, “Henry James and the ‘Woman Business.’”, **Nineteenth-Century Literature**, Rev. by Millicent Bell, Vol. 45, No. 3, University of California Press, Dec. 1990, p.394, November 8, 2015, (Online) <http://www.jstor.org/stable/3045027>, 4 September 2018.

¹¹³ Pauk, **op.cit.**, p.261.

¹¹⁴ Carl Bücher, **Industrial Evolution**, Trans. by S. Morley Wickett, United States, w. publisher, 1901, p.181.

¹¹⁵ Nicole Pohl and Betty A. Schellenberg, “Introduction: A Bluestocking Historiography”, **Huntington Library Quarterly**, Vol. 65, No. ½, Reconsidering the Bluestockings, University of Pennsylvania Press, 2002, p.5, March 7, 2016, (Online) <http://www.jstor.org/stable/3817727>, 4 September 2018.

and literary abilities, and intellectual interests.¹¹⁶ Later it was continued to be used for a group of writers, historians, translators, correspondents, conversationalists, and hostesses among whom were Elizabeth Montagu, Hester Thrale, Catherine Macaulay Graham, Sarah Fielding, and Hester Chapone.¹¹⁷ Then men who got annoyed by the presence of the Bluestockings and women who felt excluded by the Bluestockings and thus took a negative stance towards them used it to disparage them. The term was thereby turned into an epithet and a symbol in the course of time, by gaining a satirical connotation.¹¹⁸ It was used as a linguistic weapon to decrease the number of intellectual women.

It would not be wrong to say that the myths, stereotypes, and conservative views declaring intellectual women dangerous took courage from the traditional domestic literature, and even the successful female travel writers showing courage to share their actual travel experiences with people condemning them could not break this tradition. As confirmed by Karen Lawrence in her **Penelope Voyages**, “*adventure literature and the domestic novel share[d] a powerful assumption: that [a] ‘woman’s place’ is, first and foremost, at home.*”¹¹⁹ For instance, in **Odyssey**, Homer seems to remind his readers of the sphere of a typical housewife through Penelope, who waits for her husband Odysseus at home while he is traveling. Furthermore, he allows Penelope to narrate only one tale in the whole book while Odysseus is able to narrate various tales even on the move,¹²⁰ as if emphasizing that a true housewife’s priority should be her domestic duties, not storytelling. Apart from determining women’s spheres and roles, such literary works based on limiting women’s access to the outside world by keeping them at home also encouraged men to control the female libido. They ensured men that the “*female libido and power would not be exiled to foreign land[s]*” and “*tamed female sexual energy*”¹²¹ would continue to stay at home as long as women obeyed the gender roles imposed on

¹¹⁶ **Ibid.**, p.8.

¹¹⁷ **Ibid.**, p.5.

¹¹⁸ **Ibid.**

¹¹⁹ Karen R. Lawrence, **Penelope Voyages: Women and Travel in the British Literary Tradition (Reading Women Writing)**, London, Cornell University Press, 1994, p.X.

¹²⁰ **Ibid.**, pp.IX-X.

¹²¹ Nina Auerbach (pp.72-73) quoted in Lawrence, **Penelope Voyages**, p.4.

them. In addition, even in the works in which mobile female characters were protagonists, it was implied that if they were not “*in search of some frontier space*” or if they did not “*travel across great spaces*,” they were considered to “*circle*,” “*drift*,” and “*wander*” only.¹²² Consequently, in none of these examples, women were liberated; they were either passivized or satirized. Furthermore, the women travel authors in Victorian times¹²³ whose narratives were read as “*excursions*” rather than “*expeditions*” had their share of this dilemma as well. During their processes of writing and publishing a book, they had many concerns about their audience, and their choices of genre and theme:

Early women travel writers skirted a delicate course. To get an audience, a woman needed to provide material that was reasonably exciting; to keep an audience, she needed to remain a lady. Given that travel – and particularly unescorted travel – was deemed inappropriate for a lady, women often employed a narrative stance that could be described as the decorum of indecorum, a fine balance in which they strained the conventions of femininity, but did not break them. Most early travel writing began with an *apology*¹²⁴ (e.g., for writing in the first person, for engaging in such inappropriate activity, for bothering the reader with their trivial endeavors, and so forth) that, again, affirmed their status as ladies and also served to reassure readers they would not be competing with men.¹²⁵

They had to figure out what their imagination and creativity would end up with. Keeping the balance between their femininity and authorship, they tried not to be transgressive. For their images whom readers could interpret as “*nomads*,” “*hoboes*,” or “*drifters*,”¹²⁶ they apologized.

In such an unprogressive era where the conventional image of woman was still fixed in both literature including fiction and nonfiction narratives and real life, Henry James wrote texts in which female protagonists object to the gender roles — unsurprisingly underlining that there would be consequences of each feminine rebellion

¹²² Cantrell, *loc.cit.*

¹²³ V. Mary Kingsley’s *Travels in West Africa* and Isabella Bird’s *The Englishwoman in America* as quoted in Cantrell (*loc.cit.*)

¹²⁴ Emphasis added.

¹²⁵ *Gender, Genre, & Identity in Women’s Travel Writing*, Ed. by Kristi Siegel, 2004, pp.2-3.

¹²⁶ Heidi Slettedahl Macpherson, “Women’s Travel Writing and The Politics of Location: Somewhere In-Between”, *Gender, Genre, & Identity in Women’s Travel Writing*, Ed. by Kristi Siegel, Oxford, Peter Lang, 2004, pp.198-199.

in a masculine world. Since he depicts his protagonists' mobility in the form of travel as a revolutionary, rebellious and brave move against **displacement, isolation, alienation** and **othering** by society, their travel experiences are **feminist**. Firstly, his female protagonists travel not for wandering with no purpose but for searching for a meaning, learning new things, achieving happiness, having "*a room of their own*"¹²⁷ in Virginia Woolf's words, and standing on their own two feet. This common need to search for meaning may indicate that they have been dissatisfied with their former lives, and the idea of travel has motivated them to turn over a new leaf. Freud's analysis of the link between travel and a desire to leave in **A Disturbance of Memory on the Acropolis**¹²⁸ seems to help readers further understand these characters' source of motivation. Freud interprets the traveler's desire for leaving as an attempt to escape from home. If Freud's concept of home here is considered as homeland, this desire can also be interpreted as an exilic act. So, this may mean that the women's migration, in this sense, is radical, revolutionary, and rebellious when the era these texts represent is taken into account. Secondly, during their journeys, the female protagonists are regarded as strange, harshly criticized, and also labeled by the antagonists representing the Europeans and Europeanized Americans from whom they are culturally different. However, they do not permit the social pressure they are under to limit themselves. Confronting the difficulties they encounter, they enable their journeys to be taken seriously by those who manipulate them. Therefore, through the stories of his brave female protagonists such as Daisy Miller in **Daisy Miller** and Milly Theale in **The Wings of the Dove** representing the archetypal American girl of nineteenth century literature, James may have aimed to remind his readers of what would happen to young ladies traveling abroad alone. However, in writing challenging life/travel experiences and touching endings for them such as symbolic deaths, he might also mean that struggling against difficulties or even death itself is a much better option than allowing

¹²⁷ Virginia Woolf, **A Room of One's Own**, London, Penguin Books, 2004.

¹²⁸ Sigmund Freud, "A Disturbance of Memory on the Acropolis: An Open Letter to Romain Rolland on the Occasion of His Seventieth Birthday", **The Complete Psychological Works of Sigmund Freud**, Trans. by James Strachey in collaboration with Anna Freud, Vol. XXII (1932-36): New Introductory Lectures on Psycho-Analysis and Other Works, London, The Hogarth Press and The Institute of Psycho-Analysis, 1964, pp.239-248.

others to shape their destiny and thus celebrate them. He also seems to suggest that women should not only be free but also have enough courage to bear the consequences of their actions.

In the period Henry James produced his art, American women were not positively correlated with travel due to the patriarchal forms having constructed the meanings of **womanhood** and **mobility**. James therefore fictionalizes the experiences of traveling women in his texts including **Daisy Miller** and **The Wings of the Dove** in an attempt to bring different points of view to this issue. In both of these texts, he seems to demonstrate what motivates females to travel, why they suffer during their journeys, how their journeys transform them, and to what extent their travel experiences contribute to the development of the societies with which they interact. James' portrayals of these details enable his readers to discover that, while trying to resist **traditional gender roles**, Jamesian female travelers are transformed into both **cultural others** and **feminine others** and therefore displaced. Another point James underlines is that, although some of the male characters in these narratives travel and have cross-cultural relationships as well, only the female ones are **trapped, insulted, otherized, and dislocated**. However, as implied by James, women are capable of dealing with both othering and displacement.

CHAPTER TWO

DAISY MILLER,

THE FEMALE “*CHAMPION OF AND MARTYR TO FREEDOM*”¹

The novella **Daisy Miller** written by Henry James in 1879, tells the story of the young American traveler Annie P. Miller, called with her nickname Daisy throughout the text. Daisy travels in Europe with her mother Mrs. Miller obsessed with her health, her nine-year-old ungovernable brother Randolph Miller, and their Italian courier Eugenio. She is an innocent, inexperienced, and vivacious girl, whose reason of leaving her homeland is to travel around the world, construct an identity and a place of her own, enhance her level of cultural knowledge, and live life to the fullest. She expects to socialize and live together in harmony with the people from different social and cultural backgrounds in her host countries. She visits Vevey in Switzerland and Rome in Italy where she meets both the natives of Europe and her own compatriots alienated in Europe. However, she becomes disillusioned with her friends in her new social environment there. These are Frederick Winterbourne, the twenty-seven-year-old American who has lived in Geneva most of his life, and who will develop an intimacy with Daisy; his expatriate aunt Mrs. Costello, who now maintains her life between seasons in Switzerland and Italy as a high society woman; and Mrs. Walker, the wealthy American widow who is the well-connected mutual friend of Daisy and Winterbourne and lives in Switzerland but also has a residence in Italy. They **otherize** Daisy through both her culture and gender and exclude her from society. They test her chastity as well as questioning her humanity and womanhood. She ends up defending herself in the places where she has come to find joy and happiness. She becomes the victim of the cultural conflict and the cultural hierarchy between the Americans and the Europeans/Europeanized Americans. However, neither her friends who attempt to standardize her nor the man whose love she fears to lose can convince Daisy to shape her character and life in exchange for social acceptability.

¹ Peter Buitenhuis, “From Daisy Miller to Julia Bride: ‘A Whole Passage of Intellectual History’”, **American Quarterly**, Vol. 11, No. 2, Part 1, John Hopkins University Press, Summer 1959, p.146, November 2, 2015, (Online) <http://www.jstor.org/stable/2710670>, 16 October 2018.

Through Daisy's experiences during her journey in Europe she completes as a **displaced** American traveler, James handles both travel's effect on the relationships between people from different cultures and genders and its contribution to the personal development of female travelers.

James tells Daisy's story from Winterbourne's limited perspective using the third-person narrative voice. Winterbourne is a "*Geneva-bound American*,"² who has been puritanical at least as much as his friends in Geneva when it comes to the issues such as morality and etiquette due to his overlong "*residence in the restrictive, emotionally sterile, and hypocritical atmosphere of the little capital of Calvinism*."³ He has embraced the traditions of Europe that is more conservative than America. He has stereotyped judgements about Americans and American women even though he is originally American and used to live in America. Furthermore, he cannot properly befriend Daisy due to the limiting social pressure and cruel gossips of his kith and kin, particularly Mrs. Costello and Mrs. Walker who have lived abroad "*too long*"⁴ like him. He therefore fails to understand Daisy and has ambivalent feelings for her throughout the novella. By conveying Daisy's story through an assimilated compatriot who cannot act out of his own free will, James provides the readers with the basis for them to understand the unpleasant events to which Daisy will be exposed during her Europe tour.

In **Daisy Miller**, the first problem encountered by Daisy, representing the American female travelers otherized and displaced in the late nineteenth and early twentieth century Europe, is **national classification**. For readers to understand the significance of national classification fully, James primarily introduces his prominent **international theme** using metaphors symbolizing the challenges confronted by international travelers. Through the dialogue between Winterbourne and Randolph in the hotel in Vevey, Switzerland, where the Millers first meet Winterbourne, James gives

² Carl Wood, "Frederick Winterbourne, James's Prisoner of Chillon", **Studies in the Novel**, Vol. 9, No.1, Johns Hopkins University Press, Spring 1977, p.38, March 3, 2016, <http://www.jstor.org/stable/29531826>, 14 January 2021.

³ **Ibid.**

⁴ Henry James, **Daisy Miller and Other Stories**, Ed. by Jean Gooder, Oxford, Oxford University Press, 2009, p.56.

his readers background information about the period during which **national differences** were one of the most crucial things when people were on the move. The dialogue starts with Randolph's complaints about the harsh climatic conditions of Europe and the quality of the European hotels. He says that the climate of Old Europe and the conditions of the hotels where they are recently staying have caused him to lose almost all his teeth. He also believes that it would not happen to him if they were in America.⁵ It goes on with the symbolic disease dyspepsia both Randolph and Mrs. Miller have been suffering from since the beginning of their Europe tour. Like his son, Mrs. Miller also believes that "*it's the climate*"⁶ comparing the weather condition of Europe to America and adding, "*it's less bracing than Schenectady, especially in the winter season.*"⁷ The thing making these two characters sick is not climate but the **national and cultural differences** to which they are exposed, as will be revealed later in the novella. In this part of the plot, James indicates that the Miller family will not be able to remain physically, mentally or spiritually intact in foreign lands due to the national and cultural differences they will experience in the future.

As Winterbourne and Randolph move into a deeper conversation, readers see that **national/cultural classification** will not be limited to the complaints of the visitors about the minor issues such as climate change and hotels in Europe. It will comprise the attitude and behaviors of the residents towards visitors and be associated with **gender issues**. For instance, the part of the dialogue in which Winterbourne and Randolph praise the things they think to be particular to only America enables readers to see that Winterbourne, as an American who is now a resident in Europe, looks at his compatriots from the outside. When he agrees with Randolph that the best sweets and greatest people are American, Winterbourne also reveals that American women have a certain image in his mind:

"I can't get any candy here – any American candy. American candy's the best candy."

"And are American little boys the best little boys?" Winterbourne asked.

"I don't know. *I'm* an American boy," said the child.

"I see you're one of the best!" the young man laughed.

⁵ **Ibid.**, p.6.

⁶ **Ibid.**, p.42.

⁷ **Ibid.**

“Are you an American man?” pursued this vivacious infant. And then on his friend’s affirmative reply, “American men are the best,” he declared with assurance. [...]
 “Here comes my sister!” cried his young compatriot. “She’s an American girl, you bet!”
 Winterbourne looked along the path and saw a beautiful young lady advancing. “American girls are the best girls,” he thereupon cheerfully remarked to his visitor. “My sister ain’t the best!” the child promptly returned. “She’s always blowing at me.” “I imagine that’s your fault, not hers,” said Winterbourne. The young lady meanwhile had drawn near. She was dressed in white muslin, with a hundred frills and flounces and knots of pale-coloured ribbon. Bareheaded, she balanced in her hand a large parasol with a deep border of embroidery; and she was strikingly, admirably pretty. “How pretty they are!” thought our friend, who straightened himself in his seat as if he were ready to rise.⁸

Here, that Winterbourne finds Daisy beautiful in their first encounter may make readers think that Winterbourne still feels emotionally attached to his fellow citizens⁹ although he has stayed abroad too long and already adapted to European culture. However, as can be understood from his internal monologues, the first thing he perceives in Daisy is her beauty because he actually has a tendency to categorize people through their nations, sexes, and physical appearances. To exemplify this, while narrating Winterbourne’s first expression about Daisy, James not only lets readers see the complimentary words he uses to describe Daisy but also informs them that Winterbourne has some preconceptions about American girls. While saying “[Daisy’s] eyes are the very prettiest conceivable, and indeed Winterbourne [hasn’t] for a long time seen anything prettier than his fair countrywoman’s various features – her complexion, her nose, her ears, her teeth,”¹⁰ James also adds that he “has already so generalized – what the most ‘distant’ American girls [do]: they [come] and [plant] themselves straight in front of you.”¹¹ Here two issues related to **culture** and **gender** stand out: one is that Winterbourne puts all American women in the same equation while the other is that he sees American women intellectually and morally inferior to European men and women. Winterbourne’s choice of “*the pronoun*

⁸ *Ibid.*, pp.6-7.

⁹ Kyriaki Asiatidou, “‘The Turn of the Screw’ and ‘Daisy Miller’: Henry James’s Puritan view on the Ideal Victorian Middle-class”, *Gaziantep University Journal of Social Sciences*, 17 (3), 2018, p.827.

¹⁰ James, *op. cit.*, p.10.

¹¹ *Ibid.*, p.9.

'they' instead of 'she'"¹² proves out these assumptions. Readers infer that he will view Daisy as a symbol of "*the female American youth*,"¹³ as Kyriaki Asiatidou affirms, rather than seeing her as an individual. Winterbourne's attempt at classifying and categorizing Daisy not as an ordinary person but an American girl might be related to the nineteenth century's "*the so-called 'four-stages theory' of human cultural development*"¹⁴ whose background information is given in the previous chapter. As can be seen in Andrew J. Scheiber's article, Winterbourne seems to "*read individuals as 'specimens' or 'types' of human variation*" and "*place them in some 'phylogenetic sequence' with respect to himself*."¹⁵ In other words, he "*scans bodies*" checking "*the marks of their national or class or even species specificity*"¹⁶ because he is addicted to observing people as members of a category. As for the second assumption that Winterbourne sees Daisy intellectually and morally inferior to European women, the rest of the opening passage of the novella implies that "*Winterbourne is accustomed to thinking of American girls like Daisy as developmentally somewhat below – or, more particularly, behind – himself and those native to his adopted European environs*,"¹⁷ as Millicent Bell also underlines. He therefore has less respect for Daisy. For instance, when he first encounters Daisy whom he soon learns to be single, he sees nothing wrong in talking to her as a single man although he thinks that he should have acted otherwise if he was talking to a European woman. "*In Geneva, as he had been perfectly aware, a young man wasn't at liberty to speak to a young unmarried lady save under certain rarely-occurring conditions*,"¹⁸ the narrator says. "[B]ut here at Vevey what conditions could be better than these? – a pretty American girl coming to stand in front of you in a garden with all the confidence in life,"¹⁹ he continues.

¹² Asiatidou, *op. cit.*, p.826.

¹³ *Ibid.*

¹⁴ Ronald Meek, *Social Science and the Ignoble Savage*, Cambridge, Cambridge University Press, 1976 p.2 quoted in Andrew J. Scheiber, "Embedded Narratives of Science and Culture in James's 'Daisy Miller'", *College Literature*, Vol. 21, No. 2, The Johns Hopkins University Press, June 1994, p.78.

¹⁵ Loren Eiseley, *Darwin's Century: Evolution and the Men Who Discovered It*, Garden City, Anchor, 1961, p.243 quoted in Scheiber, *op. cit.*, p.77.

¹⁶ *Ibid.*

¹⁷ Millicent Bell, *Meaning in Henry James*, Cambridge, Harvard University Press, 1991, p.59 quoted in Scheiber, *loc. cit.*

¹⁸ James, *op. cit.*, p.8.

¹⁹ *Ibid.*

Here, Winterbourne's obsession of **type**, which is a concept "*by definition, occup[ying] an inferior station in the social hierarchy*"²⁰ in Alice A. Barlett's terms, has connotations related to both **national and cultural characteristics** and **gender**. It naturally prevents him from being neutral in his observations about Daisy.

James gives the idea that Winterbourne sees Daisy inferior to European women through not only Winterbourne's direct speeches and inner monologues but also the place he chooses for the couple's encounter. For example, he lets Winterbourne see Daisy among wildflowers in the garden of the hotel — he could have chosen its lobby or conference room but he did not — and his choice of setting seems to connote pastoral life style and "*the entire nineteenth-century conflict between*"²¹ the civilized and the uncivilized. He makes readers feel that Daisy will be representing "*the undomesticated natural world*"²² (agricultural society) for Winterbourne throughout the novella. As another example, regarding this botanical detail, the name James chooses for his heroine has also importance. The flower type he prefers to use is not a "*hothouse orchid*"²³ but a "*weed*,"²⁴ a "*wildflower*."²⁵ The symbol of wildflower represents Daisy's free and rebellious soul, "*her simplicity, and her spontaneous beauty*."²⁶ It on the other hand has negative connotations for Winterbourne. While he is fascinated with Daisy's self-reliance and uniqueness, he also worries that she might be as wild, primitive, untamed, uneducated, and unsophisticated as people say. The idea of the classification of people he has learned from his European friends has influenced him so badly that he can never know enough about the real Daisy although he, as the person with whom Daisy spends time more than her other friends, is in a position to contact Daisy personally more than many people. For

²⁰ Sarah Wadsworth, "What Daisy Knew: Reading Against Type in Daisy Miller: A Study", **A Companion to Henry James**, Ed. by Greg W. Zacharias, United Kingdom, Blackwell Publishing, 2008, p.44.

²¹ **Ibid.**, p.78.

²² Scheiber, **op. cit.**, p.79.

²³ **Ibid.**, p.79.

²⁴ **Ibid.**

²⁵ **Ibid.**

²⁶ Carol Ohmann, "Daisy Miller: A Study of Changing Intentions", **American Literature**, Vol. 36, No. 1, Duke University Press, March 1964, p.7, June 27, 2016, (Online) <http://www.jstor.org/stable/2923496>, 23 August 2018.

him, “*Europe is old, crowded, and burdened with history while America is new, open, and ahistorical.*”²⁷ The cultural differences between America and Europe cause “*the former [to be seen] innocent and free and the latter [to be valued as] sophisticated and morally fixed.*”²⁸ He values Europeanness above Americanness like the British considering themselves the most superior race, their Englishness as “*the world identity*”²⁹ and “*everything else [as] only a small ethnicity,*”³⁰ as Stuart Hall describes. It is therefore not possible for him to relieve himself of the social stance in Europe imposing on him the so-called superiority of Europeanness. On the other hand, he cannot observe and evaluate Daisy independently of the rumors of his European/Europeanized American friends. Due to these reasons, “*he vacillates between thinking of [Daisy] as good or bad and he contradicts himself by saying one thing and feeling the opposite.*”³¹ Although he really desires to flirt with Daisy, he has ambivalent feelings towards her until the end of the novella.

The reason why the friendship between Daisy and Winterbourne cannot turn into an affair — Daisy would love it since it would be a beautiful outcome of her mobile life — is because she, from the moment she first arrives in Vevey, is in the center of public attention as an American citizen and a young, single traveling woman. Relying on the criticisms of Welter, Friedan, and Massey in chapter one concerning the mentality which defined women as creatures that are a part of/belong in the house and prohibit them from traveling, it is clear why/how Daisy rises to prominence with her culture/nationality, gender, and her identity as a traveler. Vevey is a small town in Switzerland where Daisy can afford to see but with whose local culture she has not yet been acquainted. Here, she, as a young single female traveler whose presence in Europe is already considered

²⁷ Caren Kaplan, **Questions of Travel: Postmodern Discourses of Displacement**, Durham and London, Duke University Press, 1996, p.94.

²⁸ Asiatidou, **op. cit.**, p.820.

²⁹ Stuart Hall, “The Local and The Global: Globalization and Ethnicity”, **Culture, Globalization and the World System: Contemporary for the Representation of Identity**, Ed. by Anthony D. King, University of Minnesota Press, 1997, p.10.

³⁰ **Ibid.**

³¹ Frankie Wilson and Max Westbrook, “Daisy Miller and the Metaphysician”, **American Literary Realism**, 1870-1910, Vol. 13, No. 2, University of Illinois Press, Autumn 1980, p.276, December 29, 2015, (Online) <http://www.jstor.org/stable/27745955>, 16 August 2018.

inappropriate by the residents in her host country, is exposed to both Winterbourne's male gaze and her fellow creatures' bitter comments, criticisms, and warnings. However, having no awareness of this negative atmosphere, she makes ingenuous statements about her social background to introduce herself:

I'm very fond of society and I've always had plenty of it. I don't mean only in Schenectady, but in New York. I used to go to New York every winter. In New York I had lots of society. Last winter I had seventeen dinners given me, and three of them were by gentlemen,' added Daisy Miller. "I have more friends in New York than in Schenectady – more gentlemen friends; and more young lady friends too," she resumed in a moment. [...] "I've always had," she said, "a great deal of gentlemen's society."³²

This speech that Daisy innocently makes to introduce herself, her social environment and her life style, leaves a negative impression on Winterbourne who already has stereotyped ideas about American girls, specifically Daisy. It may not be a coincidence that the place Daisy meets Winterbourne and gets off a bad start in her relationship with him is Vevey. As Patricia Crick points out, James, through his choice of city where is "*the setting of Rousseau's Julie*," may have wanted to "*remind us of Rousseau's belief that the innocence and contentment of 'natural' [people] have been destroyed by the conventions of 'civilized' society*."³³ Winterbourne representing the civilized part of the world, which is Europe in the novella, is so obsessed with the idea if he should blame Daisy for being "*an actual or potential arrière-pensée*"³⁴ that he, equally ironically, cannot make a fresh start with her — a woman he met a few minutes ago. Through another interior monologue of Winterbourne, readers see that he does not really listen to Daisy but rather talks to himself:

Certainly she was very charming, but how extraordinarily communicative and how tremendously easy! Was she simply a pretty girl from New York State – were they all like that, the pretty girls who had had a good deal of gentlemen's society? Or was she also a designing, an audacious, in short an expert young person? Yes, his instinct for such a question had ceased to serve him, and his reason could but mislead. Miss

³² James, **op. cit.**, p.14.

³³ Henry James, **Daisy Miller**, Introduction by Geoffrey Moore, New York, Penguin, 1986, p.119 quoted in Wadsworth, **op. cit.**, p.36.

³⁴ James, **op. cit.**, pp.14-15.

Daisy Miller looked extremely innocent. Some people had told him that after all American girls *were* exceedingly innocent, and others had told him that after all they weren't. He must on the whole take Miss Daisy Miller for a flirt – a pretty American flirt. [...S]he was very unsophisticated; she was only a pretty American flirt. Winterbourne was almost grateful for having found the formula that applied to Miss Daisy Miller.³⁵

As seen in the passage quoted above, Winterbourne relates the characteristics of Daisy he thinks to be inconvenient to both her **nationality** and her **gender**. He finds her charming and sociable but her communicativeness disturbs him. He believes that she is extremely innocent but he associates her innocence with ignorance. He is aware of the fact that the things he has heard might be rumors without foundation as well. However, as a conservative man assimilated abroad, he cannot help but judge Daisy in the light of other people's views. Rather than learning the truth, he prefers to reach a quick verdict about her.

Whenever Winterbourne dares to know more about Daisy keeping company with her, a crowded group of people including his relatives and mates warns him not to befriend her. They are the people most of whom are Europeans or Europeanized Americans having known each other in an international atmosphere. However, rather than creating cross-cultural awareness in that meeting point, they “*use their mutual awareness to no good purpose*,”³⁶ as Carol Ohmann claims. They prefer to “*watch one another for vulgarity, for any possible lapse from propriety*”³⁷ as the “*watchbirds*”³⁸ of their hybrid society. They act like “*the arbiters of culture*”³⁹ who keep making judgments about people and situations without hesitation. When Winterbourne decides to give a real chance to Daisy whom he believes to be “*very innocent*,”⁴⁰ “*completely uneducated but wonderfully pretty [and] very nice*,”⁴¹ he receives incredibly discouraging comments from these people. The first

³⁵ **Ibid.**, p.15.

³⁶ Ohmann, **op. cit.**, p.6.

³⁷ **Ibid.**

³⁸ **Ibid.**

³⁹ Scheiber, **op. cit.**, p.80.

⁴⁰ James, **op. cit.**, p.21.

⁴¹ **Ibid.**

negative comment comes from his aunt Mrs. Costello whom he plans to introduce to Daisy:

He at once recognized from her tone that Miss Daisy Miller's place in the social scale was low. "I'm afraid you don't approve of them," he pursued in reference to his new friends.

"They're horribly common" – it was perfectly simple. "They're the sort of Americans that one does one's duty by just ignoring."

"Ah you just ignore them?" the young man took in.

"I can't *not*, my dear Frederick. I wouldn't if I hadn't to, but I have to."

"The little girl's very pretty," he went on in a moment.

"Of course she's very pretty. But she's of the last crudity."

"I see what you mean of course," he allowed after another pause.

"She has that charming look they all have," his aunt resumed. "I can't think where they pick it up; and she dresses in perfection – no, you don't know how well she dresses. I can't think where they get their taste."

"But, my dear aunt, she's not, after all, a Comanche savage."

"She is a young lady," said Mrs. Costello, "who has an intimacy with her mamma's courier!"

"An 'intimacy' with him?" Ah there it was!

"There's no other name for such a relation. But the skinny little mother's just as bad! They treat the courier as a familiar friend – as a gentleman and a scholar. I shouldn't wonder if he dines with them. Very likely they've never seen a man with such good manners, such fine clothes, so *like* a gentleman – or a scholar. He probably corresponds to the young lady's idea of a count. He sits with them in the garden of an evening. I think he smokes in their faces."

Winterbourne listened with interest to these disclosures; they helped him to make up his mind about Miss Daisy. Evidently she was rather wild.⁴²

With the dialogue above, in which he brings Mrs. Costello's culture of blame into the forefront, James might have two purposes: trying to make us empathize with Daisy and understand the social pressure on Winterbourne. Firstly, it looks weird that Mrs. Costello has forgotten that she is originally from America as well. Instead of trying to be tolerant towards Daisy as an experienced American who has already fit into European customs and traditions, Mrs. Costello harshly criticizes her inexperienced compatriot. She analyzes Daisy's behaviors ignoring the fact that she has a different cultural background and she is still unfamiliar with European norms. Secondly, she keeps reminding Winterbourne of

⁴² *Ibid.*, pp.20-21.

Daisy's social status and class to underline that she does not belong to their milieu. She claims that Daisy, as a member of a less civilized nation, will most probably behave not obeying their "*cultural codes*"⁴³ but listening to her own "*instinctive impulse*;"⁴⁴ she will never be able to "*achieve [their] high culture*."⁴⁵ That's why neither Winterbourne nor his aunt can see Daisy as an ordinary human being. Thirdly, she tells Winterbourne that the Millers would not spend that much time with their servant if they were upper-class nobles. In this part of the novel, James seems to refer to the period during which Victorian parents were warned by authors including James Mark Baldwin "*not to bestow the physical, intellectual, emotional, and moral growth of their children upon servants, who traditionally are considered morally corrupted*."⁴⁶ The reason why Baldwin gave parents such advice was that the servants who developed an intimacy with their masters' children were believed to corrupt their innocence. Not only conservative but also liberal writers triggered Victorian parents' anxiety of servants. William Goldwin, for example, claimed that servants would "*instruct [them] in the practice of cunning, and the arts of deceit*," "*teach [them] to exhibit a studied countenance to those who preside over [them]*" and "*make [them] confidants of their vices*."⁴⁷ Lastly, when Mrs. Costello correlates being a friend of a male servant with moral corruption and tries to convince her nephew that Daisy lacks social, moral and ethical values, James restates that, for Victorian society, "*moral integrity was strongly associated with the maintenance of social status*."⁴⁸ She is so professional at faultfinding that, preventing Winterbourne from focusing on Daisy's positive sides such as her beauty and sense of dress, she successfully draws his attention to only the so-called negative features of the Millers. She convincingly advises her nephew that "*the quality lacking in [Daisy should be] taken to be something disturbingly intangible, something for which every evidence of physical attractiveness, personal*

⁴³ Scheiber, *op. cit.*, p.81.

⁴⁴ *Ibid.*

⁴⁵ Eiseley, *op. cit.*, p.264.

⁴⁶ Eliot M. Schrero, "Exposure in 'The Turn of the Screw'", *Modern Philology*, Vol. 78 No. 3, 1981, p.262 quoted in Asiatidou, *op. cit.*, p.821.

⁴⁷ *Ibid.*, pp.263-264.

⁴⁸ Asiatidou, *op. cit.*, p.822.

*charm, and even good taste cannot compensate.”*⁴⁹ His aunt’s observations and interpretations consequently trigger the ambiguous ideas Winterbourne has been holding inside of him. He, once again, persuades himself that she is only an American flirt.

Winterbourne has already promised to see Daisy at the Castle of Chillon before he talks to his aunt.⁵⁰ This is the scene James refers to Lord Byron’s poem **The Prisoner of Chillon** to imply that Winterbourne may break his chains thanks to Daisy. At the beginning of the trip, Winterbourne is of the opinion that Daisy will somehow prove his aunt right. However, Daisy charms him with her good manners, courtesy, and elegance as seen in his monologue below:

Winterbourne could at least take pleasure in his pretty companion’s distinguished air. He had been privately afraid she would talk loud, laugh overmuch, and even perhaps desire to move extravagantly about the boat. But he quite forgot his fears; he sat smiling with his eyes on her face while, without stirring from her place, she delivered herself of a great number of original reflexions. It was the most charming innocent prattle he had ever heard, for, by his own experience hitherto, when young persons were so ingenuous they were less articulate and when they were so confident were more sophisticated.⁵¹

At the end of the trip, Winterbourne not only confesses to Daisy that he has never been better in his life⁵² but also feels a bit ashamed of himself because Daisy, whom he thinks to be “*horribly common*”⁵³ and “*wild*”⁵⁴ under the influence of his aunt, behaves ladylike. This is the moment readers realize that Winterbourne may go out of his “*spiritual imprisonment within the cell of his own stultifying temperament formed during his overlong residence in Geneva*”⁵⁵ if he really makes an effort. He might have a chance to get rid of the “*humorless, ungenerous ambiance*”⁵⁶ of Geneva in his imagination if he lets

⁴⁹ Annette Kar, “Archetypes of American Innocence: Lydia Blood and Daisy Miller”, **American Quarterly**, Vol. 5, No. 1, Johns Hopkins University Press, Spring 1953, p.33, January 14, 2016, (Online) <http://www.jstor.org/stable/3031288>, 23 August 2018.

⁵⁰ James, **op. cit.**, p.17.

⁵¹ **Ibid.**, pp.34-35.

⁵² **Ibid.**, p.35.

⁵³ **Ibid.**, p.20.

⁵⁴ **Ibid.**, p.21.

⁵⁵ Wood, **op. cit.**, p.36.

⁵⁶ **Ibid.**

*“a lovely being come briefly into his life to awaken him to full awareness of his bondage”*⁵⁷ as such in *“Bonnivard’s physical imprisonment in his dungeon cell.”*⁵⁸ Winterbourne thinks that the thing confusing him is, perhaps, only about Daisy’s overconfidence and naïveness. He feels that the tour at Chillon has helped him understand that there is nothing inappropriate behind Daisy’s attitudes, which have seemed somehow weird or mysterious to him so far. Firstly, during the trip, Daisy answers all his questions without any hesitation. She is so natural and straightforward that she sincerely lets him know about *“her tastes, habits and designs.”*⁵⁹ Secondly, she feels sad and requests him to come back *“for [her]”*⁶⁰ when she learns that Winterbourne will have to go back to Geneva. These details are already enough to prove that she is not in search of a casual affair. Additionally, if she were such a girl, she would neither introduce Winterbourne to her mother that gently⁶¹ nor care for him that much, as implied by James since the beginning of their friendship. Their trip to Chillon ends with Winterbourne’s self-questioning which makes him think what is different does not always mean bad and what is problematic is perhaps his own perspective.

Although the Millers have the same level of income in both places, while they are valued as the high-class in America, they cannot get involved in the same level of class in Europe. As if that were not enough, they are ostracized from society by Winterbourne’s relatives and friends as well. That they cannot gain social acceptance is not related to how much money they have but how they use their money in the places they are able to enter thanks to their wealth. In the novella, James already depicts that the European high society in the mid-1870s included only wealthy families in its structure through the characters who have many houses in different countries and spend time in luxury holiday destinations on summers and winters. James’ criticism on the relationship between economy and social status can be further understood with the critical theory of Karl Marx. In **the Communist**

⁵⁷ **Ibid.**

⁵⁸ **Ibid.**

⁵⁹ James, **op. cit.**, p.36.

⁶⁰ **Ibid.**, p.37.

⁶¹ **Ibid.**, p.27.

Manifesto, Karl Marx and Fredrich Engels declare that “*culture and society are rooted in material or economic conditions*”⁶² (emphasis added). The characters defining themselves as sophisticated paradoxically come into prominence with not their intellectual qualifications but luxurious events and vacations in **Daisy Miller**. While underlining how civilized they are, they similarly refer to their opportunities not their level of knowledge. The thing shaping their ideologies is also their financial potentials. Winterbourne, for example, has a Geneva-based education since he is wealthy. In parallel to this, he is conservative since he has grown up in Geneva. He is now a member of the ruling class in Vevey and Rome thanks to his background. This is what Marx means by “*economic conditions shape ideology*”⁶³ and “[t]he ruling ideas are [therefore] nothing more than the ideal expression of the dominant relationships”⁶⁴ in **A Contribution to the Critique of Political Economy**. For civilization not to turn into an empty concept and not to be defined by dominant groups destroying the suppressed ones, Marx’s suggestion of “*classless society*” is logical.⁶⁵ Marx puts forward that individuals have “*free conscious activity*”⁶⁶ in classless societies, which he thinks to be one of the most crucial features distinguishing human beings from other living creatures. The free conscious activity Marx underlines as a critical human right is related to the second issue causing the Millers to be alienated and excluded from society in **Daisy Miller**. The society thinks them to be common because they eat together with their tour guide and their daughter hangs out with people of the opposite sex. However, such things are their free conscious activities and should not be anyone’s business. The family member who most suffers oppression about this is Daisy. From the contemporary socialist feminists’ perspective, Daisy’s decisions, actions, and reactions as a foreign woman traveler during her travel are a **feminist resistance**. The reason is that she, as a woman, is from the subgroup which is most

⁶² Karl Marx, Frederick Engels, **Marx/Engels Selected Works**, Vol. One, Moscow, Progress Publishers, 1969, p.8.

⁶³ Josephine Donovan, **Feminist Theory: The Intellectual Traditions**, Fourth Edition, London, Continuum International Publishing Group, 2012, p.64.

⁶⁴ **Ibid.**, p.65.

⁶⁵ Donovan, **op. cit.**, p.68.

⁶⁶ Karl, Marx, **Economic and Philosophic Manuscripts of 1844**, Trans. and Ed. by Martin Milligan, New York, Dover Publications, 2007, p.75.

influenced by the **culture gap** and **class distinction**. As Theodor Adorno says in **Minima Moralia: Reflections from Damaged Life** he wrote in 1951, women are “*the product of masculine society*.”⁶⁷ The society wants to dominate and use women as it does nature. Several fields including religion, science, philosophy, literature, and economy, as mentioned in chapter one, contribute to the construction of womanhood Heberle confirms to be historically constituted.⁶⁸ It is then applied in practice to social life as portrayed in the novella.

Although Winterbourne cannot entirely deny that the Millers are “*very ignorant*”⁶⁹ and “*utterly uncivilized*,”⁷⁰ he disagrees with the majority that they are “*bad*”⁷¹ and plans to come together with Daisy, this time in Rome. However, he steps back due to her aunt’s provocations. The following dialogue between Winterbourne and Mrs. Costello not only shows how easy it is to dishonor a young female traveler of a different culture, but it also reveals that their society applies **double standards** to men and women:

“After what happened at Vevey I certainly think I may call upon them,” he said to Mrs. Costello.

“If after what happens – at Vevey and everywhere – you desire to keep up with acquaintance, you’re very welcome. Of course you’re not squeamish – a man may know every one. Men are welcome to the privilege!”

“Pray what is it then that ‘happens’ – here for instance?” Winterbourne asked.

“Well, the girl tears about alone with her unmistakably low foreigners. As to what happens further you must apply elsewhere for information. She has picked up half a dozen of the regular Roman fortune-hunters of the inferior sort and she takes them about to such houses as she may put *her* nose into. When she comes to a party – such a party as she can come to – she brings with her a gentleman with a good deal of manner and a wonderful moustache.”

“And where’s the mother?”

“I haven’t the least idea. They’re very dreadful people.”

Winterbourne thought them over in these new lights. “They’re very ignorant – very innocent only, and utterly uncivilized. Depend on it they’re not ‘bad.’”

“They’re hopelessly vulgar,” said Mrs. Costello.

⁶⁷ Theodor Adorno, **Minima Moralia: Reflections from Damaged Life**, Trans. by E. F. N. Jephcott, London, Verso Press, 2005, p.95.

⁶⁸ Renée Heberle, **Feminist Interpretations of Theodor Adorno**, Pennsylvania, The Pennsylvania State University Press, 2006, p.5.

⁶⁹ James, **op. cit.**, p.40.

⁷⁰ **Ibid.**

⁷¹ **Ibid.**

“Whether or no being hopelessly vulgar is being ‘bad’ is a question for the metaphysicians. They’re bad enough to blush for, at any rate; and for this sort of short life that’s quite enough.”⁷²

Mrs. Costello sees herself in a superior position to determine whether a person is civilized and noble or a situation is appropriate. She, therefore, feels comfortable while categorizing, defining, judging or blaming people whom she sees somehow inferior to herself. This primarily means that she (re)constructs her so-called high-class identity as she defines and names the people most of whom are tourists, travelers, and foreigners. In the meanwhile, the identities of the ones otherized by Mrs. Costello and other characters sharing the same opinion with her are cultivated and shaped as well. Both situations seem to occur in the way Jacques Lacan asserts as outlined by Vasiliki Galani-Moutafi: “[T]he self is constructed through the image of the Other.”⁷³ Since the dominant side, Mrs. Costello has already constructed a reality for Daisy about whom she has been gossiping for a while, she does not even hesitate to intervene in Daisy’s privacy. She goes too far while interpreting Daisy’s friendship with her Italian friend Giovanelli. She charges her with overpermissiveness forgetting her own daughters whom she has allowed to live in New York freely. Another detail, which is worth discussing, is Mrs. Costello’s unfair and sexist attitudes towards Daisy, a person of her own sex. She thinks that it is acceptable for men to socialize everywhere independently because she believes that there are not specific but universal norms for males. However, she does not approve of women pleasing themselves abroad since she wants particular **national** and **cultural codes** to exist for females living or traveling in foreign countries.⁷⁴ Therefore, she blames all women ignoring or disobeying these codes and, in Luce Irigaray’s terms, standing out from the groups providing them with continuity⁷⁵ for lacking moral virtue, she does to Daisy. What

⁷² *Ibid.*, pp.39-40.

⁷³ Vasiliki Galani-Moutafi, “The Self and The Other: Traveler, Ethnographer, Tourist”, *Annals of Tourism Research*, Vol. 27, No.1, Great Britain, Elsevier Science Ltd, 2000, p.205.

⁷⁴ Aileen Christianson, “Gender and nation: debatable lands and passable boundaries”, *Across the margins: Cultural identity and change in the Atlantic archipelago*, Ed. by Glenda Norquay and Gerry Smyth, Manchester, Manchester University Press, 2002, p.72.

⁷⁵ Luce Irigaray, *An Ethics of Sexual Difference*, Trans. by Carolyn Burke and Gillian C. Gill, New York, Cornell University Press, 1993, p.103.

she calls national codes, as Stuart Hall explains, turns into malicious, dangerous, hostile, discriminatory/racist attitudes⁷⁶ in time and they victimize her fellows. That is to say, she not only applies double standards to Daisy and women having a similar stance but also contributes to the existence of the patriarchal system in the place where she lives. Consequently, Winterbourne, brainwashed by his aunt's unjust, discriminative and sexist point of view, cancels visiting Daisy in Rome.⁷⁷

The double standards applied to Daisy by Mrs. Costello bring to mind the quote of Fredrich Engels that *"he is the bourgeoisie and the wife represents the proletariat."*⁷⁸ While women deal with unpaid household chores, men work outside and are able to turn their effort into money. As men's financial power increases, their position in society becomes stronger and more important than that of women. They are also seen as decision-makers in both their families and societies. Meanwhile, women are doomed to household chores. They are humiliated because they are turned into creatures that serve a masculine culture. This is the first class conflict in history (between men and women in monogamous marriages). It is the conflict Engels explains comparing women to the proletariat. A similar approach is introduced in **Daisy Miller**. Mrs. Costello disapproves of Daisy's wish to socialize with friends outside. Seeing Daisy outside her **domestic space** disturbs her because she cannot adopt the idea that women can/should produce or achieve something outside of the **home**.

James clarifies the matter of the double standards applied to American female travelers in Europe through another character, Mrs. Walker, who tries to exclude the Millers from society. Mrs. Walker, in a similar manner to Mrs. Costello, *"represents the rigid high class in [Europe's] hierarchical society"*⁷⁹ and does not hesitate to *"form a jury"*⁸⁰ which enables her to judge visitors, more particularly Daisy. When she learns that Daisy will see the Pincian Gardens, she warns her gently at first. Pretending as if her only

⁷⁶ Hall, **op. cit.**, p.5.

⁷⁷ James, **op. cit.**, p.40.

⁷⁸ Donovan, **op. cit.**, p.63.

⁷⁹ Lamia Khalil Hammad, "America vs Europe and Identity Recognition in the Teaching of Daisy Miller", **Teaching American Literature: A Journal of Theory and Practice**, Vol.4, No. 1, Fall 2010, p.36.

⁸⁰ **Ibid.**

concern was to protect Daisy from the risk of malaria in Rome, she tells Daisy that she “*will catch the fever*” if she goes out “*at this hour*.”⁸¹ However, what exactly bothers her is not Daisy’s risk of contracting malaria but her idea of having a night tour as a young single woman. Here, through the metaphor of disease, James may refer to “*the ancient theory [the Victorians believed] that women are [biologically] weaker than men*”⁸² whose philosophical and scientific origins are from the Aristotelian tradition.⁸³ As an example, Mrs. Walker recommending Daisy not to go to Pincio needs to give the same advice to neither Winterbourne nor Giovanelli. Besides, the interfering and oppressive attitude of Winterbourne influenced by his friends’ conservative views is a remarkable detail as well. He, “*just like a guardian Angel*,”⁸⁴ accompanies Daisy, whom he believes to be inherently weak and needs to be protected by a male figure on her trip to Pincio. However, Daisy, who “*[has] never allowed a gentleman to dictate [to her] or to interfere with anything [she does]*”⁸⁵ before, does not pay attention to his instructions and impositions during and after the trip. As a result, ironically but not surprisingly, only Daisy out of these three people catches malaria and dies.

The above-mentioned emphasis by Mrs. Walker when she says this time of the night may also signify the situation of the American travelers born into a conservative but “*simpler world*”⁸⁶ and exposed to **the gender roles** and **separate sphere ideology** more in Europe than their homeland in James’ time. Mrs. Walker is ashamed of sharing the same nationality with Daisy who sees no wrong or harm in walking about the streets of Rome with her male friends. According to her, such behaviors of ladies can never be tolerated or justified in Europe. She supports the idea that a woman’s place is in the home;

⁸¹ James, *op. cit.*, p.46.

⁸² Alfred Habegger, **Henry James and the “Woman Business”**, Cambridge, Cambridge University Press, 1989, p.26.

⁸³ Nancy Tuana, “The Weaker Seed the Sexist Bias of Reproductive Theory”, **Hypatia**, Vol. 3, No. 1, Feminism and Science 2, Wiley on behalf of Hypatia, Inc., Spring 1988, p.35, August 16, 2016, (online) <http://www.jstor.org/stable/3810050>, 18 August 2019.

⁸⁴ Asiatidou, *op. cit.*, p.828.

⁸⁵ James, *op. cit.*, p.49.

⁸⁶ David Grant, “‘Once Place Me and You’ll See’: The Matter with Milly in The Wings of The Dove”, **Texas Studies in Literature and Language**, Vol. 42, No. 4, Questions of Authority: Nineteenth-Century American Fiction in Historical Context, University of Texas Press, Winter 2000, p.388, June 21, 2014, (Online) <http://www.jstor.org/stable/40755317>, 16 August 2018.

she should not be out late at night. More importantly, she should never be seen together with men in public places. Therefore, the night that Daisy walks around Pincio with Winterbourne and Giovanelli, she purposely drives by them. Even though she says that she is there to show “*the world may see [Daisy is] not running absolutely wild – and then take her safely home,*”⁸⁷ her intention is different. She tries to pick up Daisy not because she really cares for her but because she is ashamed of sharing the same nationality with her and concerned that she will misrepresent the American women abroad to her European friends. When she gets there, she first talks to Winterbourne: “*It’s really too dreadful’ – she earnestly appeal[s] to him. ‘That crazy girl mustn’t do this sort of thing. She mustn’t walk here with you two men. Fifty people have remarked her.’*”⁸⁸ Her dialogue with Winterbourne strengthens the above-stated argument that her priority is not Daisy but her own image in the public eye. Then, she warningly speaks with Daisy asking her if she “*get[s] in and drive[s] round with her.*”⁸⁹ Daisy is yet unaware of Mrs. Walker’s actual intention. She kindly declines her invitation saying, “*[t]hat would be charming, but it’s so fascinating just as I am!*”⁹⁰ When Mrs. Walker reminds her that “*[i]t may be fascinating but it’s not the custom [there],*”⁹¹ Daisy, uttering her own world view, adds, “*it ought to be then!*”⁹² There is nothing wrong with Daisy whose only wish is to improve herself by seeing different places, cultures, and people. Freedom, sociability, communicativeness, making new friends are inherent in the act of traveling; she just acts in the nature of the things. Additionally, she freeheartedly states that the only thing motivating her to be there at that time is her passion for travel when she says “*if I didn’t walk I’d expire.*”⁹³ However, this does not satisfy Mrs. Walker who keeps speaking on behalf of Daisy. She dictates to Daisy that “*[she] should walk with [her] mother.*”⁹⁴ Daisy, who has a gift for gab, patiently and humorously reminds Mrs. Walker that “*[her] mother [has] never walked ten steps in*

⁸⁷ James, **op. cit.**, p.52.

⁸⁸ **Ibid.**, pp.51-52.

⁸⁹ **Ibid.**, p.52.

⁹⁰ **Ibid.**, p.53.

⁹¹ **Ibid.**

⁹² **Ibid.**

⁹³ **Ibid.**

⁹⁴ **Ibid.**

her life”⁹⁵ and “[she’s] more than five years old.”⁹⁶ Their war of words comes to its climax when Mrs. Walker tells Daisy that “[she’s] old enough to be more reasonable”⁹⁷ and “to be talked about.”⁹⁸ When Daisy asks her what she means, Mrs. Walker says that she will explain it only if Daisy “come[s] into [her] carriage.”⁹⁹ In response to Mrs. Walker, Daisy self-assuredly says that she does not want to listen to her anymore since she is now sure enough that she will not like what she will hear. As a final threatening reminder, Mrs. Walker emphasizes that Daisy will be “*thought a very reckless girl*”¹⁰⁰ if she insists on staying there with two men. However, Daisy does not give in to the pressure Mrs. Walker tries to apply to her. She points out that she does not mind if Mrs. Walker thinks “[she’s] all improper,”¹⁰¹ and asks her to “give [her] right up.”¹⁰²

Mrs. Walker does not feel sorry for what she has done to Daisy in Pincio or having failed to convince her to get into her car because she believes that she has just told Daisy “*what [she has] on [her] conscience.*”¹⁰³ Upon the questions of Winterbourne whom she has barely persuaded to get into her car leaving his friends in Pincio, Mrs. Walker says that they have done the right thing. She justifies why she has asked him to stand by her with her speech below:

“I suspect she meant no great harm, you know,” Winterbourne maturely opined.

“So I thought a month ago. But she has been going too far.”

“What has she been doing?”

“Everything that’s not done here. Flirting with any man she can pick up; sitting in corners with mysterious Italians; dancing all the evening with the same partners; receiving visits at eleven o’clock at night. Her mother melts away when the visitors come.”

“But her brother,” laughed Winterbourne, “sits up till two in the morning.”

“He must be edified by what he sees. I’m told that at their hotel every one’s talking about her and that a smile goes around among the servants when a gentleman comes and asks for Miss Miller.”

⁹⁵ **Ibid.**

⁹⁶ **Ibid.**

⁹⁷ **Ibid.**

⁹⁸ **Ibid.**

⁹⁹ **Ibid.**

¹⁰⁰ **Ibid.**, p.54.

¹⁰¹ **Ibid.**

¹⁰² **Ibid.**

¹⁰³ **Ibid.**, p.57.

“Ah we needn’t mind the servants!” Winterbourne compassionately signified. “The poor girl’s only fault,” he presently added, “is her complete lack of education.”
 “She’s naturally indelicate,” Mrs. Walker, on her side, reasoned.¹⁰⁴

Readers will soon realize how Mrs. Walker has metaphorically poisoned Winterbourne, who has been defending Daisy against all his friends until that night tour. At the party Mrs. Walker arranges in her house soon after the Pincio night, Winterbourne reminds Daisy that European single women never walk on the street with a foreign single man.¹⁰⁵ Daisy satirically asks “*where then*”¹⁰⁶ they walk. She also adds that she is happy not to be “*a young lady of this country*”¹⁰⁷ and will never change her habits for “*such stupid*”¹⁰⁸ customs of their society. The reason why “*she resents and opposes the conventions*”¹⁰⁹ is because she believes that they “*govern the private lives of [both] Europeans*”¹¹⁰ and their guests. Here James seems to suggest his readers to “*preserve their cultural identity at home and abroad*.”¹¹¹ Upon Daisy’s sharp criticism, Winterbourne’s protective manner turns into a rude, dominant attitude. “*When you deal with natives*,”¹¹² he dictates, “*you must go by the custom of the country*.”¹¹³ Furthermore, he offensively says, “*American flirting is a purely American silliness*,”¹¹⁴ therefore, “*it has – in its ineptitude of innocence – no place in this system*.”¹¹⁵ This means she has to know that she will no longer be respected by others “*when [Daisy] show[s] [herself] in public with Mr. Giovanelli and without [her] mother*.”¹¹⁶ Readers can easily see how Winterbourne is gradually changing due to social pressure, and maybe to his own resentment as he might get jealous but cannot

¹⁰⁴ **Ibid.**, p.55-56.

¹⁰⁵ **Ibid.**, p.61.

¹⁰⁶ **Ibid.**

¹⁰⁷ **Ibid.**

¹⁰⁸ **Ibid.**

¹⁰⁹ John Cassidy, “AMERICA AND INNOCENCE: Henry James and Graham Greene”, **Blackfriars**, Vol. 38, No. 447, Wiley, June 1957, p.262, (Online) <https://www.jstor.org/stable/43816874>, 23 October 2018.

¹¹⁰ **Ibid.**

¹¹¹ Timo Müller, “Review Essay: Henry James and Transatlantic Modernism”, **The Henry James Review**, 38/1, Winter 2017, p.102, (Online) <https://doi.org/10.1353/hjr.2017.0010>, 18 September 2019.

¹¹² James, **op. cit.**, p.62.

¹¹³ **Ibid.**

¹¹⁴ **Ibid.**

¹¹⁵ **Ibid.**

¹¹⁶ **Ibid.**

do anything since he does not even allow himself to flirt. In the earlier parts of the novella, for instance, when he learns Giovanelli is a “*cavaliere avvocato*”¹¹⁷ with “*far-stretching intentions*”¹¹⁸ and he worries over Daisy, Winterbourne seems to “*enact the paternal role*”¹¹⁹ as Kyriaki Asiatidou interprets. He acts like “*the male lover*”¹²⁰ believing that he “*must protect the female from public danger and must secure her morality by limiting her access to public space.*”¹²¹ However, now, even though Daisy “*show[s] no displeasure for the interruption of her tête-à-tête with Giovanelli,*”¹²² and finally tells Winterbourne that she has considered Giovanelli a friend from the very beginning and never flirted with him,¹²³ Winterbourne accepts that she has gone “*too far.*”¹²⁴

Before the Colosseum night, which is the climax of the novella, Winterbourne is almost convinced that Daisy is not “*a young lady du meilleur monde*”¹²⁵ (chaste girl) because she has been seen with Giovanelli in the hall of the hotel she stays, on the streets of Rome, in the Walkers’ party and the Doria Palace. He is ironically aware that the things Daisy wants to experience during her trips in Europe are not different from what other tourists do. She, just like the other visitors, sightsees, contacts with local people, socializes with other tourists and tries to improve herself gaining experiences from these activities. However, this cannot help him disregard what he has been told about Daisy by the majority most of whom are his assimilated American friends and his European counterparts. He is now one of those who criticize, rumor and condemn her. As agreed upon by Robert Milder and Thomas J. Otten, this demonstrates that Daisy is otherized and displaced “*not for doing something wrong but for doing the conventional thing in the wrong way*”¹²⁶ and the wrong place. Similarly, Winterbourne owes his prejudgments and

¹¹⁷ *Ibid.*, p.67.

¹¹⁸ *Ibid.*, p.50.

¹¹⁹ Asiatidou, *op. cit.*, p.827.

¹²⁰ *Ibid.*

¹²¹ *Ibid.*

¹²² James, *op. cit.*, p.64.

¹²³ *Ibid.*, p.62.

¹²⁴ *Ibid.*, p.68.

¹²⁵ *Ibid.*

¹²⁶ Robert Milder, “Nathaniel Hawthorne”, *The Cambridge Companion to American Novelists*, Ed. by Timothy Parrish, New York, Cambridge University Press, 2013, p.19; Thomas J. Otten, “Henry James”,

his wrong decisions to the ethical and moral principles of the place where he lives. To exemplify, when he sees Daisy with Giovanelli in the Colosseum, even though “*there is no evidence that Daisy becomes physically intimate with Giovanelli, nor is there an objective sign upon which Winterbourne can base his damning inference,*”¹²⁷ he labels Daisy as impure and unchaste. He infers from what he has seen that she is “*too corrupted to be saved*”¹²⁸ and he is “*relieved*”¹²⁹ because he finally demystifies the case of Daisy. Since he is conditioned to misrecognize the truth, he fails to understand what really happens there. “*The difference between the appearance and reality of Daisy’s innocence depends on the way he sees rather than on what he is looking at, and this is entirely due to the surrounding scene.*”¹³⁰ He neither feels the need to have a clear view of the couple nor talks to them since he is a person who “*sees life through the spectacles of the picturesque,*”¹³¹ as John Randall concludes. As if he had a guideline showing him a fake view of life, not life itself,¹³² and telling him what to do in certain situations, he just follows the instructions written in his imaginary guidebook. He concludes that Daisy “[*is*] a young lady about the shades of whose perversity a foolish puzzled gentleman needs no longer trouble his head or his heart.”¹³³ He no longer feels sad or guilty because “*that once questionable quantity ha[s] no shades – it [*is*] a mere black little blot*”¹³⁴ now. Moreover, when he learns the thing he thinks to be true, “*he [*feels*] angry at all his shiftings of view – he [*feels*] ashamed of all his tender little scruples and all his witless little mercies.*”¹³⁵ While trying to leave the Colosseum before Daisy and Giovanelli realize him, he needs to check himself “*not from the fear of doing her injustice, but from a sense*

The Cambridge Companion to American Novelists, Ed. by Timothy Parrish, New York, Cambridge University Press, 2013, p.53.

¹²⁷ Eric Haralson, Kendall Johnson, **Critical Companion to Henry James: A Literary Reference to His Life and Work**, New York, Facts On File, 2009, pp.224-225.

¹²⁸ Asiatidou, **op. cit.**, p.828.

¹²⁹ Ohmann, **op. cit.**, p.5.

¹³⁰ Haralson, **op. cit.**, p.225.

¹³¹ John H. Randall, “The Genteel Reader and Daisy Miller”, **American Quarterly**, 17/3, 1965, p.575 quoted **ibid.**

¹³² **Ibid.**

¹³³ James, **op. cit.**, p.74.

¹³⁴ **Ibid.**

¹³⁵ **Ibid.**, p.75.

of the danger of showing undue exhilaration for this disburdenment of cautious criticism.”¹³⁶ He fails to hide and has to talk to them. However, even this speech does not help Winterbourne change his mind. It is clear what Daisy is interested in is not the man accompanying her but the historical place she has been dreaming to see for a long time. Daisy also says in person that she has just realized her biggest dream that is “*see[ing] the Colosseum by moonlight*”¹³⁷ and explains why she has been there. Her insistence on realizing this dream of hers despite all the rumors and gossip about her, on the other hand, is only related to her determination to live the life she wants. However, Winterbourne neither pays attention to nor believes her words. What is worse, as seen in the following dialogue, he completely distances himself from Daisy:

“Did you believe I was engaged the other day?”

“It doesn’t matter now what I believed the other day!” he replied with infinite point.

It was a wonder how she didn’t wince for it. “Well, what do you believe now?”

“I believe it makes very little difference whether you’re engaged or not!”¹³⁸

Not knowing it is the last night he sees Daisy, Winterbourne “lets her see that he has lost his faith in her purity”¹³⁹ and leaves the Colosseum doing nothing except for reminding her of taking Eugenio’s pills. He does not even understand why Daisy says “*she [doesn’t] care whether [she has] Roman fever or not.*”¹⁴⁰ In the Colosseum scene, limiting Winterbourne’s vision and letting him misread things through his limited frame and arrive at a false conclusion, James does not only show readers the inevitable ending of the novella. Implying his heroine “is an [innocent] individual who cannot be reduced to a stereotype,”¹⁴¹ he enables them to side emotionally with Daisy¹⁴² and decrease their sympathy for Winterbourne as well.

¹³⁶ **Ibid.**

¹³⁷ **Ibid.**, p.76.

¹³⁸ **Ibid.**, p.77.

¹³⁹ Buitenhuis, **op. cit.**, p.137.

¹⁴⁰ James, **loc. cit.**

¹⁴¹ Haralson, **loc. cit.**

¹⁴² Ohmann, **op. cit.**, p.4.

Throughout the text, James, having a third person narrator, showing what happens to Daisy from other people's limited and biased perspective including Winterbourne's interior monologues, and keeping the ambiguous atmosphere, "*warns the reader not to make the same mistake.*"¹⁴³ Muting Daisy and letting other characters speak for or about her, he does not support what happens to her. He instead protests at those victimizing her. His protest is quite clear when he does not give Winterbourne a last chance to see Daisy on her sickbed. He is deprived of a face-to-face talk with Daisy. The only thing he now has is the message Daisy has requested her mother to tell him:

"Daisy spoke of you the other day quite pleasantly. Half the time she doesn't know what she's saying, but that time I think she did. She gave me a message – she told me to tell you. She wanted you to know she never was engaged to that handsome Italian who was always round. [...S]he wants you to realise she ain't engaged. I don't know why she makes so much of it, but she said to me three times 'Mind you tell Mr. Winterbourne.' And then she told me to ask if you remembered the time you went up to that castle in Switzerland."¹⁴⁴

The passage above seems to be more than an information note or a farewell message. It is about the ironic situation of a Europeanized American man awakened by a so-called young flirt whom he dares to reeducate.¹⁴⁵ It is the way James punishes Winterbourne. It represents the truth he sees too late, his unrecoverable mistake, and the guilty conscience he will probably have all his life. The question Daisy addresses him at the last minute is also critical for Winterbourne to understand both Daisy's character and how much importance she gives to their relationship. James makes Winterbourne face the truth — the truth that the woman he has feelings for is not an easy "*American flirt*"¹⁴⁶ — after taking away his chance to express himself and apologize to her. One week after he receives her message, Daisy dies. At her funeral, Giovanelli tells Winterbourne that she was "*the*

¹⁴³ Haralson, **loc. cit.**

¹⁴⁴ James, **op. cit.**, pp.78-79.

¹⁴⁵ Lynn Wardley, "Reassembling Daisy Miller", **American Literary History**, Vol. 3, No. 2, Oxford University Press, Summer 1991, p.237, (Online) <https://www.jstor.org/stable/490051>, 11 October 2018.

¹⁴⁶ James, **op. cit.**, p.78.

most beautiful,”¹⁴⁷ “the most amiable,”¹⁴⁸ and “the most innocent”¹⁴⁹ woman he had ever seen. Here that the person whom Winterbourne and his friends have been calling “low-class-foreigner”¹⁵⁰ from the very beginning knows about Daisy more than they do seems to be a social satire. Winterbourne learns from Giovanelli that they neither flirted nor planned to get married when he says “*if she had lived I should have got nothing. She never would have married me. [...] For a moment I hoped so... But no. I’m convinced.*”¹⁵¹ As seen in the analysis of Peter Buitenhuis, Winterbourne cannot comprehend Daisy’s unspoiled innocence since he has not managed to understand Daisy’s background. It is too late when he realizes that Daisy was a girl with whom he wanted to spend his life¹⁵² not “the sort of young lady who expects a man sooner or later to carry her off.”¹⁵³ He has nothing to do when he notices that “[his] change of heart hurt her deeply, perhaps even contribute[d] to her death.”¹⁵⁴

Publishers, critics, and readers have always had opposing views about the social message Henry James might have wanted to deliver through his **Daisy Miller** and this diversity of views caused the novella to bring James not only “fame”¹⁵⁵ but also “notoriety.”¹⁵⁶ Some of them have appreciated the way he discussed his themes including intercultural relations, national classification, cultural conflict, class struggles, gender roles, patriarchy, international travel, American female travelers abroad (in Europe), displacement and otherization. However, some others have blamed him for supporting patriarchy and gender apartheid/inequality, justifying the classification of human beings, insulting American womanhood, being a misogynist, promoting moral corruption and setting a bad example for his readers. Firstly, until it was included in Leslie Stephen’s

¹⁴⁷ *Ibid.*, p.79.

¹⁴⁸ *Ibid.*, p.80.

¹⁴⁹ *Ibid.*

¹⁵⁰ *Ibid.*, p.39.

¹⁵¹ *Ibid.*, p.80.

¹⁵² Buitenhuis, *op. cit.*, p.138.

¹⁵³ James, *op. cit.*, p.22.

¹⁵⁴ Buitenhuis, *op. cit.*, p.137.

¹⁵⁵ William T. Stafford, ed. **James’s Daisy Miller: The Story, The Play, The Critics**, New York, Scribner’s Press, 1963, pp.111-112 quoted in Haralson, *op. cit.*, p.222.

¹⁵⁶ Haralson, *op. cit.*, p.222.

Cornhill Magazine in England and became popular, **Daisy Miller** was rejected by the Philadelphia publisher Lippincott due to its content.¹⁵⁷ Secondly, the people reading the novella were separated into two groups as pro-James and anti-James, as claimed by William Dean Howells in a letter of 1879:

Henry James waked up all the women with his Daisy Miller, the intention of which they misconceived, and there has been a vast discussion in which nobody felt very deeply, and everybody talked very loudly. The thing went so far that society almost divided itself into Daisy Millerites and anti-Daisy Millerites.¹⁵⁸

The anti-Daisy Millerites disliked **Daisy Miller** because they claimed that James misrepresented American womanhood. Thirdly, some of James' friends who empathized with the anti-Millerites warned James. They thought that James must have entertained the possibility that some people would misunderstand him due to his choice of theme and his narration style. He must have foreseen his text to be considered "*an outrage on American girlhood.*"¹⁵⁹ Negative reactions and feedbacks increasingly continued. To illustrate, some authorities, as the fourth group, criticized James to portray "*a negative model of the American girl who flirts with 'any man she can pick up.'*"¹⁶⁰ They regarded him as responsible for introducing all American women as cheap and immoral. They asserted that this would not only ruin American women's reputation abroad but also set a bad example for young American girls and perhaps cause them to make this dirty image come true in the future. Even in one of the most merciful critical reviews, written by Patricia Stubbs, it was claimed that James' artistic skills were so advanced that "*the reader [was] tricked into accepting the unacceptable.*"¹⁶¹ She implied that his readers did not even notice that James had defamed American women. The anti-Daisy Millerites whose arguments and concerns are analyzed above seem to have missed the part of the novella in which James

¹⁵⁷ *Ibid.*, p.427.

¹⁵⁸ Stafford, *loc. cit.*

¹⁵⁹ Buitenhuis, *loc. cit.*

¹⁶⁰ Wardley, *op. cit.*, p.240.

¹⁶¹ Patricia Stubbs, **Women and Fiction: Feminism and the Novel, 1880-1920**, Sussex, The Harvester Press, 1979, pp.155-156 quoted in Habegger, *op. cit.*, p.7.

depicts Winterbourne's regret and guilty conscience. After receiving Daisy's message and listening to the confession of Giovanelli, Winterbourne realizes his mistake, which is being "a foreigner to his own inner feelings."¹⁶² He concludes that Daisy "would have appreciated one's esteem,"¹⁶³ however, he could not understand her at the time since he "lived too long in foreign parts."¹⁶⁴ A more comprehensive textual analysis of the novella could have enabled this group (including publishers, editors, critics, close friends, and readers) to arrive at a conclusion not requiring them to blame James. They could have seen that **Daisy Miller** started "as a comedy of manners,"¹⁶⁵ during which the protagonist dealt with tragicomic matters, continued "as a symbolic presentation of a metaphysical ideal,"¹⁶⁶ which underlined that she managed to preserve her natural freedom, vitality, and innocence, and ended as a social satire. James "began by criticizing Daisy in certain ways [but] ended simply by praising her,"¹⁶⁷ as confirmed by Ohmann. Portraying her as a female character who protests the conventional image of the virgin society dictates to her and as an innocent maid alongside her mobility and high-spiritedness, he showed how free-spirited women would react to the male desire for the virgin. Letting her unbound by the expectations of the public, he revealed what emancipated women could do.

Another reason that **Daisy Miller** brought James notoriety was not directly James himself but the authorities who used the content of the novella to realize their own patriarchal goals. James was blamed for giving Victorian governesses and "American writers of etiquette a satisfying opportunity to chastise native mothers and daughters."¹⁶⁸ Through the manners, appearance, and the speeches of the character Daisy, they taught American youth what an ideal American girl was (not) supposed to do. This meant that the novella became a kind of reference guide for both teachers and the young American girls. James, as a fiction writer, was held responsible for this inappropriate usage of the

¹⁶² Wilson, *loc. cit.*

¹⁶³ James, *op. cit.*, p.81.

¹⁶⁴ *Ibid.*

¹⁶⁵ Ohmann, *op. cit.*, p.10.

¹⁶⁶ *Ibid.*

¹⁶⁷ *Ibid.*

¹⁶⁸ *Ibid.*, p.1.

book although his concerns in the novella were beyond issues of physicality and sexual relations. However, this seemed an unfair accusation because he had so many reasons not to support or serve patriarchy. Despite his conservative family background, James was a defender of individualism, freedom, independence, and modernity. First of all, contrary to the naturalist writers by whom he was influenced, James usually touched on the significance of “*the subjective side of human.*”¹⁶⁹ Regardless of gender, he saw the individual superior to the environment. For him, “*it [was] the human beings who [made] the environment.*”¹⁷⁰ Therefore, he created the subtheme individual vs. society in **Daisy Miller**, constructed a rebellious female character fighting for her individualism and took sides with her. Providing his readers with logical reasons, he enabled them to sympathize with Daisy who tries to protect her individual and national identity. As Lamia Khalil Hammad summarizes, keeping her American values in Europe is difficult for Daisy since she is forced to adopt the Victorian cultural codes. She is dictated to forget about her individualism and freedom to “*accommodate herself to a cultural shift from individualism to society to stay alive and survive the challenges.*”¹⁷¹ However, she insists on staying as an American citizen and an American woman in the European cities she visits even though this causes her to be victimized at the end of the war between Young America and Old Europe. Second of all, as John Cassidy states, James always had concerns about the destructive sides of traditions. He saw the existence of traditions as a threat to the innocence of youth. He associated traditions with “*the experience of previous generations [and] wrong-headed, often evil people.*”¹⁷² He compared traditions to “*a villainous miasma.*”¹⁷³ James’ choice of heroine is parallel to these principles listed above. She is a young American woman who has the courage to say she will not change her own way of living because of Europe’s cultural norms. “*She is prepared to live by her own standards,*

¹⁶⁹ Meina Huang, “Environment: A Crucial Motif in Henry James’ International Novels”, **Journal of Language Teaching and Research**, Vol. 6, No. 4, China, Academy Publication, July 2015, p.893, (Online) <https://dx.doi.org/10.17507/jltr.0604.25>, 24 September 2018.

¹⁷⁰ **Ibid.**

¹⁷¹ Hammad, **op. cit.**, pp.35-36.

¹⁷² Cassidy, **op. cit.**, p.265.

¹⁷³ **Ibid.**

to preserve this uncontaminated kind of innocence, even in the midst of hostile pressures.”¹⁷⁴ She is not one of those “old block women handed down by tradition”¹⁷⁵ in James’ time. Consequently, considering James a misogynist or “a rigid moralist” supporting patriarchy and conservatism would not be right as verified by Asiatidou.¹⁷⁶

For James, seen as “the great comparer of America and Europe”¹⁷⁷ by authorities including John Halperin, it was extremely important to include women as the main character in literary works. It would not be so wrong to say that this made him a unique male artist. Donatella Izzo’s statement quoted below explains what distinguishes James from other male writers:

[F]ew male writers have devoted to women the sustained and coherent attention that Henry James displayed throughout his career. Most of James’s novels have women protagonists, and even the few that do not, such as *The Ambassadors*, feature prominent women characters. This, to be sure, had been the rule with the British women novelists in the “great tradition,” as well as with the American practitioners of the domestic and sentimental novel, but it is definitely an exception as regards male writers: possibly no other male novelist in English, and certainly none among the few that enjoy a comparable canonical status, has focused on women to a similar extent.¹⁷⁸

James made a great effort to bring a new perspective to the main problems of his time such as gender discrimination, the exclusion of women from the public sphere and various significant human rights, women’s dependence on men, the depiction of women as angels of their houses and the repression of female sexuality.¹⁷⁹ He did not only aim to detect and illustrate the reasons behind these problems. He wanted to know if/how women dealt with them as well. Therefore, he tried to “enter the ‘feminine’ world of mind and conscience,

¹⁷⁴ *Ibid.*, p.266.

¹⁷⁵ Mary A. Dodge, *Gail Hamilton’s Life in Letters*, Vol. I, Boston, Lee & Shepard, 1901, p.589 quoted in Habegger, *op. cit.*, p.4.

¹⁷⁶ Asiatidou, *op. cit.*, p.821.

¹⁷⁷ John Halperin, “Trollope, James, and the International Theme”, *The Yearbook of English Studies*, Vol. 7, Modern Humanities Research Association, 1997, p.143, December 17, 2015, (Online) <https://www.jstor.org/stable/3507263>, 6 November 2018.

¹⁷⁸ Izzo Donatella, “Nothing Personal: Women Characters, Gender Ideology, and Literary Representation”, *A Companion to Henry James*, Ed. by Greg W. Zacharias, United Kingdom, Blackwell Publishing, 2008, p.343.

¹⁷⁹ *Ibid.*, p.344.

imagination and expression."¹⁸⁰ The more he got involved in their world, the more he wanted to liberate them. Since he knew that travel might be a big opportunity for the ones desiring to liberate their minds, he wanted not only "*the economically well off, white, European males*"¹⁸¹ but also females to travel abroad. To encourage them to travel, he supported the idea that traveling is worth taking the risk. Through his brave female characters in his texts, he gave the message that women are strong enough to cope with the challenges of travel. Therefore, in **Daisy Miller**, he not only depicts a freedom-loving female character but also lets her rebel against everything that has the potential to limit her freedom and love of seeing the world/travel. This is not to discredit but to glorify her. Similarly, he lets her die of malaria comparing the mosquito bites to the people eating her up inside. However, even in her death, he does not create a desperate, miserable or "*helpless*"¹⁸² image for her. The pressure she encounters, the injustice done to her and her young death may arouse tragic sentiments, yet the text contains or enables intellectual discussion and social criticism. Through her death, James seems to show that free-spirited women would prefer to die instead of exposing to limitation, assimilation or "*social ostracism.*"¹⁸³ She is not a typical female victim suffering from the social and moral issues that her creator is blamed for defending. She is a female "*champion of and martyr to freedom.*"¹⁸⁴ She dies but her death shows readers "*the transition of the consciousness of a certain type of American girl from innocence to experience and from ignorance to knowledge.*"¹⁸⁵

James, through Daisy's initiation journey ending with a symbolic death, implies that the mixture of beauty and sexuality is not a threat when it appears in the public sphere contrary to what the Victorians told women in the past.¹⁸⁶ Therefore, women need to

¹⁸⁰ **Ibid.**

¹⁸¹ James Clifford, **Routes: Travel and Translation in the Late Twentieth Century**, Cambridge MA, Harvard University Press, 1997, pp.32-33 quoted in Moutafi, **op. cit.**, p.204.

¹⁸² Donatella, **op. cit.**, p.351.

¹⁸³ Motley F. Deakin, "Daisy Miller, Tradition, and the European Heroine", **Comparative Literature Studies**, Vol. 6, No. 1, Penn State University Press, 1969, p.45, December 28, 2015, (Online) <http://www.jstor.org/stable/40467801>, 13 October 2018.

¹⁸⁴ **Ibid.**

¹⁸⁵ Buitenhuis, **op. cit.**, p.146.

¹⁸⁶ Asiatidou, **op. cit.**, p.829.

hesitate during neither their national nor their international tours according to James. Like Daisy who “*presents herself as a positive female model that does not feel guilt to accept her beauty and sexuality as female virtues instead of female weaknesses*,”¹⁸⁷ they should not desexualize themselves to comfort other people. They should use their right to “*flirt with freedom and power*”¹⁸⁸ and not hesitate to choose or refuse their partners. They should know that they can have their own virtues and make decisions about human relations freely only if they refuse to be their houses’ **angels**. They can become “*the chooser*”¹⁸⁹ and “*the masters*”¹⁹⁰ only if they prove that they are “*emotionally and intellectually strong enough to join the public sphere and to experience all facets of life*”¹⁹¹ like Daisy.

In **Daisy Miller**, through the theme of travel, Henry James illustrates in several ways that the differences between the late nineteenth and early twentieth century’s America and Europe including culture, class, and morality victimized women more than men. Readers, on the one hand, see how national/cultural differences made even America’s (upper)middle-class women, who had time, opportunity and money to travel, base individuals in Europe. Similarly, even the ones who were open to improvement and chose international travel to educate themselves were seen uncivilized in Europe. They, on the other hand, learned that Europeans’ conservative codes of morality were not parallel with American women’s system of values and were to limit their freedom. In both situations, female travelers are observed to have been otherized and displaced by their host countries. However, with his portrayal of Daisy Miller, the archetype of the free-spirited and innocent American woman, James seems to imply that travel liberates women and independent women are strong enough to resist all kinds of norms imposed on them. Therefore, Daisy’s passion for travel, which was a male specific interest in James’ time,

¹⁸⁷ **Ibid.**, p.830.

¹⁸⁸ George Simmel, **On Women, Sexuality and Love**, Trans. and Ed. by Guy Oakes, New Haven, Yale University Press, 1984, p.141 quoted in Wardley, **op. cit.**, p.241.

¹⁸⁹ **Ibid.**, p.140.

¹⁹⁰ **Ibid.**, p.141.

¹⁹¹ Asiatidou, **loc. cit.**

and her struggle against those criticizing, condemning, isolating, and alienating her seem as revolutionary, feminist, and sort of heroic.



CHAPTER THREE
MILLY THEALE,
THE LADY WHOSE SMILE IS A *PUBLIC EVENT* AND WHOSE
SORROW IS A *CHAPTER OF HISTORY*¹

The Wings of the Dove is a novel written by Henry James in 1902, which centers on the story of the American traveler Milly Theale, who goes on a tour to Europe with her travel companion Susan Shepherd Stringham. Milly is a young sick girl who has recently been left an orphan with a big family inheritance. She, in Europe where she visits with great hopes and targets, falls into the trap of the Londoners Maud Lowder, Maud's niece Kate Croy, Kate's secret fiancé Merton Densher, and Maud's friend Lord Mark. While she wants to live and love in her host countries as an “*alone*”² and “*unguarded*”³ traveler, she is deceived, humiliated, dehumanized, and displaced. She on the other hand shows that she has the courage to resist all the unfair, prejudicial, and unethical treatments to which she is exposed. The altruistic behaviors she displays towards her enemies with whom she has culturally and morally been in conflict at the end of the novel enable her to transform into a sublime entity in the eyes of readers. Through the archetype of the free-spirited and innocent American woman traveling abroad, James deals with the issues of **change of location, objectification, dehumanization, desexualization, otherization,** and **displacement** and brings a new perspective to **the transformative impacts of travel** on both visitors and residents.

The Wings of the Dove starts with the detailed description of the life of the young English woman named Kate Croy who welcomes Milly in London and accompanies her on her visit to Vevey. Readers will later find out that it is given as background information for them to fully understand Milly Theale — the “*too good, too pure, too generous, [and]*

¹ Henry James, **The Wings of the Dove**, Ed. by Peter Brooks, Oxford, Oxford University Press, 2009, p.84

² **Ibid.**, p.75.

³ **Ibid.**

too magnificently unselfish”⁴ protagonist of the novel who represents the American female travelers otherized and displaced in late nineteenth and early twentieth-century Europe. The problems based on the dominant material relationships⁵ in society to which Kate has been exposed by the time she meets Milly foreshadow what kind of society Milly is about to enter. It is where the gender, class, and financial status of individuals are valued for “*selfish commercial bargains*”⁶ and money “*takes the place of traditions [and] the accumulated heritages and values of families.*”⁷ Through Kate’s experiences, readers are indirectly informed that Milly will suffer in London society with which she desires to interact.

Henry James gives the first clue about London life introducing Kate as a poor, young, single, and thus aggrieved woman. Her wealthy aunt Mrs. Lowder, under whose protection Kate has lived since her mother’s death, makes her a proposal⁸ she cannot refuse. However, she makes her a condition⁹ as well. She tells Kate that she will continue supporting her only if she accepts to break off with her father Lionel Croy¹⁰ and marry “*the right man,*”¹¹ which are the two things Mrs. Lowder wants to happen in her niece’s life for the benefit of both. The condition Mrs. Lowder lays out for her niece is that she should have “*absolutely nothing to do with [her father], ‘never see [him], nor speak nor write to [him], never go near [him] nor make [him] a sign, nor hold any sort of communication with [him].*”¹² It also means Kate should leave her lover to whom she has

⁴ William Dean Howells, “Mr. Henry James’s Later Work”, **The Question of Henry James: A collection of Critical Essays**, Ed. by F. W. Dupee, New York, Henry Holt and Company, 1945, p.8.

⁵ Josephine Donovan, **Feminist Theory: The Intellectual Traditions**, Fourth edition, London, Continuum International Publishing Group, 2012, p.64.

⁶ Alfred Habegger, “Reciprocity and the Market Place in The Wings of the Dove and What Maisie Knew”, **Nineteenth-Century Fiction**, Vol. 25, No. 4, University of California Press, March 1971, p.458, June 15, 2014, (Online) <http://www.jstor.org/stable/2933123>, 14 October 2018.

⁷ John Carlos Rowe, “The Symbolization of Milly Theale: Henry James’s The Wings of the Dove”, **ELH**, Vol. 40, No. 1, Johns Hopkins University Press, Spring 1973, p.145, December 30, 2015, (Online) <https://www.jstor.org/stable/2872640>, 13 October 2018.

⁸ James, **op. cit.**, p.9.

⁹ **Ibid.**

¹⁰ **Ibid.**

¹¹ Susanne Kappeller, “Fall in Love with Milly Theale: Patriarchal Criticism and Henry James’ ‘The Wings of the Dove’”, **Feminist Review**, No. 13, Palgrave Macmillan Journals, Spring 1983, p.17, (Online) <http://www.jstor.org/stable/1394679>, 3 October 2018.

¹² James, **op. cit.**, p.11.

been secretly engaged. She refuses becoming “*the bait in a well-designed society marriage*” and “*tries instead to keep her family together.*”¹³ She tells her father about her aunt’s plans. He is aware that Kate has to choose “*between acceptance of family poverty for the sake of loyalty and acceptance of Aunt Maud’s wealth for the sake of magnificence.*”¹⁴ The father, who prefers money to family ties, unsurprisingly stands by his sister-in-law’s side. He reminds his daughter that there is no limit to what Mrs. Lowder can do for her¹⁵ and refusing the opportunities she will offer is not reasonable. Although Kate is concerned about her freedom restricted by her aunt as well, he believes that the only reason preventing Kate from accepting Mrs. Lowder’s condition is that she is in love with someone else. “*The matter with you is that you’re in love, and that your aunt knows and – for reasons, I’m sure, perfect – hates and opposes it. Well she may!*”¹⁶ he says, adding that he trusts her instincts with his eyes closed.¹⁷ If the person whom Kate has chosen by her free will is not a man her aunt can approve, he is either a “*beggarly sneak*”¹⁸ or a “*blackguard without penny*”¹⁹ her father believes. Through the attitude and assumptions of Kate’s father, readers are shown here that families are deprived of affection, respect, and loyalty in their society “*where money as a quantity is a value in itself, the standard for evaluating human relations*” and thus “*turns individuals into quantities and objects*”²⁰ (*emphasis added*). Her sister Mrs. Marian Croy Condrip also thinks that it is Kate’s “*greatest duty*”²¹ to marry the person their aunt considers appropriate. As the elder niece, who has received from her aunt nothing but only some cheques “*on her marriage and on the funeral of her husband*”²² since she has married

¹³ Milton Kornfeld, “Villainy and Responsibility in *The Wings of the Dove*”, **Texas Studies in Literature and Language**, Vol. 14, No. 2, University of Texas Press, Summer 1972, p.338, (Online) <https://www.jstor.org/stable/40754210>, 27 November 2018.

¹⁴ J. A. Ward, “Social Disintegration in ‘*The Wings of the Dove*’”, **Criticism**, Vol. 2, No. 2, Wayne State University Press, Spring 1960, p.201, (Online) <https://www.jstor.org/stable/23090921>, 24 October 2018.

¹⁵ James, **op. cit.**, p.13.

¹⁶ **Ibid.**, pp.15-16.

¹⁷ **Ibid.**, p.16.

¹⁸ **Ibid.**

¹⁹ **Ibid.**

²⁰ Rowe, **op. cit.**, p.146.

²¹ James, **op. cit.**, p.30.

²² Rowe, **op. cit.**, p.145.

poorly, Marian knows “*how money carries **an absolute power of acceptance or rejection***”²³ (*emphasis added*). She regrets the decision she has made so bitterly that she tells Kate she should stop coming to her if she insists on seeing their father. Money, as seen in the distorted relationship of the Croy sisters, turns victims into victimizers as well. This is not the first time Kate feels obliged to accept the ideas imposed by other people on her. She is conscious that her culture is “*rooted in material and economic conditions*”²⁴ and that people’s **financial potential** shapes their ideology.²⁵ Although she has “*unpaid bills that [have] gathered thick,*”²⁶ she strives against her aunt who has “*a strong will*”²⁷ and “*a high hand*”²⁸ for a while. However, not long after her aunt’s proposal, and just like a “*trembling kid kept apart a day or two till her turn should come, but sooner or later to be introduced into the cage of lioness,*”²⁹ she returns to Mrs. Lowder’s house which she calls a “*cage.*”³⁰

Her “*haunting harassing father*”³¹ and her “*menacing uncompromising aunt*”³² help Kate discover that kindredship is not always uplifting and there is nothing people cannot do to each other for the sake of economic power.³³ She realizes that her aunt, whom she will later call “*Britannia of the Market Place,*”³⁴ “*engages in clandestine barter and trade*”³⁵ so as to increase her “**social capital**”³⁶ (*emphasis added*) and then turns it into **literal capital**. The system works with the ones who have something to give and know

²³ **Ibid.**

²⁴ Karl Marx, Frederick Engels, **Marx/Engels Selected Works**, Vol. One, Moscow, Progress Publishers, 1969, n.p.

²⁵ Karl Marx, Frederick Engels, **The German Ideology**, Ed. by C. J. Arthur, New York, International Publishers Co. Inc., 2016 quoted in Donovan, **loc. cit.**

²⁶ James, **op. cit.**, p.18.

²⁷ **Ibid.**, p.21.

²⁸ **Ibid.**

²⁹ **Ibid.**

³⁰ **Ibid.**

³¹ **Ibid.**, p.23.

³² **Ibid.**

³³ Evelyne Ender, “Unwrapping the Ghost: The Design Behind Henry James’s *The Wings of the Dove*”, **A Companion to Henry James**, Ed. by Greg W. Zacharias, Chichester, Blackwell Publishing, 2008, p.157.

³⁴ James, **op. cit.**, p.22.

³⁵ Habegger, **op. cit.**, p.459.

³⁶ **Ibid.**

how to make the best bargain for it.³⁷ This also means if someone is “*the worker in one connection*,”³⁸ he or she is “*the worked in another*” one.³⁹ Mrs. Lowder, one of the rings of this chain, lets Kate raise in value in her house and prepares to sell her at the right place at the right time. She keeps her for the comfort of her “*declining years*”⁴⁰ in the Lancaster Gate, which is the “*monument to material success*,”⁴¹ therefore, the person whom Kate will marry should be someone who can enrich Mrs. Lowder’s current wealth. Kate’s fiancé Merton Densher, standing outside the English high society, is not in Mrs. Lowder’s catalog, since he, in contrast with Lord Mark, lacks the necessary marks such as an aristocratic family, money, or reputation. His migrant family,⁴² his father working in one church or another as a British chaplain,⁴³ and his mother earning her living as a copyist of masterpieces in one museum or another⁴⁴ cause him to falter in Mrs. Lowder’s Market Place. He is not truly English and he will never be a true English gentleman, whom Kate or her aunt will want to introduce to their society.⁴⁵ That is to say, the thing that has happened to him can “*never be undone*”⁴⁶ since his life has already been designed in a way he cannot change. Her aunt’s expectations and Densher’s hereditary features cause Kate, who wants to keep both the “*overstuffed luxuries at Lancaster Gate*”⁴⁷ and her fiancé’s love, to use every means possible, including unethical ones. Her dilemma is clear: “*to acquire money is ugly, but the possession of it is the sine qua non for the life.*”⁴⁸ She therefore fails to “*reconcile the human value of love and the barbaric value of money.*”⁴⁹

³⁷ James, **op. cit.**, p.128.

³⁸ **Ibid.**

³⁹ **Ibid.**

⁴⁰ **Ibid.**, p.58.

⁴¹ William Bysshe Stein, “‘The Wings of the Dove’: James’s Eucharist of Punch”, **The Centennial Review**, Vol. 21, No.3, Michigan State University, Summer 1997, p.243, (Online) <https://www.jstor.org/stable/23738261>, 8 November 2018.

⁴² James, **op.cit.**, p.66.

⁴³ **Ibid.**, p.67.

⁴⁴ **Ibid.**

⁴⁵ Millicent Bell, “‘Type’ in ‘The Wings of the Dove’ and the Invention of Kate Croy”, **The Cambridge Quarterly**, Vol. 37, No. 1, Special Issue: HENRY JAMES IN THE MODERN WORLD, Oxford University Press, March 2008, p.93, (Online) <https://www.jstor.org/stable/42967035>, 8 November 2018.

⁴⁶ James, **loc. cit.**

⁴⁷ Bell, **op. cit.**, p.94.

⁴⁸ Ward, **op.cit.**, p.200.

⁴⁹ **Ibid.**

She knows she has a **commercial value** among the Londoners; she signs her aunt's contract and joins the system. For Mrs. Lowder, and now for Kate too, "*manners are the machinery for economic gain.*"⁵⁰ "*They can no longer exist as morally free creatures in terms of manners or money, and therefore must acknowledge or renounce their humanity.*"⁵¹ The details regarding the lives of the novel's antagonists enable readers to both gain insight into English society, which is the object of the American traveler Milly Theale's fascinated observation,⁵² and infer that she, as a **female and cultural other**, will suffer twice in this competition.

Before she sets out for a journey to Europe, Milly has already had a series of misfortunes including "*the loss of parents, brothers, sisters, almost every human appendage,*"⁵³ being left alone, and stricken with a fatal ailment, whose name is never mentioned in the novel. Within such a materialistic system, she might as well function as a metaphor for the individual lonely, deprived of humane connections and thus vulnerable and sick with misery. Additionally, she bears the responsibility of a huge amount of money inherited from her family at a young age of twenty-two. However, despite the painful memories making her upset, and to turn over a new leaf in her life and develop herself in fields such as art and culture, she has left her homeland. Here the writer seems to draw readers' attention to two points: a young, lone and mournful woman's wish to travel of her own **free will** and she sees travel as a means of **liberation, transformation, and self-improvement**. Her sources of motivation are worth deliberating for some reasons. Firstly, instead of spending her time mourning, she intends to start a new life in a foreign place. She tries to construct an identity there, pushing her limits and stepping out her comfort zone. Secondly, even in this challenging and painful transition process, she does not reduce her expectations from life. She attempts to add intellectual profundity to her long trip to Europe her doctor Sir Luke Strett has recommended for medical purposes. She

⁵⁰ **Ibid.**, p.195.

⁵¹ **Ibid.**, p.196.

⁵² Christof Wegelin, "Henry James's 'The Wings of the Dove' as an International Novel", **Jahrbuch für Amerikastudien**, Bd. 3, Universitätsverlag WINTER GmbH, 1958, p.152, March 12, 2016, (Online) <http://www.jstor.org/stable/41154679>, 14 October 2018.

⁵³ James, **op. cit.**, p.75.

undertakes important missions including receiving education in European art, liberating her mind, meeting English people, and satisfying her cultural hunger. Lastly, while doing both, she knows she lives in a male-dominated world. These reasons make Milly's journey an exilic and a radical act, as explained by Freud in chapter one, while they add a feminist dimension which will be elaborated below. They make her a Jamesian heroine, in Stephan Donadio's terms, who "*struggles to achieve her identity over and against [external] forces*"⁵⁴ by "*seeking possibilities for her life beyond those fixed by social circumstances.*"⁵⁵

Contrary to her expectations, Milly's journey to Europe gradually dispirits her. The first negative incident is people's discouraging comments about her travel plan which they find "*unconsidered.*"⁵⁶ She and her travel companion Mrs. Stringham are warned and criticized on the grounds that the weather will be cold. Here people's criticism seems to be about the two female travelers' **rational and critical thinking skills**. That Milly is described as "*slim, constantly pale, delicately haggard, [and] agreeably angular young person*"⁵⁷ in the same part of the book brings to mind the **stereotype** that women are mentally and biologically weak, and thus, not capable of doing physically demanding activities. Through the current weather condition, people around them indeed expect them to stay at home, the sphere coded as the safest place for all women. The second unpleasant situation is that their journey is seen only as a pointless "*adventure.*"⁵⁸ This reminds readers of the **gender roles, gender-specific activities** imposed on women, and **the fear of the bluestocking** explained in chapter one. People do not welcome their wish to wonder beyond the boundaries of their homes. They fear that such curiosity may turn them into individuals perturbing the social order. Milly and Mrs. Stringham thus receive "*a good*

⁵⁴ Marcia Ian, "The Elaboration of Privacy in The Wings of the Dove", **ELH**, Vol. 51, No. 1, Johns Hopkins University Press, Spring 1984, p.108, December 28, 2015, (Online) <http://www.jstor.org/stable/2872807>, 30 August 2018.

⁵⁵ **Ibid.**

⁵⁶ James, **op. cit.**, p.73.

⁵⁷ **Ibid.**, p.75.

⁵⁸ **Ibid.**, p.73.

deal of possibly interested remonstrance,"⁵⁹ however, they "*brave*"⁶⁰ them all. The third issue is about the general opinion that traveling is risky for "*lone*"⁶¹ women with which Mrs. Stringham also agrees. Mrs. Stringham believes that women are "*apt to be beguiled and undone*"⁶² and therefore they should not risk their lives traveling alone for the sake of "*mild adventures.*"⁶³ She trusts neither hers nor her companion's sense of direction since they are both women. She also assumes that their travel guides will not serve their purpose since they will not be able to use these guides properly even though they are "*reinforced by a traveling-library of instructive volumes.*"⁶⁴ Furthermore, she thinks that they will get lost unless a male friend joins them.⁶⁵ Milly, on the other hand, underestimates neither their cognitive or physical skills nor the aim/function of their journeys. The differences of opinion between the two friends about traveling without a man seem to give readers a clue regarding that Mrs. Stringham's contribution to Milly during their Europe tour will not be that good. Nevertheless, Milly, who is "*starved for culture,*"⁶⁶ does not pay attention to others' ideas, including Mrs. Stringham's, and wanders Europe as free as "*the wind in the desert.*"⁶⁷

The first direct evidence indicating that London society, by which Milly hopes to be accepted and with whose people she is eager to conduct **cultural exchange**, will bring her unpleasant experiences is the friendship between Mrs. Stringham and Mrs. Lowder. Mrs. Stringham is both "*the first of Milly's critics*"⁶⁸ as seen above and the person introducing her to the English community and helping her make friends there. As soon as she learns that Milly intends to visit England, she arranges a meeting with her old friend Mrs. Lowder, whose "*pockets are full of coins stamped in her image,*"⁶⁹ from the Vevey

⁵⁹ **Ibid.**

⁶⁰ **Ibid.**

⁶¹ **Ibid.**

⁶² **Ibid.**

⁶³ **Ibid.**, p.91.

⁶⁴ **Ibid.**, p.73.

⁶⁵ **Ibid.**

⁶⁶ **Ibid.**, p.78.

⁶⁷ **Ibid.**

⁶⁸ Kappeller, **op. cit.**, p.20.

⁶⁹ James, **op.cit.**, p.22.

school.⁷⁰ Mrs. Stringham's goal is not just to do Milly a favor or to fulfill her longing for her old friend at Lancaster Gate. Her main purpose is to show the high society that she has a noble and wealthy travel company and make Milly her "*passport into the London society*."⁷¹ Mrs. Lowder, on the other hand, looks forward to welcoming Milly, not because she is hospitable towards foreigners, but because she thinks that hosting a wealthy person in her home might be prestigious for her and good for her personal benefits. She pretends that her only aim is to "*furnish a social entrée*"⁷² for Milly while she expects more from her visit. That James, as he does in **Daisy Miller**, chooses Vevey as a background signifies that these two women have common materialistic and ideological reflexes and common benefits, which lead to Milly's disadvantage. As if reminding us of the innocent American girl Daisy Miller aggrieved by her American friends assimilated in Europe, James indicates that Milly, his another innocent American female protagonist, will be soon destroyed by the conventions of so-called civilized Europe. As explained by Lord Mark in the following sections of **The Wings of the Dove**, "*nobody [in Lancaster Gate] does anything for nothing*"⁷³ and "*Milly Theale's assumption that her siege of London will mean full nourishment of the sensibilities is an ironic illusion*."⁷⁴

These members of high society, who are aware of Milly's illness, see Milly as "*the saving angel 'with a thumping bank account'*"⁷⁵ and play a "*dreadful game*"⁷⁶ with her for her money. Mrs. Lowder tries to matchmake Milly to Densher, of whom she does not approve as a husband for Kate, convincing Mrs. Stringham that this affair will make Milly feel good in her last days. Mrs. Stringham, Milly's most loyal friend, paradoxically accepts to deceive Milly. "*She believes that love – even if only a delusion – may help Milly*

⁷⁰ **Ibid.**, p.99.

⁷¹ Brenda Austin-Smith, "The Reification of Milly Theale: Rhetorical Narration in 'The Wings of the Dove'", **Journal of Narrative Theory**, Vol. 30, No. 2, Journal of Narrative Theory, Summer 2000, p.196, January 25, 2016, (Online) <http://www.jstor.org/stable/30224559>, 5 October 2018.

⁷² Ernest Sandeen, "The Wings of the Dove and the Portrait of a Lady: A Study of Henry James's Later Phase", **PMLA**, Vol. 69, No. 5, Modern Language Association, Dec. 1954, p.1061, November 22, 2015, (Online) <http://www.jstor.org/stable/459768>, 14 October 2018.

⁷³ James, **op. cit.**, p.114.

⁷⁴ Ward, **op. cit.**, p.196.

⁷⁵ Austin-Smith, **loc. cit.**

⁷⁶ James, **op. cit.**, p.378.

to live or, at the very least, give her the sense of having lived if it cannot repair her health.”⁷⁷ Mrs. Lowder presents Milly as a bribe to Densher in exchange for his cooperation in her plan. While sending Densher away from Kate, she also purposes to impress Lord Mark, presenting him to the “dove-like,”⁷⁸ “radiant,”⁷⁹ and “enormously rich young”⁸⁰ Milly as her honored guest. Kate, on the other hand, pretends that she sticks to her aunt’s plan; however, she has other plans for Milly. She misdirects Lord Mark, whom she knows to be a legacy hunter, and asks Densher to be the husband of the dying Milly so as to be able to get married to him as a wealthy widower after Milly’s death. Densher accepts to get involved in Kate’s plan only if she promises to come to him.⁸¹ Making a contract with Kate, he gives up his integrity in return for her virginity. Lord Mark, in the meantime, sees Milly as his “potential financial future”⁸² and he changes his course from Kate to Milly. The English characters’ competing interests create the theme, as Anderson says, **English vs. American**. The American heroine Milly is in the position of the giver while the English characters are the takers.⁸³ Milly is an opportunity for all of them while she is sometimes a prize, bribe, prey, or lure for each of them.

Like the traditional image of Satan, dishonest, variable and multiform, the way the English characters implement their plan and justify their actions varies. For instance, they often **praise** and **glorify** Milly in the novel. They portray her as “a dove,”⁸⁴ “a princess,”⁸⁵ “an angel,”⁸⁶ and “the star.”⁸⁷ This enables them to objectify Milly and use her as “a sort of empty set into which [they] can place their idealizations of her,”⁸⁸ as

⁷⁷ Sandeen, **op. cit.**, p.1066.

⁷⁸ James, **op. cit.**, p.373.

⁷⁹ R. W. B. Lewis, “The Vision of Grace: James’s ‘The Wings of the Dove’”, **Modern Fiction Studies**, Vol. 3, No. 1, HENRY JAMES: special number, The Johns Hopkins University Press, Spring 1957, p.36, (Online) <http://www.jstor.org/stable/26276874>, 8 November 2018.

⁸⁰ **Ibid.**

⁸¹ James, **op. cit.**, p.360.

⁸² Austin-Smith, **loc. cit.**

⁸³ Kappeller, **op. cit.**, p.19.

⁸⁴ James, **op. cit.**, p.202.

⁸⁵ **Ibid.**, p.98.

⁸⁶ **Ibid.**, p.253.

⁸⁷ **Ibid.**, p.341.

⁸⁸ Austin-Smith, **op. cit.**, p.197.

Koch states. As a result of this, they are able to “*construct their fantasies of [Milly] that match their private desires.*”⁸⁹ The scene in which Lord Mark compares the figure of the Bronzino Portrait at Matcham to Milly, which is “*one of the psychological climaxes of the novel,*”⁹⁰ also exemplifies the idea that Milly is **objectified** through glorification. The woman in the portrait looks stunningly beautiful, noble, and obviously wealthy. When Milly looks at the woman in the portrait, she sees that she is

as wonderful as [Lord Mark] had said: the face of a young woman, all splendidly drawn, down to the hands, and splendidly 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 slightly Michael-angelesque 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.’⁹¹

It seems not to be a coincidence that the figure coming into prominence with her richness and beauty reminds Lord Mark, the Londoner who is usually “*cynically materialistic in intention,*”⁹² of Milly, whose fortune he has been chasing. That she is “*splendidly dressed*”⁹³ and wears “*recorded jewels*”⁹⁴ seems to represent “*the Renaissance nobility’s wealth.*”⁹⁵ Her face, on the other hand, which is “*almost livid in hue, yet handsome in sadness,*” points out that she is not mentally and/or psychologically peaceful. “[H]er brocaded and wasted reds”⁹⁶ and her need for happiness confirms this assumption. When we check the portrait itself — it is Bronzina’s painting called Lucrezia Panciatichi as

⁸⁹ Phyllis Van Slyck, “Charting an Ethics of Desire in ‘The Wings of the Dove’”, **Criticism**, Vol. 47, No. 3, Wayne State University Press, Summer 2005, p.301, (Online) <http://www.jstor.org/stable/23127283>, 18 September 2018.

⁹⁰ Miriam Allott, “The Bronzino Portrait in Henry James’s the Wings of the Dove”, **Modern Language Notes**, Vol. 68, No. 1, The Johns Hopkins University Press, Jan. 1953, p.23, June 28, 2014, (Online) <http://www.jstor.org/stable/2908892>, 14 October 2018.

⁹¹ James, **op. cit.**, p.157.

⁹² Sandeen, **op. cit.**, p.1069.

⁹³ James, **loc. cit.**

⁹⁴ **Ibid.**

⁹⁵ Rowe, **op. cit.**, p.154.

⁹⁶ James, **loc. cit.**

identified by Miriam Allott⁹⁷ — we see that another remarkable theme of the work in addition to wealth and beauty is captivity:

In that painting the subject sits rigidly facing the spectator, dressed in stiff red brocade. She wears a rope of pearls around her neck with a jeweled pendant and a longer chain, on the links of which are carved the motto: 'AMOUR DURE SANS FIN' [which means 'love lasts eternally']. Her long, stiff hands rests on an illuminated book, the text framed by a decorative border. Around her waist is another gold chain, similar to the head-band which frames her head. The painting fades into a background of neutral brown, barely revealing a niche which frames her torso. Her blonde hair is braided and parted to form a kind of stiff corona around her elongated head.⁹⁸

The subject, in just the same way as Milly, seems to attach importance to reading and/or personal growth and believe in immortal love. In other respect, one can say that her jewels play a role in her sadness since she appears not to be happy or comfortable with "*the rope of pearls*,"⁹⁹ "*the jeweled pendant*,"¹⁰⁰ and "*the long golden chains*"¹⁰¹ she has. The woman portrayed as beautiful, cultured, wealthy but unfortunate connotes that Milly is similarly "*tied and chained*"¹⁰² by the features society attributes to her. Like a precious object exhibited with a price tag in an art gallery, she is valued through her beauty and wealth in society. Even if she denies her "*material accoutrements*,"¹⁰³ society makes every effort to benefit from her appearance and wealth pretending to celebrate or protect her. It "*imprison[s] and isolate[s her] in the Beautiful*,"¹⁰⁴ which means valuing her through her physical appearance, defining her according to certain beauty patterns determined by society, attributing perfection to her, and also expecting her to be the best version of herself. By doing so, it **dehumanizes** her in a sense. Each time when she is

⁹⁷ Rowe, **op. cit.**, pp.153-154.

⁹⁸ **Ibid.**, p.154.

⁹⁹ **Ibid.**

¹⁰⁰ **Ibid.**

¹⁰¹ **Ibid.**

¹⁰² **Ibid.**

¹⁰³ **Ibid.**

¹⁰⁴ Stephen Koch, "Transcendence in 'The Wings of the Dove'", **Modern Fiction Studies**, Vol. 12, No. 1, Henry James Special Number, The Johns Hopkins University Press, Spring 1966, p.99, (Online) <https://www.jstor.org/stable/26278541>, 3 November 2018.

called as beautiful and/or noble, “*she is trapped by those who think of her that way within that lofty role: she lives not for herself, but for the spectacle she provides others. In philosophical terms, she cannot be, but only appear. In esthetic terms, the re-creation of her life by others robs her of life.*”¹⁰⁵

One can think that this scene, in addition to its meaning that individuals may be imprisoned in the Beautiful, has a psychoanalytic depth as well since Lord Mark’s comparison between the woman in the Bronzino Portrait and Milly reveals his repressed desires and impulses towards Milly. For instance, if we interpret it in the light of Sigmund Freud’s concept of “*sublimation*,”¹⁰⁶ we can see that it refers to the relationship between creation and “*libido*,”¹⁰⁷ a term Freud uses to describe the energy derived from the survival instincts,¹⁰⁸ and exemplifies “*mature defense mechanisms*”¹⁰⁹ in psychoanalysis. Sublimation, which Freud believes is an indication, necessity, and natural outcome of maturity and civilization,¹¹⁰ is one of the most effective and frequently used mature defense mechanisms. Adults use it to give their repressed impulses, emotions, and ideas socially or culturally acceptable forms and thus justify their intentions and/or goals behind their actions or behaviors. “*Sublimation is a process that concerns the object-libido and consists in the instinct’s directing itself towards an aim other than, and remote from that of sexual gratification.*”¹¹¹ It is “*a way out, a way by which the claims of the ego can be met without involving repression.*”¹¹² Freud claims that higher physical and intellectual activities such as scientific researches or artistic studies are the fruits of people’s repressed instincts.¹¹³ He therefore believes that artists and people with strong artistic sense are the ones who have the highest libido. Lord Mark, whom we know as an art-lover in **The**

¹⁰⁵ **Ibid.**

¹⁰⁶ Sigmund Freud, **Collected Papers, Volume IV: Papers on Metapsychology, Papers on Applied Psycho-Analysis**, Trans. by Joan Riviere, London, Hogarth Press, 1953, p.51.

¹⁰⁷ Sigmund Freud, **Beyond the Pleasure Principle**, Trans. and Ed. by James Strachey, Intro. by Gregory Zilboorg, New York, W.W. Norton & Company Press, 1961, p.44.

¹⁰⁸ **Ibid.**

¹⁰⁹ Anna Freud, **The Ego and the Mechanisms of Defence**, London, Karnac Books, 1993, p.42.

¹¹⁰ Sigmund Freud, **Civilization and Its Discontents**, Trans. and Ed. by James Strachey, New York, W. W. Norton & Company, 1961, p.51.

¹¹¹ Freud, **Collected Papers, Volume IV**, p.51.

¹¹² **Ibid.**, p.52.

¹¹³ Freud, **Civilization and Its Discontents**, p.51.

Wings of the Dove, reveals his psychic drives towards Milly in a way that can be accepted culturally. Imagining her as a piece of art and/or identifying similar features in the portrait resembling Milly, he satisfies his ego. He is so busy with “*assimilat[ing] Milly into the world of art*”¹¹⁴ that he cannot recognize that she has been looking at the painting “*through tears*.”¹¹⁵ The resemblance between her face and that of the woman in the portrait saddens Milly. She stands in front of the portrait as a woman “*who has received a death sentence*”¹¹⁶ and “*who knows she is mortally ill*.”¹¹⁷ The portrait means “*both life and death, and life-in-death, a kind of false eternity*”¹¹⁸ to her. The “*paradoxical timelessness*”¹¹⁹ she sees in the portraits and the “*deadness of portraits*”¹²⁰ reminds her of her own situation. She ends her dialogue with Lord Mark saying “*everything this afternoon has been too beautiful, and that perhaps everything together will never be so right again*.”¹²¹ Thus, being accompanied by an English lord distresses the American girl while he is like another Dracula figure, ready to drain her last assets such as her inheritance and the rest of her lifetime.

Under the prevalent estranging and parasitic circumstances sisterhood is not a concern at all, neither is female intrasexual competition, while Kate dehumanizes Milly. The part of the novel telling the Milly contract between Kate and Densher may also be examined by means of Freudian psychoanalysis. For instance, “*Kate lacks what we might think of as the ‘normal’ kind of sexual jealousy – willingly lending her lover to another woman who loves him*.”¹²² She is never jealous of Densher when she persuades him to flirt with Milly or asks him to stay married to her for a while. Her trust towards their relationship seems to be rooted in the greatness of Densher’s love but it is actually related to her knowledge about Milly’s current medical condition. She does not envy Milly

¹¹⁴ Byatt A.S., **Portraits in Fiction**, London, Chatto & Windus, 2001, p.5.

¹¹⁵ James, **loc. cit.**

¹¹⁶ Byatt, **loc. cit.**

¹¹⁷ **Ibid.**

¹¹⁸ **Ibid.**

¹¹⁹ **Ibid.**

¹²⁰ **Ibid.**

¹²¹ James, **loc. cit.**

¹²² Bell, **op. cit.**, p.95.

because she knows Milly is deadly ill and she imagines her as a female patient who has no sexual power. In other words, she **desexualizes** Milly and therefore does not see her as a rival or threat. That Kate associates power with sexuality is similar to **the example of mother-daughter rivalry** Freud gives. Freud asserts that girls usually have competitive behaviors towards their mothers in their early childhood when they try to prove their female power and are jealous of their mother's relationship with the father.¹²³ He says there are two main reasons causing girls to compete against their mothers: they sense that their mothers have abilities/features they do not have yet including menstruating, childbearing, and having sex; and they blame their mothers for not giving them "*a proper penis*"¹²⁴ and bringing them into the world as a female ("*castration complex/anxiety in the female*").¹²⁵ From their very first relationship with their fellows, they learn to be jealous of people who are physically/sexually powerful. Therefore, Freud's observation regarding female intrasexual competition may enable readers to understand Kate's female psyche and her attitudes toward her own gender.

A similar psychological process is observed in Densher's development as well. When he first understands that he will not be able to meet Kate because of the aunt's contract, he is possessed by fear, a fear that is similar to what Freud calls "*the castration complex in the male*,"¹²⁶ which means losing any of the sex organs or their function. Then he regains his manhood, which has been taken away by Mrs. Lowder, by sleeping with Kate in exchange for collaborating with her to implement her Milly plan. As much as materialistic and class issues, Milly is turned into a tool at their hands to boost their egos owing to her supposed availability as a naïve American girl. Furthermore, he knows that their plan will make him an eminently marriageable man in the eyes of public when it is all over. In the meantime Densher, in just the same way as Kate does, pays no attention to Milly's pride because he also does not consider Milly a woman. His only concern is to

¹²³ Sigmund Freud, **Standart Edition of the Complete Works of Sigmund Freud**, Trans. by James Strachey, London, Hogarth Press, 1994, p.228.

¹²⁴ **Ibid.**, p.234.

¹²⁵ **Ibid.**, p.229.

¹²⁶ **Ibid.**, p.233.

own Kate, repair his manhood, and feel himself sufficient again. The relationship between power and sexuality is crucial for Densher as well. He thus manipulates Milly. Milly's money becomes his new penis and he will now be able to be in the position of male among Kate, Mrs. Lowder and the others. The couple humiliate Milly as a woman.

Another method of the English characters who have strategic plans about Milly is to **speak for her**. They usually behave as if they undertake the mission of showing Milly "*the right way to live*."¹²⁷ By doing so, they consider their own benefits, not Milly's. They do not even respect Milly's needs, desires, or feelings. Furthermore, they underestimate Milly's intellectual capacity. To exemplify this, while trying to arrange a fake marriage for Milly, Mrs. Lowder uses Milly's fatal sickness as an excuse. She justifies her secret plan by saying that Milly will soon need a man to look after her.¹²⁸ Mrs. Lowder's argument might have multiple meanings here. She might imply that marriage has a healing power for women. She may consider marital sex as "*the 'specific' for Milly's condition*"¹²⁹ as well. Similarly, to persuade Densher to start flirting with Milly, Kate also asserts that Milly feels sick and thus needs to be loved. She states that Milly is not in a situation to be able to worry about her human values. She furthermore claims that Milly is so desperate that she would not like to learn the truth but to have Densher's love if she had the chance to choose. She shares the scenario in her mind with Densher as the following:

‘She never wanted the truth’ – Kate had a high headshake. ‘She wanted YOU. She would have taken from you what you could give her and been glad of it, even if she had known it false. You might have lied to her from pity, and she have seen you and felt you lie, and yet – since it was all for tenderness – she would have thanked you and blessed you and clung to you but the more. For that was your strength, my dear man – that she loves you with passion.’¹³⁰

¹²⁷ James, **op. cit.**, p.205.

¹²⁸ Ender, **op. cit.**, p.160.

¹²⁹ **Ibid.**

¹³⁰ James, **op. cit.**, p. 451.

As seen above, Kate makes Densher believe that they are doing their best for Milly by making her get pleasure out of life¹³¹ and giving her the opportunity to experience the greatest adventure she can ever take.¹³² In doing so, she also degrades Milly by believing or wishing that Milly would settle for “*the illusion of love.*”¹³³ When the arguments/excuses of Mrs. Lowder and Kate that Milly will need a man are based upon possible positive sides of marriage and/or marital sex, this shows that Mrs. Lowder and Kate are women who believe generalizations. They think that marriage has the same effect on all women. This mentality of theirs is quite similar to what Luce Irigaray calls as “*sameness.*”¹³⁴ Irigaray defines women like Mrs. Lowder and Kate as the ones who destroy their fellows. “*Without realizing it, or willing it, in most cases, women constitute the most terrible instrument of their own oppression,*”¹³⁵ she suggests. “*They destroy anything that emerges from their undifferentiated condition and thus become agents of their own annihilation, their reduction to a sameness that is not their own,*”¹³⁶ she adds. Both Mrs. Lowder and Kate correspond to the description of Irigaray because they — through **stereotypes** such as all marriages are happy/all women should marry/if a woman is sad, she is most probably single/being single is not something appropriate for women — **categorize, speak for, define, and interfere with** their fellows. They also limit their freedom indirectly. When they define Milly as a sick girl who needs a man to look after her or a girl who will feel better if she marries, they confine Milly to the standards in their own world. Keeping to say “*you want somebody of your own,*”¹³⁷ Lord Mark also recommends Milly to get married to a man who will love and take care of her. He seems to imitate what his female friends suggests Milly to do. To draw Milly’s attention to himself, he additionally claims that he can look after her much better than their mutual

¹³¹ Ender, **op. cit.**, p.375.

¹³² Sina Movaghati, “Defamiliarization, Setting and Foreshadowing of Death in Henry James’s *The Wings of the Dove*” **Studies in Literature and Language**, Vol. 11, No. 1, p.48.

¹³³ Lee Clark Mitchell, “The Sustaining Duplicities of *The Wings of the Dove*”, **Texas Studies in Literature and Language**, Vol. 29, No. 2, Henry James, University of Texas Press, Summer 1987, p.207, June 21, 2014, (Online) <http://www.jstor.org/stable/40754824>, 3 October 2018.

¹³⁴ Irigaray, **op. cit.**, pp.103-104.

¹³⁵ **Ibid.**

¹³⁶ **Ibid.**

¹³⁷ James, **op. cit.**, p.333.

friends, including Mrs. Stringham, Mrs. Lowder, Kate, and Densher.¹³⁸ Lastly, claiming that American women are clearly the easiest people in the world,¹³⁹ Densher ironically blames Milly for not being careful enough as a lone American traveler in Europe. He tries to ease his conscience through Milly's innocence and naiveness. Similar to Lord Mark making Milly feel "*a cheap exotic*,"¹⁴⁰ Densher **otherizes** her. The common attitude among the characters is that they all justify their actions according to "*the pseudo-utilitarian model*" which means "*everyone benefits*:" Milly will enjoy her last days, and the rest will share her money and fortune.¹⁴¹ Contrary to what is assumed, "*Milly is not allowed to fend for herself or arm herself with knowledge about Densher. She is to be directly hushed; in this way others will, as it [has been], co-operate with illness.*"¹⁴²

That the English characters objectify Milly by praising, speaking for, and/or blaming her is seen through not only the novel's plot but also the narrative style. **The Wings of the Dove** consisting of ten books has a third-person limited omniscient narrative voice. It allows readers to evaluate issues from only one point of view at a time switching between different characters for different books and parts. First, it tells the story giving readers insight into the feelings and opinions of Kate from a limited perspective. Then, shifting away from Kate to Milly, it gives readers access to Milly's experiences. Milly is not in the position of an object but a human being in the sections of the novel in which she appears as a protagonist speaking for/about herself. Jumping from one character's mind to another, the narrative voice both determines when each character will speak and reveals what their position will be in the story. For instance, after Kate and Milly are followed by Densher and Mrs. Stringham as narrators, Milly "*stands nearly mute at the center of the novel.*"¹⁴³ The scenes the narrator silences Milly and let the others speak indicate that Milly is progressively **objectified**. To be more precise, after the English characters put the

¹³⁸ **Ibid.**, p.327.

¹³⁹ **Ibid.**, p.268.

¹⁴⁰ **Ibid.**, p.119.

¹⁴¹ Slyck, **op. cit.**, p.306.

¹⁴² Alan W. Bellringer, "'The Wings of the Dove': The Main Image", **The Modern Language Review**, Vol. 74, No. 1, Modern Humanities Research Association, Jan. 1979, p.17, February 3, 2016, (Online) <http://www.jstor.org/stable/3726900>, 6 October 2018.

¹⁴³ Koch, **op. cit.**, p.94.

Milly plan into action the narrator stops reflecting Milly's consciousness. Words and phrases such as "*could have, might have, and seemed to be*"¹⁴⁴ are used more. Readers feel both Milly's absence in the story and the increase in other characters' dialogues most of which are about Milly's life. As the book goes on with "*the narrator's chosen method of indirect presentation,*"¹⁴⁵ mostly through "*dialogues or monologues which are presented as quoted speech on the page, though not in fact (or fiction) ever verbalized,*"¹⁴⁶ Milly is gradually **passivized** and **silenced** by the other characters in the novel. The more she becomes the subject of the English characters' conversation or the object of their common interest, the more she transforms into a symbolic figure. Moreover, in these conversations, the word choices of the characters that humiliate Milly also draw attention. Brenda Austin-Smith scans the text concerning this matter: "*The references to Milly as 'poor Milly' or 'the poor girl'*"¹⁴⁷ reflect that the characters feel pity for Milly. Kate, for example, completes her sentences using an image "*because you're a dove*"¹⁴⁸ "*not to elevate Milly but to [pitty and] patronize her.*"¹⁴⁹ She imposes on Milly that "*there are things she wouldn't, or couldn't know about the world.*"¹⁵⁰ The plot, the narration style, and the language choice of the novel seem to serve for the author to reveal the theme of the **objectification** or "*reification of Milly Theale*"¹⁵¹ in Austin-Smith's words, both of which are related to otherization.

There seems to be an **existential** attitude behind Milly's unresponsiveness and unwariness, which are the two of her characteristics some readers criticize to facilitate the English characters' dreadful plan. In the philosophy of **existentialism**, the two of the duties of human beings are **the construction of existence** and **realizing the self**. The ones who aim to construct and realize themselves need to be **free**. For them to give their lives meaning is possible, as Martin Heidegger claims, only when they manage to be free and

¹⁴⁴ Austin-Smith, **op. cit.**, pp.191-192.

¹⁴⁵ **Ibid.**, p.196.

¹⁴⁶ **Ibid.**, p.193.

¹⁴⁷ **Ibid.**, p.200.

¹⁴⁸ **Ibid.**, p.197.

¹⁴⁹ **Ibid.**

¹⁵⁰ **Ibid.**

¹⁵¹ **Ibid.**, p.203

experience things they encounter in life. Therefore, “*nothing [should be] left unexamined*,”¹⁵² Heidegger says. Choosing between good and evil or right and wrong is about to what extent individuals are free in their thoughts and actions. This might be a bitter process consisting of struggle and anguish¹⁵³ since they may have to create their essence by fighting, resisting, and suffering. This period helps them develop their decision-making skills. When **The Wings of the Dove** is approached from an existential point of view, it is seen that Milly wants to settle in London to construct space¹⁵⁴ and an identity of her own as a free spirited female traveler. She wants to live life as she can and is not afraid of making mistakes because she is ready to take the **responsibility** for her actions, as suggested by Jean-Paul Sartre. Additionally, “*she is not entirely blind to the possible dangers*”¹⁵⁵ when she arrives in London and when she suspects that her friends deceive her, as Hagan states. However, “*her suspicion that she is dying has created in her a profound need to accept whatever chance of happiness seems to be offered her.*”¹⁵⁶ “*Her eagerness for experience*”¹⁵⁷ and her wish to live life to the fullest decrease her suspicion and makes her more audacious. When she finally makes a mistake, which is letting others hurt her, it is simply interpreted as her “**human condition**,”¹⁵⁸ in Sartre’s terms or associated with “**the limits of human wisdom**”¹⁵⁹ and “*the ambiguity of human relations*”¹⁶⁰ as Rowe underlines. For example, for Milly, it is an unbearable truth to learn that “*Kate and Densher [have not felt her] presence as that of a human being involved in the intricacies of the present, but as an object moving through the space of a theatrical*

¹⁵² W. H. Werkmeister, “An Introduction to Heidegger’s “Existential Philosophy””, **Philosophy and Phenomenological Research**, Vol. 2, No. 1, International Phenomenological Society, Sep 1941, p.80, (Online) <https://www.jstor.org/stable/2102674>, 19 September 2020.

¹⁵³ Jean-Paul Sartre, **Existentialism is a Humanism**, Ed. by John Kulka, Trans. by Carol Macomber, Int. by Annie Cohen-Solal, New Haven, Yale University Press, 2007, p.27.

¹⁵⁴ Slyck, **op. cit.**, p.301.

¹⁵⁵ John Hagan, “A Note on a Symbolic Pattern in ‘The Wings of the Dove’”, **CLA Journal**, Vol. 10, No. 3, College Language Association, March 1967, p.258, (Online) <https://www.jstor.org/stable/44328198>, 27 November 2018.

¹⁵⁶ **Ibid.**

¹⁵⁷ Wegelin, **op. cit.**, pp.152-153.

¹⁵⁸ Ender, **op. cit.**, p.162.

¹⁵⁹ Rowe, **op. cit.**, p.138.

¹⁶⁰ **Ibid.**

realm of their own creation.”¹⁶¹ When she notices that she has never been felt as a woman and has always been “*distanced, dehumanized, [and] made esthetic,*”¹⁶² she is disillusioned. “*She finds herself in total disengagement from the life she thought was hers, which was vanished, like a phantom.*”¹⁶³ However, contrary to expectations, this disengagement, which is agonizing, murdering and thus unbearable, liberates her. “*Forced by the perceptions (and deceptions) of others into a transcendent realm where she must die, she can reach a greatness of spirit not otherwise possible.*”¹⁶⁴ Therefore, what looks like defeat through deception and death is actually triumph from Milly’s perspective since it helps her be free. She believes that individuals must give the most they can in order to live and love freely¹⁶⁵ without worrying about their personal issues. This view has the similar meaning with what Marcia Ian calls “*losing the self.*”¹⁶⁶ Both refer that people can be literally free only if they metaphorically lose themselves¹⁶⁷ and accept to be the giver. They help readers attribute Milly’s silence and resignation to her philosophy of life.

When she feels broken, Milly knows that she is responsible for what she is and her sadness is related to not helplessness but “*anguish of freedom*”¹⁶⁸ in Sartre’s sense. She does not let her grief prevent her from being a good person. She continues trying to represent the good and set a good example for others. Therefore, when she learns from Lord Mark that Densher is in love not with her but Kate and planning to marry Kate after her death, she treats Densher “*in a totally unexpected and unprecedented way.*”¹⁶⁹ Instead of blaming or taking revenge on him, she does “*something. . . too beautiful and too sacred to describe.*”¹⁷⁰ She bequeaths all her money to Densher even though she now knows he has never loved her. Wishing the man whom she loves not to be anyone’s possession, she

¹⁶¹ Koch, **op. cit.**, pp.97-98.

¹⁶² **Ibid.**, p.98.

¹⁶³ **Ibid.**

¹⁶⁴ **Ibid.**

¹⁶⁵ Ian, **op. cit.**, p.127.

¹⁶⁶ **Ibid.**

¹⁶⁷ **Ibid.**

¹⁶⁸ Sartre, **op. cit.**, p.25.

¹⁶⁹ Habegger, **op. cit.**, p.461.

¹⁷⁰ James, **op. cit.**, p.463.

wants to help him marry his fiancée without anyone's permission or condition. Behind her **altruistic** behavior, there is another message that she has never been corrupted by "*the pacts, bargains, contracts or business deals*"¹⁷¹ in Londoners' market-like society. Doing a great deal for nothing in society, where people look out for only themselves, she "*places herself outside the world of Lancaster Gate.*"¹⁷² Furthermore, through her forgiveness and generosity, she blocks the system leading people to prefer earthly affairs to moral values. For these reasons, both the contribution of the character Milly to the plot and the Jamesian themes — love, marriage, fatal illness, deception, disillusionment, and renunciation — add to the novel an existential dimension and point of view.¹⁷³

The transforming and healing effect of her last move before she dies gives a sort of **heroic** dimension to Milly's death, almost getting it closer to a classic, romantic or traditional perspective. An indirectly didactic motive can be deduced as well. In a sense, with the inheritance issue, she asserts her will, exerts her decision making, and builds or extends her self. Her heroism is in her resistance, her insistence and uniqueness, in other words in her making a difference by her existence. She resists against and transgresses mere victimization and a flawed stance. The idea that Milly's **death**, which is **more than a typical tragic end**,¹⁷⁴ works for the other characters in the novel can be confirmed through the self-improvement of Densher and his broken relationship with Kate. After learning that he has received a generous bequest from Milly on Christmas Eve, which is "*the season of gifts*,"¹⁷⁵ Densher is filled with self-reproach for having deceived and disappointed her. He calls the plan in which he involves an "*ugly madness*"¹⁷⁶ and wishes it to be a "*bad dream.*"¹⁷⁷ His feelings are echoed by the narrator as the following:

¹⁷¹ Habegger, **op. cit.**, p.463.

¹⁷² **Ibid.**, p.461.

¹⁷³ **Ibid.**, p.160.

¹⁷⁴ F. O. Matthiessen, **Henry James: The Major Phase**, London, Oxford University Press, 1944, pp.78-79 quoted in William E. Cain, **F. O. Matthiessen and the Politics of Criticism**, London, The University of Wisconsin Press, 1988, p.82.

¹⁷⁵ James, **op. cit.**, p.494.

¹⁷⁶ **Ibid.**, p.467.

¹⁷⁷ **Ibid.**

It had made of them a revelation the loss of which was like the sight of a priceless pearl cast before his eyes—his pledge given not to save it—into the fathomless sea, or rather even it was like the sacrifice of something sentient and throbbing, something that, for the spiritual ear, might have been audible as a faint far wail. This was the sound he cherished when alone in the stillness of his rooms.¹⁷⁸

Densher compares Milly, whom he will never be able to see again, to “*a priceless pearl*”¹⁷⁹ thrown into the “*fathomless sea*.”¹⁸⁰ He is now in love with Milly’s memory, as Kate guesses.¹⁸¹ She triumphs spiritually, epitomizes virtue, brings epiphany, at least for her beloved. Her memory turns into a symbol, a pearl, an inner voice. While Milly sublimates her libido in bestowal at the act of dying, the beloved evades necrophilia by an awakened conscience. He remembers that Milly has neither smelled of drugs nor tasted of medicine, which means she has neither mentioned her sickness nor used it to draw people’s attention.¹⁸² She has stuck to life whereas those around her have fixed themselves and her to her illness. She has kept her dignified stance until the last moment. “*She showed nothing but her beauty and her strength*.”¹⁸³ He is so “*haunted by the memory and imagination of Milly’s ordeal [that he] mourns her almost religiously*.”¹⁸⁴ He does not dream of rebuilding his life with the help of Milly’s money.¹⁸⁵ He is aware that his relationship with Kate will never go beyond the material and physical even though “*their love [has been] born in the timeless space surrounding the ‘temple’ and on the lofty, imaginative summit of the garden wall*.”¹⁸⁶ He also knows that Milly’s bequest will always be there to remind him of “*the distance separating him from Kate and the fulfillment of his love*.”¹⁸⁷ Therefore, at the risk of ending his relationship with Kate, he tells her that he is going to marry her only if she accepts him as he is. In a way, Milly triumphs over death

¹⁷⁸ *Ibid.*, p.502.

¹⁷⁹ *Ibid.*, p.273.

¹⁸⁰ *Ibid.*

¹⁸¹ *Ibid.*, p.450.

¹⁸² *Ibid.*, p.453.

¹⁸³ *Ibid.*

¹⁸⁴ Ender, *op. cit.*, p.168.

¹⁸⁵ James, *op. cit.*, p.467.

¹⁸⁶ Rowe, *op. cit.*, p.137.

¹⁸⁷ *Ibid.*, p.136.

as her decision has consequences after her decease. Her existence, her personality causes the man she has loved to change and incline to honor. Kate, based on this, notices that “[they] shall never be again as [they] were!”¹⁸⁸ The transformation of the lovers is the result of Milly’s “heroic last-ditch effort”¹⁸⁹ and it proves that she has succeeded in delivering her message to the world. As Milton Kornfield underlines, James, through the love triangle between Milly, Kate, and Densher, successfully deals with “*what motivates the will to good or evil, what are the meanings of choice and responsibility, and whether there is a vision of the good which can transform and modify evil.*”¹⁹⁰

Dying might constitute the ultimate displacement for a female character who is not sincerely cherished throughout a tale, yet like Daisy’s, Milly’s demise is translatable into a feministic or individualistic dimension by her image of the traveler to an unsympathizing and adverse place. The idea that **The Wings of the Dove** has a kind of heroic and an existential background can be explained with the theme of death James created through Milly. The first evidence can be thought to be the image of the heroine who is fully conscious of her disease. Throughout the novel, Milly does not want to speak about her illness loudly. Even if she knows she is going to die soon, she focuses on and enjoys life with all her strength. The readers are told the story of a dying girl; however, the dominant theme is not dying but living. Death becomes a part of the novel only when it is accepted by Milly to be a natural outcome of her life. Readers see her concluding that life can be understood only through suffering and death.¹⁹¹ The second reference to heroism and existentialism is Milly’s death shown as a symbol of sacrifice. Milly purposes to give her so-called friends a lesson with her death at the cost of her life, which makes her a kind of scapegoat. She wants to save them from corruption. She obtains her goal when her memory, as Darsan Singh Maini has noticed, is “*a more shattering and moving force*”¹⁹² than her physical existence for others and they have to change their lives. The third

¹⁸⁸ James, **op. cit.**, p.509.

¹⁸⁹ Ender, **op. cit.**, p.165.

¹⁹⁰ Kornfeld, **loc. cit.**

¹⁹¹ Ward, **op. cit.**, p.197.

¹⁹² Austin-Smith, **op. cit.**, p.189.

indication is related to Milly's unnamed and unexplained sickness. Readers are told that the character of Milly has a fatal disease, however, neither the reason of the disease nor the treatment of Milly's doctor Sir Luke Strett is disclosed to them. This is interpreted by some critics including Bellringer that the illness does not have an organic reason.¹⁹³ The disease is indeed a symbol, which serves for readers to further understand Milly's increasing strength. Her culture, gender, and her philosophy of life that encourage her to travel around the world turning a deaf ear to other people's gossips about her are expected to ruin her far afield. However, despite her illness weakening her physically, she lives long enough to teach the ones trapping her a life lesson. Therefore, some critics claim that the image of death might have been used by the writer not to make the novel a tragedy but to create the theme of "*apotheosis*."¹⁹⁴ Milly is **apotheosized** — elevated to a godlike status — because it is necessary for her **rebirth**. Readers see that "*Milly can go up only by going down and she is reborn into the immortal beauty of the portrayed woman by being, like her, 'dead, dead, dead.'*"¹⁹⁵ Consciousness, sacrifice, and mystery are the details which make **The Wings of the Dove** a relatively heroic and an existential novel.

The change in setting from London to Venice towards the end of the novel highlights that Milly, despite all the efforts of her English friends to otherize and displace her, succeeds to evolve from a poor sick girl to a strong woman and find "*a room of her own*"¹⁹⁶ in her new place in Europe. Milly is disappointed by "*the artificial world of London*"¹⁹⁷ where she has come to "*become in a variety of senses 'better.'*"¹⁹⁸ However, neither her disillusionment nor her worsening disease demotivates her to discover new places. She thereupon moves to Venice about whose culture and people she is curious, even though she knows that it will most probably be her last stop. She sees Venice as "*a*

¹⁹³ Bellringer, **op. cit.**, p.22.

¹⁹⁴ Ward, **loc. cit.**

¹⁹⁵ **Ibid.**

¹⁹⁶ Virginia Woolf, **A Room of One's Own**, London, Penguin Books, 2004.

¹⁹⁷ Rowe, **op. cit.**, p.156.

¹⁹⁸ David Grant, "'Once Place Me and You'll See': The Matter with Milly in The Wings of The Dove", **Texas Studies in Literature and Language**, Vol. 42, No. 4, Questions of Authority: Nineteenth-Century American Fiction in Historical Context, University of Texas Press, Winter 2000, p.386, June 21, 2014, (Online) <http://www.jstor.org/stable/40755317>, 16 August 2018.

vast museum”¹⁹⁹ and “a modern curiosity shop.”²⁰⁰ She believes that it “is capable of accommodating and sustaining radical cultural difference.”²⁰¹ It indeed offers her a “perfect setting for [her] incarnation as ‘a symbol of differences.’”²⁰² Here in Venice, she is determined to find “openness and freedom”²⁰³ she has not been able to find in London and “become the author of her own composition, her own art.”²⁰⁴ Milly’s determination and success in constructing a place for herself in a foreign country is obvious when she no longer feels like a tourist in Venice and she is almost a “cosmopolite.”²⁰⁵ For instance, while the English characters who accompany Milly to Venice feel “dislocated from their more familiar worlds”²⁰⁶ there, Milly makes herself comfortable in the Palazzo Leporelli. Moreover, in contrast to her days in London, she is in the position of a hostess this time in Venice. It is now not Mrs. Lowder’s but Milly’s turn to give dinner parties. She is the one organizing events, entertaining people, and introducing places. Therefore, when compared to her days in London, she is not under the “absolute control”²⁰⁷ of other people that much, despite their growing ambition to finalize their marriage plan. Even though her medical condition is getting worse each passing day, Milly not physically but mentally and spiritually makes progress.

Even the title of the novel serves for readers to understand the “*shift in the centers of authority in the novel*,”²⁰⁸ Milly’s increasing **autonomy**, and her **presence** which means **more than a pathetic figure and a mere victim**. The wings of the dove liberate the innocent and kind female figure, and take her high and to heaven. Milly proves her strength and maturity as she evolves from a girl who has everything into a girl who has nothing. She is aware that she is about to die and yet nothing is wrong in “*looking down*

¹⁹⁹ Rowe, **loc. cit.**

²⁰⁰ **Ibid.**

²⁰¹ **Ibid.**, p.157.

²⁰² **Ibid.**

²⁰³ **Ibid.**

²⁰⁴ **Ibid.**, p.158.

²⁰⁵ June Hee Chung, **Henry James and the Media Arts of Modernity: Commercial Cosmopolitanism**, London, Routledge, 2019, n.p.

²⁰⁶ Rowe, **op. cit.**, p.157.

²⁰⁷ **Ibid.**

²⁰⁸ **Ibid.**

on the kingdoms of the earth”²⁰⁹ for her. Besides, she is no longer prominent as a dove but with its wings. Her wings providing her with “wondrous flights”²¹⁰ symbolize “effortless superiority to earthly forces.”²¹¹ On the other hand, she — while she cannot enjoy any of what she has — gives her friends what they need the most. She emancipates them materially and morally. This behavior of hers is indeed related to her magnanimity although it may be interpreted by some as weakness. She is still in the position of the giver in her journey, however, she this time acts of her own accord and this helps her make a better reputation in the eyes of readers. They now see not Kate, Densher or Mrs. Lowder but Milly as the dominant character. She is no longer the passive, weak or fragile one in their sight. “*She rises above her role as victim, and doing so gives – it is her major benefaction – her torturers the knowledge to understand, rather than damn, themselves.*”²¹² They start to change for the better thanks to Milly’s unconditional love, virtuousness, and forgiveness. Moreover, as another symbolic meaning of the wings to which the title refers, she saves them. That she has taken her friends under her wing is emphasized through the dialogue between Densher and Mrs. Lowder:

‘Our dear dove then, as Kate calls her, has folded her wonderful wings.’
‘Yes—folded them.’
[...] ‘Unless it’s more true,’ she accordingly added, ‘that she has spread them the wider.’
[...] ‘Rather, yes—spread them the wider.’²¹³

Here, by the dove spreading her wings, James also seems to mean flapping “*not for flight, but for the protection of others.*”²¹⁴ The clues given throughout the novel make more sense with the dialogue cited above. Milly hides her disease during her Europe tour not to upset her friends despite her difficult times. She liberates Densher with her bequest even after informed about his infidelity. She takes Kate’s secret to grave even when she has the

²⁰⁹ James, **op. cit.**, p.89.

²¹⁰ **Ibid.**, p.373.

²¹¹ Sandeen, **op. cit.**, p.1072.

²¹² Koch, **op. cit.**, p.100.

²¹³ James, **op.cit.**, p.473.

²¹⁴ Sandeen, **op. cit.**, p.1073.

right/opportunity to tell Mrs. Lowder, Lord Mark and Densher on her. Consequently, readers may conclude that Milly has never been a helpless dove but someone “*magnificent in power*.”²¹⁵ The vulnerable female traveler spiritually transits the cultural gap, gender disadvantage and their double distancing.



²¹⁵ **Ibid.**, p.1075.

CONCLUSION

That James belonged to a generation traveling internationally and turned his nomadic life style into an advantage to understand life and develop empathy towards others promoted him to have a multicultural and cosmopolitan perspective. His travels enabled him to discover that there were social, cultural, and financial hierarchies among nations. The intercountry difference he was interested in the most was that of between America where he was born and England whose citizenship he would later wish to acquire. He, both as an artist and an individual, set on contributing to the solution of the mutual conflict between the British who felt uncomfortable with the situation of the American travelers whom they thought to be less sophisticated and ethical than themselves and the Americans who suffered from the strict cultural and moral sanctions of the British during their travels. In his observation of the discordance between these two nations, his target group was women because he noticed that the above-mentioned hierarchies influenced women more than men due to the prevailing gender inequalities in both countries. He observed American women who chose to visit and settle in European countries including England and fictionalized their experiences under the titles of intercultural relations and international marriages in his texts. His aim was to show that the Europeans and the Europeanized Americans in his time considered American women travelers as cultural and feminine others and displaced them. He additionally underlined that the otherized and displaced American women travelers did not give in to those who attempted to define their cultural and sexual identities, limit their freedom, question their actions, and abuse their goodwill. By doing so, he could handle travel's effect on/contribution to the relationships between people from different culture, gender, and class as well. **Daisy Miller** (1878) and **The Wings of the Dove** (1902) were the two of James' works in which he criticized the issues stated above. This dissertation proves that although the female protagonists in **Daisy Miller** and **The Wings of the Dove**, who represent the American female travelers visiting Europe around the turn of the twentieth century, are twice otherized and displaced through their culture and gender by the prevailing patriarchal norms of their host countries, they are strong enough to resist these norms. Using Feminist, Marxist, Sociological,

Psychoanalytic, and Existentialist views of literary analysis, it concludes that cultural differences and gender inequality in patriarchal, conservative, and materialistic societies cause women travelers to be displaced. Via this double concern, it also provides a different perspective on the Jamesian way of interpreting female autonomy, female power, and female free will.

Daisy Miller and **The Wings of the Dove** show similarity in terms of the factors influencing their female protagonists' travel motivation, their travel obstacles, and their characteristics easing the travel disadvantages caused to them. Portraying Daisy and Milly as characters who do not compromise their principles but keep their dignified stances no matter what happens before and during their journeys and attain experience, awareness, and power at the end of their travels, James celebrates the traveling women of the time to which he refers in his texts. Firstly, what motivates Daisy and Milly to go abroad is common. They intend to construct their identities through new life experiences, relationships and connections they will gain abroad. They wish to build places of their own in cities they determine with their free will and free choice. They both have specific goals to be pursued related to their self-improvement. They desire to receive quality and universal education in Europe and improve their level of cultural knowledge benefitting from the cultural diversity in the places they visit. They purpose to become cosmopolitans who do not limit themselves to the social, cultural, or political interests of one part of the world but belong to the whole world. They believe that the experiences they gain from their international travels will boost their self-esteem and self-confidence, liberalize them, and promote them to live life to the fullest. Secondly, as young, single, wealthy, and lone women without parental support in a male-dominated world, they dare to make new lives in places whose socio-cultural and moral structure they do not know. In their host countries with whose residents they expect to exchange their culture, they find themselves dealing with negative sanctions based on issues including patriarchy, conservatism, materialism/capitalism, and social hierarchy. Furthermore, they suffer from these conventions more than the male travelers do. While men are exposed to only cultural gaps at the most, they are twice as much held under the microscope through their cultural and

gender-based differences. They meet people who attempt to dissuade them from traveling abroad and who interfere in their personal affairs during their trips. However, they ignore them. They are condemned, labelled, and alienated by people most of whom are their fellows and compatriots. They are forced to adopt customs, traditions, and systems of values with which they are not familiar. They nevertheless do not let their inner identity be lost for the sake of gaining public acceptance in their new environments. Possibilities such as receiving negative criticism or being excluded from society do not intimidate them. Their wishes to change their location and travel end up with disillusionment and displacement; however, they manage to turn their bitter experiences into wisdom. Lastly, they resemble each other in their exemplary behaviors they show in tougher times. They remain pure-minded, single-hearted, openhanded, and altruistic even when they are disillusioned, accused unjustly, and/or entrapped by their beloved ones. They see misfortunates, which seem like defeat to some, as experimented things and derive lessons from them. They motivate flawed people to change for the better. They put all toxic people to shame, including the ones who consider them biologically/physically weak, undervalue their intellectual capacities, disdain their targets, speak for/about them, objectify and otherize them through their culture, gender, and physical appearances, and attempt to manipulate or trap them. Therefore, both their personal growth and their transformative influences on others make their journeys exilic, feminist, existential, and somewhat heroic.

When Jamesian readers consider Daisy's and Milly's ways of resisting from a feminist perspective and regard their wisdom as an existential matter, James' elements of fiction make more sense to them — especially his plots including themes such as intercultural relations, national classification, cultural conflict, class struggle, gender roles, patriarchy, and international travel; his narration style which is third-person limited omniscient narrative voice; and his use of language. They can sense that he is neither a misogynist nor a typical women's right defender. He neither wrote novels that tarnished American women's honor nor attempted to give advice to the women of the world through the image of the American woman traveling around Europe. Instead, although they were

not supported by their fellows and compatriots, wronged by their opposite-sex friends, and precluded from constructing a place of their own abroad, he honored the American women who did not compromise their principles.



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ÖZGEÇMİŞ

Gökşen Sevdeğer Elibol, Lisans eğitimini 2009'da tam burslu olduğu Kadir Has Üniversitesi Fen-Edebiyat Fakültesi Amerikan Kültürü ve Edebiyatı Bölümü'nde "Yüksek Onur" derecesi ve "En Başarılı Öğrenci" ünvanı ile ve üniversitenin "Lisans" birincisi olarak tamamladı. 2008'de Amerika Dışişleri Bakanlığı'nın açtığı uluslararası bir yarışmayı kazanarak Türkiye Öğrenci Lideri seçildi ve tam burslu olarak Nazareth College of Rochester'da Amerikan Çalışmaları ve Liderlik eğitimi aldı. Aynı program kapsamında New York City ve Washington D.C.'de eğitim, staj, kamu ve özel kuruluşlar inceleme gezileri, aile ziyaretleri, Türk kültürünü yayma amaçlı düzenlenen kültür-sanat organizasyonları gibi çeşitli proje ve etkinliklerde aktif rol oynadı. "The Role of Gender Differences in Understanding of the East and Eastern Women: The Portrayal of Turkish Women by American Male and Female Writers in the 19th Century" başlıklı tezli yüksek lisans derecesini, 2011'de, tam burslu olarak yerleştiği Kadir Has Üniversitesi, Sosyal Bilimler Enstitüsü, Amerikan Kültürü ve Edebiyatı Anabilim Dalı'nda 3.96/4.00 not ortalaması ile ve "Yüksek Onur Öğrencisi" seçilerek tamamladı. 2012'de İngiltere Cambridge Üniversitesi'nden CELTA (Yetişkinlere İngilizce Öğretimi) derecesini aldıktan sonra, 2013'te Marmara Üniversitesi'nde Pedagoji eğitimi aldı. 2014'te Anadolu Üniversitesi'nin Radyo-TV Programcılığı Bölümünden mezun oldu. "2211-A / TÜBİTAK Yurtiçi Doktora Bursu" desteği ile sürdürdüğü doktora eğitimini, 2021'de, "Female Travelers as Displaced Women in Henry James' Fiction" başlıklı tezi ile İstanbul Üniversitesi Karşılaştırmalı Edebiyat Anabilim Dalı'nda tamamladı. 2012 yılından bu yana üniversitelerin Yabancı Diller ve İngilizce Ortak Dersler Bölümlerinde görev alan Elibol, "Genel İngilizce" ve "Akademik-İleri İngilizce" gibi hazırlık derslerinin yanısıra "Mesleki İngilizce," "Eleştirel Okuma," "Yaratıcı Yazma," "Metin Çözümlemesi ve Etkili İletişim," "Metin Çözümlemesi ve Akademik Yazım" gibi lisans dersleri vermektedir. Akademik ilgi alanları arasında Doğu-Batı dil ve edebiyatları, edebiyatta dil-kültür-kimlik bağlantısı, çokdillilik ve çok kültürlülük, toplumsal cinsiyet, dil eğitiminde teknoloji kullanımı, dil eğitiminde edebiyatın rolü ve

medya alıřmaları gelmektedir. Yardıma muhta sokak hayvanları ve kadın girişimcilięi üzerine yürüttüęü sosyal sorumluluk projeleri bulunmaktadır. Eři Tayfun, köpeęi Mona ve kedisi Lokum ile birlikte yařadığı İstanbul'daki evinde yakında doğacak olan oęlunu beklemektedir.

