

I. General Introduction

James' *Daisy Miller* and Women Characters

There are certain periods in history which serve as great cultural watersheds in which the normal conventions and expectations of society are in flux, as the entire society moves from one type of culture to another. In this novel *Daisy Miller*, James has shown how during the late Victorian era, a newly revolutionary middle class female began moving into social territory formerly considered the sole province of aristocracy. It depicts the predicament of a narrow, moralistic world, and perceives the need to free woman from the tyranny of convention and prejudice, and to establish a new relation between the sexes. James insists woman as an archetypal symbol of human feeling that has both destructive and creative properties.

In this novel James has shown how the late Victorian women were getting consciousness of woman's autonomy and trying to fight for the freedom as well as individuality. The protagonist of this novel Miller is one of the examples who has got that consciousness of woman's autonomy. Her defiance of patriarchal society for her own judgement is motivated by her own growing consciousness of woman's autonomy. Everywhere either in Rome or in Vevey she finds that her life and character are judged by patriarchal norms and values. She gains the knowledge that it is patriarchal society and thinking that have given complex, ambiguous and enigmatic nature as a present. But she works with her growing consciousness of woman's autonomy and damns all the derogatory terms given to her. She gains the knowledge that woman is also an equal part of the society as man is. So, she believes that social thinking, norms and values should be based on both perspectives of male and female. Most of the women still follow the patriarchal values to judge a person due to the lack of consciousness of woman's autonomy. Winterbourne's aunt is one of them who lacks the knowledge of woman's autonomy. Patriarchal society has blinded her so she

thinks and judges Daisy as a scandal, an outrage, a heart-breaker. But Miller is different from her. So, in spite of causing scandals everywhere, she does whatever she wants, with whomever she wants and wherever she chooses. Because her thinking and way to judge herself are motivated by her own growing consciousness of woman's autonomy. Her growing consciousness of woman's autonomy leads her life as she wants. So, the very consciousness frees her from the hollow bond of patriarchal society. It moves her life according to her desire. So she doesn't care what society says about her rather she makes friendship with Winterbourne, Giovanelli and others. With her friends, she goes to visit everywhere because her consciousness of woman's autonomy motivates her to do so. The very consciousness of woman's autonomy makes her believe that there is no innate female nature. So her growing consciousness of woman's autonomy plays a vital role to judge herself.

Miller totally neglects the social rules and regulation. Everywhere she is criticized but she damns all these nonsense criticisms. Her life and society don't lead her life rather she herself leads her life according to her wishes. She doesn't care what her mother suggests her, what Winterbourne's aunt comments on her rather her concern is her own life. She has got that power; the power of consciousness of woman's autonomy, through which she fights against the patriarchal norms and values. Her life begins with herself and ends with herself. She says that the only thing she doesn't like is the society because it is the patriarchal society which tries to limit her freedom. The very patriarchal society names her as a flirt-a pretty American flirt. She doesn't care what society gives her. So she manages to go to Chateau de Chillon with Winterbourne and she also goes to visit different places with Giovanelli. She also neglects her criticism at party. All these activities of her against the patriarchal society for her own judgement are motivated by her own growing consciousness of woman's autonomy.

Everyone at the hotel talks about her. Even the servants laugh when anyone asks for her. She is criticized as an uncultivated and uncivilized. Albeit Winterbourne tries to save her prestige saying that she is totally innocent, he happens to criticize her when he finds her visit with Giovanelli. She doesn't act as society wants her because she has already gained the seeds of woman's autonomy. The very seed of woman's autonomy leads her to go against the patriarchal society. So she even doesn't listen to her mother because she knows that her mother's thinking is also motivated by patriarchal society. That's the reason she doesn't want to be judged by others. If even they judge her she doesn't believe on their judgement. Her growing consciousness of woman's autonomy leads her to judge her life herself through the bird's eye view.

Miller is an innocent American girl who doesn't understand the sophisticated morality or immorality of patriarchal society. She reflects female's perspective whereas Mrs. Costello and her nephew Winterbourne reflect patriarchal society, its norms and values. Miller is totally innocent and helpless victim of a cruel patriarchal society. Patriarchal society makes her powerless to avert the situation and bears no responsibility for the disaster that leads her life to death. The patriarchal society doesn't understand her own judgement which is motivated by her own growing consciousness of woman's autonomy and makes her scandal, outrage, complex, ambiguous and enigmatic. Albeit she is misunderstood and misinterpreted everywhere by everyone as immodest, flirtatious, vulgar and over frank, she doesn't stop her own rules, regulation, norms and values to judge her which are motivated by her growing consciousness of woman's autonomy.

Henry James and Woman's Space in his Novel

When Henry James began to write fiction in the late 1860s, he came naturally, upon the theme of the American girl as a highly intriguing and still largely unexplored facet of the national psyche. His first popular book, *Daisy Miller* (1878), quickly became a success of scandal because it piqued, without flattering, the sensibilities of young ladies who presided over the prosperity of fiction in those halcyon days.

He was quite aware of the tendency of English and American fiction to be "shy", addressed as it was largely to young people. But, unlike Howells, he criticized the hypocrisy which allowed a great difference between that which people know and that which they agree to admit that they know. The restraint and "Victorianism" of James' art came partly from the decorum of the age and partly from his own innate reserve, but the result was an artistic method of unexampled skill. Beneath the glitter and polish of Victorian society he sensed acutely the element of rapacity and corruption, the brittle commercial and social realities of an age hardening into moral indifference. His work as a whole may be taken as a kind of projected symbol of the social trend of the late nineteenth century when more and more an outward disguise of manner and display concealed an inward decay. His work has many moods, ranging from early idyllic and picturesque stories like *A Landscape Painter*, through romantic tragedy like *Roderick Hudson* and *The American* to the grimly satiric like *What Maisie Knew*.

One of the aspects of his work which most interests contemporary readers of James is his subtle representation of the sham double dealing of the male and female character. He didn't fail to handle the subjects outlawed by a generation which turned away from some of the most vital interests of life. His best work is now seen clearly for what it was- a surprisingly accurate revelation of that period of American history and Victorian society which Godkin well described as a "Chromo-civilization".

In James' novels and tales, woman character plays the major role. Not only are most of his female characters either 'emotionally perverted' or 'emotionally apathetic' but the men also seldom achieve normal passionate fulfillment. James' men are not precisely neurotic, but they are the masculine counterparts of his women. His specialty is to delineate the sophisticated, usually beautiful, women of wealth and position. But, his American women characters are "all innocents" in his phrase, 'moral'- in his sense-not vulgar, not naïve. James' woman characters have certainly some desires and ambition and that they often display feminine forwardness and audacity but consequently they sacrifice.

Women have been reduced to the status of 'signs' in society-especially nineteenth century society- and have had to serve as 'carriers of meaning' for men. James was directly concerned with this signifying process and treated the sign versus conscious self contradiction of women's lives throughout his fiction.

The contradiction defeats the heroines of the early work, with Daisy Miller as a prime example. Daisy dies because Winterbourne can't "trace a correspondence" for her. By the novels of middle period, women begin to surmount their sign status, but the real advances occur in the nineties. The growth of James' heroines to maturity gains a new difficulty and dimension.

An Outline of *Daisy Miller*

Frederick Winterbourne, an expatriate American resident for a number of years in Geneva, is on an excursion to Vevey, Switzerland, to visit an aunt. He encounters the Miller family, wealthy Americans touring Europe. While Mr. Miller has remained home in Schenectady to attend to business, Mrs. Miller, her son Randolph, and her daughter Daisy are sampling the pleasures of European tourist attractions.

Winterbourne is immediately attracted to the young, beautiful, and flirtatious Daisy, who innocently ignores the social conventions governing the conduct of young women in Europe. Daisy scandalizes Winterbourne's aunt, Mrs. Costello, but charms and intrigues Winterbourne himself. Daisy extorts from him a promise to visit her in Rome in the coming winter, and the tale turns to their relations there.

In the intervening months, Daisy has taken up with a handsome Italian named Giovanelli, with whom she visits different places in the evenings—against the advice of both her mother and the resident American hostess, Mrs. Walker. They warn her about the insalubrious Roman air, and it is clear that, for Mrs. Walker at least, the impropriety of meeting handsome men, unaccompanied, is the more pressing danger. On one evening, Winterbourne accompanies Daisy, much to his consternation, for he is both attracted to and unable to comprehend her.

As Winterbourne attempts vainly to warn Daisy that she is becoming the talk of the American colony, the young, headstrong woman continues to ignore him and all the proprieties. The climax of the story occurs when Daisy again ventures out into the Roman night—this time even her Italian admirer, Giovanelli, counsels against it—and encounters the furious Winterbourne in the Colosseum. With Giovanelli's consent, he insists they return home, but the rescue comes too late. Daisy contracts the “Roman fever” (malaria, one presumes) and dies shortly thereafter.

Belatedly, Winterbourne realizes that he had done Daisy an injustice by believing the worst of her, and he assuages his guilt by returning to Geneva, where he is, depending on which reports one believes, either engaged in study or involved with “a very clever foreign lady.”

The allegory and the moral situation in *Daisy Miller* are simple enough. What remains ambiguous, as it does so often in James's work, is the ending. What is one to make of the contradictory reports of Winterbourne's life in Geneva? How is one to

interpret his expressed intention to return to the United States in the wake of Daisy's death, and then his not doing so?

Henry James is a novelist, a critic and often disputed man of genius with praise and abuse. However, his stand in the history of English literature is immense and indisputable. As a prolific writer, he has written many tales, novels and essays concerning various aspects of life and art.

Daisy Miller represents the American society of the early 19th century and woman's status in the very society. It presents a portrait of an American girl from Schnectedy offends the delicate social sense of various so-called patriarchal norms and values and how she is misunderstood.

Though few, "Daisy Miller" as a piece of literature, has received some influential reviews and interpretations from certain writers. In the reviews, some attempts have been made but no any single approach is picked up to deal with the central character and the theme 'the protagonist's defiance of patriarchal society for the autonomous life. My study is selective to the character of Daisy and her position in terms of patriarchal society. Some relevant ideas, critical responses and opinions on "Daisy Miller" can be drawn here which are in relation to the theories of existentialism, realism, evolutionary model of cultural variation and so on.

Ihab Hassan has examined the novel critically in an existential perspective. He has discussed "Daisy Miller" in his "Radical Innocence" and noted that Daisy, the protagonist faced with "the first existential ordeal, crisis, or encounter with experience" (1).

Hassan takes her as an existential character who struggles a lot to get her own female existentialism. All her defiance of patriarchal society from her early days is related to her existentialism.

Tristram P. Coffin comments about the novel in realistic point of view and says, "James-writing realistically, not in a school of romantic adventure-resolves the conflicts of his heroine's simplicity and her antagonists' ignorance in tragedy" (273).

Coffin further explains the novel having the story of a young girl and he compares her with the western hero. He opines:

Like the typical western hero, Daisy was willing to rely on her own judgement and so befriend Giovanelli in defiance of society; trust her own moral fibre and so travel to Chillon with the puzzled Winterbourne; to rest secure in her self-esteem and so treat her servants with familiarity. (273)

For Coffin, Miller has courage to fight with the society. Whatever she dares to get her rights are the characteristics of western hero. The independence of thought and action, the self-imposed morality, the laudable innocence, the straightforward distrust of subtlety and "front" that have become hallmarks of the western hero are all carefully drawn into Daisy Miller to give her American nature.

In the same way, Andrew J. Scheiber comments the novel on the basis of evolutionary model of cultural variation. As he writes, "The conflicts-and misunderstandings- between 'primitive' Americans and 'sophisticated' Europeans (or Europeanized Americans like Winterbourne) index and interrogate this evolutionary model of cultural variation" (77).

Here, Scheiber has tried to differentiate 'primitive' American culture and 'sophisticated' European culture. He has tried to show that how the cultural variation has become reason for misunderstanding on Miller.

Another critic, F.W. Dupee emphasizing the novel having a story of an innocent girl who does not know what she does, argues, "(Daisy) does what she likes because she hardly knows what else to do. Her will is at once strong and weak by

reason of the very indistinctness of her general aims" (1-2). Dupee examines Miller as an innocent girl who moves her life according to her own desire. Her innocent nature doesn't let her to think how society is examining her behaviour and herself. She is so innocent that she even doesn't know what is she doing and how is being criticized for her doing.

In the same way, another critic Carol gives same type of response. He writes, "She is literally innocent, but she is also ignorant and incautious"(1).

All above critical responses from various critics reflect their own perception. But I want to pick up the aspect of protagonist's defiance of patriarchal society for the autonomous life. This aspect has remained undone which is vehemently different from other responses and perspectives. So my study is directed to deal with it in the chapters to come.

My working methodology on exploring the protagonist's consciousness on woman's autonomy will be primarily text-based. Regarding the basic theoretical framework, I will be using the key ideas of existential feminist Simone De Beauvoir. To some extent I am also using the ideas of existential feminist Mary Daly and other feminists also in order to prove my hypothesis.

The research is divided into four chapters. The first chapter introduces the research's hypothesis, the author and his tendency, the text, its review of literature, my point of departure regarding the text and the tools. The second chapter focuses on the methodology which is used to generalize the hypothesis. The third chapter is related to textual analysis which is primarily text based. And the last chapter concludes the whole research.

II. Existential Feminism as Literary Theory

Feminism

From the beginning of human civilization, society has been governed by patriarchal norms and values. Every aspect of society is dominated by patriarchal ideologies. In patriarchal society, authority is passed through the male line or all norms and values of the society are guided by men only and women are forced to accept patriarchal ideologies.

As the time changed, women have also changed. In the beginning of human civilization women blindly used to follow patriarchal norms and values due to the lack of the consciousness of women autonomy. They were unknown to the fact that they were being oppressed and dominated. Due to the change of time, the very conscious of woman's autonomy came to their mind. So they started searching their identity in the patriarchal society. The concept of feminism emerged in the society. Feminism studies women as a people who are either oppressed or suppressed or deprived of the freedom of personal expression. Feminist criticism examines the ways in which literature and other cultural productions reinforce the economical, cultural, political, social and psychological oppression of women. Traditional gender roles cast men as rationale, decisive, protective, strong, self whereas they cast women as emotional, submissive, nurturing, weak and so on. These inequalities between male and female, the way of studying women in patriarchal society became the subject of feminist criticism.

Feminism is a political theory and practice to break the social bondage of society. Though some conscious women in the twentieth century launched a literary movement for the first time known as feminist literary movements, feminist criticism is not a uniquely twentieth century phenomenon. If we go back to ancient Greece, we find feminist criticism in the work of Sappho and arguably in Aristophanes play

Lysistrata. In the middle ages, Christine de Pisan dared to enter into debate with the predominant male critics of her time. In the renaissance too number of women poets emerged in literary field to enhance women's rights and emancipation. In the seventeenth century many women writers appeared. Among them Aphra Behn and Anne Bradstreet were predominant figures. After the French Revolution, Mary Wollstonecraft emerged in literary the field to enhance the ideas of the Revolution and Enlightenment to women. In nineteenth century many women writers appeared in Europe and America. Some predominant figures of nineteenth century were Mme de stael, the Brontes, Jane Austen, George Eliot, Elizabeth Barrett Browning, Margaret Fuller and Emily Dickinson. Virginia Woolf, Gertrude Stein, Katherine Mansfield and Hilda Doolittle (HD) are some predominant modernist female writers. Whether they are from modern period or from ancient period, they are all concerned with woman's problems and sufferings due to patriarchal society.

Existential Feminism

There are different branches of feminism. Existential feminism is one of the prominent branches of feminism. Other branches of feminism are radical, essentialist, liberal, eco feminism and so forth. Liberal feminism argues that both sexes are equal but the female lacks opportunity as male in any works. Liberal feminists give blank check to create owns individuality. Unlike Liberal feminists, Radical feminists don't accept the norms and values of patriarchal society and they even question male made language. Essentialist feminism values the concept of harmony and synthesis. Eco feminism argues that women nature and Third World are all victims at the hands of an exploitative male capitalist technology. Eco feminists often use the image of the web of life to express the themes of cooperation, interdependence and harmony.

The beginning of existentialist feminism is usually attributed to the translation of Simone De Beauvoir's *The Second Sex* in the U.S. This book is incidentally

considered to have started the second wave of feminism. Later on, those feminists who have based their thinking on those philosophers classified as "existentialists" are considered to be "existentialist feminists," one of whom is Mary Daly.

Existentialist feminism derives its foundation from the school of thought of Simone De Beauvoir. In her world-view, the woman is not always powerless and doesn't always need to be dependent on a male-female relationship. Equality of rights and freedom between the sexes are desirable. Beauvoir appears to exalt all women as possessing the capacity to realize their innate power in the sense of the feminine warrior spirit. In the existentialist view, the power of a competent woman over a man is not an illusion. A man may think he is in charge of a situation by virtue of his power to degrade and subdue a woman, but with the woman competence and spirit this power is not incontrovertible.

Existential feminism denies the existence of a pre-ordained 'female nature' and emphasizes the freedom and responsibility of each female to create herself as a self-governing individual. Existential feminists question the very concept of 'innate nature'. They believe that it is a patriarchal or male made society that believes on innate nature of woman to perpetuate their oppression. But unlike the belief of patriarchal society, existential feminists believe on liberty and freedom. They believe that the key to female emancipation lies in woman's release from her bodily identification. They deal with the questions like: Is there an innate nature of females? Is she woman because she behaves like a woman? Does she have to follow the rules of patriarchal society and so forth?

The history of feminism is divided into waves, with a first wave, dating from 1830 to 1920 and best recalled for the suffragette movement and a second wave, organized around woman's liberation and dating from 1960 to the present day. De Beauvoir wrote the book *The Second Sex* in between the waves so for her it was

difficult to place the feminist activity within the history. Sometimes she is situated as the concluding chapter of the first wave while at other times she is termed pre-feminist or positioned at the opening of the second wave. However despite the confusion, she can be best understood perhaps as a bridge between the two waves; combining the progressive social vision of the first and beginning to articulate some of the suspicions about femininity and gender that would come to concern proponents of the second.

Beauvoir's text *The Second Sex* was the foundation for much of the feminist theory and political activism that emerged during the 1960s in Europe and America. The book deals with the issue that throughout the history, woman has always occupied a secondary role in relation to man. Beauvoir was heavily influenced by existentialism. That is to say she brought existentialism in the sphere of feminism that gave birth to existential feminism. She questions the so-called 'essence' of woman.

Fiona Tolan says that "*The Second Sex* was notorious for its frank and sweeping account of woman's oppression, especially coming at a time when abortion and contraception were still illegal or inaccessible in most countries" (320). Although many of its ideas have since been criticized and some entirely dismissed its significance continues, and one of the things that makes it so important to feminism is the breadth of its analysis. De Beauvoir constructed an epic account of gender division throughout history, examining biological, psychological, historical and cultural explanation for the reduction of woman to a second and lesser sex. In this attempt to deliver a coherent narrative of female history that had led to accusations of misplaced universalism from later, more class and race-conscious feminists. However, at the very beginning of the second wave, a study that attempted to examine the underlying causes of sexual discrimination was an invaluable starting point for feminists who wanted to progress beyond the demand for civil rights and educational

opportunities that had characterized the first wave. Of course, the fight for woman's rights remained crucial to the second wave, and was articulated in powerful slogans such as 'Equal pay for equal work'. This type of liberal 'equality feminism' is best associated with the pioneering American feminist Betty Friedan exposed the frustration and psychological distress of 1950s housewives in America and labeled their secret suffering 'The problem with no name' In 1966, Friedan founded the National Organization of Women (NOW) to campaign for the legal rights of women and became one of the leading figures of the equal rights movement. Friedan was similar to Beauvoir because like Beauvoir, she also inspired many detractors who tended to oppose her beliefs on two points. First they argued that mere legal equality couldn't redress the ancient imbalance between men and women; woman's confidence in their own capabilities had been so entirely reduced and the culture of male supremacy had become so deep-rooted that women would be ill equipped to grasp opportunities for their own advancement even if they should suddenly become available. And second, that Friedan was encouraging women to enter into a male-oriented social system and failing to recognize that the system itself corrupted, founded in male principles of value and worth that were alien and destructive to women.

The Second Sex holds the belief that there is no such thing as 'feminine nature'. The male oriented society examines woman on the basis of 'feminine nature'. Beauvoir argues in *The Second Sex* that there was no psychological or physical reason why women should be inferior to men, and yet, throughout the history and culture, women had always been second-class citizens. Even when worshipped and adored, they have no autonomy and received no recognition as rational individuals, any more than abused and denigrated. Biological differences do not provide a casual explanation for women's oppression.

In her book, she has explained that the so-called essence of woman is in fact created at many levels – economic, political, and religious – by historical developments representing the interest of men. She says, "Legislators, priests, philosophers, writers and scientists have striven to show that the subordinate position of woman is willed in heaven and advantageous in earth" (22). She argues that there is no such thing as 'feminine nature'. De Beauvoir denies the existence of a basic 'female nature of male nature'. For instance, it has been generally claimed that man has a 'transcending or achieving nature'. He will therefore seek meaning and direction outside the home. Woman has been said to have the opposite life philosophy. She is 'immanent' which means she wishes to be where she is. She will therefore nurture her family, care for the environment and more homely things. De Beauvoir in fact does not believe in the existence of any such 'female nature' and 'male nature'. On the contrary, she believes that women and men must liberate themselves from such ingrown prejudices or ideals. So she says, "The quarrel will go on as long as men and women fail to recognize each other as equals; that is to say, as long as femininity is perpetuated as such" (727). She argues that men must not treat women as the second sex, their objects. She further puts her argument saying that it is the patriarchal society that has created female's inferior status to men. There are no physical and psychological reasons why women should be inferior to men. However, she deals with the issue that albeit biological differences don't provide a casual explanation for woman's oppression, their reproductive function has placed them at a disadvantage by tying them to the domestic sphere and association them with the body. In *The Second Sex* she argues that women are always associated with the passive body, and men with the active mind. Key of this association is a myth created by males to continue their supremacy. Thus she argues that the key to female emancipation lies in the woman's release from her bodily identification.

The work of Beauvoir was heavily influenced by existentialism, which denies the existence of pre-ordained 'human nature', and emphasizes the freedom and responsibility of each person to create him or herself as a self-governing individual. She brought this philosophy to her examination of femininity. However, she argues that woman is always situated as the other to man. The man is always the subject-self, the I, while the woman is always the object, the other. She continued that belief and informed the whole of western philosophical thought. It is, for example, central to the work of the famous psychoanalyst, Sigmund Freud, who based his theory of sexuality on the possession of the phallus. Freud argues that a man is a man because he possesses the phallus/penis; a woman is, simply not a man due to the lack of phallus. So, a woman is imperfect, lack, a negative because to be a positive, to confer subjectivity, phallus should be there. This lack of female self can also be detected in art and literature, where woman frequently appears as an object of man's desires and fears-metaphorical virgins or whores. She is not presented as a complex autonomous individual. She is always associated with passive body whereas man with active mind. This idea of associating the woman with passive body, and man with the active mind later became central to feminist literary criticism. However, such myths of art and literature fail to explain, why woman has so readily conceded the struggle for subjectivity.

In *The Second Sex* she argues that one is not born, but rather becomes a woman. She continues her argument saying that it is the patriarchal society that has created distinction between man and woman. Patriarchal society associates man with subject-self, I while the woman is always the object, the other. Men, of course, have had their own reasons for perpetuating such a duality of self and other. Legislators, scientists, writers, priests, philosophers and psychoanalysts have striven to show that the subordinate position of woman is willed in heaven and advantageous in earth.

Over the centuries, the concept of the female's passive maternal role has become so deeply entrenched in culture and society that it is presumed to be woman's destiny. She further argues that there is nothing natural about the hierarchical division of men and into the first and second sex. A long line of thinkers, stretching from Plato and Aristotle through Augustine and Aquinas into modern bourgeois philosophers, have insisted on stabilizing woman as an object, on dooming her to immanence, to a life of subjection to given conditions, on barring her from property rights, education, and professions.

Beauvoir also objects Freud, Adler and other psychoanalysts in her account of psychoanalytic views of woman. She critiques on Freud's argument that the woman feels herself to be a 'mutilated man', suffering from penis envy. She says, "According to him, women who attain orgasm are 'viriloid' women; the sexual impulse is 'in one direction' and woman is only half way along the road" (71). Her critique of psychoanalysis spans a number of points.

Asking why women have allowed men to subordinate them brought Beauvoir back to the body and motherhood. Excluded from the public sphere, women fail to form the alliances made by men in war and government and business, form instead male-female bonds that could position man as other to women's self. Beauvoir also went against marriage institution because she believed that marriage is an oppressive and exploitative economic arrangement that reinforces sexual inequality and binds women to domesticity. She continued the belief that if the woman is protected and provided for by her male partner, she is happy: she is thought to be content that her needs are provided for. However, Beauvoir refutes this belief and argues that the fulfillment of human potential must be judged, not in terms of happiness, but in terms of liberty. So, for her, liberty is something more than maintaining one's existence peacefully and comfortably' to be free, a person must transcend the animal part of his

or her life. De Beauvoir further argues that we are led to believe that the male is transcendent: his work and invention will shape the world for future generations, thereby affording him a form of immortality. The female, however, does not affect the future because she is immanent who produces the next generation through motherhood in a purely animal way. She is excluded from the pursuit of knowledge; her liberty is limited and defined to expose her inner capability. However, human beings started to believe that both man and woman are transcendent and immanent being, that is both mind and body. Credit goes to De Beauvoir who talks about woman's emancipation and bodily identification. She followed a rationalist 'mind over matter' philosophy.

Beauvoir believes that the woman's reproductive cycle and typically lesser physical strength are responsible to entrap her within the immanent, while man has been free to transcend the purely biological through philosophy, art, and science, all of which differentiate him from the other animals. But De Beauvoir insisted that biological differences could no longer provide a rational basis for the continuance of female immanence.

In *The Second Sex* she also points out the fundamental asymmetry of terms 'masculinity' and 'feminine'. In the patriarchal society 'masculinity' is considered as the 'absolute human type', the norm or standard of humanity. So man thinks himself as a perfect human being. Men think of their bodies as a direct and normal connection to the world, which they believe they apprehend objectively, whereas they regard the body of woman as a hindrance, a prison because a woman has ovaries, a uterus; these peculiarities imprison her in her subjectivity, circumscribe her within the limits of her own nature. De Beauvoir argues that man has defined woman not in herself but as relative to him, she is not regarded as an autonomous being rather she is incidental, the inessential as opposed to the essential.

Beauvoir analyzes myth of woman and reality in her work *The Second Sex*. She observes that myth of woman is a static myth that exerts an important influence not only in the world of literature but even in everybody's daily life. She points out that the static myth substitutes for actual experience a transcendental idea which is timeless and unchangeable because this idea is beyond or above the realm of actual experience, it is endowed with absolute truth. She argues that men have created such myths to continue their rules upon women. She points out that of all these myths; the one most deeply 'anchored in masculine hearts' is that of the feminine 'mystery'. Regarding mysterious nature of woman she says, " Surely woman is, in a sense, mysterious, 'mysterious as is all the world', according to Maeterlinck. Each is subject only for himself, alone: from this point of view the other is always a mystery" (286). Such type of myth allows man the luxury of 'legitimately' not understanding woman, and above all, it enables man to remain alone by living in the company of an enigma. Beauvoir argues that such feminine mystery is an illusion; in truth, there is mystery on both sides male and female. But the male perspective is elevated into an absolute and normal perspective, and from that vantage point, woman appears essentially mysterious. She further argues that mystery always belongs to the vassal, the colonized, and the slave. So it belongs to the females, the colonized being by men. If she walks on the way that the man desires she becomes readable, otherwise she becomes enigmatic and mysterious to him.

She says that marriage has always been a different thing for man and for woman. So in *The Second Sex* she also denies the institution of marriage because she believes that marriage is an oppression and exploitative economic arrangement, which reinforces sexual inequality and binds women to domesticity. She says, "Woman as a slave or vassal, is integrated within families dominated by fathers and brothers, and

she has always been given in marriage by certain males to other males" (446). She further argues that it is the legal institution to reinforce male supremacy.

Another prominent existential feminist is Mary Daly. She is one of the existential feminists who followed the path of Simone de Beauvoir. Both of them have worked for the emancipation of women from their animalistic life. Beauvoir is concerned about the woman's life in society due to the created myth whereas Daly's concern is on woman's status due to the domination of Church. Daly was also in the forefront of American feminism thinking both in terms of her early appearance as a feminist writer and in terms of the depth, originality, the power of her work. Her first feminist book "The Church and the Second Sex (1968)" was published at the very beginning of the Women's Liberation Movement that emerged in the late 1960s. In her first book, *The Church and the Second Sex* (1968), Mary Daly examines Simone de Beauvoir's accusations against Christianity (particularly Catholicism) found in the book *The Second Sex*. Daly supports her indictment of the church as an oppressor of women by citing its denial of women's full participation in the affairs of society, thereby restricting their maturity, as well as excluding women from the church's hierarchy. Underlying this oppression, according to Daly, is the church doctrine that denies women equality in this life while promising they will be equal souls in heaven. In addition, she analyzes the impact of the women's liberation movement on nuns and Catholic women in general.

In that work Daly both documents the history of misogyny in the Catholic Church from the time of the early Fathers through the reign of Pope Pius XII and explores the limitations placed on women's development by the church's perpetuation of the myth of the "Eternal Feminine". Regarding this issue Sister M. Pauline says in her article "Sexual Prejudice in the Church":

Dr. Daly begins with an indictment of the Church for oppression of women as presented by the French existentialist philosopher, Simone de Beauvoir, in her book, The Second Sex. There follows a historical study of misogyny in the Church, with quotations from a wide range of saints and popes; for Augustine woman's only natural destiny was reproduction; to Aquinas she seemed anomalous, a misbegotten male; Pius XII apotheosized her as 'the crown of creation' but insisted that her proper place is the home. (1)

This was the belief that the true nature of women is to be self sacrificing, passive and docile and that women are fulfilled only in physical or spiritual motherhood. For Mary Daly, the Catholic Church has played an active role in the oppression of women for most of its existence. She argues that the Church is both part of generating and maintaining the sexism of society as well as a product of the sexist society in which it thrives. The Catholic Church perpetuates the oppression of women by at the same time idealizing and humiliating her. Mary Cullen has considered this issue in her article "Women and the Church". She says:

The failure to understand the nature of the crisis women are going through may be related to the ambivalent attitude of the Church to women throughout history. As pointed out by the American Theologian Dr. Mary Daly in her book The Church and the Second Sex this has been a two-way, self-contradictory attitude, emphasizing on the one hand the Christian idea of each human being as made to the image of God and the ideal of good Christian mother bringing up her children in the fear and love of God. (638)

Daly argues that the Catholic Church has maintained a pseudo-glorification of women which deceives her into acceptance of this inferior role. The Church creates the

illusion of equality by suggesting that women attain the same salvation as men; when in fact, it is through submissive obedience to men on earth that women achieve salvation in the eyes of the Church. Daly suggests that the glorification of woman is for man, a glorification of himself. It is through deception, dogmatic argument, and exclusion from the Church's patriarchal hierarchy that women are limited to a substandard role in not only the institution of the Church but in the entirety of society. These methods propagate the traditional view of women and the requirement of submissive behavior for women which allow the male hierarchy to remain firmly in power without challenge from perhaps just as qualified and knowledgeable women and allow males the luxury of a work-force of women who because it is their "natural" role, will take care of their needs and run their households.

Woman as mother is the sole form in which woman trumps man. However, the Church is able to demolish this complication through the veneration of the Virgin Mother, Mary. The Church removes the power of the mother role as the Virgin Mother, the mother of God himself in human form, bows at the feet of her Son accepting inferiority. It is through this removal of the last superiority of women that the Catholic Church is able to completely subjugate the feminine to a submissive role in society. So Daly calls for creative and independent women to exorcise the stifling image of the Eternal Feminine by 'raising up their own image', and fulfilling their potential. She also urges the church to contribute the exorcism of antifeminism by ending discrimination against women in the ministry elimination the barriers that isolate nuns from the world.

In her second book *Beyond God the Father* also she reflects the ideas of her own deep understanding of ancient, medieval, and modern theologians, philosophers, and social scientists. She evaluates their ideas by showing that their thinking would

have been more fruitful had they taken decisive issue with the universal oppression of women.

To sum up we can say that both Beauvoir and Daly have tried to emancipate women from her animalistic life. Beauvoir has tried to question created myth and reality whereas Daly questions the Church's authority in order to perpetuate male domination upon females. By questioning the 'innate nature' of females, Beauvoir has emphasized freedom and responsibility of each female to create herself as a self-governing individual. Similarly Daly also concerns the autonomous life of woman which is necessary in order to develop the society. Both of them concern woman, her problem, her social status, lack of freedom and so forth.

III. Textual Analysis

Miller's Consciousness for Autonomous Life in James' *Daisy Miller*

The protagonist Daisy Miller does not follow the rules and regulations of the society and creates a life of her own. Although she likes to be respected, she does not care enough about these judgements and subsequent alights to make any adjustment in her conduct. Her thoughts and actions revolve around refusals of the existing social codes and also demand to refigure the patriarchal boundaries of space. She attempts to go where proper women do not go – into the street, and into frank speech. Miller, in rejecting the seemingly superficial domain of etiquette, rejects social structure as well.

Miller does not listen to what society says about her because she has got her own standard of what is proper, based on consideration and truer than society. Due to her defiance of social rules and regulations, from Switzerland to Rome, she causes scandal everywhere but she damns all criticisms on her. So she does whatever she wants, with whomever she wants, whenever she wants and wherever she wants. She truly does not care about what society thinks because she does not want to be judged by the society. She is a scandal, an outrage and a heartbreaker for those who want to judge her according to social rules, regulations, norms and values. But for her she is just a true human being who wants to enjoy her life with full of freedom. To do so she judges herself and damns other's judgements.

Simone de Beauvoir says that there is no innate nature of human being. But the society believes on innate female nature and wants her to be female. In *Daisy Miller* the European society wants Miller to be within the social boundary. The very society gives certain qualities and limitations to the female and wants her to be female only. The society believes that a woman, especially an unmarried lady, shouldn't talk much with gentleman and should not go to visit a gentleman. The very society wants to limit her within the social boundary and four walls of the house. But Miller is

different from others because she has got the consciousness of woman's autonomy. The very seed of woman's autonomy doesn't let her remain within the four walls of the house. She wants to enjoy her life. She does not need the society to judge her life rather she judges her life herself. Like Beauvoir she does not believe on innate nature and does not care how woman should be and how she should act. So she makes acquaintance with many gentlemen and makes some of them as her bosom friends. Rejecting social judgement she lives her life with her self-judgement which is motivated by her growing consciousness of woman's autonomy.

Mary Daly says that Church has been legal institution to subordinate woman and to cease her liberty. Like this, for Miller, society has been the only thing that is playing main role to cease her freedom. So she says in her conversation with Winterbourne, "The only thing I don't like is the society. There isn't any society; or, if there is, I don't know where it keeps itself" (12). She dislikes the society because it tries to keep her within the social boundary which is out of her conscience. She also believes that there is not any society because if there is it too, it has done nothing on the favour of woman except ceasing her liberty. She believes that the society is for the welfare of human being. If it only harms its members, what is the function of such society? In this way she is against the society and continues her life with her self-judgement which is the result of consciousness of woman's autonomy.

The society has not been treating male and female members equally. So there is discrimination in society. Male is privileged whereas female is marginalized. Daly also supports this fact saying that Church is an oppressor of woman by citing its denial of women's full participation in the affairs of the society, thereby restricting their maturity, as well as excluding women from the Church's hierarchy. Underlying this oppression, according to Daly, is the church doctrine that denies women's equality in this life while promising they will be equal souls in heaven. This inequality can be

examined in James' novel *Daisy Miller*. The society has been dominating woman's voice by suggesting that she shouldn't express herself with gentlemen. When Miller frankly expresses herself to Winterbourne, he gets surprised because it is out of his imagination. Miller furthermore says that she has more gentlemen friends; and younger lady friends too. She says that she has always had a great deal of gentlemen's society. Miller's frank expression about gentlemen makes poor Winterbourne amuse, perplex and decidedly charm. "He has never yet heard a young girl express herself in just this fashion; never, at least, save in cases where to say such things seemed a kind of deportment" (13). What is the use of such society where female's frank expression is taken as an amusement whereas male can express himself freely and frankly. So Miller does not accept such society and does whatever she likes on the basis of her own standards to judge herself.

In a patriarchal society, the better way to be the member of the society is to accept patriarchal norms and values. The very patriarchal norms and values give the role to male and female. In a patriarchal society female has many restraints. If she goes against those restraints she is regarded as whore or scandal. Beauvoir says that the so-called essence of woman is in fact created at many levels—economic, political, and religious—by historical developments representing the interest of men. In *Daisy Miller*, the very so-called essence of woman is analyzed on Miller. The society wants her not to cross the social boundary and restraints. But Miller cannot accept the so-called created essence of woman. So she fulfills her desire to be independent visiting the castles of Chillon with Winterbourne. Like this she also visits different places of Rome with Giovanelli. She doesn't care so-called essence of woman. She leads her life as her wish. So she cannot be a true member of the society for others except Winterbourne. When he says that she is very innocent American girl, his aunt replies, "Miss Daisy Miller's place in the social scale was low" (19). What is the reason

behind having low social scale of Miller? Of course, she fails to compromise patriarchal society. So the very patriarchal society gives her low social scale without understanding whether she is true or false.

When Miller and her Mamma treat their courier as their family member they are criticized by other members of the society. We can link this issue with Daly's saying that woman as mother is the sole form in which woman trumps man. However, the Church is able to demolish this complication through the veneration of the Virgin Mother, Mary. The Church removes the power of the mother role as the Virgin mother. In *Daisy Miller* also Miller's mother loves her courier as her son. She cares for him but what she gets is criticism only. Like the Church's removal of power of the mother role as the Virgin Mother, the society removes her mother role to love her children. The society ceases her right to be a loving mother. The society always treats her and her daughter as a second sex. To some extent Miller's mamma follows the social rules and regulations but in the case of loving and treating her courier as her family member she damns all the social rules and regulations. So, Mrs. Costello says, "Oh, the mother is just as bad! They treat the courier like a familiar friend like a gentleman" (20). Her criticism about Miller's mamma shows that the mother has to ask the society to treat her courier as her family member, as her son. But Miller does not care about what the society says about her and her family. She firmly continues her life without listening others.

Daly says that this is the belief that the true nature of women is to be self sacrificing, passive and docile and that women are fulfilled only in physical or spiritual motherhood. But a young girl, who has got the consciousness of woman's autonomy, cannot be self-sacrificing, passive and docile. She always wants to come to the centre, to be active and independent. She cannot sacrifice her desires for the sake of the society. She wants to live her life. So she chooses Winterbourne to be her

company to go to the castles of Chillon and again she chooses Giovanelli as her company to visit different places of Rome. When Mrs. Walker suggests her to stop her visit to the Pincio, she cannot sacrifice her desire and goes there. Mrs. Walker says, "I don't think it's safe, my dear" (47). But in reply she says, "Mrs. Walker, you are too perfect, I'm not going alone; I am going to meet a friend" (47). In this way she does not want to sacrifice her desire and always becomes active to fulfill it, because she is the lady who has got the consciousness of woman's autonomy. In order to get autonomous life, she judges her life herself. Her very nature of judging her life herself makes her enigmatic and ambiguous.

Regarding the enigmatic nature of female Beauvoir has talked a lot. She says that there is difference between myth and reality. She says that feminine mystery is an illusion which is a created myth of patriarchal society to perpetuate male domination. But the reality is different. Female is treated as a slave in patriarchal society because she is the colonized being. Beauvoir further says that mystery always belongs to the vassal, the colonized, and the slave. She opines that there is mystery on both sides—male and female—but only female is blamed for being mysterious and enigmatic. In *Daisy Miller*, the society fails to understand what Miller does for her own sake, so blames her to be mysterious. She also belongs to the colonized group because the society always wants her to subdue her feeling. But as a brave lady she tackles the society and comes out of the web of colonization. So the society doubts her activities and names her as an enigmatic, ambiguous and mysterious woman. Actually she is as open as air and is not mysterious but the society fails to understand her. Even her best friend Winterbourne fails to understand her and doubts that she is engaged with Giovanelli.

When everyone blames Miller as a scandal, an outrage and a heartbreaker, Winterbourne tries to understand her. So he says, "She is completely uncultivated. But

she is wonderfully pretty, and, in short she is very nice. To prove that I believe it, I am going to take her to the Chateau de Chillon" (21). In this way, Winterbourne tries to understand her when his aunt blames the lady. For several times he links her with nature and says that she is pretty American flirt who is innocent. Here also he fails to understand her because she knows the society, so she acts according to her need for her better life. In this sense we cannot say her innocent and uncultivated lady rather she is the radical lady who has got the consciousness of woman's autonomy. So she wants to lead her autonomous life with her own judgements.

When Miller makes a visit to different places of Rome with Giovanelli, everyone fails to understand her true friendship with him. So she becomes enigmatic to everyone, even to Winterbourne. Everyone, even her mother doubts that she is engaged with Giovanelli but she has no such intention with him. Albeit Giovanelli takes chance to visit with her, she treats him as a true intimate friend and believes him. Winterbourne also believes that she is engaged. He also informs Miller that her mother also believes that she is engaged. Regarding this fact the narrator remarks, "Daisy, observing it too, addressed herself to her country-man. "Since you have mentioned it," she said, "I am engaged." Winterbourne looked at her; he had stopped laughing. "You don't believe it!" she added. He was silent a moment; and then, "Yes, I believe it! he said" (75).

Winterbourne also doubts Miller's engagement. There is no one who can understand her. So she becomes enigmatic and mysterious for all. And is not everyone enigmatic for her? This question remains unanswered. They are also enigmatic for her. If there is mystery on both sides, how does only she become enigmatic character for the society? It is because the patriarchal society does not see mystery on the side of male and only Miller is blamed for being enigmatic.

Though everyone doubts that she is engaged at last it is found that she is not engaged with anyone. Then Winterbourne feels sorry for being unable to understand her. "In the interval Winterbourne had often thought of Daisy Miller and her mystifying manners. One day he spoke of her to his aunt-said it was on his conscience that he had done her injustice" (83). He fails to understand that Miller is not engaged. Her frankness and free behaviour puzzle him along with the Europeans like Mrs. Costello and Mrs. Walker and make them delve into deep thought which allow them to receive her in many forms in various occasions. As Miller gets herself acquainted with Winterbourne, she talks with him as if he is her bosom friend. Like this she treats Giovanelli as her bosom friend. All her behaviours and treatments with her friends are the product of her frank and free behaviour which the society fails to understand. So she becomes enigmatic figure to everyone.

Though others don't understand her nature, she understands herself. So she does not like to be dictated or interfered. She does not care what others think about her. When Winterbourne tries to remind her mistake, she frankly answers him. "I have never allowed a gentleman to dictate to me, or to interfere with anything I do" (50-51). Because what the society and Winterbourne think as a mistake, she does not think so. In her opinion she has done no mistake. When she visits different places of Rome with Giovanelli, people think that she may get Roman fever. But she does not fear. Everyone says that she is going too far regarding her visit. But she does not think so and goes on. Here Roman fever stands as a society's punishment for a young girl's visit with gentlemen. But she does whatever she thinks right and does not care the punishment. In this way such a brave lady becomes an enigmatic figure for everyone.

Beauvoir is against the institution of marriage because she opines that marriage is an oppressive and exploitative economic arrangement that reinforces sexual inequality and binds women to domesticity. Miller in this novel does not want

to bind herself to domesticity as her mother does. So she loves Winterbourne and has intimacy with Giovanelli, she does not have any desire to marry with any of them.

When Winterbourne doubts her that she is engaged, she leaves desire to live. This fact shows that she has deep love inside for Winterbourne. But all her activities and conversation with Winterbourne show that she never wants to trap herself in the web of marriage. So, like Beauvoir she is against marriage system and wants liberty and freedom in her life. If she is not against this system, we can see the symptoms of desiring marriage in her. She knows very clearly that after marriage woman is bound to domesticity that she never wants in her life.

When Winterbourne finds Miller and her company visiting the Colosseum, he advises her to go home as fast as possible. Winterbourne is afraid that she may be sick due to the bad weather of Rome. At this time Giovanelli also rejoins him. But Miller is afraid neither of fever nor of the society. She visits the Colosseum at eleven o'clock night with Giovanelli which is not accepted by the society. When Winterbourne suggests her to drive home, she just follows him. "Daisy followed with Winterbourne. He kept looking at her; she seemed not in the least embarrassed" (79). This fact makes Winterbourne believe that really she is an enigmatic figure. But he fails to think this fact from her point of view. If we analyze the fact of Miller's visit to the Colosseum with Giovanelli at midnight without any embarrassment, we do not find her fault. Because she has already damned the social rules which are against her. She knows very clearly that she is not doing any crime or mistake and to visit somewhere with best friend is not any crime for her. Her best friends are equal to her family members for her. So she can visit, talk, and do anything with them at any time. That's why she is not embarrassed with Winterbourne who catches her with Giovanelli at midnight. Rather he fails to understand her feeling and gives her the quality of an enigmatic figure.

For Beauvoir the society always subdues woman. Regarding the domination on woman Daly also says that the Church is the oppressor of woman and does not let her explore her life herself. So, the woman in the society never dares to walk forward in the society. When Miller dares to walk forward, she is named as an enigmatic and ambiguous lady. Regarding this Miller remarks, "My mother never walked ten steps in her life" (54). This line shows that her mother does not have courage to go against the patriarchal society to get her rights. But she is different from her mother and cannot prevent her feet to walk for the liberty and freedom because the consciousness of woman's autonomy motivates her to fight for her rights. When her feet go ahead, she becomes an enigmatic for everyone because her activities for her better life are out of the society's expectation.

The society has been treating male as the first sex and female as the second sex. Beauvoir says that the man is always the subject-self, the I, while the woman is always the object, the other. The man is linked with transcendent and the woman is linked with immanence. So the man has mind whereas female lives with her feeling and emotion. This patriarchal ego is there in the mind of Winterbourne also. So he thinks that he can understand and think everything better than Miller. He even thinks that Miller can not think and feel anything. Regarding this he remarks, "She did not feel at all. He said to himself that she was too light and childish, too uncultivated and unreasoning, too provincial, to have perceived it" (72). In this way Winterbourne perceives her without mind which is the result of patriarchal ideology. But Daisy does not care who thinks what about her. Damning everything she is busy to get self-identity and freedom.

From the beginning to the end, she is in search of freedom and identity. In search of identity she is determined to choose her own fate. Her desire for freedom is accentuated by her desire to go to the castle of Chillon, "No; we haven't been there. I

want to go there dreadfully. Of course I mean to go there. I wouldn't go away from here without having seen that old castle" (14). She wants to be as free as a bird. So she makes a visit to the castle of Chillon with Winterbourne and also visits different places with Giovanelli.

In patriarchal society female is not expected to talk frankly with gentlemen. This freedom is not given to her. But Miller does not care the society and goes against it to enjoy her freedom. Her desire to live her life with freedom can be seen in her activities as:

She talked to Winterbourne as if she had known him a long time. He found it very pleasant. It was many years since he had heard a young girl talk so much. It might have been said of this unknown young lady, who had come and sat down beside him upon a bench, that she chattered. (11)

All her activities show that she lives her life with full of freedom. She even doesn't afraid with anyone and anything on the way to get freedom. She knows what the society thinks about her. When Winterbourne says that his aunt can not meet her due to her headache, she knows the truth that his aunt does not want her to be freer and frank. She knows that due to her free and frank behaviour his aunt disapproves her. She knows his aunt's headache is just a pretension. So she remarks, "She doesn't want to know me! Why don't you say so? You needn't be afraid. I'm not afraid!" (24). Winterbourne is afraid to tell the truth but she is never afraid with anything. She is so determined to get freedom that fear cannot stop her on the way. So, she damns everything whether it is fear or criticism about her. Her only concern is freedom.

Regarding the freedom and liberty Beauvoir is concerned here. She argues that the fulfillment of human potential must be judged, not in terms of happiness, but in terms of liberty. So, for her liberty is something more than maintaining one's

existence peacefully and comfortably, to be free, a person must transcend the animal part of his/her life. To leave the animal part of life, Miller never wants her to be within the four walls of house. She never wants to bind her to domesticity. As a male member of the society, she wants to be free and visit different places. So, she dares to visit the castle of Chillon, Pincian Hall, Palace of the Caesars and so forth. Unlike her mother and Winterbourne's aunt, she cannot keep herself within the four walls of the house. Like a man, she always wants to speak because in conversation she finds her freedom. She remarks, "I was always fond of conversation" (49). In the society female is expected to speak less. But she cannot follow the rules of the society and she has conversation with gentlemen as her wish.

The society always confines woman within the web of social rules and regulations. Beauvoir argues that a woman is excluded from pursuit of knowledge; her liberty is limited and defined to expose her inner capability. In this novel, the society tries to exclude all female characters from pursuit of knowledge; their liberty is limited and defined to expose her inner capability. All of them except Miller are unaware about the limitation of their liberty except Miller. She knows that she is being limited by the society. So she tries to expose her inner capability and get liberty but other unaware women like Mrs. Costello, Mrs. Walker try to stop her to go far. These women do so because the patriarchal society has taught them to be limited. They have got knowledge that if they cross the limit, there will be danger for them. They don't have courage to face the danger. So they try to stop Miller on the way. When Miller walks with Giovanelli and Winterbourne at midnight, Mrs. Walker remarks, "It is really too dreadful. The girl must not do this sort of thing. She must not walk here with you two men. Fifty people have noticed her" (53). Here Mrs. Walker reminds Miller of the rules of the patriarchal society not to walk with two men at midnight. She even reminds her of that many people have noticed her crossing the

social boundary. In this way she persuades her to return home. She wants her to remain within the social boundary like herself. We do not see any fault of Mrs. Walker preventing Miller to enjoy her freedom because the patriarchal society is to be blamed which has taught her to do so. Along with Miller, Mr. Giovanelli and Mr. Winterbourne also walk. Why do the people have to notice only Miller's walk with two men? If it is Miller's mistake to walk with two men, do not these two gentlemen have any mistake to walk with the lady? Why is she only blamed? If it is really too dreadful for the girl, is not it dreadful for these two men? In this way the society always blames for the female only without any reason. The society is blind to see the fault of males. But Miller does not concern the society and does whatever she likes.

Mrs. Walker tries a lot to ask Miller to get in her carriage, and to drive her home so that she can take her safely home. She knows how the society treats a female. So, due to the social fear, she tries to save Miller's life. She does not have courage to go against the society and persuades Miller to drive home. On the contrary to Mrs. Walker, Miller always fights for her freedom and liberty. She cannot remain silent forever. So she doesn't listen Mrs. Walker and remarks, "I don't think I want to know what you mean. I don't think I should like it" (55). Her remark shows that she does not want to know what Mrs. Walker suggests her to do. She knows that Mrs. Walker's suggestion is based on the patriarchal concept. So she is against the concept of Mrs. Walker to save her reputation. She does not need to get into the carriage. Her thinking opposes Mrs. Walker's thinking. So, she remarks, "I never heard anything so stiff! If this is improper, Mrs. Walker, then I am all improper, and you must give me up. Good-bye; I hope you'll have a lovely ride!" (56). In this way she asks Mrs. Walker to leave her as she is. If the society thinks her activities improper, she doesn't want to be proper for the sake of the society. Because she knows that all her activities are proper from her perspective. She does not want to change her activities for the sake of the

society. The very improper activities of her in the eyes of the society are the ways for her to get freedom and liberty.

Daly argues that the Catholic Church has maintained a pseudo-glorification of women which deceives her into acceptance of the inferior role. The Church creates the illusion of equality by suggesting that women attain the same salvation as men; when in fact, it is through submissive obedience to men on earth that women achieve salvation in the eyes of the Church. In this way, indirectly the Church dominates the female. Even to get salvation, the female has to obey the male on the earth. Otherwise she becomes a scandal and a heartbreaker for the society. In this novel, Miller does not obey anyone because if she does so, she can not enjoy her liberty. Though all her activities are criticized by the society, she damns all. Mrs. Walker also says, "Everything that is not done here. Flirting with any man she could 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 goes away when visitors come" (57). Everyone in the society interprets her negatively. When Winterbourne asks Mrs. Walker about Miller's brother, Mrs. Walker remarks, "He must be edified by what he sees. I'm told that at their hotel everyone is talking about her, and that a smile goes around among the servants when a gentleman comes and asks for Miss Miller" (57). In this way even the servants laugh at her. She has to bear all the criticisms to get freedom and her identity. Daisy Miller is the perfect example of the suppressed woman who wants to live for her self-identity and judges herself on the basis of freedom. Albeit the restriction of the society, she is determined to get freedom and enjoy it. She has the characteristics of a western hero to fight for the liberty.

Unlike other characters she is different and does whatever she likes. She never concerns the society and its criticism. She tries to rely on her own judgement and tries to be less dependent. When she visits with Winterbourne, he is afraid with her mother

because he thinks that her mother may disapprove his visit with her. So he remarks, "I'm afraid your mother doesn't approve of my walking with you" (26). But Miller, relying on her own judgement, does not get afraid with anyone and judges her life herself to be more natural. As the narrator says:

Miss Miller gave him a serious glance. "It isn't for me; it's for you – that is, it's for her. Will; I don't know who it's for! But mother doesn't like any of my gentlemen friends. She's right down timid. She always makes a fuss if I introduce a gentleman. But I do introduce my gentlemen friends to mother," the young girl added, in her little soft, flat monotone, "I shouldn't think I was natural". (26)

In this way, the desire of being independent and consciousness of woman's autonomy lead her to act against the society. So she is disliked by all. Like the other characters Winterbourne also fails to understand her simplicity and he believes that she is engaged. The same inability of understanding Miller causes Roman society to reject her.

She has got all the qualities that the typical western hero must have. She desires to rely on her own judgement. She does not want any gentleman to dictate to her. She wants to depend on herself. When she and Winterbourne go to find Giovanelli in the Pincial Hill, Winterbourne becomes tired and persuades her to stop finding Giovanelli. Winterbourne says, "I certainly shall not help you to find him" (50). In her reply to him she says, "Then I shall find him without you" (50). Her reply to Winterbourne shows that she is too determined to find her intimate friend Giovanelli and if there is no one to help her to find him, she alone can find him. This sort of determination shows that she is independent lady who can do everything on her own.

Albeit no one understands her, the fortune hunter Giovanelli who, observing society with some objectivity, is able to sense that Miller is 'the most innocent' of creatures who simply does what she likes. At last Winterbourne also understands her simplicity and feels guilty. But it is after her death only that he is able to sense her character. He realizes that he has done injustice with her. After her death, he rebukes Giovanelli for taking her to the bad weather. His hot discussion with Giovanelli takes place in the little Protestant cemetery. There Giovanelli says, "She was the most beautiful young lady I ever say, and the most amiable. And she was the most innocent" (82). Among all characters only Giovanelli has ability to understand her simple life with determination to get freedom. After the hot discussion with him in the cemetery, Winterbourne also understands her. So he repeats Giovanelli's words, "And the most innocent? The most innocent!" (82).

Like the western hero, she faces all the enemies of her life. Like him, she converts society to her simpler, more effective, and more moral ways. By converting all these things, she is able to judge her life with her own standards and moral fibre. All her thoughts and actions are guided by her self-imposed morality which is the characteristics of western hero. Though she acts as a western hero, at last she fails to get freedom which leads her to sad death. Her freedom and liberty are doomed by the patriarchal society.

Miller, who tries to live her life with full of freedom, at last gets failure and dies. Albeit she belongs to Victorian society, she has the consciousness of woman's autonomy. The very consciousness leads her to go against the social rules and regulations which are the product of patriarchal ideologies. She visits different places but everywhere she is criticized. Miller never shows any sign of being interested in orthodox moral or social rules; her judgements are effectively about kindness and love whether people can trust or not.

Regarding the freedom Daly argues that autonomous life of woman is needed to develop the society. Without getting liberty, it is futile to live. Miller knows this idea and she does not want to live animalistic life with restriction. She tries to find out her own existence and at last finds it as meaningless and futile life. So she leaves the desire to live which leads her to death. She gets her meaningless identity in the society. The patriarchal society and its member do not let her live meaningful life. So, when everyone suggests her not to go to far which may cause fever, she does not get afraid of it because she does not want to live any more with cruel people and the society.

She is extremely determined to get her free life. So everywhere being a scandal, an outrage and a heartbreaker she fights for her liberty. Being blind and deaf to the society she concerns her autonomous life. When Winterbourne and Giovanelli suggest her to return home, she is not interested and does not get afraid of anything. So, she remarks:

I never was sick, and I don't mean to be! I don't look like much, but I'm healthy! I was bound to see the Colosseum by moonlight; I shouldn't have wanted to go home without that; and we have had the most beautiful time, haven't we, Mr. Giovanelli! If there has been any danger, Eugenio can give me some pills. He has got some splendid pills. (78-79)

Her remarks show that still she trying to get freedom and fighting for it. She wants to be independent. She wants to enjoy nature because man made society does not let her be free and independent. She also believes that if she loses in her fight with the society she will be supported by her well-wishers like Eugenio. But the simple and determined lady fails to know the society and gets no one's supports.

Except Miller all female characters are habitual to enjoy caged freedom which is due to more sophistication assigned for the cultural values. On the contrary, Miller chooses death rather than to live illusion life of freedom. In literary sense, it is her illness that kills her. But at a deeper level she decides to die. The patriarchal society compels her to die. She does not find meaning of living. The society compels her to be a cadaver that she rejects. Rather she gets the meaning of her life in death. Members of the patriarchal society always force her to change. But she does not want to change for the patriarchal society rather she chooses death. When Winterbourne warns her not to walk about the streets with Giovanelli she replies:

About the streets? Where then would he have proposed to her to walk?
 The Pincio is not the streets, either; and I, thank goodness, am not a young lady of this country. The young ladies of this country have a dreadfully poky time of it, so far as I can learn; I don't see why I should change my habits for them. (63)

She does everything for herself not for others. In this way she fights for her meaningful life though eventually fails to achieve that.

Miller's unexpected death and novella's open ending with a little tragedy has symbolic function more than fictional function. This is the universality of death and common fate of all. James talks not only in terms of life and death, but also in terms of quality of life- the life that is worth living and the life that is not. The loss of the ability to work is living death for Miller because it involves the death of the faculties that gives life meaning; that give sense and form to hint imagination and make her aware of the life around her. She fails to reformulate or reform a new deeply rooted sophisticated concept and culture and she has to have the living death.

Having the consciousness of woman's autonomy, she fights all the time against the society to get freedom, liberty and self-identity. The very consciousness leads to

do whatever she wants, with whomever she wants, whenever she wants. She never cares for society and its ties. Albeit Miller is thought as scandal, an outrage and heartbreaker too, everywhere from Switzerland to Rome she does not care about what society says. Her defiance of patriarchal society for her own judgement is the challenge to the patriarchal society. But patriarchal norms and values have been deeply rooted in the society that do not let her live a free life. The society fails to understand her simplicity and blames her to be a scandal, an outrage, and a heartbreaker. She does not get her existence in the patriarchal society. So she creates her own standard and moral fibre to judge herself. Albeit she is wrong in the eyes of the society, she is totally right from her perspective. So she does not run after the society and does whatever she thinks right for her better and independent life. The society disapproves her walk with Giovanelli but the very society never blames Giovanelli and Winterbourne for the same action. This is the politics of the society which Miller knows clearly and rejects it. Without caring about social criticism, she goes against the patriarchal society for her own better judgement which is motivated by her growing consciousness of woman's autonomy.

IV. Conclusion

So far as the nineteenth century literature in England and America is concerned, it was a feminine phenomenon, and the culture was a complex with many facets. Some women of the society had got the consciousness of woman's autonomy and were ready to fight for their existence. Moreover, the long struggle for women's right, since a century back supplied its influence on literature. Those women who had got the consciousness of their autonomous life represented the symbol of freedom and equality; while the so-called socialized people of the patriarchal society tried their best not to let freedom and equality to uplift the woman's status. James has shown this conflict between two groups of the society through this novel *Daisy Miller*.

In this novel Miller represents the revolutionary female who is busy to get her freedom and find Winterbourne, Mrs. Costello, Mrs. Walker and the Europeanized Americans as an obstacle on her way. These so-called socialized people attempt to frame her inside the patriarchal culture. On the contrary to their attempt, she not only refuses their proposal but also rebels against it physically and mentally. Her dress style and adaptation of male qualities like 'walking in the street' with gentlemen, refusal to be bound up within a closed 'room' and 'carriage' and her disapproval of being dictated, are threats to the patriarchal society. At last she does not find her existence in patriarchal society and chooses death rather than living meaningless life. In this connection, Miller's defiance of the patriarchal society is relevant to see on the basis of existential feminist studies.

Except Miller all the characters continue accepting the patriarchal ideologies. They just do what they have learnt. They want to have status quo. So they stop Miller when she tries to break the boundary of patriarchal society for females. They make her victim of the patriarchal society. To some extent Winterbourne tries to understand her nature but fails. Giovanelli understands her but he also acts for himself only. He

knows that it may be dangerous for Miller to take to the Colosseum. In spite of this he takes her there for his self satisfaction. He knows that even though she is alive, she does not marry him. Miller is made helpless and victim in the patriarchal society.

Miller falls upon the abyss of the complex patriarchal horizon and becomes helpless and pathetic girl. She is the embodiment of high ideals for which she acts morally without being cajoled but her own finely trained impulses. She does not hope for a reward of good conduct. Rather she does whatever she likes due to the consciousness of woman's autonomy. She does not believe on female innate nature. She believes that all the restrictions for female in the society are created by male to perpetuate their domination. So she tries to break all the nonsense restriction upon the female and prove that she is independent lady. Like a male she wants to stand on her own and visit different places which are restricted for her. She is a lady with the consciousness of woman's autonomy who fights for her existence in the patriarchal society.

By placing Miller in the world of complex horizons, it becomes clear that *Daisy Miller* is about deeply-rooted contradictory and inverse relationships between female and patriarchal ideology. Miller has been the epitome of the twentieth century world too- the age of change and complexities, internal contradiction and relationships, pattern of gain and loss, acceptance and denial, social identity and self-identity. Miller needs to face all the confrontations and challenges that the novella presents. Miller's fate represents not only particularly female's difficulties but also universal predicament faced by women for whom the great tradition belongs to an alien culture or the past and the shape of the future is not yet in view. Since, there is no ground left for self-identity, frankness and quest for freedom and use of potentialities, Miller dies. Better to die than to surrender or compromise to the illusions and complexities, *Daisy Miller* has so richly and magnificently and tragically

illuminated. There is no solution but only an ending. Death comes as a kind of vindication for Miller. She drops her sacred sadness into the silence of the grave.

Though dead, 'small heroine' Miller will always be struggling against the corruption and sophistication, snobbishness and vanity of patriarchal society by displaying her own freshness and audacity, innocence, naturalness and potentialities so as to establish the identity of her own in the patriarchal society. It is the new manifestation of character and the product of new conditions. In this sense, Miller is a new woman inviting feminine voice.

In conclusion, Miller confronts the poetics of patriarchal society, but her rebellion is proved to be a milestone for the days to come. Her strong urge for the equality and freedom is already entered into the realm of the poetics of patriarchal society that will be counted a lot to both dominant and dominated to restructure the existing underlying rules.

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