

Tribhuvan University

Conflict between Traditional and Modernity in Henry James: *The Wings of the Dove*

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Letter of Recommendation

Mr. Pushpa Raj Pant has completed his thesis entitles “*Conflict between Traditional and Modernity in Henry James: The Wings of the Dove*” under my supervision. He carried out his thesis from 2073/02/13 B.S. to 2073/08/20 B.S. I hereby recommend his thesis to be submitted to viva voce.

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Approval Letter

This thesis is submitted to the Central Department of English, Tribhuvan University by Mr. Pushpa Raj Pant entitled “*Conflict between Traditional and Modernist View in Henry James The Wings of the Dove*” has been approved by the undersigned members of the thesis Research Committee.

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## Abstract

This research focuses on Henry James' *The Wings of the Dove* to examine the fragmentation of twentieth century's European society due to emerging liberal attitudes. Morality and liberal modern ways of life. Merton is unable to get Kate's hand because of his poor economic condition. How the modern society was going fading due to the world war. Modernist view was given in this novel. Nineteenth century Victorian period is considered to be the most remarkable period in the history of England. In this period, England was developed by modern science and technology and it was fully industrialized and commercialized. It was floating on materialism and liberalism. It was also an age of intellectual developments. Darwin, Herbert Spencer, and John Stuart Mill are the representatives of this period. There followed democratic reformation, educational expansion and technical progress. These things brought a radical change in the thinking of modern man. People began to question the earlier accepted social mores as the new era helped them to make life much better.

Conflict between Traditional and Modernist View in *Henry James: The Wings of the Dove*

The present research is a study of Henry James's famous novel, *The Wings of the Dove* (1902), which was written during his later career. This study attempts to examine the conflict of moral values and attitude of the nineteenth century and the emerging modern liberal attitude of the twentieth century European society. The novelist dramatizes this conflict through the young lovers, Kate Croy and Merton Densher. They are torn between still existing moral codes and liberal modern ways of life. Although Merton is witty, handsome and idealistic young man, he cannot get Kate's aunt's consent to marry Kate because of his poor economic condition. Even Kate is not willing to abandon money and status to be with Merton, but she is willing to do morally questionable things when she consents to Merton's scheme to get hold of a fortune from a terminally ill American heiress, Milly Theale.

*The Wings of the Dove* is a classic example of Henry James's tales that play of the innocence of an American protagonist abroad. In early 20th century London, Kate Croy and Merton Densher are engaged in a passionate, clandestine love affair. Kate is desperately in love with Merton, who has all the qualities of a potentially excellent husband. The only thing he lacks is money, which ultimately renders him unsuitable as a mate. By chance, Kate discovers a young American heiress, Milly Theale, who suffers from a mysterious and fatal malady. Then Kate Croy hatches a plan that can give all three characters something that they want – at a price. Kate and Merton plan to accompany the young women to Venice where Merton, according to Kate's design will seduce the ailing heiress. The two lovers hope that Theale will find love and happiness in her last days and – when she dies – will leave her fortune to Merton, so that he and Kate can live happily ever after. The scheme that at first develops as

planned begins to founder when Theale discovers the pair's true motives shortly before her death. Merton struggles with unanticipated feelings of love for his new paramour, and his guilt obstructs his ability to avail himself of Theale's gift. Thus, James deftly navigates the complexities and irony of such moral treachery.

The values of the nineteenth century and the emerging modern liberal attitudes of the twentieth century play a pivotal role in the life of young lovers, Kate Croy and Merton Densher in a European society. In the novel, Kate and Merton are torn between morality and liberal modern ways of life. Merton is unable to get Kate's hand because of his poor economic condition.

The characters' attitude towards their life, society, and relatives verifies the fading moral values of the nineteenth century. Kate Croy, a twenty-five-year-old educated woman, has no mother and lives with her aunt, Mrs. Maud. She wants to take care of her father and live with him. But Maud, a selfish and money-minded woman prevents her from staying with her father. The materialistic attitude is seen through his lust for greed when her father insistently seems to share her wealth inherited from her mother. The narrator says:

He had written her he was ill, too ill to leave his room and that he must see her without delay. If this had been, as was probable, the sketch of a design he was indifferent even to the moderate finish required for deception. He had clearly wanted, for the perversities he called his reasons, to see her, just as she herself had sharpened for talk . . . (23)

Mrs. Maud does not agree to let Kate marry Merton thinking that he is not suitable for her because of his low economic status, though he is a educated journalist. She evaluates him in terms of his family background and wealth. She seems morally strict. She wants Kate's husband to be great and wealthy and having strong moral behavior

and she says, "I want her to marry a great man. That was all but, more and more, it was enough; and if it had not been her next words would have made it so. And I think of her what I think" (65). Moral judgments are also accompanied by sense of duty, oughtness or moral obligation. The end or aim of the ethics is to define the nature of the highest good of a member of society. It investigates the nature of Summum Bonum which is the highest social good. Though ethics is not a practical science, it deduces certain duties and virtues from the notion of supreme good, which may guide a man in the regulation of his conduct.

Maud's social vanity is illustrated through her attitudes towards Merton. She is proud of her high status in society. She does not want to be reminded by Merton's marriage with Kate. Her view is illustrated through this extract:

He designed to be perfectly simple, yet in the midst of that effort a deeper apprehension throbbed. Aunt Maud clearly conveyed it, though he could not later on have said how, "You don't really matter, I believe so much as you think and I am not going to make you a marry by banishing you. Your performances in the park with Kate are ridiculous so far as they meant as consideration for me: and I had much rather see for myself – since you're in your way, my dear young man." (66)

At this, Densher feels hurt by Maud's remarks. For Maud money is everything which symbolizes social status and personality. She believes that money and status count much. Adopting modern way of life and abandonment of traditional values are clear through Merton's view on Maud:

It is everything; everything she thinks it. It's the probability – I mean as Mrs. Lowder measures probability – that I may be prevented from becoming a complication for her by some arrangement, through which

you shall see me often and easily. She is sure of my want of money, and that gives her time, she believes in my having a certain amount of delicacy, in my wishing to better my state before I put the pistol to your head in respect to sharing it. (68)

Kate seems to fall in love with Merton. But neither can she internally accept him as her true lover nor she can openly declare him that she cannot marry him. It is because of her aunt's strict sense of morality which creates gap between herself and Merton in terms of economic and social position.

However, Kate gives different view about the way of life, she wants to be free, and she resembles a London young girl who has no boundary and no strict moral cultural rules. With her high ambition she Kate tells her lover, "I shall sacrifice nobody and nothing and that is just my situation, that I want and that I shall try for everything" (24). According to Kate male know nothing but what women show them. The narrator describes her statements, "This was one of the speeches, frequent in her, liberally, joyfully, intensely adopted and, in itself, as might be, embraced, drew him again as close to her, and held him as by, as their conditions permitted. "Then that's exactly why we've such an abysmal need of you" (75). Kate and Merton usually meet with each other in Lancaster Gate where Maud has a big castle. The part of England which is in the center of Lancaster Gate, which leads Kate and Merton to materialism. Its art has degenerated to the colossal vulgarity of Maud Lowder. The England of Maud Lowder has found the aristocratic legacy of manners at odds with the material drive and has thus drained it of content. Maud is "the most remarkable woman in England" (182), because she sets the love for money and aristocratic assumption because she is "unscrupulous and immoral" (184). Maud is for outdated elegance of

the past time. She tries to sound much superior and higher by sticking to the fading moral values.

Money which guides the major characters is the controlling force in *The Wings of the Dove*. In the London world the economic drive is the normal motivation. Milly recognizes early that her English friends "appeared all . . . To think tremendously of money" (201). Economic values subvert human values throughout, not just in Kate's identification of Milly with her wealth, the easy assumption that leads to the central action of the novel. This assumption, that the money is everything, has systematically reduced all quality. For example, Kate's father and sister reject Kate's offer of family loyalty in favor of her potential cash values as Aunt Maud's Ward. Aunt Maud visualizes Kate as a financial hold:

I have been keeping (Kate's presence) for the comfort of my declining years. I have watched it long; I have been saving it and lifting it, as you say of investments, appreciate, and you may judge whether, now it has begun to pay so, I'm like to consent to treat for it with any but a high bidder. (210)

Since Merton cannot compete with Milly, Kate and Maud in terms of money, he seems to be neglected and becomes inferior to them. They want to take advantage of his poverty either by warning or making him fall in love on purpose. Milly to Maud also has negotiable value as a bribe to Merton" the pieces fell together for him as he felt her thus buying him off, and buying him . . . with Miss Theale's money" (268).

The relationship between Kate and Merton gradually becomes corrupted through association with the acquisitive drive. The natural has been made unnatural as she offers to pay his price which he had already paid. So much so that Kate's visit to Merton's room is thought of by both as a payment for services rendered. Merton

fondly thinks, "The forces of the engagement, the quantity of the article to be supplied, the special solidity of the compact, and the way above all, as a service for which the price named by him had been magnificently paid . . ." (301)

Kate, before she formulates her plan, predicts that "Milly would pay hundred percent even to the end, doubtless through the nose . . ." (304). Milly, though she is morally detached from her wealth and is innocent in spite of her millions, dies a victim of economic competition as she cannot adjust herself to the London world. She cannot get comfort around the friends running after her money. It is particularly significant that Milly's great deed consists of a bestowal of her money. It is an act of love, an expression of forgiveness, and a transcendence of self.

The freedom of the will, immortality of the soul, and the existence of God are the postulates of morality. Ethics deals with the moral ideals related to the question of ultimate reality. Is the moral idea real? or, is it mere creation of human mind? If it is mere creation of our fancy, it cannot inspire and elevate us. The moral ideal inspires and elevates us only because it is the expression of the supreme Reality. It is eternally realized in God. God maintains and conserves the supreme values to achieve which we constantly make efforts. Jonh S. Mackenjie in *A Manual of Ethics* writes, "If we understand by God a power by which the supreme values are maintained or achieved, the belief in such a power would be an encouragement to us in our efforts" (406).

Morality implies the freedom of the will. A man freely chooses what is right or wrong Man is free in his voluntary actions. Therefore he is responsible for his actions which constitute his conduct. It is fundamental assumption of ethics that men are morally responsible for their actions. If it were not true, moral judgments would have no justification. Man is believed to be endowed with reason which is a moral faculty passing "judgment upon actions to the tribunal of conscience" (Mackenjie

149). The concept of the freedom of the will presumes that by the proper use of reason a man realizes and religion lies in the moral ideal in life.

The relationship between morality and religion lies in the fact that both prescribe rules for conduct. Morality emphasizes the relation of the individual to the society, while religion emphasizes the relation of the individual to God. To strengthen morality, religion and religious concepts are needed. The concepts like the existence of God, purity of human nature, and freedom of the will are also found abundantly in religion. There is a huge overlap between morality and religion. These lines quoted from Encarta Encyclopedia speak in the same vein:

Depending on the social setting the authority invoked for good conduct is the will of deity, the pattern of nature, or the rule of reason. When the will of deity is the authority, obedience to the divine commandments in scriptural texts is the accepted standard of conduct. If the pattern of nature is the authority, conformity to the qualities attributed human nature is the standard. When reason rules, behavior is expected to result from the rational thought. (II)

This proves that human beings are supposed to follow the accepted good conducts in society.

Nineteenth century Victorian period is considered to be the most remarkable period in the history of England. In this period, England was developed by modern science and technology and it was fully industrialized and commercialized. It was floating on materialism and liberalism. It was also an age of intellectual developments. Darwin, Herbert Spencer, and John Stuart Mill are the representatives of this period. There followed democratic reformation, educational expansion and technical progress. These things brought a radical change in the thinking of modern

man. People began to question the earlier accepted social mores as the new era helped them to make life much better.

However, on the matters of moral behavior, the Victorian society was very strict in spite of materialism and liberalism. Mid-Victorian society was still held together by the cement of Christian moral teaching, and constricted by the triumph of puritan sexual mores. It laid a particular stress on the virtues of monogamy and family life, but it was also publicly aware of "flagrant moral anomalies" throughout the social system (Sanders 400). Elderly people had a strong sense of deference to the conventions, while the younger generation found these conventions ludicrous. Talking about the strict moral and social values of this period, Edward Albert says, "It was thought indecorous for a man to smoke in public and for a lady to ride a bicycle" (367).

James is a literary figure who appeared on the literary scene of English speaking world at the end of the Victorian age. Indeed, it is in the second half of the nineteenth century James stood as a prominent literary figure dealing with changing norms, values, ethos, tempos and ways of thinking.

During the novel's publication in 1902 the moral convention was still powerful in England. Social, cultural and religious norms bred moral concept in the Victorian society that limited the freedom of younger generation. As this generation yearned for more freedom and liberal values, it severely faced the conflict between tradition and liberal modern ways of life. In this context, some critics who have been working on the relationships of history, context and text can be pertinent to discuss, Joan W. Scott argues, on "multiculturalism and the politics identity," "the production of knowledge is a political enterprise that involves a context among conflicting interest" (1).

The twentieth century brought changes of a rapidity and magnitude unmatched in any preceding century. The major forces that shaped history after 1900 were a fulfillment of trends already apparent before that date. What made the twentieth century unique was that of changes in moral, social, culture and political values. Vicissitudes in the life of nations, strokes and tensions that had a relatively local and limited effect in earlier times produced wider and wider repercussions after 1900 as transport was accelerated and communication became almost instantaneous. The events of the twentieth century demonstrated that it was no longer possible for any people, however remote or isolated, to line to itself.

Twentieth century is considered to be an important period because this is the century of democracy, human rights and personal freedom; the two World Wars are responsible for bringing about the achievements. People began to question everything of the earlier times. In this sense, it is in this century that the root of 'modernism' begins to take root. Many critics agree that it involves a deliberate and radical break with some of the traditional bearers not only of western art, but of western culture in general. In this regard, M. H. Abrams writes, "important intellectual precursors of modernism, in this sense, are thinkers who had questioned the certainties that had supported traditional modes of social organization, religion, and morality . . ." (167). So, people sought for material comfort, personal happiness and liberty by challenging earlier strict Victorian values. And thus there started a conflict between earlier and modern values.

'Conflict' is a situation where individuals of groups are having difference in views and needs. It is a situation of opposition or antagonistic interaction based on scarcity of power, resources, political social position and differing values structure. Conflict occurs in different situation, between and among members of family between

older generation and younger generation, between labor and management and even within a single mind in *The Wings of the Dove*, the conflict occurs between traditional values and modern liberal values.

Many writers protested against the deadening effects of the conventions. Carlyle and Mathew Arnold, in their different accents, were loud in their denunciations. Thackeray never tried to satirize the snobbishness of the age. In poetry, the pre- Raphaelites led by Swinburne and William Morris proclaimed "no morality" but that of the artist regard for his art (Albert 368). By the vigor of the methods Swinburne horrified the timorous, and made him rather ridiculous in the eyes of sensible people.

Nevertheless, since money is the destructive force in the novel, which leads characters towards liberality and downwards in terms of moral and traditional values. It is appropriate that the practical result of her gift is to serve Kate and Densher, for it was a want of money that kept them from marrying in the beginning:

Of the strength of the tie that held them we shall sufficiently take the measure: but it was meanwhile almost obvious that if the great possibility had come up for them it had alone so, to and exceptional degree, under the protection of the famous law of contraries. Any deep harmony that might eventually govern them would not be the result of their having much in common having anything in fact but their affection: and would really fend its explanation in some sense, on the part of each, of being poor where the other was rich. (47)

Milly is not corrupted by her money, yet the possession of money causes her destruction. Money destroys those who are associated with it, those who have it, those

who desire it, those who crave for it because it makes selfish and more liberal in terms pursuing materialistic life by casting aside the moral and traditional values.

Many critics with reference to different creations have criticized Henry James, a prolific writer of novels, in many ways. He is called to be the novelist of international theme, has also been called a dramatist of psychology and discrimination. His *The Wings of the Dove*, which is considered to be one of the founding novels of modernism, has caught the critical attention of numerous critics since its publication in 1902.

Laurence B. Holland views James's fiction as imbued with the theme of morality. For the American, Henry James stands safely remote and stern in judgment on his fictive world and on the actual world its images, and, like most moralistic criticism. We find, "tangible social relations and moral complexities in James's fiction dissolve almost at once into ethical choices between utterly opposed moral alternatives"(549).

Taking morality as the typical theme of James, Herbert Read comments on one of the major characters of *The Wings of the Dove* as he says, "Kate Croy, who threatens to dominate the novel by the forcefulness of her character, is more than a foil to Milly's lustful innocence: she represents the moral ambiguity of a diplomatic approach to life"(96).

Many of James's critics have denounced the plot of novel as morally bankrupt. For example, an early critic, Van Wyck Brooks accuses James of proffering the "fruits of an irresponsible imagination" in the novel, thus "abrogating his moral judgment," evidence "the gradual decomposition of James's sense of human values" (124)

Kimball, speaking about the plight of the heroine of the novel says that the central situation in *The Wings of the Dove* is not Milly's passive suffering in a world

of uncomprehended evil but rather her desperate effort, which is never passive, to achieve however briefly and brokenly, the sense of having lived and even further to live beyond death.

Water F. Wright, in his essay "Betrayal and sorrow: *The Wings of the Dove*" has noted the reality of the modern world that money than possessor of it is loved and praises the forgiveness of Milly resembling to Christ and says:

The novel is, on the on hand, the longing of the human spiritto be free, and on the other hand, the human predicament. We have become immersed in a world of ugliness of animal strife and indeed of animal fears and we have realized that we must accept the predicament even while seeking the most ethereal freedom. (231)

Thus, the novel reflects the human nature to be free while accepting the human reality at the same time.

What Dorothy Krook, one of the critics of James says about the novel:

The principle tragic theme of the Dove . . . Is the impact of the worldly world upon the unworldly- its power to undermine, reduce and in this instance finally to destroy those who cannot accommodate themselves – to its values . . . this work of destructions the characteristics virtues of the victims themselves, their innocence, ignorance and good faith, their generosity and tenderness . . . Impossible for the victims to recognize the rapacity and ruthlessness in the charm, the intelligence and the brilliance and being unable so much as to recognize then, they are of course left helpless against their destructive power. (200)

In this way, the novel depicts the predicament of the major characters.

All the individuals are constructed by culture which presents cultural values. Works like Dickens' *Great Expectations* and Eliot's *Middlemarch* brilliantly explore the ironies and pain, as well as the inventiveness of particular adjustments. On the other hand liberal arts do not emphasize culture as guiding agent of literature, rather, they focus on history and art itself the guiding factor of culture. The 19<sup>th</sup> century and 20<sup>th</sup> century culture is also in dilemma, being ruled between liberalism and morality. By using irony, satire or other forms of figure of speech, the 19th and 20th century writers reveal the culture of a society within which the characters are bound. In 19th century, there was cultural hierarchy such as aristocratic, middle class people's culture. In the same way because of war and other industrial development, in 20th century, humanity was lost; as a result, psychic expression became the dominant culture to depict in art. As culture is a set of accepted beliefs and customs, it is associated with morality and social values. The writers represent such things in their works of art.

Andrew Sanders in his *Short History of English Literature* says that "English fiction in the last two decades of the nineteenth century has all too frequently been seen as dominated by the work of the subtle, demanding, expatriate American, Henry James"(459).

R. P. Blackmer, in his essay "Dramas of the soul in Action" in introduction to Henry James regards *The Wings of the Dove* as a spiritual drama and says, "The poetry is the poetry of the soul in action... poetic drama(s) of the inner life of the soul at the height of its struggle, for good and for evil, with the outer world in which it must live and to which it must respond, the world which it must deny, or renounce, or accept" (504). He further adds that MillyTheale looms on the consciousness of the other persons as an image of moral beauty strikes them as conscience (the argentine of

in wit), and teaches a new possible, impossible (James's own Phrase) mode of love in which conscience and moral beauty are joined (507)

Ernest Sandeen in his essay, "*The Wings of the Dove* and The Portrait of a Lady: A study of Henry James's Later Phase" says that it is the characteristic of James's maturity in the wings . . . to emphasize the complexity and the limitations of human behaviour. These novels have the idea of treachery, the 'Judes complex.' (5720)

Christof Wegelin, in his essay "The Lesson of Spiritual Beauty" takes the novel as the story of the European experience of an America and says:

As far as the sings of the dove in Milly's story it is a peculiarly American tragedy, the ravishment of innocence, of moral beauty, by a worldliness so knowing that it has forgotten the knowledge of innocence . . . *The Wings of the Dove* is no allegory on a Biblical subject. It is a drama not of unambiguous conflict between heaven and hell, but of the contrast between two kinds of human ethics . . . the contrast between the simplicity of American idealism and the complexity of English empiricism. (523)

J.A. Ward, in "Social Disintegration in *The Wings of the Dove*" regards the novel as a record of the reality of greed with its mechanics of intrigue and duplicity which is the main cause of social destruction and says that Milly Theale's death is the death of a civilization. The gray of a London dominated by materialism and the black of Venice traditionally malign combine to kill her (533). He observes:

. . . as observer and historian of the western world, Henry James developed from a chronicler of national differences to a prophet of a social disintegration international in scope. James's later novels reflect

. . . his vision of the impending collapse of western civilization, of this overwhelming, self defeating chaos or cataclysm toward which. The whole thing is drifting. (529)

Sallie Sears in his critical essay, "The Negative Imagination: Form and Perspective in the Novels of Henry James" writes about *The Wings of the Dove* that:

In the broadest sense the novel is an "anatomy of guilt" of the causes, then the consequences of deliberate, conscious violation of another human beings existence for the sake of personal gain. . . . The real subject of the book . . . is neither the deceived nor the deceiver who is studied but rather the changing of manipulation, of the circumstances that give rise to it and of the effects it has upon both victim and victimizer. (551)

The critics have said and pointed out many things on *The Wings of the Dove* in which they have explored many positive and negative aspects of human life. They have especially explored the evil side of human life rather than good ones including other many psychological plights of modern living, of life like 'isolation', 'alienation. 'moral decay,' 'victimization,' 'greed,' 'intrigue', 'exploitation of innocence', 'destruction of civilization', 'materialism and its bad impact on humanity', 'money and its bad aspects on human life' etc. The critics have also emphasized on 'love for freedom and some good aspects like 'sacrificing one for others,' learning and understanding, the civilizations on first hand, helps people to understand the world.

So the theme of fading morality and emphasis on materialism revolves round the novel. The relationship between characters is not of human relation but of material intimacy. A fellow human being not as a person but as an object for use is present from the beginning of the novel. It is more horrifying because of its context within the

family setting, where the distortion and reversal of roles are so severe. The fading moral and traditional values in nineteenth and early twentieth century are so much prevalent due to lust for money. There is selfish behavior even among family members because of hunger of material comfort, which can be clearly clarified through these lines:

The image of her so compromised and compromising father was all effectively to have pervaded her life, was in a certain particular way to have tampered with her spring; by which I mean that the shame and the irritation and the depression the general poisonous influence of him, were to have been shown.(553)

Her sister is abject, her father is full of folly and cruelty and wickedness. Her aunt is unscrupulous. It is sufficient for the evil of the day that Kate exists in contiguity with them, that she is the prime object of their various designs. She accepts not only their right to use her but also, by extension, any one's rights to use anyone who might be in a position to be useful. The acceptance of this principle is the primary distortion of human values in the novel.

Thus, Kate is under pressure from all the members of her family not to be "selfish" that is not to marry a penniless man or to put it another way, not to marry a man she loves since he is not only penniless but also feels that the "inner most fact . . . of his own consciousness" is his "private inability to believe he should ever be rich" (389). Looking at herself in the mirror, she meditates upon the possibility of at least a partial escape from this family torture. But she is aware of her power to be free; "If she saw more things than her fine face in the dull glass of her father's lodgings she might have seen that after all she was not herself a fact in the world. she did not hold herself cheap, she did not make for misery" (891). She is in dilemma whether to

accept family values or to be with Merton marrying him according to her choice. Her dilemma rapidly becomes acute, she has accepted her position. At the same time it is only she who can preserve their collective dignity. In order to preserve means "to prefer an ideal of behavior – than which nothing ever was more selfish – to the possibility of stray crumbs for the four small creature" (387). She wants to preserve her family dignity by abandoning her love. She says, I" did it to save myself to escape" (394). In this way, the novel dramatizes the conflict between the fading moral values of the nineteenth century and the emerging liberal attitudes of the early twentieth century.

Representation is closely related term with literature because literature is the representation of life and man is considered to be the representation of animal. Representation is always of someone or something by something to some one. Aristotle defined "all the arts- verbal, visual and musical as modes of representation" (Poetics 11). Plato and Aristotle, both regarded literature as simply one form of representation. Aristotle even defined human activity as "representation since antiquity has been widely used and discussed; in modern era representation has not only been implied in literature but also in political theory" (Poetics11).

Representation is an extremely elastic notion which extends all the way from a stone representation of a man to a novel representing a day in the life of several Dubliners. Representation, on the other hand, differs from one another in three ways, in object, manner, and means. The means of literary representation is language but there are many ways of employing that means as there are many ways of depicting a tree. Some of them may become institutionalized as style or genres and like codes, are social agreements. These "mini-codes" associated with styles of representation are usually called "conventions" values and ethical values. Thus, the cultural values,

ethical values of Victorian period and the twentieth century are the representation of concerned period. An example of literary representation can be taken from the poem "My Last Duchess," written by Robert Browning. It provides an interesting case study because it draws together so many different conventions of literary, lyric, dramatic, and narrative, and because it reflects as well as on others modes of representation, including the pictorial and political which has a direct bearing on morality.

Victorian snobbishness and satire on it, and the Victorian thinkers "no morality" in Victorian period are the representation. The changing norms, values, others, tempos and way of thinking of Victorian and early 20<sup>th</sup> century are the different forms of representations which reveal the conventions or ideology of the particular society.

*The Wings of the Dove* treats the collapse of western civilization than the Ambassadors. The Ambassadors deals with the last gasping break of the old order. By the time of *The Wings of the Dove*, old order is dead; it is only visible in its decay. Jame's *The Wings of the Dove* reflects what his notebooks and letters often state, "His vision of the impending collapse of Western civilization, of this over whelming, self-defeating chaos or cataclysm toward which the whale thing is drifting" (207).

The sense of this novel is the western world; the New York home of MillyTheale and the London and Venice settings embrace the moral as well as the geographical limits of western culture. The England which has its center in Lancaster Gate is given over completely to materialism. It's out has degenerated to the colossal vulgarity of Maud lower in whom there was a whole of Britannia, the side of her florid philistinism, her plumes and her trains, her fantastic furniture and heaving bosom, the false gods of her task and false not of her false" (97).

All the individuals are constructed by culture which presents cultural values. Works like Dickens' *Great Expectations* and Eliot's *Middlemarch* brilliantly explore the ironies and pain, as well as the inventiveness of particular adjustments. On the other hand liberal arts do not emphasize culture as guiding agent of literature, rather, they focus on history and art itself the guiding factor of culture. The 19th century and 20th century culture is also in dilemma, being ruled between liberalism and morality. By using irony, satire or other forms of figure of speech, the 19th and 20th century writers reveal the culture of a society within which the characters are bound. In 19th century, there was cultural hierarchy such as aristocratic, middle class people's culture. In the same way because of war and other industrial development, in 20th century, humanity was lost; as a result, psychic expression became the dominant culture to depict in art. As culture is a set of accepted beliefs and customs, it is associated with morality and social values. The writers represent such things in their works of art.

The natures of the circumstance in the novel keep her in confusion or in dilemma. Neither can she live without family values nor being poor. It means that she does not want to give up Merton, yet she does not want to be poor, and she would be poor if she married Merton. She does not want to be dishonorable. She does not want to see her family fortune and honor turn to mud. So, if she chooses anyone alternative means, she should give up another alternative.

On the other hand, it is moral personality of Merton in which intellect, sensibility and passion co-exist with a fatal moral indecisiveness that is chiefly brought out in Book XII. Merton contrives nevertheless to talk himself into the necessity, the desirability, the simple decency of doing so:

It was not so much that he failed of being the kind of man who 'chucked,' for he knew himself as the kind of man wise enough to mark the case in which the chucking might be minor evil and the least cruelty. It was that he liked to much everyone concerned willingly to show himself merely impracticable. He liked . . . . Milly . . . . Kate and all ... he had never know himself so generally merciful. It was a footing, at all events, whatever accounted for it, a which he would surely be rather a muff not to manage by one turn or another to escape disobliging. (38)

The moral indecisiveness appears conspicuously at another crucial point in the story, reflecting on the fearful implication of Kate's design. This fearful design of Kate appears clearly in Book X which is the most challenging situation of Merton's life. Merton tries to give away the money to the living person he loves. But Kate also does not accept money which shows their devotion to Milly and their own acceptance with each other. But, when Merton awaits Kate's decision, the novel evokes as a memory the earlier assignation, never described in Merton's room: "Strange it was for him than that she stood in his own room doing it, while, with an intensity now beyond any that had ever made his breath come slow, he waited for her to act" (404).

During the twentieth century the strict moral values of the eighteenth century were shattered. During the eighteenth century thinkers became optimistic that by adopting the universal values of science, reason and logic, they could get rid of the myths and holy ideas that hindered humanity from progress. They thought this would free humanity from superstition misery, religion and all irrational behavior. But these moral values of eighteenth and nineteenth century brought war which made human beings selfish and miserable bringing fragmentation and chaos, everything was falling

apart. So, modern artists began to take for some external values that would bring harmony and happiness beyond such chaos.

James is a literary figure who appeared on the literary sense of English speaking world at the end of the Victorian age. Indeed, it is in the second half of the nineteenth century James stood as a prominent literary figure dealing with changing norms, values, ethos, tempos and ways of thinking.

During the novel's publication in 1902 the moral convention was still powerful in England. Social, cultural and religious norms bred moral concept in the Victorian society that limited the freedom of younger generation. As this generation yearned for more freedom and liberal values, it severely faced the conflict between tradition and liberal modern ways of life. In this context, some critics who have been working on the relationships of history, context and text can be pertinent to discuss, Joan W. Scott argues, on "multiculturalism and the politics identity," "the production of knowledge is a political enterprise that involves a context among conflicting interest" (1). James is a literary figure who appeared on the literary sense of English speaking world at the end of the Victorian age. Indeed, it is in the second half of the nineteenth century James stood as a prominent literary figure dealing with changing norms, values, ethos, tempos and ways of thinking.

*The Wings of the Dove* is a classic example of Henry James's tales that play off the naiveté of an American protagonist abroad. In early 20th century London, Kate Croy and Merton Densher are engaged in a passionate, clandestine love affair. Kate is desperately in love with Merton, who has all the qualities of a potentially excellent husband. The only thing he lacks is money, which ultimately renders him unsuitable as a mate. By chance, Kate discovers a young American heiress, MillyTheale, who suffers from a mysterious and fatal malady. Then Kate Croy hatches a plan that can

give all three characters something that they want – at a price. Kate and Merton plan to accompany the young women to Venice where Merton, according to Kate's design will seduce the ailing heiress. The two lovers hope that Theale will find love and happiness in her last days and – when she dies – will leave her fortune to Merton, so that he and Kate can live happily ever after. The scheme that at first develops as planned begins to founder when Theale discovers the pair's true motives shortly before her death. Merton struggles with unanticipated feelings of love for his new paramour, and his guilt obstructs his ability to avail himself of Theale's gift. Thus, James deftly navigates the complexities and irony of such moral treachery.

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Looking for inner truth beyond appearances, writers such as D.H. Lawrence, T.S. Eliot, James Joyce and W.B. Yeats attempted to create a new centre by drawing upon exotic myths made know to them through recent discoveries in anthropology and translations of the text of eastern religions and tribal myths. Yeats wrote down his vision of vast historical cycle of time in his poem "The Second Coming," "turning and turning in ever widening spirals" (Line 2). He did not see the truth and moral values brought about by scientific and technological advancement, but it only added to

misery, chaos inhumanity. So, James represented in his works the heroes, dames and fairies from Celtic myths and folklores to restore peace, harmony and order.

Similarly, D.H. Lawrence, in his novels and short stories, filled the post-Nietzschean void with "Primitive" gods, goddesses and the energies; the sexuality of the virgin and the gypsy, the sun, the shake, the dark skinned Native. Modern thinkers valued psyche which brought forth the truth or reality. James Joyce and Virginia Woolf emphasized on "Stream of Conscious" which replaced the 18<sup>th</sup> and 19<sup>th</sup> century norms of morality. T.S. Eliot projected the modern world as fragmented, thus, was in search of reintegration. He turned towards primitive moral values such as history as a myth. The modern writers lamented for the loss of human values and degeneration.

In literary theory, it is noticed that there are some special values or sources of interest e.g. market value, use value, historical interest, and personal interest, political or ideological interest. This special value is the essential literary value or its value as work of literature which resides in the text's structure or theme or contends. In short, value is general name given to a variety of different positive effects. On the other hand, in relation literature, evaluations are commonly thought of as the specific acts of individual people. So, all the feature of evaluations is self- evidently related to its value. The evaluation of a work is seen as a continuous process.

In this way, the texts bear the features of culture and on the basis of culture; all the texts mark the prior valuing and evaluation. H.H. Smith says, "As indicated, evaluation can be understood as embracing a wide range of forms or practice, not all of them public or overt, not all of them individual and certainly not all of them verbal" (182). Current conceptions of literary evaluation emphasize two important features of those judgments obscured in traditional analysis. The first is that when we offer a verbal judgment of text, we are always doing so in some social or institutes

context. The second is that the 'force' of our judgment in every sense that is, their meaning and interest for other people and their power to effect them current conceptions of evaluation also emphasizes the significance of the tacit assumption evaluators make when producing value judgments, such as in *Jane Eyre* by Emily Bronte.

As before, Kate consents, determined if she can to prevent the waste of their passion, but consenting only on one condition, "Your word of honor that you are not in love with her memory" (404). Merton squirms in making an exclamation which tries to hide the memory that now possesses him. But within that exclamation Kate "sees instantly the truth that separates them; her memory's your love; you want no other" (405) when Merton offers again to marry her and stands without moving, awaiting her answer Kate "turned toward the door, and her headshake was now the end" (405). She has withdrawn from a passion which is spent. They have gone on anguished withdrawal into the sterile isolation of their lives apart while paying a desperate tribute to the passion.

Then Kate openly takes away her hand from Merton's life, he is in deep ruin. He is left with the memory of "act of splendid generosity (386)" performed by Kate in his rooms in Venice. Both have the memory of the marriage they had hoped for. And each has the memory of money which sits on the table as the novels end, "untouchable and immaculate" and each has the memory of the American girl who made on the occasion of her party a "brief sacrifice to society" (295) in world in which can't make the most out of its money. Every attempt they have made at the end to salvage them at the same ruinously divided and destroyed them at the same time. The double burden of this double recognition is carried by Kate. Kate says simply: "we shall never be again as we were" (405). It shows that Kate is in dilemma

throughout the novel and is forced to sacrifice morality by withdrawing herself from marriage. Kate gives up Merton to preserve the social status and her liberality which can be saved only by being rich but this issue differs for Merton. She wants to be liberal and rich at the same time which shows moral conflict. She peruses magnificence which is possible by accepting Aunt Maud who is very much strict in moral values and about her status as aristocratic woman. In course of time money becomes the object for Kate which makes Merton plunge into a abyss which is the loss of morality brought in Victorian period because of liberality which is brought about by running after materially.

So, moral commitment has subverted moral freedom in Victorian period. The characters, in the beginning, remain unknown about the social and cultural values, but the lust for money lead them towards tragedy in their life. So, they are in between liberality and fading morality of Victorian period. Morality implies the freedom of the will. A man freely chooses what is right or wrong Man is free in his voluntary actions. Therefore he is responsible for his actions which constitute his conduct. It is fundamental assumption of ethics that men are morally responsible for their actions. If it were not true, moral judgments would have no justification. Man is believed to be endowed with reason which is a moral faculty passing "judgment upon actions to the tribunal of conscience" (Mackenzie 149). The concept of the freedom of the will presumes that by the proper use of reason a man realizes and religion lies in the moral ideal in life The relationship between morality and religion lies in the fact that both prescribe rules for conduct. Morality emphasizes the relation of the individual to the society, while religion emphasizes the relation of the individual to God. To strengthen morality, religion and religious concepts are needed. The concepts like the existence

of God, purity of human nature, and freedom of the will are also found abundantly in religion. There is a huge overlap between morality and religion. These lines quoted

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