

TRIBHUVAN UNIVERSITY

Schizophrenic Characterization in *The Golden Bowl* by Henry James

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Letter of Recommendation

Mrs. Prativa Sharma has completed her thesis entitled "Schizophrenic Characterization in *The Golden Bowl*" by Henry James under my supervision. She carried out her research from November 2009 to May 2010. I hereby recommend her thesis be submitted for viva voce.

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This thesis titled “Schizophrenic Characterization in *The Golden Bowl*” by Henry James, submitted to the Central Department of English, Tribhuvan University, by Prativa Sharma has been approved by the under signed members of the Research Committee.

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Abstract

This thesis analyses Henry James's Novel *The Golden Bowl* via schizophrenic characterization. Money is at the centre of the novel; hence, we find the reciprocal relationship amid the characters. Money evokes multiple desires in these characters which are never to be mitigated. Characters are the desiring machines that are after their desires, be it social, professional or erotic. James very cunningly postulates the failure of family life in the Western Culture because of extreme capitalism. Every character is schizophrenic and paranoid having unlimited desires. The character like Charlotte is haunted by her erotic instinct as well as money. Amerigo, the main protagonist is also multi-dimensional who betrays all his well wishers. This is to say that Henry James presents schizophrenic characters that are crushed into the capitalistic mode of production; for this reason, they are multifaceted and unstable.

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I. Split Psychology in *The Golden Bowl*

The Golden Bowl, the novel by Henry James exhibits the issue of sexuality, capitalism and stagnant culture. The novel commences with the introduction of Prince who dwells in London with his wife, Maggie Verver, the one and only daughter of an American Millionaire, Adam Verver. The novel presents the theme of adultery and the value of money for the characters like Charlotte Stant and Prince Amerigo. The plot of the novel delves around the adulterous relationship between the protagonists Prince Amerigo and Charlotte Stant; nonetheless, they have their separate spouses. The novel portrays the fragmentation and unsteability on the part of characters as the result of capitalism.

Similarly, Adam Verver has god-like image in the novel as he is described by different characters like-Fanny Assingham, Prince, Charlotte and Maggie. Adam Verver himself does not utter anything. He is an American crass millionaire who buys Prince Amerigo, an Italian impoverished man for his daughter. In the novel, Ververs are at apex of success as they hold bourgeois highest class whereas Prince and Charlotte belong to working-class who are in hunt for the better opportunities.

Presumably, these protagonists Prince Amerigo and Charlotte Stant perpetuate their adulterous relationship in spite of the different domestic affair. Henry James in the novel catapults the impact of capitalism. With the rising capitalism, the traditional concepts about love, family and marriage have been drastically changed. Therefore, with the massive modernization of social and economic structures in western countries, we can witness a grand liberalization of sexual behavior.

Moreover, the characters in the novel are money minded and split personality. Prince Amerigo, despite his love affair with Charlotte Stant, weds Maggie Verver for the sake of money and dignity. On the other hand, Charlotte Stant marries old Adam

Verver despite her affair with Prince Amerigo for the money and power. Prince Amerigo and Charlotte Stant, both are snobbish, mercenary and immoral characters. These characters are split personality as they swerve to and fro time and again. Money, social dignity and power hover in the mind of all the characters, as we can observe Ververs 'buying' their spouses and Charlotte and Prince 'selling' themselves for money. The characters are fragmented and split as they have no fixed destination to move.

Importantly, Adam Verver, with his power and social dignity buys Charlotte for himself and Prince for his daughter, Maggie. It is his desire to possess Prince and Charlotte as objects. It is explicit from the fact that Adam's interest in Charlotte is roused during his business trip to Brighton to buy antiques for his museum collection therefore gaining her assent becomes analogous to bidding for valuable tiles he wishes to add to his list of possessions. Charlotte and Prince on the other hand, sell themselves for money, despite this, they thrive their illicit relationship. Acute sense of money has degenerated the value of the love, family and marriage in Western societies. To be more precise, the marriage in the novel is based on the utility rather than desperate love affection. There is principle of 'reciprocity' as Prince is 'brought', he is eager to 'sell' himself. Adam Verver is a paragon of utilitarian and consumerist culture. All the characters are influenced by his manners and position as they express their due respect for him.

Besides and most importantly, *The Golden Bowl* was written in 1904 and it is a major film in present times by Merchant Ivory production, directed by James Ivory starring Uma Thurman, as poor but scheming Charlotte, who is more shallow and frivolous. Nick Nolte plays the American millionaire, Adam Verver, Kate Beckinsdale his daughter Maggie. James Fox and Angelica Huston in supporting roles

provide added depth. In 1972, the BBC produced a six- hour televisive version that was highly praised, with a screenplay by Jack Pulman in which Gayle Hunnicutt played as Charlotte, Barry Morse as Adam Verver, Jill Townsend as Maggie, Danied Massey as Prince. Therefore, *The Golden Bowl* is one of his prominent and complex among his well- renowned literary works.

Furthermore, this novel is much complicated as it portrays the psychological relationship amid the characters. There is the use of central image that is ‘the golden bowl’ which helps Maggie to change her suspicion about the adulterous relationship between her childhood friend and her husband to be true. Finally, Maggie is successful to send back Adam Verver, her father and Charlotte Stand to America so that she could possess Prince Amerigo. Maggie has the consumptive perspective as she separates two lovers at the end and keeps Amerigo bound to her. The marriage is held for utility and every character in the novel is using one another for his/her personal benefits.

This is to say that there is no deep affection between Charlotte and Prince Amerigo but they consummate their love. The love is only to fulfill their erotic desires that they could not from their respective spouses. There is no devoted love between these protagonists as it is explicit from the easier act of abandonment at the end. Prince easily abandoned Charlotte and married Maggie and even at last he hugs her because Charlotte is not there with him. Charlotte too easily becomes ready to go to America with Adam abandoning Prince in London. Therefore, relations are established without deep attachment and due respect for each other.

Admittedly, some of the critics express their attachment towards Freudian Electra myths regarding this novel. These critics try to postulate father-daughter relationships. Dupee is one of them who contends that "Adam’s sterility ‘seems

irresistibly to be the penalty of his somewhat morbid intimacy with his daughter”.

(263)

In the above cited lines, Dupee replicates his due believe in the Electra myth as he claims Adam’s sterility towards his desperate affection with his daughter. Dupee has neglected the most important issue that Adam is much older than Charlotte hence there is less possibility of reproduction. Charlotte for Adam is simply an object which he has borrowed to add as his possession in this house. There is no love affection between these spouses, therefore, there is sterility and the sterility does not imply impotent rather it implies the sterility in the relationship between Adam and Charlotte. Therefore, the idea that relationship between Adam and Maggie as Oedipal is simply pathological concept.

Similarly, another critic Maxwell Geismar puts the matter even more bluntly and more sweepingly as he asserts, "Was not James in fact the perfect novelist of our primitive finance- capitalism in its first flowering of titans and robbers barons; the complete ‘Veblenian artist?’ (5)

Marxwell, indeed, explores an idea of capitalism in the novel *The Golden Bowl*. Maxwell overtly makes claim that James’s novel contains money and power as the central theme, nonetheless, he is silent about the issue of adultery and paranoia. He fails to discuss about the multiple desires of characters despite their desire for money.

In the same manner, Maves affirms that Adam sees happiness to be ‘some form of capitalistic exploitation (128). He postulates that Adam Verver is unable to deal with real life properly because of his absolute business-mindedness. He takes for granted the happiness in real life as he does in business. He tries to establish a

reciprocal relationship which degraded his real married life. His consumerist and utilitarian acts make him unsuccessful man in the real life.

Another critic, Crew vehemently criticizes the character Adam Verver for his over-emphasis on money and utilitarian manners. He asserts, "Adam's hope of establishing a great art museum in the 'Utopian American City' as a dream –a dream, he adds that is part 'of national obsession' but that falls 'characteristically short of the real' (24).

Adam, according to Crews is unaware of the real world and he is obsessed to have own art library. He takes for granted his wife, Charlotte as the part of his library that he is obsessed of. He is much materialistic and consumptive that he always tries to use his every relationship. He thinks only of profit and loss rather than love and affection.

Similarly, Dauglass Nobinson suggests that "It is to note that such an approach essentially conceives the novel as an elaborate Victorian euphemism for 'dirty' or 'ignoble' things like money and sex" (404).

All the previous cited reviews that Adam Verver is cruel, materialistic, insensitive exerciser of crass financial power would appear to stem, not from the text, but from the prior convention of critics that American millionaires are thus and so.

Similarly, another critic Laurence Bedwell Holland comments:

The Golden Bowl not only acknowledges the importance of the institutions of marriage and the family in the culture it represents by holding so sharp a focus on them but helps create those institutions in their modern form by imposing on them burdensome functions beyond their customary capacity and infusing them with the power to sustain them. (350)

Holland acknowledges the importance of marriage and family that is degrading in the present context. In the novel, Maggie seems to accept the burdensome marriage as she is successful to separate Prince and Charlotte. But Holland forgets that Maggie's intention to separate them is not because of her descent love for him instead she wants to possess him. She does not want to preserve her marriage, rather she wants to possess the man whom her father has bought for her.

Admittedly, John Hopkins University press too published an article regarding *The Golden Bowl* contending:

The Golden Bowl marks a shift in James's account of the relations between the commodity form, sexuality and gendered identities. Whereas James's earlier fictions develop their interest in the interimplication of consumer and sexual desires through an emphasis on the exchangeability of the female body, in this novel the pre-eminent human commodity is a male Amerigo. The connections drawn between commodity fetishism and masculinity in the representation of the Prince have implications that call into questions the naturalness of heterosexuality and orthodox gender identities. (26)

This review withdraws the matter of commodification of human being that is Prince Amerigo, nonetheless it has left out other impact of capitalism. It is true that Prince Amerigo and Charlotte are reified, nevertheless they are also enjoying the power of money and dignity. They are also utilitarian and paranoid characters that are wedlocked but prolong their illicit relationship so as to get rid of the libidinal burdens. The capitalism has erupted fragmentation and contingency as the characters do not have fixed identity and indulged in trivial activities like liaison.

Consequently, Criag also makes psychological reading of *The Golden Bowl* as he asserts, “James’s concern is not with ending (i.e. the ending’s content) that the characters construct, but with the state of ending; the focus is on ‘the state of mind with which the characters approach the new relationships’ not the relationships themselves.” (141)

Hence, Criag focuses on the psychological consciousness of the characters. Criag draws his attention towards contingent characters that are in the constant state of development with the gradual change in the relationships.

Dupee takes for granted Amerigo’s sexual desires and eulogizes Amerigo as a ‘man distinctly worth the battle ‘ who turns to ‘the next most natural thing, a mistress,’ when the ‘order’ of marriage proves unsatisfying (229-30). Dupee, in fact accepts Amerigo as a desiring machine who has libidinal desires and it is natural to hire a mistress in case his libidinal desires are not fulfilled by his wife Maggie Verver.

Moreover, the critic like Douglas Robinson has raised the issue of liberalized presentation of sex and money in Henry James’s novel *The Golden Bowl*. He postulates that Adam in the novel is an epitome of consumerism who commodifies or consumes the living beings surrounding him as he contends:

We could say that Adam’s shift some years earlier, from speculations in commodities to the collection of commodities in a mystification of consumerism through the idealizing power of money to make buying and donating things (munificent consumerism) look like being something, being an aristocrat. (423)

Eventually, Joseph A .Boone makes feminist reading of *The Golden Bowl* and comments:

Whatever his ambivalences towards 'noisy' public movements, feminist or otherwise, such an articulation makes it clear that James's agenda for fictional 'revolution' was intimately linked to the upsetting of the social hierarchies and sexual inequalities connected with 'the position ... of women' (376).

Boone has made critical comment upon the marriage or wedlock system that has turned to be much liberal in the twentieth century. Boone exhibits his soul concern to the issue of marriage and social hierarchies regarding gender nevertheless is myopic concerning social hierarchies on the basis of class structure which is my whole soul concern for the research paper on the novel *The Golden Bowl* by Henry James.

Of course, there are many criticisms regarding this novel, nevertheless none of these critics are aware about the schizophrenic characterization. Critics like Crew, Maxwell, Maves, Dauglass Robinson commented upon the impact of capitalism on the characters, yet they are unaware about other salient features of capitalism instead of consumerism. As Deleuze and Guattari contend that human being is a desiring machine, the characters in the novel are full of desires and they could descend to any extent to achieve them. Adam Verver and Maggie Verver occupy the god-like image as they hold superior position in social dignity and power. Charlotte and Prince, similarly enjoy the opportunities of power and money provided to them by Adam and Maggie.

Admittedly, the characters have split psychology as they are desiring machines. Every character in *The Golden Bowl* is schizophrenic as he has desires at extreme. Adam Verver, an American crass millionaire is utilitarian as he has desire to possess Amerigo that coincides with his activity of possessing Charlotte, a girl similar to his daughter's age. Prince Amerigo, on the other hand is much paranoid and

contingent character who is enjoying the money of Ververs as well as fulfilling his erotic desires from Charlotte. And same with the case with Charlotte who is fulfilling her desire for material comforts from Adam and erotic desires from Prince.

Therefore, the characters in the novel have provisional self and multifaceted characteristic trends. They do not have fixed identity as they swerve their mentality time and again. Maggie, nevertheless appears to be only one domestic character in the novel but she too is utilitarian because she has no any respect and desperate love for her husband, Prince. She wants to possess Prince at any cost because he is the scapegoat that her father has bought for her. There are no any implications of deep love and devotion for Prince in Maggie in the novel. She pretends to be an honest wife but she fulfills her utilitarian desires to utilize her husband. Adam too is paranoid character because on the one hand he uses his power of money and on the other hand with his candor manners marries a beautiful girl, Charlotte.

Moreover, Charlotte too utilizes Adam's property and power. She, in fact, is not commodified by Adam, instead she is not willing to miss any opportunities to get the property and it may be by hook or by crook. She is multifaceted character as she remains as a wife, at a same time she remains as passionate beloved to Prince. She is too consumptive who uses both males Adam and Prince with her frivolous and sexy nature. Unlike psychoanalysis, the desire is not directed fully towards libidinal instead multiple. The environment has direct impact upon the characters therefore they are paranoid and multifaceted. Prince too is utilitarian because he enjoys married life with Maggie on the one hand and on the other hand he enjoys the full flavor of passionate love with Charlotte. The characters do not have limited desires.

Similarly, many critics are concerned on the commodification of protagonists by Ververs but they have left over the salient feature that is schizophrenic tendency of

the characters. The protagonists, on the one hand have their own family entanglements, on other hand they are indulged in an illicit relationship. All the characters are unstable as they have provisional self. It is the impact of environment upon the characters because in capitalism desire equals to the production. Multifaceted characters are desiring machines in the capitalistic mode of production whose desires are never to be fulfilled. They are fragmented and motiveless in life instead move anywhere their instincts lead them to. It is the environment which makes characters fleeting and unstable.

This is to say that schizophrenia dismantles every established identity as does capitalism. Some of the critics also have drawn their attention towards father-daughter relationship and blame Adam and Maggie for encouraging Prince and Charlotte to commit adultery. Moreover, this claim is simply pathological (Electra Myth) because human being is a desiring machine. Charlotte and Prince too are desiring machines whose desires are unlimited. In capitalism desires are oriented towards beautiful objects, things of comfort or they may be sexual or libidinal desires. Charlotte has libidinal burden which is fulfilled by Prince. In the novel, no one character has fixed identity performing the role of faithful husband, desperate lover, devoted wife or girlfriend. They seem to be consuming one another for their own purpose. There lacks the deep attachment in the relation between these characters be it father and daughter; husband and wife or lover and beloved. There is reciprocal relationship amid these characters as they give something when they are sure to be benefited.

To recapitulate, Henry James in the novel *The Golden Bowl* catapults the schizophrenic and paranoid characters having unstable identity. The protagonists Prince and Charlotte are contingent characters as they do not have fixed identities.

They are neither devoted lovers nor faithful spouses. Adam too is provisional character because he is neither a dutiful father nor a loving husband. He is utilitarian in nature as is Maggie. Maggie nonetheless seems to be an innocent dutiful wife, she too is utilitarian who tries to possess Prince despite her awareness about his covert love affair with Charlotte. James's characters survive in their environments directing their attention towards those perceptions that interest and benefit them. The relationship amid the characters is active and reciprocal as Prince is bought and he is eager to sell himself. Selling does not mean his full commodification, instead it is desire to gain more. Hence, Henry James in his novel explores fragmented, consumerist and utilitarian characters using one another for their personal benefits without fixed anchor or ego. The characters are not destined to something instead are fleeting. As such fleeting and fluctuating self makes these characters multifaceted and paranoid.

II. Schizophrenia

Published in 1972, *Anti-Oedipus* was the first of a number of collaborative works between the French philosopher, Gilles Deleuze and the French psychoanalyst and political activist, Felix Guattari. In this book, the terms 'schizophrenia', 'paranoia' and 'desire' are defined unconventionally and innovatively. 'Schizophrenia' that Freud defines as mental disorder has been defined by Deleuze and Guattari as revolutionary concept which dismantles every hierarchy. This is to say that schizophrenia embraces pluralism, polyvocality, inclusiveness and non-specific categorization. In particular, this book has been deciphered as both criticism of the Oedipus complex and psychoanalysis, and a study of capitalism and relations between schizophrenia and capitalism.

Schizophrenia, therefore, is the universal human nature of production and reproduction of desires. To put it more simply, schizophrenia suggests multifaceted and paranoid personality with multiple desires as human being is a desiring machine. The phrase 'desiring machine' replicates provisionality and fluidity of human nature and behavior. For Deleuze and Guattari schizophrenia designates the revolutionary possibilities that blur the existing territories of self.

Accordingly, much misunderstanding has arisen concerning the use of the term schizophrenia by Deleuze and Guattari. In their context, it is very important to decipher this term as more than a clinical entity (psychopathology), even though it has been borrowed from the psychiatric domain. Within a psychiatric framework, the meaning clearly refers to 'schizophrenic' a clinical entity and thus to the associated suffering of many psychiatric patients. However, the term schizophrenia may be also be used to represent free- form interactions between humans and viable socio political practices (Holland, 2003). Presumably, the main objective of schizophrenia is to seek

radical freedom by rising above every limitation imposed by dominant ideologies.

Thus, schizophrenia is freedom- seeking revolutionary breakthrough as Deleuze and Guattari assert, “The first task of schizoanalysis is to deconstruct dominant discourses and then as a second task to provide possibilities for resistance against a given crystallized discourse within a specific field of knowledge.” (100)

In a nutshell, schizoanalysis should not be considered as a political program of critique, instead a political tool to challenge hegemonic discourses.

Capitalism and Schizophrenia

Moreover, it is not only the world and the living being that are to be understood as schizophrenic but capitalism itself displays schizophrenic tendency. As capitalism transcends every territory of self, it displays schizophrenic tendency. In capitalism an individual is schizophrenic desiring to attain many objects, hence, always dissatisfied. This individual has the desire for many objects but this desire is not just libidinal and sexual. It is in fact a process, always involved in production and it is a reciprocal or dialectical phenomenon. It is so because every desire is like an investment in the social machine to which an individual is fitted as a desiring machine. Deleuze and Guattari comment as:

One of the characteristics of capitalism is an interminable an dynamic tendency for all established identities to become fragmented or broken up from the replacement of traditional belief system and meaning structures to the transformation of geographical territories and from large- scale demographic upheavals to continual production and promotion of new and ever- renewed profit, capitalism’s desire for profit, and ever- renewed profit, is said to have entailed such transformation. (269)

An individual's identity is in perpetual flux in capitalism, it has schizophrenic tendency. Capitalism dismantles the established identity and imposes new identity fashioned in the capitalistic image. Nonetheless, capitalism breaks up all existing identities, it immediately refashions everything in the form of 'commodity' or 'private property'. Lukacs regarding capitalism and human desire asserts:

Capitalism displays a tendency to 'reify' or transform everything in the world- including our own qualities and attributes- into commodity- 'things' that have an 'exchange value'. And which can therefore be bought and sold, owned as 'property' both 'desire' and capitalism, therefore, display a fundamentally 'schizophrenic' tendency, a tendency to 'dissolve' established identities. (303)

Furthermore, Henry James's novel *The Golden Bowl* too portrays capitalistic mode of production and schizophrenic characters like Prince Amerigo, Adam Verver and Charlotte Stant. To be more precise, the characters are more contingent and move to and fro. In the novel, marriage has been held for the sake of money not because of desperate love affair. The characters like Prince Amerigo and Charlotte Stant are indulged in adulterous relationship despite their own familial entanglements. The character Prince Amerigo seems much schizophrenic as he is motivated by the 'desire' to have more money. He has no fixed identity and swerves his mentality time and again. Two main protagonists Charlotte Stant and Prince Amerigo are crushed in capitalism, therefore, try to hold an apex of success as Ververs do in the capitalistic mode of production.

Many critics have commented upon Henry James's style of psychological presentation of characters and capitalism. Sallie Sears comments:

Charlotte suffers, in the final analysis, the most of anyone in *The Golden Bowl*, certainly more than the Prince. She loves more, she is banished to a land she both dreads and hates, in the company of an iron-willed man who has put a silken 'noose' about her neck and yet a man who, there is more than a slight suggestion, is impotent. (170)

This is to say that the 'silken noose' in the above lines does not postulate any physical violence upon Charlotte by Adam Verver, instead it refers to her burden for financial security. It is her hunt for money that bounds her to an old millionaire Adam Verver. Charlotte in the novel represents schizophrenic tendency as she is desiring-machine who wants to enhance the material comforts by wedding a middle-aged man who is much older than herself.

Similarly, Charles Thomas Samuels, though he convincingly and rightly annihilates Quentin Anderson's highly romanticized Swedenborgian interpretation of the novel, follows those who see Adam Verver as a moral failure. The Ververs, he says, are responsible for their own suffering; Adam "buys" the Prince for Maggie; James applies "whitewash with broad strokes" to his American millionaire. (219)

Many of the critics take the view that Adam Verver is 'white-washed'. He is portrayed as a crass American millionaire: he is, they think, cruel, selfish and largely responsible for misdoings of Prince and Charlotte. Ellen Douglass Leyburn asserts that, "One of the most disturbing parts of the novel is the innocence with which Maggie and her father buy their spouses" (65). Here, the term 'buy' is borrowed from capitalism as an individual is reified in capitalism. Capitalism, therefore, has schizophrenic tendency which blurs every pre-established identity and recodes or refashions in capitalistic image. An individual is treated as commodity in capitalism as Ververs do to the protagonists in the novel. The novel *The Golden Bowl* by Henry

James catapults the impact of capitalism upon the characters and value of money for them. It replicates contingent characters that are in hunt for money. Their 'desire' makes them provisional characters with multifaceted personality.

Psychoanalysis and Schizoanalysis

Freudian psychoanalysis defines tripartite Daddy-Mummy and Me relationship where desire is always destined to mother's vagina. That is, in the age of incredulity towards mythological representations, psychoanalysis preserves them by making them 'unconscious' or 'subconscious' beliefs and causing those who no longer believe in anything to perpetuate believing. There is always coordination between Id, Ego and Super Ego in psychoanalysis where Id stands for libidinal instincts and Super Ego as socio- political domain. Schizoanalysis, therefore, changes the concept of dreams from the eruption of Id to the production of superego.

Deleuze and Guattari assert that:

'Desire' has no mythological representations. Psychoanalysis, indeed, resurrects beliefs in mythological representations, but rather than being conscious beliefs, such representations are now said to be held by the 'subconscious,' a welter or 'unconscious' material that is suppressed and denied by consciousness; thus, psychoanalysis takes up mythology 'but only in order to raise it to the condition of denial that preserves belief without believing in it'. (304)

Furthermore, 'desire' in psychoanalysis is always enclosed to sexuality, conversely to that, 'desire' possesses no fixed identity in schizoanalysis. Deleuze and Guattari define schizoanalysis as a method to look at capitalist society where every individual is schizophrenic. An individual has multiple desires of multiple objects present in the capitalist mode of production. Schizoanalysis blends libidinal desire of an individual

with the political aspects of his existence. Libidinal urge for schizoanalytic approach is not sexual only but also social and productive.

Schizoanalysis, hence, takes every individual as a desiring machine, whose libidinal investment is directed towards production. Then, Deleuze and Guattari suggest that 'desire' and 'reality' has to be deciphered as 'schizophrenic'. Desire in schizoanalysis is not just linked to libidinal but to the super-ego that is prestige, morality and job. Anti- Oedipus does not begin from psychiatry rather from their social and political determinations. Thus, schizophrenia is understood to 'dissolve' or 'fragment' a person's identity. 'Desire' is characterized by an on- going dissolution of any fixed identity. Schizoanalysis goes by way of destruction of unconscious that is castration. It destroys Oedipus, the illusion of ego, the puppet of the super- ego, guilt, the law, castration.

For Deleuze and Guattari, everything revolves around desiring machines and the production of desire. Accordingly, a productive place to begin to gain an understanding of Anti- Oedipus is with the notion of 'desire' not only because it is one of Deleuze and Guattari's most important concepts, connected as it is to their notions of desiring machines and desiring production but also because it is potentially one of their most easily misunderstood terms (D&G, 219). Thus, Deleuze and Guattari suggest that 'desire' is a machine.

Accordingly, the term schizoanalysis evolved by Deleuze and Guattari, dismantles traditional notion of 'desire' which is mother- oriented whereas in schizoanalysis 'desire' is things- oriented. Desire is like an investment in social machine to which an individual is fitted as a desiring machine. Schizoanalysis describes the mechanism of a capitalist society in relation to paranoia and schizophrenia. Paranoia is associated with the tendency of reterritorialization where as

schizophrenia is individual's tendency to be deterritorialized. In other words, capitalism functions with deterritorialization and reterritorialization that put an individual into a group only to break free the individual from that group within a short span of time.

This is to say that 'desire' understood as a 'machine' has no closed identity. Accordingly, 'desire' is not the becoming of some identifiable being. Rather than possessing a fixed identity, 'desire' is always striving 'to become more', to 'become other' or to 'become different'. In so far as 'desire' possess no fixed identity then Deleuze and Guattari suggest that 'desire' and 'reality' both share schizophrenic characteristics. Schizophrenia, therefore, meant dissolving of self or fixed identity. Schizophrenic characteristics of desire could be deciphered as 'perpetual diversity'.

Moreover, according to Deleuze and Guattari, desire is nothing other than this passive synthesis, a temporal dynamics that bring together 'the thousands of larval subjects', prepersonal singularities; desiring machines or partial objects (325). As the phrase suggests, however, a 'larval subject' is not to be deciphered in terms of the 'mature form', instead a larval subject is said to be fleeting and unstable. Their work suggests that rather than being 'stable' or 'fixed' subjectivity should be understood as dynamic and in a continual state of evolution. Schizoanalysis makes dissolution of all seemingly fixed and repressive territorializations.

For Deleuze and Guattari, schizophrenia designates a process that opens up revolutionary possibilities. Schizoanalysis is a political tool capable of unleashing creativity resisting subjugation. In particular, psychoanalysis is a sort of machine that transforms whatever a patient says via the filter of Oedipal Complex, in contrast, Deleuze and Guattari evolved the idea of schizoanalysis which blurs every hegemonization and fixity.

As Deleuze and Guattari put it, “If desire is the lack of the real object, its very nature as a real entity depends on an ‘essence of lack’, that produces the fantasized object” (78). From this view, the idea of production is perverted into representations always taken to be fantasy or illusion, so that what is represented is always what is absent. Like the dog chasing his own tail, the ‘self’ can never be satisfied, since representation has usurped the place of a directly material, bodily process of the “desiring-machine”. In this respect, their analysis of desire, or rather their diagnosis of alienated desire, mirrors Marx’s analysis of alienated labor in capital.

Accordingly, society is always mechanical and desire is in process, when an individual invests the desire, he is fitted into the mechanical society. That is to say, desire is social therefore it is productive. The order of desire is the order of production, all the production is at once desiring production and social production. Oedipus thus becomes at this point the crucial premise in the logic of psychoanalysis. Desiring production is pure multiplicity, that is to say, an affirmation that is irreducible to any sort of unity. Ray Bradbury too demonstrates:

Nursery is place where desiring- production and group fantasy occur, as a place where the only connection is that between partial objects and agents. The small child lives with his family around the clock; but within the bosom of this family, and from the very first days of his life, he immediately begins having an amazing nonfamilial experience that psychoanalysis has completely failed to take into account. (124)

Hence, schizoanalysis, for Deleuze and Guattari is not any sort of political program, rather a political tool to challenge hegemony. Schizoanalysis argued that no desiring machines exist outside the social machine and no social machine can exist without producing desire. Thus, it links desiring machine, desire and social machines.

Schizophrenia for Deleuze and Guattari is human nature with contingent and provisional self. Deleuze and Guattari's collaborative work *Anti-Oedipus* suggests that the self should not be understood as stable or fixed, rather it should be deciphered as dynamic and in a perpetual state of evolution.

To encapsulate, Deleuze and Guattari's collaborative work *Anti-Oedipus*, therefore, projects an innovative and unique concept of 'schizophrenia' which in Freudian term designates psychological disorder. This is to say that 'schizophrenia' in their definition is a revolutionary concept which dismantles every established identity as does capitalism. Capitalism, therefore, displays a fundamentally schizophrenic tendency as it is characterized by continual dissolution of established 'identity'. 'Desire' and 'capitalism', hence display schizophrenic tendency, a tendency to dissolve established identities. Freud asserts for the existence of lack in human being whereas Deleuze and Guattari assert for the absence of lack in desire. Moreover, they postulate that human ego or self is always contingent and desire can be the desire for beautiful things rather than libidinal one. Desire in psychoanalysis is mother-oriented whereas it is things-oriented in schizoanalysis. Deleuze and Guattari, vehemently criticize Freud for his tripartite Daddy- Mummy and Me relationship which is directed towards the libidinal or erotic instinct. Hence, every individual is schizoid. Libidinal investment has to do with different social aspects like economic, politics, history and culture.

III. Impact of Capitalism in *The Golden Bowl* by Henry James

The novel *The Golden Bowl* exhibits the reciprocal relationship amid the characters which is the result of capitalism. Henry James portrays nineteenth century time, an apex of capitalism or consumerist culture. The characters are paranoid without fixed identity or anchor. They are schizophrenic having multiple desires. In the novel, there are two marriages: father's and daughter's held for the personal benefit. Adam Verver is an epitome of American crass millionaire in *The Golden Bowl* who buys Prince Amerigo for his daughter Maggie and Charlotte Stant for himself. Therefore, relationship amid the characters is materialistic or consumerist. It is crystal clear in the below cited lines which describe Amerigo's intimacy with Charlotte via an image of commercial as well as tactile value that bring into question the nature of his admiration:

He knew above all the extraordinary fineness of her flexible waist, the stem of an expanded flower, which gave her a likeness, also to some long, loose silk purse; well filled with gold pieces, but having been passed, empty through a finger ring that held it together. It was as if, before she turned to him, he had weighed the whole thing in his open palm and even heard a little chink of the metal. (29)

Hence, Amerigo's materialistic attachment with Charlotte has been unveiled in the above lines. Amerigo is fascinated with Charlotte's silk purse filled with gold pieces. Amerigo consumes Charlotte so that he could enjoy Charlotte's possessions. He is much conscious of the golden pieces which he weighs rather than Charlotte's pleasant arrival. Amerigo in fact commercializes his love with Charlotte. Perhaps, Charlotte is happy to see Amerigo but he is much conscious about the amount of money that she has brought with her.

Besides and most importantly, Amerigo always tries to present himself as Native American so as to present himself as rich and well civilized but time and again his Italian tone betrays him most. He is much infatuated with American life style and language. America stands a top of capitalism; therefore, Amerigo's deep attachment with American life style replicates his core interest for capital. He tries to present himself as American business tycoon as his father- in- law is. Maggie too appreciates Amerigo for his fluent English because she wants her husband to adopt American standard. His pretention regarding language can be analyzed in the following cited lines:

Miss Verver had told him he spoke English too well- it was his only fault, and he had not been able to speak worse even to oblige her.

‘When I speak worse, you see, I speak French,’ he had said; intimating thus that there were discriminations, doubtless of the invidious kind, for which that language was the most apt. (5)

Amerigo, of course, emphasizes the language so that people would not recognize him as Italian. Amerigo tries to keep himself in his father- in- law's position so he tries to improve his English tone. He always tries to stand by Native Ververs. Hence, he is eager to learn fluent English. Nonetheless, he is married to Native American girl, Maggie; he is time and again hunted by his impoverished Italian background. Prince Amerigo's motive behind learning English language is to converse properly as Americans and to be a part of American well cultured society. He is almost successful to adopt English language but sometimes his reality comes out. He often talks in his mother tone while conversing with Charlotte which reveals his real identity. Prince Amerigo hypocritically tries to present himself as Native American so that he could

stand by his father-in-law. He wants to learn American standard in order to be equal with natives.

Amerigo tries to compete with Native Ververs by improving his life style and tone. Amerigo is successful business tycoon but his English is not as fluent as Native's. Thus, in order to hide his weakness he tries to improve his English. He is such a hypocrite who wants to veil his Italian background and present himself as English gentleman. He, in fact, wants to overthrow Adam Verver from his business. Amerigo's utterances, "Well, I am eating your father alive- which is the only way to taste him. I want to continue, and as it's when he talks American that he is most alive, so I must also cultivate it, to get my pleasure. He couldn't make one like him so much in any other language" (6) unveil his pretention and hypocrisy regarding language.

It is obvious that he is inspired by Adam Verver but he wants to conceal his real identity. He wants to copy Adam's tone as well as his etiquettes, yet his reality could not be vested at all. The sentence "I am eating your father alive" designates his extreme desire to conquer his father- in- law and hold over his business. This is to say that Amerigo is a mercenary character who could betray the man who has brought him to this position.

Similarly, the Ververs are proud of being American because they are bourgeoisie holding highest position in the American world and Amerigo is much attracted towards them. The following conversation between Maggie and Amerigo replicates the megalomania of so- called civilized Americans:

'You Americans are almost – incredibly romantic'.

'Of course we are. That's just what makes everything so nice for us'.

Everything? He had wondered.

‘Well, everything that is nice at all. The world, the beautiful world- or everything in it that is beautiful. I mean we see so much’. (8)

Prince finds American world much beautiful and Americans incredibly romantic.

Maggie praises American world which designates American megalomania regarding themselves as well- civilized and mannered. These concepts are common among Americans because they are the bourgeoisie holding higher class who rule over so called uncultured Easterners.

Furthermore, Amerigo’s marriage with Maggie was simply for money.

Therefore, he treats her as a precious golden thing that Adam has handed over to him.

Capitalistic environment has direct impact upon Adam, so he is a mercenary and

utilitarian guy. He finds Maggie as a senseless object more than a wife. How the

thought of character is influenced by his active participation with the environment is

best analyzed in the following lines:

You’re at any rate a part of his collection, she had explained- ‘one of the things that can only be got over here’. You’re a rarity, an object of beauty, an object of price. You’re not perhaps absolutely unique, but you’re so curious and eminent that there are very few others like you- you belong to a class about which everything is known. You’re what they call a *morceau de musée*. (8)

Amerigo admires Maggie very materialistically as outstanding piece from museum.

He is fully influenced by capitalistic reification culture; for this reason, he finds no

difference between his wife and a golden piece. Maggie too accepts herself as

valuable thing to Amerigo; however, she too consumes Amerigo for her profit. She

desires to pay more for Amerigo when he departs from her which also replicates her

consumerist concepts.

Maggie's concept regarding her husband too is unique because in Eastern world no wife evaluates her husband with price tag but Maggie counts her husband in money as the line portrays, "She had looked at him with her charming eyes, as if his value were well before her. 'Yes' if you mean that I'd pay rather than lose you". (9)

Maggie like Amerigo counts her spouse in terms of money. She would pay more to save her marriage. Marriage, for these characters is a game of money and spouses could be bought and sold. She is consumerist and utilitarian character who is well aware of her husband's thoughts regarding her. This is the environmental impact upon the characters and as a result they count each other's value in money. Maggie, too, is a desiring machine who possesses her husband in order to fulfill her desires.

Admittedly, Amerigo is much clever materialist protagonist who is much successful to collect large sum of money in small duration. The idea he used was so cheap but he has gained whatever he has wished to. His achievement to collect material comforts and increase his social reputation could be described in the following lines:

This was a memory in fact simply to screen out-much as, just in front of him while he walked, the iron shutter of a shop, closing early to the stale summer day, rattled down at the turn of some crank. There was machinery again, just as the plate glass, all about him was money, was power, the power of the rich people. Well, he was then now, of rich peoples; he was on their side- if it wasn't rather the pleasanter way of putting it that they were on his. (12)

Amerigo indeed is an avaricious and gluttonous man who spends his American hectic life for the sake of money. He works like machine. As a result, he becomes a rude and harsh man. Amerigo is proud of including himself amid rich Americans. Amerigo in

order to be part of the higher class American society accepts Maggie as his wife and he is happy with whatever he has gained. He is mercenary and rude without any sympathy for fellow beings.

Similarly, Amerigo is excessively utilitarian fellow who commercializes every matter, be it his personal or professional. He is just money producing machine; for that reason, he is money oriented. He finds himself in the rank of bourgeois class. Thus, he is proud of himself to collect such large sum of money as well as the power to rule over others. His consumptive and utilitarian mind could be unveiled via the following lines:

It was as if he had been some old embossed coin, of a purity of gold no longer used, stamped with glorious arms, mediaeval, wonderful, of which the 'worth' in mere modern change, sovereigns and half-crowns, would be great enough, but as to which, since there were finer ways of using it, such taking to pieces was superfluous. (15)

Amerigo has kept Medieval coins so as to use it properly in the present times having greater benefit. He is an avaricious fellow who tries to get profit at its best. He is a business minded man who has greater idea to reuse the things and be benefited from it. These lines designate him as a business tycoon who has an idea how to use things at its best. He has preserved the coins so as to use them for profit. Amerigo appears to be no less successful than his father- in- law.

Amerigo always hunts for material comforts. He always dreams of spending sophisticated life and is successive to some extent. He is always a desiring machine whose desires are never to be fulfilled totally because in capitalism human being is a machine. His commercial and materialistic nature is unraveled in these lines:

He didn't seem to want them as yet for use rather for ornament and amusement, innocent amusement of the kind he most fancied and that was so characteristic of his blessed, beautiful, general, slightly indolent lack of more dissipated, or even just of more sophisticated, tastes. (94)

Furthermore, Prince Amerigo since belongs to impoverished Italian background, he was grown up with extreme gluttony for money and power. His greediness forced him to be betrothed with the daughter of American millionaire by repudiating his girlfriend Charlotte Stant. He is much self-centered who could descend to every limit in order to enhance material comforts. Amerigo's corrupted mind could be unveiled via the lines, "What was it but history, and of their kind very much, to have the assurance of the enjoyment of more money than the palace-builder himself could have dreamed of"? (7)

Prince Amerigo was grown up with these concepts and Maggie did help him to fulfill his childhood desires and misconceptions. Adam Verver is the main hero who helped Prince to fulfill his early desires. He brought every opportunity of money to Prince that he always hunted for.

Moreover, Amerigo is a multifaceted protagonist having unlimited desires. His attachment with Charlotte Stant too is connected with his benefit and pleasure. He treats everything with contentment and advantage. Amerigo's concepts regarding Charlotte could be seen in these lines, "He saw her in her light: that immediate, exclusive address to their friend was like a lamp she was holding aloft for his benefit and pleasure" (28). Charlotte for Amerigo is like a lamp to arise sexual pleasure. She is an instrument that is beneficial and flavorsome for him. He keeps adulterous relationship with Charlotte in order to fulfill his erotic instincts.

Admittedly, Henry James, in his novel, frankly presents the sexual connotations. He uses such connotations while describing the amorous relationship between Charlotte and Amerigo as quoted in the following lines:

He knew her narrow hands, he knew her long fingers and the shape and color of her finger- nails, he knew her special beauty of movement and line when she turned her back, and the perfect working of all her main attachments, that of some wonderful finished instrument, something intently made for exhibition, for a prize. (29)

In these above quoted lines, James postulates sexual attachment between Amerigo and Charlotte. Charlotte remained Amerigo's beloved before he married Maggie, yet they continue their amorous affair. Amerigo has played with Charlotte's body; therefore, he is pleased to see her slim body and her nails. He knows her body very well. So he is fond of her when he sees her back. He adores her perfectly furnished body. Amerigo finds Charlotte's body much attractive that could be one piece for an exhibition. Amerigo again keeps the price tag for Charlotte's body as he finds it much attractive for exhibition. Everything for Amerigo should be perfectly used even his beloved's body.

Moreover, Charlotte too is sexually attached with Prince as she is presented as a huntress. She has married old Adam; therefore, her sexual desires could not be mitigated by him. She finds Prince bold and sexy. Her attachment with Amerigo could be analyzed via the following lines:

When she did turn to him it was to recognize with her eyes what he might have been doing. She made no circumstance of thus coming upon him, save so far as the intelligence in her face could at any moment make a circumstance of almost anything. If when she moved

off she looked like a huntress, she looked when she came nearer like his notion, perhaps not wholly correct, of a muse. But what she said was simply: 'you see you're not rid of me. How is dear Maggie?' (29)

Charlotte too is schizophrenic character without fixed anchor. She has no fixed identity as she changes her roles according to her desires. She is fulfilling her materialistic requirements from Adam and physical from Amerigo. She has fluid self and could do anything for her benefit. Environment too has deeply affected her thoughts. She, nonetheless, is married to Adam Verver, is sexually attached with Amerigo. Moral scruples are nothing for her because she could not control her instincts. In the capitalistic American society, sexuality is taken much liberally unlike in underdeveloped countries.

Moreover, Amerigo takes his marriage very lightly. He utters very lightly that he is fond of Maggie, rather than deeply love and respect her as in the lines, "I'm quite extremely fond of Maggie, for instance- I quite adore her. How could I adore her more if I were married to one of the people you speak of?"(35). While conversing with Mrs. Assignham, Prince shows his light heartedness. Amerigo does not deeply love her; instead, he is accustomed to her. He even utters that he adores her which is simply the word of sympathy for Maggie.

Similarly, Amerigo is much self – centered mercenary protagonist who sees money everywhere. He even suggests Mrs. Assignham to marry capital fellow, as he did so that her life would be luxurious. Amerigo's suggestion, "I venture therefore to repeat my hope that you'll marry, some capital fellow; and also to repeat my belief that such marriage will be more favorable to you, as you call it, than even the spirit of the age" (36) shows his corrupted mind that always hunts for making more money.

Admittedly, the above cited lines make Amerigo's self centeredness crystal clear. No matter who is that, one should marry him/her if he/she is rich. He tries to communicate his formula amid his friends that deteriorate his position. Marriage for Amerigo is simply a medium to achieve the goal. It is the easier way to fulfill one's desires. One should not labor hard to earn money if a rich heiress is ready to marry him. This is to say that Prince expertly passes his formula to his friends that reveal his gluttony for money and power.

Furthermore, marriage is a serious institution in Eastern World but it is simply an avenue to relaxation in Western World. Prince teases Charlotte saying, 'Yet I shall want some day to give you something'.

She wondered at him. 'What day?'

'The day you marry. For you will marry. You must- seriously- marry'. (72)

Charlotte is married but continues her amorous affair with Amerigo. Her marriage with Adam is not faithful and serious hence teases about her light character and nature. For both of them marriage is not serious and dutiful bond; instead, a burden.

Consequently, Henry James portrays cold father daughter relationship between Maggie and Adam. The relationship appears as warmer between father and daughter; nevertheless, he could not meet his daughter's desires. He finds her happy as he thinks she is happy with Amerigo. Her thoughts and feelings are not regarded individually by her father, Adam Verver. She is commodified by Adam and handed over to Amerigo. Her meekness and commodification is revealed in the following cited lines:

It was Maggie's marriage and Maggie's finer happiness- happy as he had supposed her before- that had made the difference; he hadn't in the other time, it now seemed to him, had to think of such things. They

hadn't come up for him, and it was as if she, positively, had herself kept them down. She had only been his child- which she was indeed as much as ever; but there were sides on which she had protected him as if she were more than a daughter. (78)

This is to say that Maggie has always tried herself to be more than a daughter. From the side of Maggie, she is loving daughter but Adam is cruel father who finds her happiness in him. He has bought Amerigo for her and tried to make her happy, even supposed her to be happy. There is no proper family bond among the characters because of social environment. In capitalism, everything is judged from the eyes of loss and gain thus, there is no deep affection between father and daughter. Adam consumes his daughter and uses her for his benefit. He makes Amerigo his son-in-law because he wants an intelligent dashing man to hold his business.

Similarly, Adam Verver is a successful business tycoon whose desire is to hold the apex position in the American business. He seems to be much interested in the collection of art and his attempt to collect it coincides with Charlotte's possession. His great ambition is to create a museum in American city, 'a palace of art' (85). Charlotte in the novel is regarded as the best amid his collections. It is crystal clear via these lines:

Nothing perhaps might affect us as queerer, had we time to look into it, than this application of the same measure of value to such different pieces of property as old Persian carpets, say, and new human acquisitions; all the more indeed that the amiable man was not without an inkling, on his own side, that he was, as a taste of life, economically constructed. (115)

Presumably, the text trails the idea that Charlotte might be no more than a trophy for his collection. Charlotte appears as Adam's possession on the one hand; on the other hand, she is much clever who does not repudiate the materials comforts offered by Adam Verver. She remains as Adam's passive wife and perpetuates the adulterous relationship with Prince; therefore, she is paranoid and contingent character with unlimited desires. She is like machine working for beneficial purpose. She is an unstable character who hunts for money as well as sexual pleasure. James in his novel portrays an era of growing capitalism; hence, characters are money minded and paranoid. James overtly presents the Western capitalistic societies where money governs every human mind. It is the money that has turned the characters to be provisional and unstable. Money creates desire in them which could never be fulfilled so they roam here and there in order to fulfill it.

Similarly, Adam Verver is the paragon of crass millionaire who is highly utilitarian. James much beautifully and physically describes his art collection which Adam finds as his greatest success. His museum contains precious expensive objects and James describes it as:

Representative precious objects, great ancient pictures and other works of art, fine eminent 'pieces' in gold, in silver, in enamel, majolica, ivory, bronze, had for a number of years so multiplied themselves round him and, as a general challenged to acquisition and appreciation, so engaged all the faculties of his mind, that the instinct, the particular sharpened appetite of collector had fairly served. (82)

Adam Verver sustaining in such a materialistic environment becomes senseless and rude like such objects. James postulates Adam's materialistic relationship with

Charlotte. In the novel, both daughter and father have failure married life because of their utilitarian perspectives. Adam's comment, "But Charlotte –on other visits- never used to cost me anything" (105) unravels worthlessness of Charlotte for Adam Verver.

This is to say that Adam recognizes Charlotte materialistically. The word 'cost' directly replicates his materialistic utilitarian vision. Charlotte does not count anything for Adam; nevertheless, he wants to keep her so as to avoid his alienation. She finds her valueless and costless. Adam's utterance 'if I think of its being pleasant to have her; it's because she will make a difference' (105) postulates his consumerist nature. Adam possesses Charlotte to bring difference in the sexual flavor. He was alienated; therefore, to bring difference in his life he keeps her.

Furthermore, Adam's marriage with Charlotte too has materialistic base which could be analyzed in the lines, "He had 'brought' her, to put it crudely, but it was almost as if she were herself, in her greater gaiety, her livelier curiosity and intensity, her readier, happier irony, taking him about and showing him the place" (123). Adam bought Charlotte to bring difference in his life. But Charlotte too is interested to sell herself in the business market so as to enjoy Adam's property. Like Adam, Charlotte too is schizophrenic performing different activities. She is eager to sell herself to Adam; nonetheless, enjoys full flavor of boyfriend too. There is a sense of reciprocity so their married life is discontent. Not only Adam is consumerist even Charlotte too is consumerist and utilitarian.

Admittedly, money is at the core in the novel; therefore, the relationship between husband and wife is directly cold. Maggie envisions Adam's relation to his wife as much feelingless and reckless which is crystal clear in the below cited lines:

Charlotte hung behind, with emphasized attention; she stopped when her husband stopped, but at the distance of a case or two, or whatever other succession of objects; and the likeness of their complexion would not have been wrongly figured if he had been thought of as holding in one of his pocketed hands the end of a long silken halter looped round her beautiful neck. He didn't twitch it, yet it was there; he didn't drag her, but she came. (397)

Moreover, in the above cited lines 'long silken halter' stands for the image of burdensome marriage that trusses Charlotte with old Adam Verver. Charlotte was not forced to marry Adam; instead, she freely accepted him because she was fed up with her poverty. She fully enjoys the property of Adam. Female characters in the novel *The Golden Bowl* appear as passive; however, are paranoid and multifaceted performing different activities fully guided by money. All the characters are guided by consumerist culture as money is at the locus.

Henry James, of course, presents the light characters in the novel without seriousness and sentimentality. All these characters are guided by money, leading to the direction where money leads them. Marriage is simply a tool to consume and utilize the spouses for profit. Adam's schizophrenic nature could be analyzed in these lines, "A man of decent feeling didn't thrust his money, a huge lump of it, in such a way, under a poor girl's nose- a girl whose poverty was after a fashion, the very basis of her enjoyment of his hospitality -without seeing, logically, a responsibility attached". (126)

Admittedly, Adam Verver, being a rich man did not show his sympathy towards Charlotte's poverty. He bargains her with his money so as to enjoy her sexy body. He did not marry her being sympathetic towards her predicament; instead, he

enjoys her company. He is not interested towards her so he is not aware of her illicit relationship with Prince. He does not care where she is and what she is doing. He simply wants her to avoid his loneliness. He uses his lump of money properly as he is a businessman. He is an ignorant husband who is not aware of his wife's activities.

Furthermore, James describes Adam Verver as a man of business who has no capacity to deal with practical life. He tries to solve practical problems as he deals with business life. His money-minded characteristic could be revealed in the following lines:

Mr. Verver then, in a word, took care of his relation to Maggie, as he took care, and apparently always would, of everything also. He relieved him of all anxiety about his married life in the same manner in which he relieved him on the score of his bank account. And as he performed the latter office by communicating with the bankers, so the former sprang as directly from his good understanding with his daughter. This understanding had, wonderfully –that was in high evidence- the same deep intimacy as the commercial, the financial association founded, far down, on a community of interest. (169)

Adam's commercialization regarding practical life is crystal clear via these above cited lines. Adam tries to solve the anxiety about his married life as he solved the bank account problems. He takes for granted the relationship with his daughter as he does in everyday business life. She is like a business apparatus. His understanding with his daughter is like his intimacy with commercial and financial associations.

Adam does not recognize practical problems differently; instead, he finds no difference between his everyday business matters and practical life. His dealing of anxiety of married life is very strange thus could not solve it properly. Handling with

money coincides with the handling of wife for Adam that is his greatest mistake. His own ignorance towards his wife made her easier to perform such adultery. Adam is such an idiotic husband who lets his wife free to keep adulterous relationship with second man. If he was able to deal with the practical life with much consciousness then he would have controlled Charlotte. But Charlotte's activities are not much matter of concern for Adam because she is merely an object of his consumption.

James's main concept that is the failure of married life in the Western World could be unveiled in the following lines, "Their married life was in question, but the solution was, not less strikingly, before them. It was all right for himself, because Mr. Verver worked it so for Maggie, because he worked it so for her husband" (169).

Married life is in problem but these father and daughter have no idea how to get to the consensus, instead, intermingle with business world. They have no solution at all. Maggie's as well as Adam's marriage is in danger but they are satisfied seeing one another. Maggie thinks that the decision was his father to marry Prince and Adam thinks his marriage with Charlotte is for Maggie's sake. They have the greatest problem in their married life because their marriage is performed for not own self, instead for another. Hence, they could not tackle with their biggest problem. Adam commercializes his and his daughter's life; therefore, he could not meet a consensus.

Admittedly, Maggie too is frustrated with her married life and even realizes the adulterous relationship between her husband and her step- mother. Maggie could not overtly express her relationship with Amerigo to her father. The cold father-daughter relationship could be unveiled via these following lines:

There were things she of course couldn't tell him in so many words, about Amerigo and herself, and about their happiness and their union and their deepest depths- and there were other things she needn't: but

there were also these that were both true and amusing, both communicable and real, and of these, with her so conscious, so delicately- cultivated scheme of conduct as a daughter, she could make her profit at will. (97)

Maggie has burdensome marriage but unable to communicate about it to her father, Adam. There is understanding gap between father and daughter because she could not tell frankly about her relationship with Amerigo to her father. She is much clever who at last extricates Charlotte and Amerigo but introvert person who could not share her problems with her own father. The phrase 'deepest depths' implies the core reality of her relationship to Amerigo which is cold and bizarre. Maggie is much conscious daughter who is always profit oriented who does not share her personal matters with her father which could endanger her husband's position. She may be afraid thinking that if Adam would be aware of adulterous relationship between Amerigo and Charlotte, he would overthrow Amerigo out of his property. Perhaps she does not want to miss Prince at any cost.

Similarly, Maggie has mental turmoil regarding her husband who takes her as an object rather than a wife. "This is always, 'she continued, 'what I can never bless you enough for; of all the good things you've done for me you've never done anything better'" (266). These lines reveal Maggie's burdensome married life. The relationship between these spouses is based on money; for that reason, they do not have proper understanding. Maggie finds Amerigo done good things for her but nothing better which replicates the lack of deep attachment between the spouses. There is vast difference between Eastern and Western culture when Eastern culture has deep faith in marriage and family whereas it lacks in Western culture. The word 'bless' designates the reciprocal relationship between husband and wife. Amerigo

wants to give proper amount of love to Maggie as he receives from Maggie. Amerigo seems much materialist ignoring his husbandly and fatherly duties. He cares them much limitedly that he thinks to be enough for his wife and son.

Furthermore, Maggie for Amerigo is simply the playing tool to avoid his alienation. He possesses her so as to accompany a person to avoid his loneliness. Amerigo never spends time with his family and finds he is happy with her. Their cold relationship could be overtly analyzed in the following lines:

The point he made was his lack of any eagerness to put time and space, on any such scale, between himself and his wife. He wasn't so unhappy with her- far from it, and Maggie was to hold that he had grinned back, paternally, through his rather shielding glasses, in easy emphasis of his- as to be able to hint that he required the relief of absence. (283)

Amerigo, of course, needs Maggie only to get relief of her absence. He is a careless husband and father who utilizes the things around him, be it his wife or child. He is schizophrenic as he thinks he is happy with his wife, yet Charlotte too is fantastic for him. The word 'scale' designates the business mindedness of Amerigo who gives love affection to his family by scaling.

Admittedly, in the final lines, Amerigo overtly shows his true schizophrenic nature as he holds Maggie in his arms because of Charlotte's absence. These bellow cited lines could be adequately analyzed:

He tried, too clearly, to please her- to meet her in her own way; but with the result only that, close to her, her face kept before him, his hand holding her shoulders, his whole act enclosing her, he presently echoed: "'see'? I see nothing but you'. And the truth of it had, with

this force, after a moment, so strangely lighted his eyes that, as for pity and dread of them, she buried her own in his breast. (443)

Amerigo's expressions in the above cited lines unravel his selfishness and centrality. He hugs Maggie since Charlotte is not there. He utters 'I see nothing but you' which postulates the absence of Charlotte and Amerigo's contingent self. He is with Maggie and he has no pain to lose Charlotte too. He is rude and self-centered man who has consumed two women. He asserts as if he loves Maggie, nevertheless, Charlotte's sexy body is much admirable to him. He loves Maggie because Charlotte has gone away from him. There is description of Amerigo's eyes which hints towards his concealed adultery. Maggie is well aware about it therefore is in bewilderment when Amerigo hugs her, thinking as if he truly is happy with her or not.

Finally, when Maggie is successful to send Adam and Charlotte to America, Prince derives himself to Maggie. Amerigo's paranoid and multifaceted nature is revealed. Amerigo's marriage to Maggie replicates his avaricious nature and money-mindedness. All the characters are light-hearted as the novel does not have serious plot. There is no serious commitment either in love or marriage. Characters swing to and fro with the money. Money directs these characters hence are provisional and fluid.

Similarly, Henry James projects commodification of two females Maggie and Charlotte but they are strong characters because on the one hand, they are consumed by the males and on the other hand are using them according to their wishes. They are also using males in order to fulfill their desires. Charlotte is flirty and light-hearted female character who is much stronger than Maggie and uses two males. 'For Mrs. Verver to be known to people so intensely and exclusively as her husband's wife, something is wanted that, you know, they haven't exactly got. He should manage to

be known- or at least to be seen- a little more as his wife's husband' (156). These cited lines reveal Charlotte's commodification by Adam Verver. Charlotte is often identified with her husband's name that is disgusting to her. She is identityless and fluid character that is reified by Adam. Adam at least should be recognized from her wife's identity for equability.

Charlotte is possessed by Adam. She is known as her husband's wife. She is much troubled with her own commodification at one hand but enjoys her husband's name and fame on the other hand. She has enjoyed his property and is not afraid of keeping sexual relationship with Amerigo. She appears as passive wife, yet is paranoid character with contingent self. Charlotte even shows her mental agony when Adam Verver does not take care of her which is revealed in these lines, "For yourself personally of course, 'Charlotte went on, 'You only know the state of neither needing it nor missing it. Your husband does not treat you as of less importance to him than some other woman". (151)

Charlotte expresses her mental turmoil to her friend Mrs. Assignham and this is the reason which forces to bind herself with Amerigo. Adam, in fact, does not give any importance to her hence she fulfils her libidinal desires from Amerigo. Charlotte is commodified, nevertheless, she is strong and intelligent which is crystal clear in the following lines:

Nothing would have induced her, however, to encourage him; she was now conscious of having never in her life stood so still or sat, inwardly, as it were, so tight: she felt like the horse of the adage, brought – and brought by her own fault –to the water, but strong, for the occasion, in the one fact that she couldn't be forced to drink. (157)

This is to say that Charlotte is strong charming character who uses her beauty much properly. She is reified and utilized by Adam, yet is free to do works with her own will. She makes her decision herself. She is so cunning and witty who uses two males even when she is herself commodified. She, being wife to Adam Verver, is not afraid of keeping adulterous relationship with Amerigo. 'I want really to possess him; said Mrs. Verver, 'I happen also to feel that he's worth it' (415) shows Charlotte's true intentions regarding Adam.

Finally, when Adam and Charlotte are ready to go to America, she expresses her true intention with Maggie that she also wants to possess her father, Adam, as he does to her. She too is conscious of her own reification; for that reason, she wants to possess him.

To recapitulate, Henry James's novel, *The Golden Bowl* catapults the impact of capitalism upon the psyche of characters that results the contingency and fluctuative selves. The characters do not have fixed identity. Thus, they are fluid and multifaceted. They have multiple desires which could not be mitigated. Money remains at the crux of the novel as all the characters are mercenary and avaricious. Male characters appear commodifying and utilizing female characters. Female characters too are cunning and intelligent possessing male characters. Prince Amerigo and Adam Verver are male characters that are expertly mercenary and business minded. They commercialize and commodify the female characters like Maggie and Charlotte. Female characters too are utilitarian who possess these males so as to use them at their best. Hence, James overtly projects Western capitalistic World in his novel *The Golden Bowl* where the characters are schizophrenic and contingent.

IV. Conclusion

Henry James in his novel *The Golden Bowl* pokes into the mind of the characters that have environmental impact. James's novel aptly postulates the modern capitalistic society where morality and social scruples are dismantled. Novel presents the theme of liberalized sexuality; for that reason, the act of adultery and illicit relationship is most common in the Western societies. Money is at the centre of the theme and all the characters are roaming around in order to earn money. The characters are schizophrenic and fluctuating without fixed destiny.

Moreover, the characters are light and flirty performing different activities. They are all guided by their unlimited desires as they have enough money which arouses in them eros of desires which are never to be fulfilled. Marriage is the main issue that James overtly presents in order to replicate modern capitalistic societies where money governs everyone's inner and outer selves. Adam's and Maggie's marriage both have money at its core; therefore, they have failure married life. Amerigo is much materialistic utilitarian candidate who does not take marriage sentimentally and emotionally. James, most of the time, reveals the adulterous relationship between Charlotte and Prince via Cornel Assignham and Fanny Assignham. They are friends to Maggie and Prince, yet are much impressed with Adam's position and success.

This is to say that James in the novel beautifully catapults the impact of environment upon the characters. The characters are rich and have unfulfilled requirements that they always try to fulfill. Charlotte and Maggie are female protagonists that are schizophrenic and paranoid. Charlotte appears to be performing adultery with Amerigo in order to fulfill her erotic desires. Human being hence is a

desiring machine with unlimited desires. These characters are like machine that are always motivated to fulfill their requirements.

Furthermore, Adam is schizophrenic and paranoid. He is representative of American crass millionaire and he wants to make art museum. He is married to Charlotte in order to bring difference in his solitude life. Charlotte is contingent and provisional character. She is also a desiring machine who consumes two males Adam and Amerigo in order to fulfill her unlimited desires. Maggie; however, is presented as meek house-wife in reality is excessively utilitarian who uses Amerigo. She wants to possess him at any cost. The characters in the novel evaluate each other's value vis-a-vis money or price tag.

This is to say that in capitalistic mode of production there is always the sense of reciprocity or loss or gain. Human being is a desiring machine under capitalism performing different activities to fulfill them. James, in his novel *The Golden Bowl*, presents the fluid paranoid characters without fixed anchor. The marriage in the novel is simply an apparatus to fulfill character's unlimited requirements.

Hence, we can conclude that environment directly affects the psyche of the characters. In capitalism, human being is simply a desiring machine as Deleuze and Guattari project in their collaborative work *Anti-Oedipus*. The protagonists are multifaceted and schizophrenic performing different roles in order to fulfill their necessities in the novel *The Golden Bowl*. They are all desiring machines with unlimited desires.

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