

TRIBHUVAN UNIVERSITY

Faculty of Humanities and Social Sciences

Consciousness of Patriarchal Domination in James's *Washington Square*

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degree of Master of Arts in English**

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Letter of Recommendation

Mr. Tika Ram Bhattarai has completed his thesis entitled "Consciousness of Patriarchal Domination in James's *Washington Square*" under my supervision. He carried out his research from 2008 (A.D.). I hereby recommend his thesis be submitted for viva voce.

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Approval Letter

This is to certify that the thesis entitled “Consciousness of Patriarchal Domination in James's *Washington Square*” submitted to the Central Department of English, Tribhuvan University by Tikaram Bhattarai, has been approved by the undersigned members of the Research Committee.

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Abstract

This study of James's *Washington Square* attempts to display the female's position in patriarchal society under the title "Consciousness of Patriarchal Domination in James's *Washington Square*". The positions of female characters are no better than purchasable objects. They are controlled and deserted by the males who handle the property. Capitalism is a mode of property distribution inherited by patriarchal society and women are being victimized from that mode. So, to liberate them from such domination, economic distribution and freedom of chance and opportunities should be equalized and the concept of patriarchal superiority, which is caused mainly by property distribution, should be altered so that women make a niche of their own in this very society.

Contents

	<i>Page</i>
I. Introduction	1-13
II. Theoretical Modality	14-32
Development of Marxist Criticism	14
Feminism	19
History of Feminism	21
Marxist Feminism	24
III. From Unconsciousness to Consciousness of Patriarchal Domination	33-60
IV. Conclusion	61-64
Works Cited	

I. Introduction

Henry James, Jr., born in New York City on April 15, 1843, son of Henry James Sr., the Swedenborgian philosopher, and Mary Robertson Walsh. He also had a younger sister, Alice. As is clear from the second volume of his autobiography, *Notes of a Son and Brother* (1914), and from his letters, Henry often struggled in the shadow of his successful elder brother and strove all of his life to carve out an independent career to rival William's.

Although a New Yorker by birth, James grew up in Cambridge, Massachusetts, with several important trips to Europe punctuating his youth and early manhood. Educated for the most part privately, the two James brothers pursued distinctive trajectories. William was to become a professor at Harvard University, marry, and raise a family, while Henry remained a bachelor all of his life and plied his trade as a writer almost exclusively abroad.

Having traveled in Europe several times between 1869 and 1875, James removed himself from there permanently in October 1875, rarely returning to the United States during the following forty years. Like many of the characters in his novels and tales, James was an emigre. His earliest works mined what he termed "the international theme," chronicling the lives of Americans encountering the exhilarating but often dangerous atmosphere of European culture and society.

Never so well off that he could simply write whenever and whatever he pleased, James nevertheless earned enough from his fiction, essays, and travel writings to sustain a comfortable upper-middle-class existence, traveling to the Continent frequently while maintaining his principal residence in London and later at Lamb House in Sussex. His fiction of the 1870's, while it is still read and

appreciated—in particular *The American* (1877) and *Daisy Miller* (1878) – scarcely would qualify him as a major writer. With the publication of *The Portrait of a Lady*, however, which began serial publication in *Macmillan* magazine in October 1880, it was clear that he had entered a new phase, what F. O. Matthiessen would call his major phase.

In December that year he began living in London and visited America only occasionally being an expatriate, he was fascinated by the differences between the European or English scene and the American, and between his compatriots and their transatlantic neighbours. As an artist he saw the possibilities of the international theme for fiction. Some of his best tales are less concerned with international comparisons, than with portrayals of visitors from the United States who were affected in one way or another by life in Europe and revealed their essential characteristics less apparently manifested in their native environment. For James, Europe was like a stage, dexterously arranged and lighted, which revealed with special vividness the Americans who played their roles upon it.

Henry James, a profound student of human character, is noted for 'international novels' with international situation i.e. the inter-relationship between Europe and America. Most of his characters represent the typical "American" qualities of innocence, presumptuousness, primeness, spirituality, earnestness or Puritanism in the vast and multicoloured continent of Europe. Many of his characters are Americans in Europe. The conflict between these two different civilizations embodied by the representatives of each civilization forms the basis of 'the international situation' in Henry James's fiction.

Critics like David Daiches, throws light on Jamesian psychological fact and says that in Jamesian works, " every individual is seen to be the prisoner of his

unique stream of consciousness" (1154). Another short but worth mentioning one is of Max Beerbohm's *Theatre –Pieces* (1909) in which he says, "his (James's) characters are distinguished by 'the passion of conscience' a sort of lyrical conscience, conscience raised to the pitch of ecstasy" (Tanner 20) James often recurred to themes treating of "the sense of the past" and its control over subsequent moods. Mr. Leavis in *The Great Tradition* notes that James is a "poet–novelist" and says that he combines Jane Austen's skill of observing and dramatizing manner with Hawthorne's "profoundly moral and psychological poetic art of fiction" (61). In all his works, James was concerned in keeping himself on a high plane of responsible thinking and artistic craftsmanship.

According to M.H. Abrams, the chief conflict in *The Portrait of a Lady* is between opposing desires or values in the protagonist's own temperament (225).

Robert Louis Stevenson writes in *A Humble Ramonstrance* (1884):

. . . Mr. James avoids the stronger passions which would deform the attitudes he loves to study and change his sitters from the humorists of ordinary life to the brute forces and bare type of more emotional moments . . . stronger passion is employed, but it is not displayed (83)

James, for his-first period, is noted for his "international theme". This 'international phase' encompasses such works as *The American* (1877), *Daisy Miller* (1879), and *The Portrait of a Lady* (1881). *The Portrait of a Lady* puts great emphasis on the general atmosphere of Europe, on the age, beauty and tradition not found in America. But even in this emphasis the novel does not entirely fit the pattern of the earlier group, for James's interest now lies not in the definition of the contrast but in a more direct fictional exploitation of its effect upon the

sensibilities of the heroine, Isabel Archer. It is the archetypal Jamesian fable on the theme of human betrayal. The earlier theme has become a means rather than an end in itself. His second period was experimental. He exploited new subject matters, feminism and social reform in *The Bostonians* (1886) and political intrigue in *The Princess of Casamassima* (1885). He also attempted to write for the theater but failed. In his third phase, he returned to international subjects, but treated theme with increasing sophistication and psychological penetration. His complex and mythical writings of this period are *The Wings of the Dove* (1902), *The Ambassadors* (1903) and *The Golden Bowl* (1904). In this mature period, little by little, dramatic action almost disappears from his novels. Characters usually spend their time talking about the different aspects and possibilities of the situations they are in.

Henry James holds an undisputed place as a master of the novel, both in England and America. In fact, he was the architect of the modern English novel. His long list of novels and short stories marks the point at which a study of modern literature begins. His interest in psychological realism and his concern for the real value of the novel marks him as one of the titans of the 19th and 20th centuries. It was he who brought the novel and the novelist out of the market place and into the temple of art. William Thorp regards him as the first able practitioner satisfactorily to codify the aesthetic of prose fiction, and thereby to raise the genre to the dignity of fine art. As an American who spent most of his life in Europe: James was in a unique position to observe the sensitive adjustments between individuals and classes. He enlarged the concept of the novel itself by his discrimination in sentiment, and by the presentiments of human relationships. His interest was man and especially man in society—man pressed and pressured and

complicated by social forces, traditions and aspirations beyond mere food, shelter, and the satisfaction of animal needs. It was he who heralded the approach of the modern psychological novel.

Final period of James' career—the major phase—produced the novels that are today regarded as the peak of his achievement: *The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bow*" (1904). In these three novels James returned to his 'international' theme, but with a more subtle, mature, and deeper exploration of its implications. *The Ambassadors* is perhaps the most: widely attired of James' novels and is an excellent introduction to his work, for it embodies his most significant themes and the best of his style and technique. *The Ambassadors* present Henry James at the peak of his literary career.

In the novel *The Ambassadors* Lambert Stretcher arrives in England carrying his ambassadorial mission to bring Mrs. Newsome's son Chad Newsome back to the family business in Woollett. Maria Gostrey is a newly found guide to Europe for Strether. He finds Paris filled with old ghosts, hunting him with memories of his brief honeymoon there many years ago. He meets Chad's two friends who are full of praise of Chad. Strether finally meets Chad. Madame de Vionnet and her daughter Jeanne whom Strether meets and he assumes that Chad is involved with the daughter, but later he knows that it is Madame de Vionnet whom Chad is seeing. Although it is common knowledge among Chad's friends that the two are having an affair. Paris life takes a firm hold on Strether and captivated by Madame de Vionnet. Strether suggests that Paris may well offer more to them than Woollett. Chad reminds Strether to make a decision for delaying their return. Mrs. Newsome was impatient by the lack of results from Strether's mission and sends her daughter Sarah Pocock to rescue both Strether and

Chad from their Parisian influences. Sarah arrives in Paris and proceeds to exercise her influence on Chad and Strether. Strether hopes that Sarah will realize how good the Paris experience has been for Chad and how much Madame de Vionnet has improved him, and really the knowledge to her mother. Strether discovers that Chad and Madame de Vionnet are lovers. Although disturbed by the discovery, he continues help Madame de Vionnet by telling Chad to remain in Paris. Chad, the young man leaves him with the impression that he will stay in Europe for a time but eventually return to America. Finally, Strether makes the decision for his own return. He has freed himself from Mrs. Newsome's influence, but he is unable to accept the love Maria Gostrey offers him. He will return to Woollett.

The preoccupation with significant form, the confident exploration of the human psyche with the tools of a personalized psychology, the use of symbols to explore the subliminal areas of the mind, and finally, the emphasis on presentation – all these were the peculiar gifts of James. His themes especially the theme of innocence, corruption and salvation, are peculiarly common to American novelists. There was in life, he saw, the horrible, which needed to be recognized, and certain psychic and imaginative conditions, which could be captured in the novel, no matter how densely woven the ordinary social situations. Edmund Wilson in his book *The Ambiguity of Henry James* (1930) writes:

Henry James is one of the great explorers and fable writers of the American character and also as one of the first great modern novelists of the world within the first to dramatize the inward efforts and strain of the unique and lonely perceiving consciousness as it seeks to understand and negotiate new and problematical worlds (Tanner 35).

The distinctive focus of James's early fiction is undoubtedly what the author himself dubbed the international theme. From *Roderick Hudson* (1876) and *The American* to *Daisy Miller*, *The Portrait of a Lady*, and *The Aspern Papers* (1888), James wrote about Americans in Europe. One might invoke the "innocents abroad" of the Mark Twain title to characterize James's overarching sense of how his countrymen, generally wealthy and in search of a cultural breadth and depth unavailable in the Gilded Age United States, came to grief when they encountered the more settled, socially entrenched European culture.

The classic examples are *Daisy Miller* and *The American*. In the former, the ingenue heroine dies when she foolishly ignores warnings not to venture out in the Roman evening when the danger of contracting fever is greatest. Her life and death allegorize the Jamesian sense that Americans are vulnerable when they go to Europe, that they are simply naïve in the ways of the world and thus easily fall to the wiles of the more cunning and worldly Europeans.

Daisy Miller represents the American society of the early 19th century. It presents a portrait of an American girl Daisy Miller from the American point of view. It is about how frank and innocent girl from Schnectedy offends the delicate social sense of various Europeans and Europeanized Americans and how she is misunderstood. In fact, the story has flattered both Europeans and Americans Daisy Miller is the novella which made James popular among Europeans and Americans. Though, the book shows many contrasts and differences between the two nations, there is still a sense of belonging in almost all the characters of the novel. It is the artistic quality of the author that spreads his name and fame through *Daisy Miller*. It has established a sense of interrelationship between the two worlds despite the fact that American girls like Daisy have been victim of the

European narrowness. James handles Americans because when he draws Americans in Europe, he feels at home. However, he was not far from American because he wanted to diminish the conventional distinction. The difficulty of James's later writings is related to another feature that, while always observable in his fiction, assumes greater prominence in the texts of his final period. These narratives are often controlled by symbols announced in the title, for example, the biblical image of the Holy Spirit in *The Wings of the Dove*, or the famous object d'art in *The Golden Bowl*. The symbolic power of these central figures ramifies through the texts in subtle and occasionally explicit ways, but it is never obvious how one is to resolve their meaning.

Isabel Archer of *The Portrait of a Lady* is a woman in her early twenties who comes from a genteel family in Albany, New York, in the late 1860s. Her mother died when she was a young girl, and her father raised her in a haphazard manner, allowing her to educate herself and encouraging her independence. As a result, the adult Isabel is widely read, imaginative, confident in her own mind, and slightly narcissistic; she has the reputation in Albany for being a formidable intellect, and as a result she often seems intimidating to men. She has had few suitors, but one of them is Caspar Goodwood, the powerful, charismatic son of a wealthy Boston mill owner. Isabel is drawn to Caspar, but her commitment to her independence makes her fear him as well, for she feels that to marry him would be to sacrifice her freedom.

Henry James' *Washington Square* was published in 1880 which is the prime focus of this research. Dr. Austin Sloper, a rich and intelligent widower, lives in Washington Square with his only surviving child, Catherine Sloper. Her only wish is to please her father. Catherine is a sweet-natured woman who is

great disappointment to her father, being physically plain and mentally dull. When she falls in love with fortune-hunter Morris Townsend, she surprises everyone with her determination when she wants to go against her father. Her ultimate shift in loyalty occurs as soon as she realizes that her father neither loves her nor respects her. She then feels free to disobey him and marry Townsend without his agreement and blessing. But Catherine has a broken heart a second time when Townsend shows his true colors. Before the doctor died, he demands that his daughter make a promise that she will not marry Morris Townsend after her father's death. At last, Catherine is able to see Townsend. He returns to her in the hopes that she will marry him and provide him money that was left to her by her mother. Catherine is only a character who ultimately undergoes personal change and maturation and lives a life of spinsterhood.

Many critics have commented upon James's *Washington Square* since its publication in 1880. Its worth is reflected in its criticism from various perspectives. Dorothea Krook in *The Ordeal of Consciousness in Henry James* (1962) mentions:

In the stories of other writers, men and women are shown as obsessed with desires and ambitions and opposed by material difficulties. And our interest is absorbed in the process by which they overcome their difficulties and realise their desires. The characters of James too have ambitions and desires. But, that is not the thing that strikes us most about them. What strikes us most about them is their capacity for renunciation—for giving up any particular gratification in favour of some ideal of conduct with which it proves incompatible. (149)

It indicates that James's women characters have certainly some desires and ambition and that they often display feminine forwardness and audacity but consequently they give in.

Passing a value judgement on Henry James and his works, H.G. Wells, in "The Counter-Claims of Content and Form" says: . . . he omits opinions. In all his novels, you will find no people with defined political opinions, no people with religious opinions, none with clear partisanship or with lusts or whims, none definitely up to any specific impersonal thing. (326)

In such a way William Veeder starts his discussion of *Washington Square* in "Arts and Letters":

On the first page of *Washington Square*, James begins establishing the doctor's limitations, and the narrator's and reader's distance from him. The doctor's name is Sloper. Slop, Slope, Sloper : from Sterne's inadequate physician . . . Again using traditional names for his own purposes, James creates a lineage which does not immediately doom his doctor but which should make us immediately wary. (352)

Defending James against accusations of triviality and an excessive concern with superficial manners, Ezra Pound writes in "Little Reviews" (1918), "James has the writing of the hatred of tyranny, book after early book against oppression, against all the sardid petty personal crusing oppression, the domination of modern life, . . . what he fights is 'influence' the impinging of family pressure, the impinging of one personality on another" (7).

Graham Greene in *The Private Universe* (1936) fastens on the pervading pity in James's work when he compares to that of Shakespeare:

. . . it is in the final justness of his pity, the completeness of an analysis which enabled him to pity the most shabby, the most corrupt of his human actors, that he ranks with the greatest of creative writers. He is as solitary in the history of the novel as Shakespeare in the history of poetry. (Tanner 38-9)

Discussing on the textual theme another critic Anderson Quentin in his *The American Henry James* says:

The ideal of quiet and of genteel retirement in 1835 was found in Washington Square, where the Doctor built himself a handsome, modern, wide-fronted house, with a big balcony before the drawing room windows, and a flight of white marble steps ascending to a portal which was also faced with white marble. (41)

In 1905, Joseph Conrad wrote a short appreciation in his essay, *Henry James: an appreciation in North American Review* in which he writes, "Mr. Henry James in the historian of fine consciences" (Tanner 9). Conrad develops the meaning that good and evil are equal in his writings and the conscience is less troubled by the nice discrimination of conduct.

Making Lucid comments on his characters and ideas, Elizabeth Luther Cary in her essay, "The Novels of Henry James" (1905) writes: James juxtaposes the present with the past as his habit of using the vanished scene as a touchstone for the one before us of holding up his brilliant picture against the soft, thick background of accumulated association to try the value of its modern tone (Tanner 20).

On the complexity of Henry James, Alexander Cowie in "The Rise of the American Novel" (1951), writes that James is more difficult to comprehend from other writers for he was largely his own tutor. Further, he writes that James admirers respond that he is popular for "his sensitive fingering of detail, his deliberate but through interpretation of the life of American abroad" (703-5). He is frequently singled out for his refusal to provide any resolution tragic or otherwise. W.H. Henley felt that James's dramatic technique is hopelessly inadequate when applied to the tragic. R.H. Hutton remarks in "Review of *Washington Square* even human

passion is not commonly dramatic. It ends oftener in a raveled thread than in a true denouement . . . in his pictures most tragedies breakdown before the tragic crisis" (185).

However, in James' novels, pathetic elements play a vital role. Pathos is not a negative effect, but the result of a deliberate emphasis on passivity, helplessness and dull monotony. Jeanneter King writes in letters of Henry James, "the essence of tragedy is not in the death but in the life - in the living consciousness of loss and waste. It is not death but life than James calls, terrible, tragic, perverse and abysmal" (11).

The present study will concentrate on the females' consciousness of patriarchal domination. Especially the main character, Catherine is manipulated by the so-called capitalism and patriarchy. Different literary critics have viewed this novel from different perspectives but none of the critics have explored the awareness of the protagonist. Dr. Sloper wants to keep his daughter within the confinement of the four walls and Morris Townsend, by using the power of capitalistic ideology and patriarchy which itself is gender biased. The position of female characters and poor are not better than purchasable objects. They are controlled and deserted by the males who handle the property. Capitalism is a mode of property distribution inherited by patriarchal society and women are being victimized of that mode. Not only the female character but also the poor males are suffering. To analyze the women's status and down trodden in the patriarchal society where relationship between male and female is domination and subordination. To study such aspects Marxist feminism has been applied as theoretical modality. Moreover, place, position, status and relationship between male and female is a vital issue of this research.

II. Theoretical Modality

Since this research paper is concerned with Marxist feminism, it will be significant to present Marxism and feminism separately at first.

Development of Marxist Criticism

Marxist criticism, in its diverse forms, grounds, is a theory of economic and cultural theory of Karl Marx [1818-1883] and his fellow thinker Fredrich Engels [1820-1895] which are mentioned on the three main points. The first is the "material production" of the society which largely determines the evolving history of humanity, of the social relations, of its institution, and of its ways of thinking or its overall economic organization. Secondly, historical changes in the social class structure, establishing in each era dominant and subordinate classes that engage in a struggle for economic, political and social advantages. Third claim is that human consciousness is constituted by an ideology, the beliefs, values and ways of thinking and feeling through which human beings perceive and by recourse to which they explain what they take to be reality. An ideology is the product of the position and interest of the particular class. In any historical era, the dominant ideology, embodies and serves to legitimize and perpetuate, the interest of the dominant economic and social class of the time.

Karl Marx was one of the most advanced economist, sociologist and supreme ideologist who formulated the most revolutionary and scientific theory. His theories disprove the bourgeois economic, political and social system establishing the philosophy of proletariats. He initiated the movement of the proletariat, i.e. the movement of those who do not furnish material things but work, against those who possess the abounding amount of wealth without labour. This emancipatory movement initiated by Marxism at abolishing the concentration

of wealth in the hands of tiny minority by seizing the political and legal power from the hands of bourgeois class. Marxism as a political theory advocates class struggle of the proletariat against the ruling struggle until the political power is seized and socialist emancipatory society is established. This brought a significant change in the bourgeois ideology. It challenged the old viewpoint of philosophy itself. Marx himself stated clearly that philosophers have only interpreted the world in various ways: the point is to change it, explained life and world from a quite different perspective, this theory aims at intensifying the inevitable process of change brought considerable change in the concept of art and literature as well. Literature, from a Marxist point of view, is treated as reflection of the socio-economic life. When we talk of the socio-economic life of a society, we can find distinct classes in struggle for the economic, political as well as social advantages. And "a history is series of class struggle between the class", [communist Manifesto]. So, literature, for Marxism should reflect this dialectical totality of a society and the value of literature is judged on the basis of how far it has done this function. Marxism is different from the movement of "art for art's sake." It stresses the need that literature should be useful to life. It denounces the modern trend of writing which concentrates on minute subjective picture of the world. It disproves the early concept of art and literature, Marxist theorists of art and literature. They believe that literature has a social as well as political implications and it must be understood as the cause of people. It should aim for the betterment of society.

Although Marx and Engels have not left any systematic works entirely centered on art and literature, they have raised some basic questions about them to their discussion about 'base' and 'superstructure'. So "the interpretation of the relevance of Marx's-theory to literature is a matter of

dispute not merely between Marxists and non-Marxists [sociologist literature critics, philosophers] but still the subject is bitter controversy between those claiming to be Marxists". Therefore we find contrary views about art and literature among the Marxist critics and theorists themselves. Lukacs treats literature as the reflection of outside reality. Adorno sees it as the negative knowledge of the actual world, talks about revolutionizing the whole sphere of art and literature and puts all efforts on bringing newness in theatrical production. Even so they all agree on the point that "literature can be properly understood within a larger framework of social reality" [Forgacs 167].

The distinction between Marxist and non-Marxist sociological realistic criticism is not so sharp. Till nineteenth century all criticism was sociological; therefore Marxist criticism is often said to have organized from quite early. Of course, it is closely associated to biographical, sociological and historical criticism. This type of criticism is the primary function of art and literature. But Marxism, a living body of thought aims at revolutionizing the whole-economic life establishing new political system led by proletariat. Orthodox Marxist theory of literature strongly insists that a work of literature should reflect the class relation and be committed to the cause of working class people. A writer's success or failure should be judged on the basis of his works which exhibit his insight of the socio-economic situation of the epoch. It produces reality objectively with special attention to class divisions especially the exploitation of the lower class by upper.

So, literature instead of rendering outward superficial appearance of reality should explore the inner causes. But it is not an easy task. In order to capture reality successfully, an author needs to have deep intellectual power and

penetrating vision of the historical forces of the period. Outwardly, superficial depiction of the things like that of naturalism and modernism which bracket off all the inner causes can never lead to reality. Literature, for Marxist critics, should be auxiliary in spreading ideology of working class.

Rene Wellek is known as the most influential critic of 20th century who refuses to recognize any of the new trends in criticism as aboriginal. In his essay "The main trends of the 20th century criticism, he observes much of the criticism written today cannot be accepted. In it, he says "we are surrounded by survivals, leftover throwbacks to older stages in the history of criticism". In the same essay, he argues that the new trends of criticism, of course also have roots in the past, are not without antecedents, and are not absolute original" [Wellek 115]. According to Wellek, in the beginning Marxists criticism was rather unorthodox. Frans Mehring and George Plekhanov from Germany and Russia respectively were less orthodox Marxist critics who recognize the autonomy of artistic creation of certain extent. As Wellek states, "they were very unorthodox from the point of view of later Soviet dogmas. Both Mehring and Plekhanov recognize a certain autonomy of art and think of Marxist criticism rather as an objective science of the social determinants of a literary work than as a doctrine which decides aesthetic question and prescribe subject matter and style to author" [Wellek 115].

Wellek discusses the development of Marxist theories and states that even in Soviet Russia literature was given certain autonomy till the "socialist Realism" was imposed in 1932, and the authors were demanded to reproduce reality objectively i.e. accurately. "Socialist Realism" not only prescribed the recipe but also asked authors to be socialist realist. Literature was directly

intervened in accordance with political interest. The writers were openly demanded to use their art for spreading socialism.

Raman Selden, during his discussion about "Soviet socialist Realism" states that "the doctrine expounded by the union of Soviet writers [1932-34] were a codification of Lenin's pre- revolutionary statements as interpreted during the 1920^s".

Soviet intellectual literary scenario was highly dominated by linguistic and literary theory known as Russian formalism immediately before and after October Revolution. As stated by David Lodge "the focus of Russian formalist upon the medium rather than the message of literary artifacts brought it into conflict with the official ideology of post Revolutionary Russia and under Stalin, it was suppressed. Most of its exponents were silenced, or forced into exile" (Lodge 15-16).

Professor Selden is of the view that the theory of art and literature propounded by Soviet Socialist writers against formalist theorists was founded upon the nineteenth century tradition of Russia realism. So it was not aboriginal. He explicitly states, "The combination of nineteenth century aesthetics and revolutionary politics remained the essential recipe of Soviet theory" (Selden 27).

After the success of Russian Revolution, Marxism drew much attraction in politics. It spread not only in Asia but also in Europe and America. According to Wellek, American intellectual activities were much influenced by Marxism during 1930s. Granville Hicks and Bernard Smith were two early Marxist critics from America. Similarly Edmund Wilson and Kenneth Burke were Marxist for certain period of their development. Later especially after the second world war, Marxist political as well as intellectual activities were much discouraged in America and they gradually fell in shadow.

Feminism

The term 'feminism' was first used by the French dramatist Alexandre Dumas in 1872 in a pamphlet 'L', to designate the emerging movement for women's rights. It gradually emerged to be world-wide cultural movement to secure a complete equality of women with men in the enjoyment of all human rights - moral, religious, social, political, educational, legal, economic and so forth. This is the core of all feminist theories, which is also referred as 'core feminism' or 'core feminist theory'. In other words, feminism is an expression of resentment at the unjust treatment meted out to women. Mary Wollstonecraft, one of the earlier feminists, took cudgels for the women for the discrimination shown against them. Another noted Saragrand attacked the 'bawling brotherhood' for their preference to cow-women. Feminism voices the new woman's objection to be treated as a foot-mat or a piece of furniture meant for the convenience of man. The new woman refuses to be shifted under oppressive restrictions. Feminism intends to rebel against the hostile environment in which a woman lives. It is a struggle against the hardship, neglect and dual moral standards to which women are subjected. The new woman's demand for her rightful place, recognition and respect as an individual in the society is prompted by an inner urge to make her existence a meaningful one.

Moreover, all feminist activity including feminist theory and literary criticism has as its ultimate goal to change the world by promoting gender equality. Thus, all feminist activity can be seen as a form of activism. This activism campaigns includes issues on reproductive rights, domestic violence, maternity leave, equal pay, sexual harassment, discrimination and sexual violence. Themes explored in feminism include

discrimination, stereotyping, objectification (especially sexual objectification), oppression and patriarchy.

The basis of feminist ideology is that rights, privilege, status and obligations should not be determined by gender. Feminist activist, however, is a grass root movement which crosses class and race boundaries. It is culturally specific and addresses issues relevant to women of that corresponding society.

Feminism focuses on physical equality and is opposed to gender roles stereotypes and discrimination against women based on assumptions that women are passive, weak and physically helpless. It rejects the idea that certain characteristics or interests are inherently masculine (or feminine).

In the same way, "Material Feminism" another branch of feminism, arose to liberate women by improving their material condition in the late 19th century. This movement revolved around taking the 'burden' off women in regards to housework, cooking and other traditional female domestic jobs.

The next branch, "Radical Feminism" is the breeding ground for many of the ideas arising from feminism. This group views the oppression of women as the most fundamental form of oppression, one that cuts across boundaries of race, culture and economic class. This is a movement intend on social change, change of rather revolutionary proportions. This, Radical feminism, also questions why women must adopt certain roles based on their biology, just as it questions when men adopt certain other roles based on theirs. It attempts to draw line between biologically determined behavior and culturally determined behaviors in order to be free from their previous narrow gender roles.

In the 70's feminism came too be perceived as simply anti-family, anti-marriage, anti-children, even anti-religion, not to mention anti-men. Most early

feminists certainly regarded marriage and family as so burdensome as to approach slavery. Feminism presented the family as a kind of prison, with a working career on the outside as a kind of liberation. Therefore, feminists lamented that women often give up years, or all, of their careers in order to have children and domestic affairs even men with hopes of a fulfilling career traditionally have often had to give up those hopes if they suddenly were responsible for a family

History of Feminism

The critical theory of feminism can be said to have begun in the 1960s and 1970s with the work that questioned the representation of female characters in the male authored texts and also questioned the exclusion of the women writers from the canvas. Kate Millet favors power as an inevitable matter to change the society. In her *Sexual Politics* (1969), she has cited the fact that power is exercised in the society by subjugating women. She emphasizes that women should be given power to develop their status and career. She says, "Patriarchy dominates and subordinates the female to the male or treats the female as an inferior male. Power is exercised directly or indirectly in the civil and domestic life, to constrain women" (137). In the large canvas of male literary works, women are presented just as sexual objects, whose roles are subservient to those of the central male protagonist. Violence and domination seemed to be the main ideas by which unequal power relations in the area of sexual politics are maintained. She says, "The essence of politics is power" (205). Violence and suppression upon women by patriarchy is the main issue raised by Millet. Thus, women's place in patriarchal society is deplorable and pathetic.

Another major feminist writers of the 20th century, Virginia Woolf had made a huge contribution in the field of feminist theories. Woolf in her *A Room of*

Our Own (1928) focuses on the women's rights that a woman must have money and a room of her own if she is to write fiction. It is taken as the first blow on patriarchal structure. Here, she is not raising the issue of women in general. She is specially talking about the plight of women writer in particular. Woolf is the first critic to include the socio-economic dimension as the inevitable part of the feminist writings.

An American feminist, Elaine Showalter published an influential work of feminist criticism, *Towards the Feminist Poetics* (1977). In this work she provides a survey of the literatures written by the famous writers of 18th and 19th centuries. Through this work, Showalter raised a question about the problem of not including the books written by female writers in the literary course to be printed. Further than this, she argued for the separate canon building of the female's literary texts. She says, "Women's literature must go beyond these scenarios of compromise, madness, and death . . . its purpose is to discover the new world" (1929). It is called "Gynocriticism". She says that women are different in terms of nature, race, culture and nation so they cannot be studied universally. The text written by female writers should be read from the gynocritical point of view to justify the womanness in the text. Gynocriticism is an attempt to establish feminist tradition.

Showalter has drawn the history of feminist tradition within three phases. Feminine phase (1840 to 1880), feminist phase (1880 to 1920), and female phase (1920 to present) are related to the period of acceptance of male domination, protest against male cruelty, opposed writing of male tradition and condemned male styles, and women's awakening, search for female language, freedom, selfhood and individuality by women respectively.

Simone de Beauvoir's *The Second Sex* (1949) raises the voice against man-woman dichotomy as the male ideology makes woman the second sex. Women are made inferior which is just artificially made. Beauvoir further says that women are not born women, but made women. The book *The Second Sex* is an overall account of women and tags given to women. M.H. Abrams notes. *The Second Sex* is a wide-ranging criticism of identification of women as merely the negative object or 'other' to man as defining and dominating subject who is assumed to represent humanity in general" (234).

Women are mystic that they are vast, something reversed and they undergo those processes, but Beauvoir condemns these myths saying that they are natural process and male made myths are false. She further says males too are mysterious. She claims:

The myth of a woman is a luxury which can appear only if man escapes from urgent demands of his needs, the more relationships are concretely lived the less they are idealized . . . but along with luxury there is utility there dreams where irresistibly guided by interest. Surely most the myths had roots in the spontaneous attitude of man toward his own existence and toward the world around him. But going beyond experience toward the transcendent idea was deliberately used by patriarchal society for purpose of self justification; through the myths this society imposed its laws and customs upon individuals in a picturesque, effective manner it is under a mythical form that group imperative is indoctrinated into each conscience. (999)

Beauvoir criticizes the male-made myths about women that myth is just a mirage which is not related with reality at all.

She further criticizes the cultural identification of women as merely negative, objective or other' to man. The notion of otherness of 'she' effects in the social ideology. Hence Beauvoir requests the feminists to break the patriarchal norms and values and establish female's distinct ideology which is necessary for women's self-identity and autonomy.

Thus, consciousness about female as equal human being is somehow the contribution of feminist movements. Feminists view that only a feminist struggle will particularly change relations between man and woman that concerns issues such as sexuality, violence gender discrimination, emancipation, freedom and equality for women.

Marxist Feminism

There is a strong affiliation between Marxism and feminism. Both of them attack social injustice and discrimination.

Marxist feminism is a sub-type of feminist theory which focuses on the dismantling of capitalism as a way to liberate women. Marxist feminism states that capitalism, which gives rise to economic inequality, dependency, political confusion and ultimately social relations between men and women, is the root of women's oppression. Marxism helps us to understand, "how economic forces have been manipulated by patriarchal law and customs to keep women economically, politically, and socially oppressed as an underclass" (Tyson 93). Marxism, which is used to understand the feminist, economical, political and social issues is called Marxist feminism Thus, the primary task of Marxist feminism "is to create a kind of the world in which women will experience themselves as whole persons as

integrated, rather than fragmented or splintered, beings" (Tong 45). Gender inequality is production of capitalism and determined by capitalistic mode of production. Capitalist social system is the main cause of women's oppression in society and its way out is to dismantle this capitalistic social system and seek their autonomy.

Marxist theory believes that the individual is shaped by class relations; that is, people's capacities, needs and interests are seen to be determined by the mode of production that characterizes the society they inhabit in capitalist society. Marxist feminists see gender inequality as determined ultimately by the capitalist mode of production. Gender oppression is class oppression and women's subordination is seen as a form of class because it serves the interests of the ruling class people.

A vital principle of Marxist feminist is the belief that women's situation cannot be understood in isolation from its socio-economic context, and that any meaningful improvement in the lives of women requires that this context be changed. As Philips says, we live in a "Class society that is also structured by gender, which means that men and women experience class in different ways" (qtd. in Bryson 258). For Marxist feminist, gender oppression is class oppression and women's subordination is seen as a form of class oppression. To analyze women's situation in society understanding its socio-economic context is the prime requisite. As the Marxists see the alienation of labour from work, self, human beings and nature women are also alienated from sex, self, children and from whole surroundings.

Capitalism intensifies alienation and generalizes it throughout all levels of society. The end of alienation requires communism. So, in the society, the end of

patriarchal domination requires communism. As classless society emerges, the class discrimination and gender discrimination will be diminished. Because when the classless society is established all people become equal and property will be distributed equally. Then only in such society women get their proper place and equality. In this context K. K. Ruthven writes:

Marxism identifies capitalism (and the modes of production which support it) as a material base of a class system which is the source of all oppression, and holds that the specific subject of women will end necessarily in that general dismissal of oppression which is to follow the destruction of capitalism. (28)

In capitalistic system, relationship between employer and employee is similar to the commodity and its owner. Capitalists have everything but proletariats have nothing except their labour. This is a wedge for their emancipation. When proletariats come to know that they are exploited, they are not getting proper wage, they try to find out where and how they are exploited. Then they revolt against the exploitation imposed upon them. The class consciousness inspires them to revolt against every kind of injustice. They revolt freely because they have nothing to lose but bourgeoisie have everything to lose. Then they establish classless society which is a society of every people. In such a society women also get equal chances. Then, hierarchyless society emerges. That is the result of class consciousness.

But capitalists, also represent patriarchy, exercise to create false consciousness to establish their empire. They try to hide all kinds of discriminations and injustice. Workers work very hard for the production of the factory and produce a large quantity but "none of them bore which name or any

other mark of their individual contribution" (Tyson 58). So, the workers are alienated from the production itself. They are alienated from themselves as well. When they are alienated from the product they find the work unpleasant but they are bound to do their work: "when the potential source of workers humanization becomes the actual source of his or her dehumanization, the worker is bound to undergo a major psychological crisis" (Tong 44). Therefore, workers are alienated from themselves. Workers are alienated from other human beings as well, because they see around them their co-workers as competitor for job and promotion as the capitalistic system encourages. This sense of competition for job and promotion alienate workers from their co-workers. Finally, workers are alienated from the nature itself "because the kind of work they do, it make them see nature as an obstacle to their survival" (Tong 44). So they are alienated from nature itself because of capitalistic economic system. Therefore, the most important aspect for elimination of alienation is the eradication of capitalism which will help women also to emancipate from patriarchal domination.

To the elimination of the oppression of women, capitalistic economy should be diminished which also dismantle the patriarchal social system because it is based on capitalistic system. As workers are alienated from the product, self, other human being and nature women are also alienated from sex, self, children and their surroundings. Women do not get their proper place because they are women. Bryson says,

Women are not paid less simply because they are unskilled, but because working class men have succeeded in protecting their own interest at women's expense they have been able to do this because

dominant attitude label any work done by women as inherently inferior to that done by men. (Bryson 241)

They are paid less attention because of the interest and self protection of male superiority. They evaluate women as if they were commodity because their sex differs from male sex. Women take domestic responsibilities and outward work is generally supposed to be done by males which is categorized as harder work. By this cause also females are treated as weak: "women's domestic responsibilities do mean that they are less able than men to defend their own economic interests" (Bryson 241). Therefore, women's interest, capacity, vigor etc. are neglected because, for male, women are merely commodities as the workers for capitalists.

So, women are mostly confined in household activities and they are not allowed to go out to work because their strength, skill, ability are taken as inferior to males in fact which is not real. Women do household activities without any pay. Their work plays a vital role in domestic affairs but they don't get any credit. In fact, women enter a more productive and more important work than the males of society. They pave the way for outward activities and make base for industry. This is which Rosemarie Tong says:

No woman has to enter the productive work force, for all women are already in it, even if no one recognizes the fact. Women's work is the necessary conditions for all other labour from which, in turn surplus value is extracted. By providing current (and future) workers not only with food and clothes but also with emotional and domestic comfort. women keep the cogs of the capitalistic machine running. (54)

Henceforth, some Marxist feminists ask for the wage for their household activities. They say that from the production of capitalistic factory or from surplus value some amount of money should be given to women. State should pay for housework of women. Tong brings this Marxist feminist concept from Mariarosa Dalla Costa and Selma James, who, "proposed that the state (the government and employers) not individual men (husbands, fathers and boyfriends), pay wage to housewives because capital ultimately profits from women's exploitation" (55).

In fact, women do not get such kind of wage nor their housework is taken as actual work. Therefore, women neither get any respect of their housework nor any wage. That is the cause of alienation of women's self. In capitalistic society, workers are like commodity and in patriarchal society woman's place is also like a marketable thing. Men use women as they want and get benefited according to their will. Actually, capitalists get benefit from the exploitation of women. But there are some Marxist feminists who reject the demand of wage for housework. Housework is related to feeling and emotion for them. In her book *The Economic Emergence of Women*, Barbara Bergman advocates dislike for wage of the housework if woman demand wages for housework "the sexual division of labour would actually ossify (qtd. in Tong 56). On the other hand if it is not demanded males dominate female further.

Besides housework, women have to perform their natural works. One of them is childbearing, women's unquestionable task or women's essential work. They give birth and bring up the baby but male members do not take it a vital work and if any woman does only child caring in the house she is called workless. But the father or may be so called father takes away the child when he wants to. This injustice is in patriarchal society. As Engles says, "women give birth, the

mother of any child is always known. However the identity of the father is never certain because women could have been impregnated by another than her husband" (qtd. in Tong 49). Later this child, if male, tries to control his mother— his own creator.

Regarding the context, Engels says, "To secure their wives marital fidelity, men supposedly seek to impose an institution of compulsory monogamy on women" (qtd. in Tong 49). If any woman goes to other man, she is called a prostitute and is socially outcasted. She should be careful while meeting other males. But in man's case it is different. Patriarchal society does not seek such strict marital fidelity from males simply because in a family male's condition is similar to the condition of capitalists in society. As workers are commodities in capitalistic social system, women are commodities in family because of influence of capitalistic social system. Engels says, "if wives are to be emancipated from their husband, women must first become economically independent of men" (qtd. in Tong 49). For that dismantling of capitalistic economic system is needed where exploitation of labour is working very strongly. By this reason women are suffering from the adjective like weak, passive, emotional in patriarchal society.

Thus, women are treated as commodity in capitalistic society. They see freedom but cannot experience it. In family their voices do not get any place where their husbands, boyfriends, fathers, male members are dictators. Their relatives, supposed nearest persons try to impose their desire upon women. Therefore, they feel alienated from nature and surroundings. Working-class women are treated badly by the higher class women and working class men also try to manipulate working class women according to their will, but bourgeoisie women suffer only from the male members of their own class. Similar is the

condition of black women. First of all, they have to suffer from racial discrimination and then patriarchal discrimination.

Here, Marxist feminism finds similarities between male and female in the family and bourgeoisie and proletariat in society. Husband, father or male member in a family is like bourgeoisie in the society and wife in a family is like a proletariat in society. It does not mean that women are suffering only within family but family itself is initiating point for women domination. Women are being exploited in the society on the basis of patriarchal norms and values which are construction of economic power position. Women are the victims of men's comfort "Man's control of women will cease only with the dissolution of the institution of private property" (Tong 49). Women are unable to practice their freedom and desire. Their needs and feelings are condemned to be suppressed because property is in the hands of patriarchy which believes that there is no desire of women different from men's. Therefore, women are being exploited sexually, psychologically, physically etc. The root cause of such oppression, is undoubtedly the economic system of the society.

Women become the victim of sexual exploitation before and after marriage. Marxist feminist, Catharine compares sex to work, capitalist to man, worker to women, commodity to sex /women, capitalist accumulation to male sexual desire etc. There is no place for women's sexual desire. If a husband or boyfriend wants to have sexual relation then that is the desire of wife\girlfriend also. Tong brings the concept of Marx and Engels and states, "Marriage is a form of Prostitution. Marx and Engel implicitly accepted that the services that can be prostituted are not limited to sexual service. Child care and emotional support are also services sold by the prostitution wife" (64). Therefore, in patriarchal society

husband -wife relation is an unequal relation which is similar to the bourgeoisie-proletariat or employer employee relationship.

Here the economic situation of females explain why they, like labors, sell themselves to others. Selling oneself alienates one from one's work because the work is being done for another, not for the self. So, under capitalism female becomes a commodity. Selling and buying becomes the surviving method of their lives. To end this treatment of women as commodity first of all women must get economic independency. If the economic basis is changed, the women will get full freedom which will be an end to patriarchy as well. "Patriarchy cannot be ended without fundamental economic change" (Bryson 258). Until and unless women get living wages this dependency and exploitation remain as a social norm and a deep rooted practice. As Jaggar opines, "When women workers achieve a living wage, they are also working a concession from capitalism, they are also women winning economic independency from man" (qtd. in Bryson 259).

Due to the unequal power relationship, females are compelled to do what males want them. Men use women whenever and wherever they want. Women are just like commodity for men, in patriarchal society because men can buy women easily, as a capitalist can buy work. So, Women are made victims of male supremacy and capitalistic power under which women keep on gyrating into the social roles assigned to them.

III. From Unconsciousness to Consciousness of Patriarchal Domination

Marxist feminism is concerned with the search of finding historical evidences of women's oppression and tries to explain how authors implicitly or explicitly transpose those evidences into their texts. Women's situation cannot be understood in isolation from socio-economic context. Capitalism is a form of power under which women are confined within the narrow sphere of their life. James has wanted to recourse this power by showing us with female characters, such as Catherine Sloper, Aunt Lavinia Penniman and Mrs. Montgomery. How these characters are victimized in a capitalist society is a prime goal of this research.

The novel *Washington Square* starts with a scene which dramatizes the analysis of male superiority as a function of capitalism under which female subjugation is well exposed. The treatment of Dr. Sloper to his girl child after the deaths of his beloved wife and son, is no doubt with indifference. In the first chapter Dr. Sloper behaves quite differently with his daughter when his wife and son die because he valorizes patriarchal society. For that son is given more importance than daughter. This tells that in late nineteenth century American women are taken as little value than men. "Two years later Mrs. Sloper gave birth to a second child, to the doctor's sense, an inadequate substitute for his lamented firstborn, of whom he had promised him to make an admirable man" (7). Here the inadequate substitute means Dr. Sloper differentiates between son and daughter whereas sons are taken better than daughters. "His little girl remained to him, and thought she was not what he had desired (8)".

After Catherine's birth, her growth, for Dr. Sloper, is not satisfactory because Dr. Sloper thinks Catherine is a good girl, but incurably dull. "She had

been named, as a matter of course, after her poor mother, and even in her most diminutive babyhood the doctor never called her anything but Catherine" (8). Dr. Sloper realizes that Catherine is weak and dull. She is not as he (Dr. Sloper) expects her to be. This is also a biased dislike of Sloper for his daughter. His introspective inflexibility makes it impossible to look beyond his daughter's gullibility. He thinks that Catherine is a mentally weak child and can not be as clever as he hoped her to be. So he continues to subdue her and does not let her to go beyond the domestic sphere. Rather he treats her like an object or commodity. He appears to be extremely possessive. Dr. Sloper says,

It must be confessed that fortune had favored him, and that he had found the path to prosperity very soft to his tread. He had married, at the age of twenty-seven, for love, a very charming girl, Miss Catherine Harrington, of New York, who, in addition to her charms, had brought him a solid dowry. (6)

Dr. Sloper is a scholarly doctor whose path to prosperity is made easier by his marriage. He is merely a possessor of wealth. He valorizes money more than human being. His attitude towards women, is nothing more than a commodity nothing more what a capitalist wants to keep his property under his possession. Dr. Sloper gives more importance to money, wealth and to his reputation than to other thing. He opines, "In a country in which, to play a social part, you must either earn your income or make believe that you earn it, the healing art has appeared in a high degree to combine two recognized sources of credit" (5). Because of the earning capacity of human beings, there exists class division or hierarchy. As such Dr.

Sloper is an indicator of a capitalist who represents a bourgeoisie class who constrains other people and tries to keep within their hands.

James' presentation of female characters is tacitly a mere survivor at the hands of patriarchy. They are not represented with their own niche for their survival. Here too, females are treated as commodity in the hands of men. Men are givers and protectors of females not as they want but the way men want. Dr. Sloper tells "at the age of thirty-three, Mrs. Penniman, had been left a widow-without children, without fortune - with nothing but the memory of Mr. Penniman" (9). The representation of Mrs. Penniman is only a weak being rather than anything else. Her exposition here in the text appears as a pathetic being who can do nothing and has no hopes at all like a poor who has no hopes and no fortune of their own. They do the work they are given by others. "Dr. Sloper had offered her a home under his own roof, which Lavinia accepted" (9). Women are merely the victims of patriarchal society where they can hardly survive without the mercy of men.

Dr. Sloper's derogative attitude towards women implies that women are regarded as a second sex or imperfect sex. For what Dr. Sloper says "She should have a companion of her own imperfect sex" (10). This means that women are underestimated by the norms, values, custom and culture of patriarchy within which they suffer more or less anyway. This is a way of constructing the image of women by male ideology in capitalist society. Thus, somehow women are suppressed at the hands of patriarchy which is a hindrance in the path of prosperity for women. And men become powerful and continue to dominate females in such society. So women were and still are, regarded as property to be possessed by men.

Catherine is regarded no more than a saleable object. Dr. Sloper compares human beings with thing. He says, She is "as good as bread" (10) which indicates that women are valorized no more than a commodity or edible thing. Again he says "She had simply a plain, dull, gentle countenance" (11). This suggests that women are made peaceful, calm and obedient; they are not supposed to go beyond domestic affairs. Thus, they must keep on obeying what they are said to do. Dr. Sloper's opinion toward his daughter is that "She was excellently, imperturbably good, affectionate, docile and obedient" (11). These are the ideas which are used to keep women within the confinement of four walls by patriarchy. Catherine is not clever, she is not quick with her books, nor indeed, with anything else. What makes her such a person is with the constraints imposed upon her by patriarchal society under which she is brought up. Furthermore, "She was extremely fond of her father, and very much afraid of him, she thought him the cleverest and handsomest and most celebrated of men" (12). It is certain that Catherine adores her father very much because there is no one to take care of her and Dr. Sloper is very clever and handsome which means that she is less clever than her father is the general concept accepted by females. Catherine is made to please him and her conception of happiness is to succeed at pleasing him. She has nothing to do than to please her father. So that she is taken as an object which has no function rather than to please. In such a way she continues to perform her activities which a patriarchal society demands from women. In this regard Dr. Sloper says, "I expect nothing," (13) it means that she can do nothing or she can do only one thing and that is to please her father or obeys whatever he asks her to do. And she is regarded merely as a dull child or a disable.

There are some similarities between Catherine and the second woman who is Dr. Sloper's widow sister. "Mrs. Penniman, among the little Almonds, was an object of admiration than sympathy. Her manners were strange and formidable, and her mourning robes- she dressed in black for twenty years after her husband's death" (17). As Catherine accepts her father's wishes, Mrs. Penniman also agrees to follow the norms, values and customs which is imposed upon her by her brother that is displayed in the dress of Mrs. Penniman. For twenty years she wears black dress after being a widow. What makes her wear black dress after her husband's death are the attitudes of the society. This is also a constrain imposed upon her.

The contemporary society, conditions and attitudes have been compared to the activities of Catherine, Lavinia Montgomery and Townsend. In *Washington Square* Henry James has attempted to make victorian society more aware of its treatment and attitudes towards women through the chief female characters of the novel, as well as through minor figures. Whether of high or low class, women and the poor are revealed either as insignificant workers or as toys in male power-game.

Washington Square has a more dramatic beginning than any of James' novels. In a way, the crisis reaches in the opening chapter itself. The rest of the painful story enhances into tragedy as a result of the initial mistreatment to Catherine by her father. In the feudal-bourgeois society, the reduction of women to a commodity is the ultimate form of indignity. A woman's displacement, is, then, double. She is violated as a human being and as a sexual species. A society built on the cash nexus turn human beings into objects and things. Catherine's meek acceptance of her fate and her poor mind serve to highlight the tragedy of bourgeois treatment. She has simply been placed away. It is the only way that females can

respond to a social situation where money, sex and power have begun to undermine the quality of life.

Male characters of the novel, *Washington Square*, treat female characters as a commodity. They control women. Women are possessed by them just like property. Treating women like property is the attitude of the males deeply rooted in patriarchal norms and values. Female characters of the novel are in a non-repair condition without self respect. They are living in a pathetic condition. Mrs.

Penniman says to Dr. Sloper

. . . he lives upon her: "Lives upon her?" "Lives with her, and does nothing for himself, it is about the same thing" "He is looking for a position most earnestly, "said Mrs. Penniman He hopes every day to find one." "Precisely. He is looking for it here – over there in the front parlor. The position of husband of a weak-minded woman with a large fortune would suit him to perfection !" (45-46)

This shows females as victims of patriarchal norms, values and attitudes.

They are like puppets in the hands of male members of the society. Females have to do what men want. After marrying, Morris Townsend wants to possess the fortune of Catherine who is considered as a weak-minded heroine. Morris does nothing but follows the path of prosperity through marriage. Women are victimized and possessed as objects such that women have to suffer and have no worth existence in patriarchal society. They are treated as objects to be possessed by men as property is possessed by bourgeois in capitalistic society. Hence her pathetic condition is no more than a commodity. There is a similarity between capitalism and patriarchy. Both treat proletarians and women as commodities. Their owners can behave,

however they like. Dr. Sloper and Morris, as males think that females do not have existence of their own. This represents the attitude of all male members of the society. Women become victim and do not dare to go against the constraints imposed upon them because of dependency upon males for their survival.

A woman is viewed, and judged in terms of masculine value system. She is identified in relation to man. It is the men who defined her according to their needs and benefits. She has no right to make decision about herself. She is trained to internalize the masculine truth as an absolute and transcendental reality and an inalienable aspect of her life. She gives up criticizing, judging, investigating for herself, and surrenders to male superiority. Men have controlled the conceptual arena and determined social values and structures of institutions. It is the male who has power of naming, defining and exploring. He is authorized to analyze, describe and direct female. She herself perceives the world from masculine perspectives. A woman is compelled to perceive another female from prevailing masculine modality since she is forced to accept male dominated social values in which male has the privileged position. Women have always served others and have been told that the glory and fulfillment is to be found in their denial of services.

James' male character Morris Townsend is self-centered. He does not have concern with his beloved Catherine but he seems to be more concerned with Catherine's fortune rather than love for her. Dr. Sloper says to Catherine:

But the principal thing that we know about this young man - who is, indeed, very intelligent-leads us to suppose that, however much he may value your personal merits, he values your money more. The principal thing we know about him is that he has led a life of

dissipation, and has spent a fortune of his own in doing so. That is enough for me, my dear. I wish you to marry a young man with other antecedents - a young man who could give positive guarantees. If Morris Townsend has spent his own fortune in amusing himself, there is every reason to believe that he would spend yours. (59)

This extract emphasizes self-seeking nature of Morris Townsend. He wants to marry Catherine to get her good fortune. But she will be deceived and deserted by the fortune-hunter that she will understand when Morris shows his true colors. He pretends to marry her till he knows that she has a large fortune and leaves her as soon as he knows that she does not have as much as he has expected. Mrs. Penniman knows, "If Morris should decidedly not be able to get her brother's money, it would not do for him to marry Catherine without it. "It would not do" (139). The root cause of women's oppression in the society is economic inequality. As economic forces have been manipulated by patriarchal law and customs, women are economically, politically and socially taken as an underclass. Time and again male members of the patriarchal society take women as objects and use them when they want and leave them when they are fed up. This makes women frustrated from their life.

Dr. Sloper, who, represents a capitalist as well as patriarchy is the most manipulating character of the novel *Washington Square*. His motive regarding Catherine's marriage, is one of dominating and clever move like a businessman does in his business. Dr. Sloper knows that Morris wants to marry Catherine not for love but for money. As a true parent he seems to be responsible towards Morris' approach but in fact he stands as a cruel father who fails his moral duties towards

his daughter and becomes extremely indifferent towards her. He knows that Catherine is in love with Morris Townsend. Dr. Sloper makes a plan to visit to Morris' sister to know about Morris where he interferes her private life. Mrs. Montgomery gives money to her brother who lives upon her. "Don't you give your brother money? I think you ought to answer that." "Yes, I have given him money," said Mrs. Montgomery. "And you have not had much to give him? She was silent a moment. If you ask me for a confession of poverty, that is easily made. I am very poor" (74).

By this expression, we come to realize that Dr. Sloper inquires Mrs. Montgomery as if she were to confess her poor living like a bourgeoisie treats a proletariat. This is also a sort of domination and interference done to Mrs. Montgomery by Dr. Sloper. He has gone into the depth of Mrs. Montgomery's background to know about Morris Townsend how he has been depending upon his sister who has to upbringing her five children on her own without any help of others. Here women are displayed as victims of capitalism and patriarchy. She has to help her brother for his expenditure who is a true oppressor of women in any society. On the other hand, she has her own problem of upbringing her numerous children by all means. Besides this, Dr. Sloper has directly insulted her miserable condition and adds pain in the deep core of her heart by reminding her poverty with which she is made to feel ashamed of her condition and about her brother as well. Once again Dr. Sloper says, "You have suffered immensely for your brother !" (73).

Dr. Sloper is not responsible towards his daughter. For him neither his daughter nor her problem is important. He is self-centered and of showy nature. He decides to make his girl child so as to "make the best of her" (8). Catherine is his

only daughter. Furthermore, Dr. Sloper says "I am glad I have such a good daughter" (77). Catherine agrees to be a good daughter and obeys her father and she is only concerned for his welfare. In a male dominated society she doesn't have any other option. So she surrenders herself to Dr. Sloper. "He is in love with this regal creature, then?" (24). She is regarded as a creature not as an individual as equal to human being. She doesn't go against the assumption of her father rather she accepts whatever she is called for. Through their relationship it is clear that there is not any love and respect for her. Catherine has accepted the treatment meted out by her father as an obedient daughter by which family harmony is maintained. But anyway, She is the obvious victim at the hands of patriarchy. Thus, women are made as a public object to be treated however males like.

Dr. Sloper has used tractability, dullness, shyness, and lack of taste of Catherine as a means to take power over her. Not only Dr. Sloper, but also Morris Townsend manipulate Catherine in a different way. Once they get the power they are free to dominate her and then take possession over her life. Dr. Sloper compels Catherine to be a disciplined and obedient daughter and continue her life on the path wherever and however he tells her to tread on. "My daughter is not brilliant" (33). Dr. Sloper thinks that his daughter is innocent and doesn't have any desire beyond his expectation. Rather she is assumed as if she does not have senses to distinguish between right and wrong.

Female characters in the novel are depicted as weak without any emotions feelings and spirit of enterprise or resistance to events and persons. They are presented as sickly, pale and frail creatures completely devoid of intellect and accomplishments. When James introduces female characters, he describes them as

passive, inferior and as a weak creature. Description of Mrs. Penniman shows that she is passive and inferior. Dr. Sloper utters, "Mrs. Penniman, was an object of more admiration than sympathy" (17). She is presented as an object to be praised. It is also a male ideology to show women as trivial identity and existence rather than their inner self.

Likewise, male characters in the novel are depicted as powerful with spirits of enterprise or resistance to events and persons. They are presented as active, superior and powerful beings. The description of James' male characters is done with a superior quality. Using such qualities they are capable of handling any kinds of problem.

It was an element in Doctor Sloper's reputation that his learning and his skills were very evenly balanced, he was what you might call a scholarly doctor, and yet there was nothing abstract in his remedies- he always ordered you to take something. (5)

But the thing doesn't remain as usual. When Catherine falls in love with Morris Townsend, she surprises everyone with her determination in persisting against her father's opposition. Her ultimate shift in loyalty occurs when she realizes that her father neither loves her nor respects her. Catherine says,

I have something to say to you, I am engaged to be married !
Catherine announced at last, still staring at the fire The doctor was startled; the accomplished fact was more than he had expected, but he betrayed no surprise. "You do right to tell me", he simply said. (56)

Catherine tries to dismantle the patriarchal social norms and values opposed to the law of equality to liberate women and get freedom of choice for their prosperous future which patriarchal society constrains and makes women feel chained. She is not allowed to marry as she desires rather her father says, "You have gone very fast" (57). And he further says "I don't wonder Mr. Townsend like you, you are so simple and so good" (57). Dr. Sloper says, "I like him very much, of course, or I shouldn't consent to marry him" (57). This indicates that Dr. Sloper likes Morris as a friend but doesn't agree with him to be a son-in-law. It further refers that Morris is after the fortune of Catherine what Dr. Sloper understands him as a mercenary. So there is a rivalry between Dr. Sloper and Morris Townsend about marriage. Marriage is here regarded as a possession of money. One party is in disagreement whereas other is insisting to be married. Dr. Sloper forbids the marriage announced by Catherine to save money which is left in Catherine's name by her mother. Dr. Sloper doesn't let the money go in the hands of the fortune hunter and doesn't consent his daughter's marriage with Morris Townsend. So there is a battle of wills between Catherine and her domineering father over her love for Morris Townsend. He says to Catherine if Catherine marries Morris Townsend, he will disinherit her. This is an injustice done to Catherine by her father. It so happens because of economic inequality.

Catherine gives a surprise to her father who had never imagined that his daughter was an extraordinary individual when she declares her marriage with Morris Townsend. After this, Dr. Sloper visits Mrs. Montgomery to know more about Morris Townsend and comes to know that Morris Townsend is a penniless person who lives upon his sister. Then Dr. Sloper makes a plan to :

take his daughter for a tour in Europe but he was determined to do this only in case she should seem mutely to reproach him. He had an idea that she would display a talent for mute reproaches, and he was surprised at not finding himself exposed to these silent batteries. She said nothing, either tacitly or explicitly, and as she was never very talkative, there was now no especially eloquence in her reserve. (76)

These lines lucidly mean the cruelty done to Catherine by her father. By offering her a European tour, Dr. Sloper wants to separate both Catherine and Morris Townsend from each other. This has in fact occurred because of mercenary venture of Morris Townsend to Catherine which Dr. Sloper does not let it happen. So he has planned to take Catherine on a tour to Europe by which she will return forgetting Morris Townsend. Due to the concept of patriarchy she (Catherine) is not allowed to marry whom she likes. She has no freedom of choice. She is manipulated by her father. Here, too lies the constraints of patriarchy under which women are gyrating. As such, Catherine has to do as what her father wants. So, he plans to take her for a tour to Europe which may help to keep her under his will what a patriarchal society does as norms and values to confine women within the four walls of the house. It is a business like policy performed by Dr. Sloper to his daughter what a capitalist can do. By this Dr. Sloper is well-known to Catherine that he neither loves her nor respects her. Therefore, women have no good existence more than a marketable commodity in a capitalistic society what Catherine here stands for. As Dr. Sloper is grown up in a male dominated patriarchal society which is a form of capitalistic society, he doesn't understand any kind of feeling of females. "There was something superior even in his injustice, and

absolute in his mistakes" (79). Dr. Sloper is a domineering father who not only makes erroneous judgments for his daughter but also displays his absolute tyrannical power.

"She had an immense respect for her father, and she felt that to displease him would be a misdemeanor analogous to an act of profanity in a great temple, but her purpose had slowly ripened, and she believed that her prayers had purified it of its violence" (91). The patriarchy does not like female supremacy in the society. So to maintain a status quo, women are made to respect and venerate men in the society where male domination is practised. If they go against the male expectation, it will be regarded as an evil act. Thus their duty in the society is to please the male and do not go to be a misdemeanor. Otherwise, it will be taken as a great sin done by them. So Catherine has to show her great respect to the male dominated society of her father as such where females are victims of such treatment. And the violence done by males is purified by great respect of female. Dr. Sloper further more says, "You are a dear, faithful child" (92). By this expression he wants to make her a disciplined girl child of his own. And further ahead says, "Do you wish to make me very happy? I should like to but I am afraid I can't, Catherine answered, You can if you will. It all depends on your will. "Is it to give him up?" said Catherine, "Yes, It is to give him up" (93). This implies that Catherine has to leave her love forever to make her father happy. Dr. Sloper wants to impose his desire and will to his daughter. And anyway Catherine must obey him and should not go against her father's hope that a patriarchal society demands from women as a whole. Dr. Sloper is of the opinion that whatever he thinks good is also good to Catherine and he also

thinks that the thing which makes him happy, can also make Catherine happy very much. He is the determiner of Catherine's happiness.

Dr. Sloper thinks himself more intelligent and clever than anyone. He seems to be a superior being and says, "Don't you suppose that I know something of men their vices, their follies, their falsities? (93)." He claims that he knows all about human beings and their activities either hidden or exposed. This refers that Dr. Sloper represents the most intelligent of human aspect what females/women lack according to patriarchal thought.

Dr. Sloper is a heart core domineering father who does not allow his daughter to marry according to her wants. He rather says, "Of course, you can wait till I die, if you like" (94) which indicates that Catherine couldn't marry with whomever she likes. If she has to marry whom she prefers, her father will not consent or she has to get married after her father's death according to her desire and wishes. This explicitly displays the cruelty/injustice done to a marriageable girl by her father in particular and patriarchal society in general. That's why more or less women are victimized in a male dominant society and are left in a miserable condition in such society.

Catherine turned it over - her father's words had such an authority for her that her very thoughts were capable of obeying him. There was a dreadful ugliness in it, which seemed to glare at her through the interposing medium of her own feebler reason. Suddenly, however, she had an inspiration - she almost knew it to be an inspiration. "If I don't marry before your death, I will not after", She said. (94)

Now Catherine undergoes personal change and maturation. She is ready not to marry before and after her father's death. This vividly tells us that Dr. Sloper neither loves her nor respects her rather he keeps Catherine in a great confusion. It is direct imposition of an authority over females who can neither go against it nor be happy living under in such an environment.

But on the other hand Morris Townsend insists Catherine to marry him. And he says, "Will you marry me tomorrow?" he asked, suddenly.

"Tomorrow?"

"Next week, then - any time within a month?" (102) For this query, Catherine responds by waiting for a few days and think upon the matter. Meanwhile Morris tells her " You are not sincere" (102) which hints that women can make no decision of their own for their forth coming days at all. Ahead he says, "Why, you must take me or leave me, very reasonably, You can't please your father and me both, you must choose between us" (102). This expression further leads Catherine in a confusion under which neither she could make her choice nor remain happy within herself. She is merely a play thing between her father and Morris what a patriarchal society plays until they like. She has no existence at all. She is no more than a play thing at the hands of patriarchal norms, values, and customs. This so happens because of the economic condition of women in which they are inhabiting. Both Dr. Sloper and Morris Townsend have played with Catherine as a toy and their prime concern is to possess the money what Catherine inherits. So the struggle to get Catherine either by her father or Morris Townsend on their side is like a marketable commodity to be possessed by each of them. Therefore, Catherine does not have her individual existence and cannot make a decision of freedom of choice.

The presentation of female characters in James' *Washington Square* is very much weak and passive and dutiful to patriarchal values. Morris says, "And she stood there submissively, the image, in advance, of a dutiful and responsible wife" (103). Catherine is submissive towards her father and dutiful to him as well and does not go against his thought. As a beloved of Morris, she is quite responsible not to hurt him. For both parties she does not want to hurt but in return is hurt by them. So in every situation in the novel she is presented as an obedient, submissive and dutiful character by James.

Thus, women are treated merely as objects. They see freedom but cannot experience it. In family their voices do not get any place where their husbands, boy friends, fathers, male members are dictators. Their needs and feelings are condemned to be suppressed because property is in the hands of patriarchy which believes that there is no women's desire different from men's. Therefore, women are being exploited sexually, psychologically, physically etc. The root cause of such oppression is the economic system of the society. Dr. Sloper as the member of the patriarchal society doubts female's freedom.

Her father suspected Morris Townsend's visits, and noted her reserve. She seemed to be pardon for it, she looked at him constantly in silence, as if she meant to say that she had nothing because she was afraid of irritating him. But the poor girl's dumb eloquence irritated him more than anything else would have done, and he caught himself murmuring more than once that it was a grievous pity his only child was a simpleton. (42)

The frequent visit of Morris Townsend to Dr. Sloper's house is unwelcomed by Dr. Sloper. So that he does not wish to see the coming of Morris in his house. If Dr. Sloper knows the visits of Morris to his house, he gets angry with his daughter. This anger is due to the unequal social position between Dr. Sloper and Morris.

The society James presents in *Washington Square* is a class society that is structured by gender which means men and women experience class in a different way. Dr. Sloper is not concerned with the happiness of the daughter. He thinks himself as superior and dominates others as inferior. On the other hand Catherine is compelled to sacrifice her true love. She sacrifices her desires and feelings. For her, her own desires, feelings, and emotions are of secondary importance. She spends many lonely years to come pretending that all is well. In the patriarchal society females usually lose the things that they love.

Catherine is made miserable by Dr. Sloper's treatment especially when he finds out that she has fallen in love with a fortune-hunter Morris Townsend. As Dr. Sloper is concerned about his own social status he sees that she has reduced his social status by indulging with Morris because Morris is poor. Catherine's natural sense of humility angers Dr. Sloper even more. She is living a fearful life.

He saw in a moment, however, that his daughter was painfully conscious of his own observation. She sat motionless, with her eyes bent down, staring at her open fan, deeply flushed, shrinking together as if to minimize the indiscretion of which she confessed herself guilty. (47)

Catherine is afraid of her father and remains silent with a deep sorrow in her heart. Dr. Sloper's attitude towards the female sex also distinguishes him as he regards

women as a weak creature. For this reason he rather has an attitude of contempt towards them. His attitude towards women is one of indifference. He cannot appreciate feminine grace.

For Dr. Sloper women and poor people do not have any value. They are merely things to be treated as if a bourgeoisie regards a proletariat. Rather they are the puppets in the hands of patriarchy and capitalists. They are taken as base level on which superstructure is built upon. The depth of their beings is easily measured by a capitalist. Dr. Sloper says, "Catherine and her young man are my surfaces, I have taken their measure" (106). He thinks that they have no space for continuing their life as an individual in a capitalist society when property is in the hands of the owner. Not only Catherine, but also Mrs. Penniman is afraid of Dr. Sloper. Mrs. Penniman says to Morris, "I have had a terrible scene with my brother, and he threatens, if anything happens, to turn me out of the house, You know I am a poor woman" (108). Women are customs within the confinement of patriarchal norms, values and customs under which they survive by the mercy of men in the society. So they live a fearful and suppressed life.

James' presentation of Catherine in the novel is very weak, passive and easy prey in the hands of patriarchy. Mrs. Penniman says to Morris, "Catherine loves you so much that you may do anything" (109). It hints that when women are in love they are blind and whatever the lover does is no problem to them. But especially here Catherine has nothing to do with Morris who is a man. Again Mrs. Penniman says to Morris, "You may postpone - you may change about, she won't think the worse of you" (109). It means that men can have full control over women however and whatever way they like. Women can make no comment against male. Men can

change the decision that they have once made. Women cannot do what men can. They are obliged to fulfill the duty that male offers.

Catherine keeps on obeying what her father wants her to do. To get rid of the relationship between Catherine and Morris, Dr. Sloper has offered her a tour for Europe. During their travel, Dr. Sloper asks many questions regarding her affair with Morris.

"Then, abruptly, in a low tone, he asked her an unexpected question.

"Have you given him up?"

"No, father", she answered.

He looked at her again for some moments without speaking.

"Does he write to you?" he asked

"Yes, about twice a month"

The doctor looked up and down the valley, swinging his stick, then he said to her, in the same low tone, "I am very angry". (120-121)

By the above expression, it is clear that Catherine construes that her father offers her a tour not for enjoyment and knowledge of the foreign land rather he has offered her to make a separation from Morris. Catherine now comes to know that her father neither loves her nor respects her. To frighten her, the place is also well-chosen. This hard, melancholy, abandoned by the summer light, make her feel loneliness. She looks around her, and her heart grows cold, for a moment her fear is great.

Again her father says, "You try my patience," her father went on, "and you ought to know what I am. I am not a very goodman. Though I am very smooth

externally, at bottom I am very passionate, and I assure you I can be very hard" (121). Slowly and gradually, Catherine learns a pure form of patriarchal domination when Dr. Sloper displays his true side to his daughter in a strange land. Then she appears to be a bold person who cannot change her thought about Morris rather she is ready to face any sort of troubles. Meanwhile she undergoes personal change and maturation and goes against her father's expectation and confinements. She says, "I am sure you can be anything you please" (121). Then again her father asks her. "Do you mean that in all this time you have not yielded an inch?" "I would if I could, Father, but I can't . . . Should you like to be left in such a place as this, to starve?" (121-122). Dr. Sloper crosses the limits what Catherine never hopes her father will treat her in such a way. He shows extreme dictatorship of patriarchy by which women are compelled to obey them. But Catherine seems much more determined and bolder than before who can perceive the true nature and treatment done upon her by a capitalistic society. Men have complete authority in property where women are victimized since time immemorable. Thus, Catherine cannot escape from such practice. "He let her alone for six months more - six months during which she accommodated herself without a protest to the extension of their tour" (122). Dr. Sloper further compares his daughter with an animal and says, "We have fattened the sheep for him before he kills it" (23). This explicitly refers that females do not have meaningful existence more than an animal what patriarchal society behaves as such to them.

Morris Townsend is attracted to Catherine and says, "I am very glad you have come back . . . It makes me very happy to see you again" (130). Women could make males happy and sad as well. It means they (women) are the source of

happiness to male till men like. Males are the decision makers of a family under whose direction rest of the members function. They have a complete power in each and every aspects. As soon as Catherine returns from a tour of Europe, She is not willing/hoping to get consent of her father about her marriage. In the same time she says to Morris, "Without waiting for him to ask, she told him that her father had come back in exactly the same state of mind that he had not yielded an inch." We must not expect it now", she said, "and we must do without it" (130). This is a growing awareness of Catherine about male hegemony. So that Catherine is ready to marry Morris without her father's agreement and without the money how much she will inherit. She knows a true self of her own. Now it is her individual identity important for her than other people.

Catherine comes to comprehend the domination of a patriarchal society in which she has been living. Her bitter realization of the treatment of Dr. Sloper can be felt by few lines here which she mentions to Morris. "We must ask no favours of him -we must ask nothing more. He won't relent, and nothing good will come of it. I know it now - I have a very good reason" (131). These words imply at stubborn pride and unfairness of Dr. Sloper who by using the power of capitalism and patriarchy manipulates not only Morris Townsend, but also to his own daughter. Henceforth, Catherine senses a sort of domination done to her by her own father who is a true example of patriarchy and capitalist.

There is hatred between Dr. Sloper and Morris Townsend. The antagonism occurs due to the consciousness of class division among people where two classes of people are in struggle like bourgeoisie and proletrait. Between this group, there is always antagonism. Likewise there is antagonism between Dr. Sloper and Morris

because Morris is a penniless fellow who wants to marry Catherine. To express this Mrs. Penniman tells Morris "His hatred of you burns with a lurid flame - the flame that never dies" (138). Dr. Sloper's hatred to Morris is due to mercenary venture towards Catherine.

The conversation between Mrs. Penniman and Morris about Catherine presents the true motive of Morris about marriage. "If Morris should decidedly not be able to get her brother's money, it would not do for him to marry Catherine without it. It would not do" (139). If Morris does not get the money what Catherine inherits, he will take a leave from her or leave her. He valorizes money more than anything such that Catherine is a play thing in the hands of patriarchy where she is treated as a marketable commodity. Morris loves Catherine very much till he knows that she has a large fortune whenever he knows that she does not have, he says to Mrs. Penniman, "I must give her up!" (140).

But later Catherine comes from ignorance to knowledge and attempts to go against the norms, values, and customs of patriarchy. She is being victimized in two ways. One by her father and another by her would be husband. So women have no meaningful existence in male dominated society. Mrs. Penniman says, "Whatever happened, the girl would be very quiet-she wouldn't make a noise" (141). This is a predicament of women where power of male is pervasive. "I gave her up, not for another women, but for a wider career," Morris announced" (142). Morris wants to make his career. Firstly, he attempts to marry Catherine when she has a large fortune and secondly he gives her up when he knows she does not have money. Here, he appears as a businessman who wants to possess Catherine till she has a good amount of money and later he leaves her as soon as he knows she does not

have. Men treat women as an object. Morris valorizes money more than love and he says to Catherine "I don't earn my living with you" . . . "that's just what I do or what the world says I do !" (145). By indulging with Catherine, Morris could not earn his living. He wants to go for another business which may satisfy him. Catherine asks, why should you go? Morris, you must not go. It is to make six thousand dollars, said Morris. Do you grudge me that satisfaction? We have no need of six thousand dollars. You think too much about money" (145). Now Morris has to go for cotton business which could provide him a large sum of money. At that time, Catherine asks him not to go there if not, then take her with him. But Morris cannot change his plan and assures her to wait his return. "A sudden fear had come over her, it was like the solid conjunction . . . dozen disembodied doubts, and her imagination, at a singular bound, had traversed an enormous distance" (147). Catherine has already left her father and come to Morris but he is also going to leave her for his business. So, this is a fear of Catherine when she is left in despair both by Dr. Sloper and Morris who are representatives of patriarchal society. To make believe upon Morris's words he says, "Dear Catherine, don't believe that. I promise you that you shall see me again" (148). In such a way Morris manages to get away.

When Morris has left her she has a broken heart. It is almost the last outbreak of passion of her life. Catherine now realizes the true colors not only of her father, but also Morris. "Nevertheless, she felt a wound, even if he had not dealt it, it seemed to her that a mask had suddenly fallen from his face. He had wished to get away from her, he had been angry and cruel, and said strange things, with strange looks" (148). Morris is angry when he comes to know that Catherine does not possess a large fortune. He has left her and not written any letter since his

departure. Catherine has been victimized twice in her life just as women have been victimized since the beginning of human civilization. She understands the true colors of patriarchy when Morris has deceived her. She comes from ignorance to knowledge, darkness to light now. She undergoes personal change and maturation and is ready to handle her life in her own way.

When Catherine is in great trouble, Dr. Sloper is pleased. Mrs. Penniman says, "It seems to make you very happy that your daughter's affections have been trifled with. It does, said the doctor, for I had foretold it ! It's a great pleasure to be in the right" (152). It's a great pleasure for patriarchy to dominate and oppress women. Even men are capable to get power over women by suppressing and oppressing. Women's place in such society is deplorable and pathetic where they live in the mercy of males. Her consciousness is that whatever and however she is treated by her father and Morris is domination in all to keep her within the norms and values, and customs of patriarchy. This all happens because of economic inequality. She tells Aunt Lavinia "I wish he never had come to the house, and that I never had known it! That's better than this" (156). Eventually Catherine tells Aunt Lavinia, "It has been a regular plan, then. He has broken it off deliberately, he has given me up" (157). It is not the consequences that compel Morris to leave Catherine grief-stricken and panic. Rather it is his deliberate plan to leave Catherine behind whenever he knows that he will not get as much as he has expected from her. "If Catherine had got rid of her incongruous lover, she deserved the credit" (162). This means that Catherine gets freedom although it is painful to remain separate from her lover. In fact she is free from the constraints and domination of patriarchy. This is a consciousness aroused in her.

After all, Catherine "averted herself rigidly from the idea of marrying other people" (164) because she perceives some more constraints, domination, limits and oppression in her life if she will marry to anyone. That's why, she has changed her mind and rather is happy to live a middle aged spinster. After the deception of Morris, Catherine refuses to marry some suitors such as a widower, a man with a genial temperament, a handsome fortune and another such suitors whom she does not pay her attention.

Catherine, at the time of these events, had left her thirtieth year well behind her, and had quite taken her place as an old maid. Her father would have preferred she should marry, and he once told her that he hoped she would not be too fastidious. "I should like to see you, an honest man's wife before I die "he said" (165).

After many such events Catherine decides not to marry. But she has to accept what her father thinks good for her. Even on death bed Dr. Sloper wants to impose his will on his daughter. But Catherine perceives the real motive of the domination of patriarchy where she has been living. Thus, she wants to remain an old maid rather than to be married. She refuses so many offers of marriage. She says,

From her own point of view the great facts of her career were that Morris Townsend had trifled with her affection, and that her father had broken its spring. Nothing could ever alter these facts, they were always there, like her name, her age, her plain face. Nothing could ever undo the wrong or cure the pain that Morris had inflicted on her, and nothing could ever make her feel toward her father as she felt in

her younger years. There was something dead in her life, and her duty was to try and fill the void. Catherine recognized this duty to the utmost" (165).

Catherine is not able to break entirely from the confinements of her-world, but she confronts the wrongdoings of her father and her suitor. She does not yield to the hypocrisy of society. Though she does not change that society, she is aware of the inner transformation that gives her a sense of accomplishment. It is the realization of Catherine from her inner core of heart that her father's tyranny and the fortune-hunting motives of her suitor treat her no more than a marketable product to keep her within the confinement of patriarchal norms, values and customs. They have behaved with her in such a way as if to dominate her and to get money from her. So, she thinks that this is no more than the patriarchal domination where women are dominated, manipulated, confined, suppressed and oppressed. Due to all these treatments, Catherine is fed up with the patriarchal society and defies some marriage proposals and rather remains a middle aged spinster. She, however, becomes an admirable old maid. She forms habits, regulates her days upon a system of her own, keeps interest in charitable institutions, asylums, hospitals, and aid societies.

In male dominated society, women have been dominated, suppressed, exploited and are not allowed any sort of freedom. Freedom is only possible if the distribution of economic system is equal to everyone. On the other hand, women can be free when the norms, values and customs of patriarchy are not in practice or by the death of patriarchal ideology. Likewise,

Mrs Penniman, who was fond of a change, was usually eager for a visit to the country, but this year she appeared quite content with

such rural impression impressions as she could gather . . . The peculiar fragrance of this vegetation used to diffuse itself in the evening air . . . Mrs. Penniman, on the warm nights of July, often sat at the open window and inhaled it. This was a happy moment for Mrs. Penniman, after the death of her brother she felt more free to obey her impulses. A vague oppression had disappeared from her life, and enjoyed a sense of freedom of which she had not been conscious since the memorable time. (170)

This expression is a true realization of Mrs. Penniman who has come from domination, oppression and suffocation of patriarchy to freedom and a sort of consciousness of patriarchal domination in woman. It also hints that women are not allowed to enjoy any sort of freedom before the death of patriarchal ideologies.

Women are alienated from their own self in the novel. Catherine, Mrs. Montgomery and Mrs. Penniman are living their lives with hesitation and fear. They can see the power and freedom of men but they themselves are trapped within the patriarchal boundary where they kill their own desire and live for others. Therefore, their self is not their real self. They are alienated from their own self. Their original thinking and feeling does not make any sense in their real life. So, women's real self is dying and artificial and dictated self is acting well. They are alienated from their self. These all happen due to the domination, oppression, suppression by patriarchy. So, women are real victims in patriarchal society. After being conscious of all these treatments, Catherine refuses some offers of marriage and remains to live the rest part of her life serving the society.

IV. Conclusion

While reappraising Henry James' novel *Washington Square* the researcher comes to the conclusion that women's situation cannot be understood in isolation from its socio-economic context and that any meaningful improvement in the lives of women requires that this context be changed. For marxist feminist, gender oppression is class oppression and women's subordination is seen as a form of class oppression. To analyze women's situation in society comprehending its socio-economic context is the prime requisite. As Marxists see the alienation of labour from work, self, human beings and nature women are also alienated from sex, self, children and from the whole surroundings.

The original background of this novel is the Victorian period where women were dominated and oppressed as an underclass by the patriarchal capitalistic society. Thus, James has written this novel to display the condition of women in such a society where the power of male is high either in property or norms, values and customs. By using such ideas, women are being victimized since time immemorable. The situations of female characters and poor are not better than purchasable objects. Especially the main character Catherine is manipulated by the so-called capitalism and patriarchy. Dr. Sloper wants to keep Catherine and Morris within the confinement of the four walls by using power of capitalistic ideology and patriarchy which itself is gender biased. They are controlled and deserted by the men who handle property.

To find out the cause of this abandonment this research is centered on the character study of the characters and consequences and their behaviour towards each other as well. The male female relationship and their attitudes towards each other are the vital issues of this novel. Studying the various events and conversation between characters of this research it is proved that males attitudes towards female and poor is no better than the attitude and behaviour towards an entity. Women are treated as workers of capitalists where laborers know their exploitation but are obliged to work. James uses a mixture of voices among characters conveying us a view of the scene and opinion. Both Dr. Sloper and Morris Townsend are victims of Patriarchal concept towards women and are dominators and manipulators and opportunists too. To them every relation is materialistic. On the other hand, female characters like Catherine, Penniman, Almond and Montgomery are consistently revealed as puppets and insignificant workers in male power games. A society established on cash nexus treats human beings as objects. Hence, the society where money, sex and power has taken male side undermines the value of life.

The society James displays in *Washington Square* is a class society that is structured by gender which means men and women experience class in a different way. Dr. Sloper and Morris both use marriage as a means to rule over female. Marriage is just like a business and they are merely concerned with benefit. After getting power, males are free to dominate females and they take possession over them. The property handling and its distribution system and not giving equal chances are the causes of women's domination. As women do not have economic independence they are compelled to spread their hands before men. Women are

possessed by them just like property. They don't have freedom and they are alienated from themselves. They are isolated, fragmented, mystified, poor, physically exhausted and mentally debased. Alienation is rooted in the nature of female existence in the world. Catherine's alienation can be seen in her father's treatment towards her and Morris's attitude to her. She is no more than a purchasable object. Norms and values of patriarchal society and her simplicity have allowed her to live on in a conviction that Dr. Sloper has acquired a morally real and justifiable rights to her. She has reduced herself in the form of a pleasing thing or she has been forced to do so. Likewise, what makes Mrs. Penniman wear black dress after being widowed are the attitudes of the society.

The miserable condition of Mrs. Montgomery who has to upbringing her children is nonetheless forced to support her brother Morris too. When confronted by Dr. Sloper, she advises him to block Catherine's marriage to her brother. She does so because she has been impoverished by him such that Mrs. Montgomery does not want to see Catherine being suppressed and oppressed by Morris. Thus, Mrs. Montgomery advises Dr. Sloper to block Catherine's marriage. This is done because of the mercenary venture of Morris towards Catherine.

The society where the norms, values, and customs of patriarchy is in upper hand they get the sole authority of property. In such society women have been dominated, suppressed, confined and are not allowed any sort of freedom. Freedom is possible when the distribution of economic system is equal. Or in other words, women can feel free when the norms, values, and customs of male are not in practice and by the death of patriarchal ideology. Likewise, Catherine and Mrs.

Penniman have got more freedom what they have had after the death of Dr. Sloper.

This is also an awareness of patriarchal domination.

The present research entitled "Consciousness of Patriarchal Domination in James' *Washington Square*" proves that consciousness of patriarchal domination is caused by the patriarchal concept about women as an object which is felt by the growing awareness of the protagonist. This concept is caused and enforced by the pathetic economic condition of women.

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