

I. Reviews on *What Maisie Knew*

What Maisie Knew, a novel by Henry James, has received much critical appraisals since its publication from 1981 and has been interpreted from different perspectives, which show its popularity and literary height. It is simply a story of a little girl Maisie, who is condemned to be as an object of possession of her divorced parent. They are decided to take Maisie by rotation as the court ordered, which makes Maisie a victim of her parent's troublesome relation. She does not get the parental love as she is supposed to get at her innocent age. Despite her effort to get it, she is deprived by them, and finally she chooses to live with her mistress, Mrs. Wix, ever after. Having parents similar in habits and characters, equal in their commitment to her and their desire to be rid of her makes Maisie live in the world of recurring patterns which serve her as opportunities to learn from experience.

Basically, the novel moves around Maisie and reflects the child's innocence and how Maisie undergoes new mode of life. So, the novel is about a child and her personal emotion and experience. It is a part of a Maisie's fate, which keeps on repeating itself. Her innocent life undergoes change just like an object. But, relating the story of Maisie in James' *What Maisie Knew*, critics have viewed and discussed the novel from their own perspectives and have given different critical judgments

Studying James and his work, Bowden explores a new style in James's writing in *What Maisie Knew*. Though the period of experimentation was over, Bowden observes an experimental quality in partial abandonment of the older techniques and partial grasping of new one that makes it a confusing and even annoying in the novel. Basically, Bowden explores a new technique, which he called "the narrator technique of the reflector" (431). He explains: "...James had borrowed from the stage a dramatic form for the novel and had

developed for its presentation the narrative technique of the ‘reflector’, the highly observant, highly sensitive character devoted to penetrating and understanding the events about him, through whose fluttering intelligence all events are seen” (87-88).

According to Victoria de Rijke, she defines the twentieth century as a troublesome transitional time in the history of childhood but without historicizing beyond this the reader is left wondering what the transition might be other than the repeated point that the ‘Romantic’ child has moved into a ‘Knowing’ one. Rijke finds an irony in James novel *What Maisie Knew*. She concludes and writes:

There is also a stark irony in the fact that James’s use of the term ‘knew’ is highly ambivalent: Maisie knew nothing and that was the whole point. This fictional child was manipulated and exploited and exposed to corrupting and neglectful situation in the novel, almost all of which mystified her, coded as the events were in the language of adult. Maisie remains ‘innocent’ but the reader does not, as the novel depicts corruption ‘as if’ through the eyes of an innocent. James himself wrote of the novel that Maisie is heading toward the death of her childhood, and he placed her at (and as) the ironic centre’ of the work precisely as a means of expose the vulgarity and emptiness and artifice of adult lives. (9)

Similarly, Douglas Jefferson discusses James’ techniques of presenting the story from the consciousness of the central character. He writes:

“It is one of the examples of his techniques of presenting a story through the consciousness of a central character, the relations between Maisie’s divorced parents and their subsequent are treated entirely through scene which she participates and from her point of view supplemented by the narrator’s fuller understanding” (34).

Likewise, Derek Robin, focusing on gender issue from the female perspectives, concludes that James excludes the female voice from it. He says:

Henry James for feminism has served to deflect critical awareness of the fundamentally patriarchal position and his more sympathetic male protagonist and their role in the reader's view of the heroine's freedom an innocent [...] my purpose then, is to re emphasize the pervasiveness of patriarchal appropriation as a stubbornly operative mode of functioning in James' texts. (3)

Chris Foss evaluates the feminine role and their representation in Henry James two great texts *The Portrait of Lady* and *What Maisie Knew*. Jamesean use of female innocence as other and reassessment of female recuperation is bitterly criticized by Foss. Similarly, he has coined a new word androcentric opposite to gynocentric which is to emphasize male rather than human inflection. Foss' study notifies in James's both text a kind of feminist recuperation, which serves to repress masculinist vision and pervasiveness of patriarchal appropriation aid as stubbornly operative mode is noted as:

It is rather to insist upon a reminder that, while the recovery of resistance is an important step on the road of change, one must not lose sight of how equally resiliently patriarchy continues to prop itself up by means of appropriation of the feminine in spite of resistance. In both *Portrait* and *Maisie*, whatever degree of freedom/innocence Isable and Maisie might gain or maintain has little or no effect upon the androcentric of the novel's male character; in fact, such freedom/innocence actually serves to underwrite rather than undermine the operative androcentric vision of the texts.

Westover realizes that the novel reflects the moral limitations of the 19th century family law. He finds the metaphor of handling forms a hinge between sexuality, violence and

the gift as he writes in an article on the novel: “The shifting dynamic relations between Maisie and the other characters [...] may be charted and interpreted [...] by focusing on the particular gesture that recurs throughout the book: the laying of one’s hand upon that of another person” (5).

Focusing on the violence from psychoanalytical perspective, Deanna, “The Gift and Oedipus in *What Maisie Knew* and *Rushmore*”, compares James’s Maisie with a character of Anderson’s film *Rushmore*. In his article, Deanna examines the relationship between gift giving and violence in texts about Oedipus complex. It argues that in Henry James’s *What Maisie Knew* and Wes Anderson’s film *Rushmore*, a secondary repression is enabled by narrative techniques that mobilize a collective act of forgetting through the enjoyment of plot.

What James wants is the type of window upon reality which he uses in such a work as *What Maisie Knew*. The artistic interest which he found in Maisie was to make and to keep her so limited consciousness the very field of my picture while guarding with care the integrity of the objects represented at the same time.

The Bookman praised the wonderful dramatic analysis of this marvelous Book and responded will to its tone. Mr. James keeps his sense of humor for he knows his little heroine, intelligent, uncorrupted, valiant, eager for life will come through with an unbroken and gentle spirit.

Similarly, Dupee in his *American Man of Letters* writes: “... study of James is not at his best on this novel, which he describes as ‘witty and remorseless’ doubting whether it is not more of a torment than a pleasure oft the reader” (741).

Joseph Warren’s study of James shows the problem with the limitation of the point of view. He complains about the adult side of picture and is not satisfied with the child’s

viewpoint. He writes commenting over the novel as “the story of Maisie is crowded with appeal the most simply human’, that ‘the irony and pathos’ of her history is treated with fidelity to life and a vividness of realization possible only to high poetic genius” (239-40).

Interpreting the novel by different scholars Bewley and Leavis views are a landmark critical recognition of James’s *What Maisie Knew*. Bewley’s brief comment and Leavis defense makes us clear and popularity about Jamesean work and chief peculiarities of contemporary criticism.

Marius Bewley in his book *The Complex Fate* concerns with considerable moral seriousness and with object of moral concern misplaced. He noticed a complexity and sexuality in the relationship of Mrs. Wix and Sir Claude where Mrs. Wix ‘adores’ Sir Claude and relates to Mrs. Beale who uses Maisie ‘as a means of closing in, on that object of the erotic desire. In the book Bewley focuses the undesirable conventionalism of Mrs. Wix morality. Similarly, F. R. Leavis has written admirable pages in response to Marius Bewley’s view in *What Maisie Knew*: Disagreement by Leavis. Leavis provides the sensible reply to Bewley in his refusal to see ‘moral horror’ in the novel. Leavis writes: Moral squalor is a strong enough description of the milieu in which Maisie lives, and the book has the tone of comedy and *What Maisie Knew* emerges from it as a great novel” (32).

William Walsh’s excellent discussion of Maisie in *The Use of Imagination*, deals with growth of the child’s imaginative and moral insights. As Walsh studies the psychological contact it gives further than any other contribution.

Agnes Zsofia Kovas in his paper on James’ *What Maisie Knew* writes:
The Jamesian imagination has been scrutinized thoroughly in the 1960s and 70s. Today the topic is no longer in the focus of critical interest, as scholars’ attention has shifted to issues like

gender, race, culture history, politics and power instead. Still, I would like to reconsider the possible value of imagination for reading James today in *What Maisie Knew* because to me the concept of imagination seems instrumental for reading the novel.

Similarly, James *What Maisie Knew* has been interpreted diversely by different scholars since its publication. Douglas Jefferson discusses James' techniques of presenting the story from the conscious of the central character. He writes:

It is one of the examples of his techniques of presenting a story though the consciousness of a central character, the relations between Maisie's divorced parents and their subsequent are treated entirely through scene which she participates and from her point of view supplemented by the narrator's fuller understanding. (34)

Furthermore, Deanna Kreisel studies James' use of characterization, focusing on the freedom which they looked for. He writes:

The first instance of the word freedom in the novel signals an ambiguity at the heart of the word; this ambiguity is developed and expanded throughout the rest of narrative where the word freedom occurs some half –a –dozen more time, [...] In the case latter the word always refers to a loosing of the bond obligation in marriage: Sir Claude is free from Ida, Mrs Beale is free from Maisie's father. (3)

Jefferson and Grant had divided James's greatest novel into three categories which bears different three themes too. As they categorized, James's early works including *Rodrick Hudson* (1875) and *The Portrait of Lady* (1881) chiefly concerns with the impact of the older civilization of Europe upon American. Then, at the mid of James writing career, he had

analyzed English character with extreme subtlety which are presented in *What Maisie Knew* (1897) and *The Awakeward Age* (1899). Similarly, in his last three novels *The Wings of The Dove* (1902), *The Ambassador* (1903) and *The Golden Bowl* (1904), he returned to the international theme of the contrast of American and European character.

So far as, James's *What Maisie Knew* concerns it has been studied with different tools and techniques by different critics. It seems nothing has been left to interpret it to time and again but much of the current criticism fails to address the female protagonist's growth from childhood to maturity in this novel. He clearly shows how the young, innocent girl transforms into a matured, independently minded young woman. But, out of different criticism and interpretation made by the scholars, I find one aspect in the novel is still kept under shadow in the previous studies which needs to be exposed.

What Maisie Knew is considered in some degree as an experimental novel, experimental at least in that because James in introducing in them a new means of enlarging his particular art of the novel. Honson Quinn in *American Fiction and Historical and Critical Survey* notifies a new experimental technique in this novel, i. e. the dramatic form the 'reflector' presentation, the technique of the prying observer, and the so-called "late style" all technique of fiction latent in his earlier work, are here deliberately used at length, first in these transitional novels, and finally and with much surer success, in the three great novels at the end of the group.

As I have proposed, the present study seeks to prove Maisie as a victim of her parent's troublesome relation at her innocence age. Ida and her ex-husband Mr. Beale who are Maisie's real divorced parents and Mrs. Beale and Sir Claude are her step parents and Mrs. Wix is her governess. All the characters are interconnected with Maisie and they love her but at the end

she chooses to live with Mrs. Wix, which shows her parents' hypocrisy and it makes Maisie a perfect experienced child on behalf of all the children who are supposed to be loved by their parents and guidance. So, this study draws from psychoanalysis and archetypal criticism to analyze Maisie's journey from childhood to adulthood in the text in question.

II. Theoretical Discussion: Psychoanalysis and Archetypal Criticism

The history of psychoanalysis begins with Sigmund Freud (1856- 1939). Before him, it was considered as a speculative philosophy, empirical study of psycho - physiological process and the study of human mind. It was limited to religious and magical thought. With the psychoanalysis, psychology took a definite first step in the direction of scientific thinking about human motivation and human behaviour.

The word psychology means the study of the psyche or soul. Later on, it was changed into the study of mind and more recently it has been defined as the scientific study of behaviors. But this is also an incomplete definition. *The Concise Oxford Dictionary* defines psychoanalysis as a form of therapy, which aims to cure mental disorder by investigating the interaction of conscious and unconscious elements in mind.

Consciousness is the part of mind which provides immediate awareness, perceptions, thoughts or feelings of mental events and memories and it is also a process or sequences of events which constitutes the relationship with environment. It refers to the experience of an object or an event at present moment. Blackburn regards consciousness as possibly the most challenging and pervasive source of problems; further he defines conscious as:

Our own consciousness seems to be the most basic fact confronting us, yet it is almost impossible to say what basic consciousness is . . . whatever complex biological that provides the theatre where my experience and thoughts have their existence, where my desires are felt and where my intentions are formed. But then how am I to conceive the 'I' or self that is the specter of the is theatre?

One of the difficulties in thinking about conscious is that the problems seem not to be scientific ones. (76 -77)

Sigmund Freud makes a distinction among the term conscious, unconscious and preconscious.

The unconscious is a primary process that seeks immediate gratification. It could be through hallucination, but the result is always disillusionment and pleasure. It is driven by Id which is linked to creative thoughts. The preconscious is the secondary process that takes a more circuitous route to gratification through temporary toleration of displeasure. Third one is the conscious of what is a part of Ego and it is associated with reason and common sense.

Conscious or Ego, controls the incoherent organization of mental process and represents reason and logical thoughts. It meditates between the Id and the outside world.

Unconscious is the part of the psyche lying far below consciousness and easily raised into consciousness. It has its own process and deeply affects conscious thought and cannot directly be observed with conscious mind. It emerged from the practical treatment of theory of repression and from theory of sexuality. The unconscious refers to that aspect of mental life that is separate from immediate consciousness and is not subject to recall at will. The unconscious does not include all of what is simply not conscious but rather only what is actively repressed from conscious thought. It is a force that can only be recognized by its effects; it expresses itself in the symptom.

In Freudian psychological theory, he regards the unconscious as a submerged but vast position of the mind. In his view, the unconscious is composed of Id, which accounts for instinctual drives, acts as the motivating force in human behaviour and contains desires and wishes that the individuals hides or repress, from conscious recognition and the part of the

superego. The notion of psycho analysis is rooted in the process of unconscious. Freud was not a first man to bring forth the idea of the unconscious. The scholar before him had already suggested that human mind is conscious and rational, but not all the time and levels. He himself has admitted that poets and philosophers had already discovered unconscious, what he discovered was the scientific method by which the unconscious could be studied. Freud divides mind into two levels the conscious and the unconscious. The conscious is the part of the mind which provides immediate response, awareness, perceptions, thoughts or feeling of mental events and memories. It refers to the experience of an object and event at present moment.

Freud mainly emphasizes the importance of the unconscious by pointing out that, even the most conscious processes are unconscious for only a short period; quit soon they become latent, though they can easily become conscious again. To clarify this view, Freud defines two kinds of unconscious:

It was found that men become neurotic because they can not tolerate the degree of privation, that society imposes on them in virtuous of its cultural ideals, and it was supposed that a return to greater possibilities of happiness would ensure if these standards were abolished or greatly relaxed. (qtd. in Pervin 218)

For Freud unconscious was repository for socially unacceptable ideas wishes or desires, traumatic memories and painful emotions put out of mind by the mechanism of psychological repression. Most psychologist take repression as a fact, greatly concerns with the conflicts among 'Id', 'Ego', and 'Superego'. The mutual relationship among these three psychic agents

determines what to manifest always try to come into the surface of the conscious. So, repression for Freud is a paradigm of defense mechanism against anxiety.

Freud makes a distinction among the terms conscious, unconscious and preconscious. He justifies unconscious is driven by Id which operates at the behest of the pleasure principle and is linked to creative thought. Ego is the rational governing agent of the psyche. It is our ordinary social self that thinks, decides, feels and will. It creates a balance between inner demands and outer reality. According to James D. Page, “the functions of the Ego are to satisfy the nutritional needs of the body and protect it against injury; to adjust the wishes of the Id to the demands of reality; to enforce repression; and to co-ordinate the antagonistic strivings of the Id and the Superego” (185). Ego controls over the Id and occasions the Id sways the Ego that creates some abnormality in an individual’s behavior. Superego is a censoring agency of human mind. It is dominated by morality principle and prohibits the Id and Ego for the irrational and anti-social gratification. It becomes synonymous with the idea of ‘conscience’. It serves to repress or inhabits the drives of the Id and block off the unconscious to those impulses that tend toward pleasure. ‘It is internalization of standards of morality and propriety (Abrams 249-50). Thus, it is a controller that governs all the functions of human mind and personality on the basis of social values and norms.

Applying above discussed processions of internalization of the outer knowledge gain through experience and sense perception and self obtained knowledge through own human psyche and mind a child becomes able to learn something. S/he is exposed to rules regulations, morality, standards, values and codes of society. Initially, a child acquires his/her notions of right and wrong, dos and don’ts, good and evil from his/her parents. They determine the

negative and positive values on the basis of punishments and rewards after his/her acts and according to these values as well as the cultural periphery and social norms the superego is moulded. Kaplan and Baron also notice this sort of mutual relationship and opines as:

The superego performs its work in two ways. First it acts as a conscience which gives the ego a means for distinguishing right behavior from the wrong behavior. Secondly, it establishes ideals or goals toward which the ego is compelled to strive. These functions elevate man to a higher plane of human behavior. [. . .] The superego is a product of modern civilization and in a sense represents the most recent achievement of human evolution. (128)

Unconscious is considered as the salient features of will influenced by human drive and operating below the perceptual conscious mind. For Freud, the unconscious is the storehouse of instinctual desires, needs and psychic actions. While past thoughts and memories may be deleted from immediate consciousness, they direct the thoughts and feelings of the individual from the realm of the unconscious. The unconscious does not include all of what is simply not conscious but rather only what is actively repressed from conscious thought. It is a force that can only be recognized by its effects, it expresses itself in the symptom.

Similarly, Vienna-born Italian psychologist, Alfred Adler, has developed his theory based on phenomenological understanding of individual motivation and behavior. He believes that everyone is confronted by three major life tasks; work, friendship and love. Adler had created not only a psychology of human behavior but also a social movement to correct the methods of child rearing and human interaction that foster conflicts and individual discouragement. His theory has the basis of family background.

Alfred does not agree with Freud's sexuality, but unlike both Freud and Jung, he gave emphasis on the importance of the unconscious as a decision that led to a bitter break. His theories are based on the premise that each individual exists in a social context starting from birth and that is inborn to everyone. Adler believed that every individual is capable of seeing his or her weakness and deficiencies and that such perception will lead to compensation in other areas. A handicapped child, for example, may strive to be class president. A man who feels himself inferior may become a bully if he cannot find acceptable compensation for his insecurity. A sense of inferiority is needed for psychological growth. Everyone's consistent pattern is evident by the age of five. This particular pattern of thinking and behaving develops an effort to reach goals. An individual like a handicapped person can acquire a creative life style so that problems are solved in a constructive manner and the way a negative style of life can develop as a result of inferiority, negligence during childhood. Adler's interest in why people respond differently to similar life events is reflected in his study of organ inferiority.

Adler believes that love and parental interest are important ingredients to good individuality and personality development for the child. But over parental love and protection to a child may lead a child to realize that he or she can not do anything without their parent, it can make them inferior in the new situation if they have to face and terrible things can happen when parents are away. So, Alfred Adler says corrective training should be instituted during early childhood which Adler called 'Private logic'. Private logic is one's own pattern of thought, feeling and attitudes that guides understanding, managing life, experiences and behavior.

Defining the unconscious, Jung views that it is really nothing but gathering place of forgotten and repressed content and it has a functional significance (Jung 1). Jung goes further back by stressing the evolutionary development of the psyche. According to him, three psychic mechanical components i.e. 'Ego', 'the Personal Unconscious' and 'the Collective Unconscious' are essential insights to develop the perfect personality and individuality. Jung defines these three psychological components; 'Ego' as the conscious mind that represents outer manifestation of life and it consist of thoughts, memories and feelings that result from consciousness. Beneath the Ego is the Unconscious it represses the conscious mind and Personal Unconscious is the part of personality equal to each individual, it is collective shaped by the history of mankind because the brains of all individuals are essentially alike. The process of storing memories of all people is basically same. He writes in *Archetypes of the Collective Unconscious*: "A more or less superficial layer of the unconscious is undoubtedly personal. I call it the *personal unconscious*. But this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the *collective unconscious*" (Jung 3).

Jung's attitude of personality is composed of two motivating factors extrovert and introvert. He defines Extrovert as 'motivated by factors outside in environment, these type of person are socially active and adoptable and concern with making a good impression'. And, Introvert is 'something related to inside mind, relying his or her own thought for support'. A perfect individual according to Jung seeks a compromise between these two motivating factors.

Later Jung coined a word Individuation which he defines as methodology of personality by incorporating the conscious and unconscious realms. Jung says "every life is the realization

of a whole that is of a self for which reason this realization can also be called individuation (330). Jungian psychology is teleological oriented, based on a philosophy of human development as proceeding from childhood through adulthood. Each stage of life requires new attitudes, renewed orientation and re-anchoring to different context. The major constructs that under grid this development are psychological type's complexes, archetypes, symbols and the personal and collective unconscious.

Another psychologist whose contribution is incredible in psychoanalytical reading is Jacques Lacan. His psychoanalysis attempts to understand the unconscious of human mind in regard with language. His psychoanalysis is based on the ideas articulated in structuralism linguistic and anthropology. He read the psychoanalytical writings and Freud with lens of Saussurian structuralism, and he is perhaps best known in theoretical circle for his pronouncement that the unconscious is structured like a language (Adams 179).

According to Lacan, unconscious is the central conception of human mind which governs all the factors of human existence is structure like language. He introduced the unconscious with the unstable signifiers linguistically. He identified Freud's unconscious mechanism 'condensation' and 'displacement' corresponding it to the Jacobean 'Metaphor' and 'Metanomy'.

Lacan posits the three stages of human development. First one is The Mirror Stage in this stage child discovers own image. It refers to the joy expressed by the child when s/he faced with thier image in the mirror. At this stage, a child treats mother as mirror and identifies himself or herself with the mother. But in reality mother is 'mother' and child feels that the mother's body does not belong to him or her. When the child knows the differences

between 'self' and mother and starts to become an individual being and finds alienated. Second is The Imagery Stage, the dualism of self and other is further developed. It is the period between the mirror stage and the symbolic stage, when enters the language. The last one is The Symbolic Stage, this stage starts after eighteen month, the language enters into the child and subject change into linguistics and continually deferred down into the chain of signifiers. In fact, language consists of a network of signifiers that can only be defined in relation to each other and are themselves meaningless. Lacan views that language is always about loss or absence and words are only needed when the object is not there. He says subjectivity is always on moves. Before subjects comes in a child's mind s/he is rooted by the Ego and subject entry to language and after the access to the language, there is split. Thus subjectivity is always on move which never end till the death. Whenever a child enters the symbolic stage, s/he has already been chained by all the man made rules and regulations of morality, religion and social affairs. Michael Ryan writes about the Lacanean symbolic orders in this manner:

If the presence of the word is the absence of the thing, then to be obliged to live in language (what for Lacan entry into the Symbolic Order entails) is to learn to endure the permanent absence of objects and the impossibility of any unity with or presence of the thing named or desired (what the imaginary unity with the mother supposedly provided). With this separation from the mother, the parental injunction against incest (the "Law of the Father") initiates the passage into the symbolic that institutes adult self-identity as something founded on a primordial alienation that can never be healed. (30)

In 1960, Lacan began to develop his concept of 'real' which is excluded from the symbolic and the imaginary stages where symbolization fails. It is based on the concept of trauma that Freud initially regarded as the ultimate origin of all neurotic disorders; the real is an 'aporia' internal to the symbolic which progressively reveals itself to be at the centre of the analytic experience. Lacan restates Freud's theories in the language of Saussure and even later expressed post structuralist views. His work has had an extraordinary influence upon many aspects of recent literary theory.

Archetypes often appear in many forms of literature. Many archetypes in literature have their roots in mythology. Archetypes have been present in mythology and literature for hundreds of years. The use of archetypes to analyze personality was advanced by Carl Jung early in the 20th century. The value in using archetypal characters in fiction derives from the fact that a large group of people are able to unconsciously recognize the archetype, and the motivations, behind the character's behavior.

The term 'archetype' was first coined in Greek as '*arche*' which means the fundamental an underlying source of being of all things. Archetype is an image belonging to the whole human race. It is common to all living being. As it apparently suggests that it belongs to everyone's individuality, society and their culture, so it is equally important and common to all people and their culture and society. In a strict linguistic sense, however, an archetype is merely a defining example of a personality type. The accepted use of archetype is to refer to a generic version of a personality type. In this sense "mother figure" can be considered an archetype and instances can be found in various female characters with distinct (non-generic) personalities. In psychology, an archetype is a model of a person, personality or behavior. The

history of archetypal criticism begins with Maud Bakhtin's *Archetypal Criticism in Poetry* (1934). Earlier archetypal critics used to give their focuses on myth and mythical pattern including Bible of 14th century Dante's *Divine Comedy* and Samuel Taylor's *Rime of the Ancient Marin*, but the trend has been changed into the specific theme that is close to the human activities, society and personality.

An archetypal theme is the passage from innocence to experience, archetypal characters include the blood brother, family, rebel, wise grandparent, and prostitute with a heart of gold etc. embodied some essential elements of universal human experience. So, it is a first form, from which varieties arise or imitations are made. Along with the changing shift of time archetypal themes also changed that touched human life and events. M. H. Abrams in this context writes: "Among the other archetypal themes, images and character that have been frequently trace in literature archetype journey underground, the heavenly ascent, the search for the father, the Paradise – Hades image the Promethean rebel hero, the scapegoat, the earth goddess and the fatal woman" (224).

Among all of the archetypes, the child archetype is extremely widespread and ultimately bound up with all the other mythological aspects of child motifs. The child motifs represent the preconscious childhood aspects of the collective psyche. It occurs in the form of unity. The concept of the archetype, which is an indispensable correlate of the idea of the collective unconscious, indicates the existence of definite forms in the psyche which seem to be present, always and everywhere. Mythological research calls them 'motifs' and the content of the collective unconscious are made-up essentially of archetypes. In folklore the child motif

appears in the guise of the dwarf or the elf as personifications of the hidden forces of the nature.

The archetype itself is not available directly to experience, only its images and created patterns can become manifest and subject to experience by the psyche. These archetypal images are potentially unlimited in number and variety. They are embedded in the universal patterns of myth, in religious symbols and ideas. William Shakespeare is known for popularizing many archetypal characters that hold the great social import such as *Hamlet*; the self-doubting hero and the initiation archetype with the three stages of separation, transformation, and return. *Romeo and Juliet*, the ill-fated ("star-crossed") lovers; *Richard II*, the hero who dies with honor; and many others. Shakespeare's characters stand out as original by their contrast against a complex, social literary landscape. For instance, in *The Tempest*.

Innocence is a term that describes purity, the lack of guilt of an individual, with respect to a crime or wrongdoing. It can also refer to a state of unknowing where one's experience is lesser. In contrast to ignorance, it is generally viewed as a positive term, a blissful positive view of the world where greater knowledge comes from wrong doing. A person who lacks the mental capacity of distinguishing wrong and right by reasoning is regarded as innocent. This term is more applicable to a child under the age of reason, who is severely both mentally and physically immature and virtue. But this state of mind and body of a person does not remains forever, it change with the social context and up growing experiences. Experience is the prime factor which brings maturity. Children are usually considered to be innocent and gradually lose this attribute through maturity by gaining experience and knowledge of the adult world.

Experience as a general concept comprises knowledge, skill in or observation of some thing or some event gained through involvement in the event. The concept of experience

generally refers to know-how or procedural knowledge, rather than propositional knowledge. Philosophers have called knowledge based on experience as "empirical knowledge" or "*a posteriori* knowledge". The German term *Erfahrung*, which is translated as 'experience' into English has, however, a slightly different implication, given that it is associated with the coherency of life's experiences.

Along with consciousness, experience is the central focus of the philosophy of mind. Experience is, easily thought of as, a stream of private events, known only to their possessor, and bearing at best problematic relationships to any other events, such as happenings in an external world or similar streams in other possessors. The stream makes up the conscious life of the possessor. Kant thinks experience as something synthesized by various active operations of the mind. In epistemology, a distinction is made between things known inductively, from experience, and those known deductively or theoretically, from a priori principles. The ancients, under the influence of Plato tended to prize deductive or theoretical knowledge above that gained through experience. Their influence was dominant through the Renaissance.

To understand the innocence and experience we should go back to the romantic period. The term romantic first appeared in the 18th century that originally meant 'romantic like' and was created with romantic poets. First generation of the romantic poets were Wordsworth, Blake and Coleridge. These poets changed the face of English poetry. They were interested in individuality, imagination and nature rejecting the value of the 18th century. They expressed the new political ideas emphasizing equality and brotherhood. Later, Wordsworth, Blake and Coleridge managed to inspire Keats and Shelly to write about society and times they lived in. The romantics first spread in French and later from 1750 -1870 it spread throughout the Europe inspiring artists and musicians.

We can find the use of innocence and experience in various literary texts. It was started in Romantic movement with Blake's *Songs of Innocence* and *Songs of Experience*. His *Songs of Innocence* celebrates childhood joy and spontaneity and *Songs of Experience* offers a study of deeper maturity and deals with corruption and social injustice. In the *Innocence* poems, the child is unaware of the implications that the story is telling whereas in *Experience* poems, the child is a street child of the slums creating a darker tone. These two works juxtapose the innocent, pastoral world of childhood against an adult world of corruption and repression. The situation and problem is seen through the lens of innocence, first, and then experience. The life of children and their transformation as the child grows into adulthood is traced. The harsh experience of adult life destroys what is good in innocence and experience adds a layer to innocence that darkens the hopeful vision.

Blake's another master piece "*The Chimney Sweep*" in which he express the social injustice of relationship between Chimney Sweep and it's parents. There is a metaphor 'they clothed me in clothes of death', this expresses how the child been betrayed by his parents, who put him to work as a sweep which would lend him to sickness and death at an early age. It launches an attack on the hypocrisies of the parents.

Similarly, Grimm Brothers (Jacob and Wilhelm Grimm) fairy tale "*Hansel and Gretel*", its original manuscript of a story entitled "*The Young Brother and The Young Sister*" also gives the visual images of child innocence and their adventurous experience. They are directed to struggle for themselves to survive by their parent. They are also deprived of their childhood fantasy and ecstasy. Their poor parent finds them as a burden in their livelihood and decided to leave them in the jungle. Continuously, as the incidents goes on the two innocent children face many problems and it teaches them to struggle for survive in their innocent mind. Their

innocence mind changes into a decision of being independent which they gain from severe bitter and dangerous experiences. An Austrian born US child psychologist, Bruno Bettelheim also point out the same point. He writes:

The children experience at the witch's house has purged them of their oral fixation; after having crossed the water, they arrive at the other shore as more mature children ready to rely on their own intelligence and initiative to solve life's problems. As dependant children, they had been a burden to their parents; on their return they have become the family's support, as they bring the treasures they have gained. (175)

Usually the fairy tales direct the child toward transcending his/her immature dependence on parents and reaching the next higher stage of development. This story encourages the child to explore his/her own even anxious imagination and gives them confidence that s/he can master not only the real dangers which their parent told but those which they unexpected.

The child of school age often can not yet believe that s/he ever will be able to meet the world with out his or her parents; that is why they wishes to hold on them beyond the necessary point. In Henry James's *What Maisie Knew* the central character Maisie, who is a child, seeks some compassion from her parent but they always cast away her. It makes her alienated but she keeps keeping her worthless effort to get it. But, her parent's and guardians irresponsibility teaches her to decide about her own livelihood and she choose Mrs. Wix who looks after her and loves her. In such age, she is not supposed to be cast away from her parent rather she would be encouraged by their affections. She experiences a bitter cherishment from her parent and gets a new vision of life about how to exist in such troublesome situation. She

decides as an experience and a mature girl for own living which is really amazing and remarkable.

The theoretical discussion and some examples mentioned in this chapter are very close and relevance to the text. Maisie is a little girl and she has a conscious which is neither moral nor immoral. It is together with an unusual capacity for joy and pain. She is easily drawn toward what we know to be bad than the good. As the title itself indicates, it tells us what Maisie did and what she knew. She is whirled toward her parents and guardians and looking on with detachment and she is a part of what she understand. When she is rejected by one of four she turns hopefully to another. She is drawn toward the romantically beautifully and exciting world, but always cast away into the darkness. She builds an imaginary world which will be pleasant and in which she will be central. When something from the actual fits she put it in, whenever will not she willfully pushes away. She can not destroy what she rejects, and so she has to hide it in a mental closet. The psychological situation faced by Maisie and her futile effort to evade it are universal implications. It is not a unique case that happened only with her rather it is merely the human predicament intensified. Her innocent effort to cherished by her parents, but their manner to get rid off her diverts Maisie to a new world to conquer.

The false appearance of Maisie's parents and step parents (guardians) deceive each other. One remains mysterious and obscure in sight of others. Their hypocrisy makes them corrupt. Mrs. Wix love for Maisie has her own vehement. Maisie decision to leave her parent and to live with her governess Mrs. Wix is the direct outcome of her suppressed unconscious desires. So, it means the complications in the life of Maisie would be more easily understand with the help of above mentioned theoretical tools to prove how does she become a mature and

an experienced girl who prefers herself equal to matured one at her child age and it will be related to the archetype.

III. Textual Analysis: Movement from Innocence to Experience in *What Maisie Knew*

Henry James' *What Maisie Knew* is a novel based on Victorian society. It portrays a Victorian aristocratic family. The story of the novel revolves around a Farrange family and their life style. In the novel Beale Farrange, his first wife Ida, his new wife, and Sir Claude, Ida's second husband are the types of characters who are naturally affixed. They have their own purpose to bind up with one another. They detach with one for the sake of attaching with other. Ida leaves Beale to marry with Sir Claude and Beale marries his maiden Miss Overmore. But disrupting one another they disturbed innocent Maisie too. Maisie is a daughter of Beale and Ida. She has to live six month with Ida and six month with Beale by rotation as the decision of court ordered them. In fact, Maisie become a burden for them. She has only sensitivity. She is living with detachment among them. She herself is being whirled about in their world and is a part of what she must understand. She hears what they say to each other and about her and tries to find an interpretation what they meant. Maisie has merely a consciousness which is neither moral nor immoral, together with an unusual capacity for joy and pain. She seems easily drawn towards bad than the good.

Beale is a handsome and romantic man; Ida is beautiful and always wants to be adored by one man; Mrs. Beale (Miss Overmore) is pretty and cultivated woman and Sir Claude is a gentle and courtly man. In contrast, another important character of the novel Mrs. Wix, who is Maisie's good governess, is homely and colorless. Maisie wants to be loved by all five and would be happier if they loved each other. Since, Beale and Ida hates each other, it is pleasant that Beale and Maisie's first governess Miss Overmore are in love. When the governess, now Mrs. Beale turns against her husband she finds Sir Claude's love. In such situation Maisie would like to think of the two as her father and mother. When she is rejected by one of four she

turns hopefully to another. Always she is drawn toward the romantically beautifully and exciting world but always cast away into the darkness. Henry James shows his female protagonist's progression from childhood to adolescence in the novel, *What Maisie Knew*.

Maisie is confronting with interpreting the world in which she is fated to live. She begins at once to build an imagined world which will be pleasant and in which she will be loved as a child of her age wish to live. But she undergoes a rigorous social education and acquires the selfish manners of her elders. What she acquires is moral sense whereby she is able to differentiate social interactions and decide if they are good or bad. She tests words in action. Maisie ceases to merely observe and extrapolate meaning from the situations around her, but evolves into an active participant in the manipulation thereby assuming a more adult role in her environment.

“It was to be the fate of this patient little girl, to see much more than she at first to understood, but also even at first to understand much more than any little girl!” (15). As she is able to differentiate social interactions and decide good and bad she prefers herself equal to older one. She acquires everything that a matured one bears, in such a child age. The disturbing relation of her real parents and step-parent teaches both good and bad aspects of life. Maisie is characterized as a clever six-year-old girl oppressed by her parents' divorce and their subsequent decisions. Therefore, at last she decides to live with her governess Mrs. Wix despite of her parent's affection for her.

Consciousness is the part of mind which provides immediate awareness, perceptions, thoughts or feelings of mental events and memories and it is also a process or sequences of events which constitutes the relationship with environment. It refers to the experience of an object or an event at present moment. In Freud psychological theory he regarded the

unconscious as a submerged but vast position of the mind. In his view, the unconscious is composed of Id, which accounts for instinctual drives, acts as the motivating force in human behavior and contains desires and wishes that the individuals hides or repress, from conscious recognition and the part of the superego. The notion of psycho analysis is rooted in the process of unconscious. He justifies unconscious is driven by Id which operates at the behest of the pleasure principle and is linked to creative thought. Ego is the rational governing agent of the psyche. It is our ordinary social self that thinks, decides, feels and will. It creates a balance between inner demands and outer reality.

As the novel opens, Maisie is presented totally as a dull and innocence. She has to listen what her parents talk about her and themselves. In fact, Maisie has been made as an object as if she has no sense and conscious of what they are talking about her and themselves. Maisie herself has really no story. Maisie is presented as a victim of her environment with two parents that despise one another She is hardly more than an observer eagerly following her side-box the enthralling spectacle of the stage. She really does not understand what she sees, in at all sense in which it is meant by the grown ups. She takes great pride in letting it be seen how much she “knows” and Mrs. Wix and Sir Claude are actually ‘taken in’ by what seems to be her eventual development of a “moral sense” like their own.

As her turns to come to stay with Beale after her stay with her mother Ida, Beale has sent Miss Overmore, his governess to take Maisie. Ida response to Miss Overmore, Ida suspects her of abusing Beale before Maisie in this way: “You’ll keep him before her by perpetually abusing him” (12).

It seems they wanted her not for anything good that they could do her, but for the harm they could, with her conscious aid. Maisie should serve their anger and seal their revenge. The

mother has wished to prevent the father from, as she said “so much as looking” at the child and the father’s plea was that the mother’s lightest touch was “simply contaminations” (13). These were the opposed principles in which Maisie was to be educated.

The most obvious question to ask in connection with Maisie and what she knows is she acquires a moral sense whereby she is able to differentiate social interactions and decide whether they are good or bad. Early in the novel, the narrator explains that Maisie “was to see much more than she at first understood” (15). So she does “grow sharper” as the gentleman at her father house put it.

Conscious, Unconscious, Knowledge and Vision have a strong relevance to her movement from innocence to experience. The idea of the inner self comes gradually when she understands how to maintain the balance. Maisie learns to be silent as words begin to have meaning for her, as this makes her conceal, her knowledge of other: “It was literally a oral revolution and accomplished in the depth of her nature. The stiff dolls on the dusky shelves began to move their arms and legs; old forms and phases began to have a sense that frightened her. She had a new feeling, a feeling of danger; on which a new remedy rose to meet it, of an inner self or, in their words, of concealment” (20).

There are two process working in tandem here; she learns to animate her visions to think. At the same time, she also learns to conceal this ability and thereby she adds to her own fun. So, while she is becoming sharper in understanding her perceptions she “saw more and more; and she saw too much” (20). She becomes duller for others. The idea of her inner self is connected both to her ability to interpret her visions and to her concealment form others. Therefore, unconscious as a consequence has a double meaning that has a function of creating the inner self and understanding other only its relation to others from whom it is concealed.

Maisie's inner self or conscious is clearly a course of social skills and interactions about how her knowledge is connected to the imaginative production. She pretends her stupidity and silence that enables her to make out the meaning of situations. Mrs. Beale often criticizes Maisie's parents and Mrs. Wix despite her presence. At one point, Sir Claude confronts Mrs. Beale about her boldness and she retorts, "There's nothing she hasn't heard. But it doesn't matter – it hasn't spoiled her" (74).

Through her powerful strategy of purposeful silence, Maisie fools the adult characters into engaging in unreserved candor. She adopts an efficient strategy of selective ignorance that the adults around her accept as "the theory of her stupidity" (43). When she fully realizes that her parents use her as a parrot with hurtful messages "in her clear shrill voice, straight to little innocent lips "he said I was to tell you, from him" she faithfully reported, "that you're a nasty horrid pig" (18). She reported her mother what her father told her to tell. But despite the bad examples of social behavior which Maisie encounters, she turns out well at the end.

Most of the time, she prefers to be silent and innocent. She acts as she directed and told. She never rejects what her parent told her. But she being silent used to observe the situation, it becomes a source to learn and understand about her parent and step-parent along with their peripheries and also beyond appearances. Thus, silence become her major skills; "she feels silence has a warm and habitual air and she penetrates it deeply" (60). She first learns it from Miss Overmore, who rolls her eyes instead of answering a question that should have been asked. Maisie learns to use silence to evade unpleasant situations. But this tendency to judge irritates her mother who suspects its existence and prefers simple and confiding children:

Maisie turned quit faint. "Oh! I thought she was."

“It does not matter, you know, what you think.”

Mrs. Farrange loudly replied; “and you had better indeed for the future, miss, earns to keep your thoughts to your self.” (57)

This was exactly what Maisie has already learned and the accomplishment is just the source of her mother’s irritations.

Moving with time Maisie’s illusion is given a new element. She is physically not a young woman, but is becoming conscious of herself as a girl and the psychological effect is both comic and pathetic. The unconscious does not include all of what is simply not conscious but rather only what is actively repressed from conscious thought. It is a force that can only be recognized by its effects, it expresses itself in the symptom.

She had tried from the beginning to win Sir Claude’s love, and now she hopes that her being a young lady will bring success. Believing herself to be virtually a new person, she naively sees a new world to conquer. In France with Mrs. Wix she meditates upon her mature wisdom: “It came to her in fact and they sat there on the sands that she was distinctly on the road to know everything. She had not had governess for nothing; what in the world had she ever done but learn and learn? She looked at the pink sky with a placid forbidding that she should soon have learnt all” (89)

She herself is still determined to have life conform at least in part to her will and if Sir Claude is to be weak, she will be strong for his sake. She herself is still determined to have life conform at least in part to her will. The adjustment that Maisie makes are reflected through a dramatic portrait which implies what is going on inside. There is to no fuss.

Archetype is an image and it is equally important and common to all people, however, an archetype is merely a defining example of a personality type in this sense Maisie could be a child archetype. In psychology, an archetype is a model of a person, and the content of the collective unconscious is made-up essentially of archetypes. The way Maisie enacts the scenes of ignorance unconsciously with her doll, Lisette, reflects symptoms of collective unconsciousness that every child of her age used to play with their puppets. It reflects the importance mysteries in their life. Usually, when the children play with the toys, they do what they think about, and wishes to be if they are like this and that. This is the same case happened here with Maisie. She carries out her dream to be mother and behave like that with her doll. While playing with her doll she herself assumes as the ladies preferably her own mother and Lisette is prepared to be an innocent child. In fact, unconsciously, she reflects her own life with this act that is undergoing. Lisette's role expresses a darkness of ignorance that makes Maisie shriek like the ladies. Lisette is supposed to be asking about where Maisie has been, what she did but her curiosity is rarely satisfied. Then, Maisie is actually imitating her mother's "shading off" into the unknowable. Once she reproduces her mother's sharp reply as she had once been replied by Mrs. Farrange: "Find out yourself" (33).

She mimicked her mother's sharpness, but she is ashamed by both the sharpness and repetitions afterwards. These imitations, at this stage of Maisie's education and age, show that she is ready to find out things for herself. She learns to interpret situations by identifying social roles required of her and performed by others. She simply reacts of her surroundings.

In psychoanalysis, Oedipal complex can be defined as an incestuous desire that boy possesses to have sex with his mother and jealous feeling towards his father. Such sexual desire is continuously present in every child's unconscious mind in repressed form. In the case

of girl, sexual desire is directed towards her father and jealous feeling towards her mother which is called 'Electra Complex.' It means a child is sexually attracted towards opposite-sex parent and does have rivalry with the same sex parent. When such kind of feeling gets stronger and is repressed too much, it leads a person towards abnormality. Here same is the case with Maisie as expresses jealousy toward Mrs. Beale and affection to Sir Claude. By hook and crook she want to live with Claude but her desire is disrupted with the presence of Mrs. Beale, she becomes jealous of her, like as she express: "'Will you give him up?' Maisie persisted to Mrs. Beale [...] 'I love Sir Claude –I love him,' Maisie replied with an awkward sense that she appeared to offer it as something that would do as well. Sir Claude had continued to pat her, and it was really an answer to pats" (265).

Maisie has been able to hold on to her belief in Mrs. Beale, having felt flattered when the woman remarks to Sir Claude that Maisie has brought them together. She has experienced increasing number of doubts. Maisie sees Mrs. Beale as a rival and demands that Sir Claude "will you give her up" (255). The split personality of Maisie is an outcome of her psychological tumults within her mind which is rooted in Electra complex.

Ida thinks Maisie is a confident little girl, however Ida knew that she understand the things but she prefers not to be. It does not in the least matter: "Mrs. Farrange loudly replied; and you had better indeed for the future, miss learn to keep your thoughts to yourself." (22). Mrs. Farrange does not want to hang on Maisie as she wanted to depart her from Beale Farrange. She kept Maisie under care of a maiden named Mrs. Wix: "You're to be under care of this lady's care" (23). She merely wants to show her motherly responsibility to her ex-husband Beale. A few days of taking with Mrs. Wix quite lighted up Maisie. Mrs. Wix mentioned to Maisie that "she had a quite little girl of her own and had been killed on the spot"

(26). She had had absolutely nothing in the entire world, and her affliction had broken her heart. Maisie realizes about her that she had been, with passion and anguish, a mother, and that this was something Miss Overmore was not, something strangely that her mamma was even less. She felt what she is looking had been found as the one who cares and loves her. But Miss Overmore beloved of Beale also shows her true affection for Maisie. At once Maisie finds as if she is trapped between governesses. Based on Maisie's initial experiences with Mamma in particular, she surmises that "parents had come to be vague, but governesses were evidently to be trusted" (59). Miss Overmore considered; she colored a little, and then embraced her ingenious friend in this way: "You're too sweet! I am a real governess." (213)

The unconscious does not include all of what is simply not conscious but rather only what is actively repressed from conscious thought. It is a force that can only be recognized by its effects, it expresses itself in the symptom. For using Lacan's paradigm, Maisie enters into the realm of the symbolic stage, then discovers the relationality of signs, and has an apprehension of what can be said.

Conscious, Unconscious, Knowledge and Vision has a strong relevance to her move from innocence to experience. An Italian psychoanalyst Adler believes that parental love and parental interest are important ingredients to good individuality and personality development for the child. Adler says corrective training should be instituted during early childhood which Adler called private logic. Private logic is one's own pattern of thought, feeling and attitudes that guides understanding, managing life, experiences and behavior.

Mrs. Wix's "morality" and Miss Overmore's "materialism" attempts to fix and define Maisie for their own purpose "because possessing her as sign of innocence and purity, would

validate the possessor” (124). Yet struggling to formulate her own desires and perceptions, she recognizes the “need to free herself from being appropriated as submerged in the desires of the others people” (128). She discovers the adult’s world full secrets and conspiracy; she increasingly becomes an “inadequate” sign of girlhood” (119).

Maisie’s unconscious skill helped her to make out social situation for herself. She learns to interpret situations by identifying social roles required of her and performed by other. After Maisie learns that her parents use her to torment one another, She adopts an efficient strategy of selective ignorance that the adults around her accept as “the theory of her stupidity” (43). She simply reacts to her surroundings, “these days brought on a high quickening of Maisie’s direct perceptions of her sense of freedom to make out things for herself” (96). When she is taken by her father to foreign Countess’s salon, she has the sense that her papa is asking her to help him. Then, she realizes that he wants her to help himself, to appear honorable in the situation: “Do you know my dear, I shall soon be off to America ...Now what I want to hear, you know, whether you like to come along?” (139). He offered to take her to America, and she should refuse the offer so that he can remain honorable and willing to play to along: “Dear papa I’ll go with you anywhere [...] “Do you mean to say you’d really come with me” (139-140). Here, she felt as if he were now looking at her hard indeed and also as if she had grown ever so much older. Later on she become conscious to identify the roles played by others. For instance, when see her mother’s smile in Folkstone when she visits her colleagues briefly, Maisie notices Ida’s smile she has for men. “Maisie has not seen this smile of her mother yet” (169), nor she has noted its effect now visible on Sir Claude himself. She also discovered the lies: “Then, I thought I had lied? He demanded of Maisie” (...). She considered

each sentences she hears and can tell when Claude lies, despite his perfect acting because she makes out he has same relation to Mrs. Beale.

As she went on indulged among her parents step parents and others, she begins to interpret the present day by comparing it to some memory and image. She remembers the incidents when she reminded of something. She performs simple juxtapositions, associations, guesses, suppositions, comparisons and is eventually able to imagine analogies for her to read and express things. She is also able to associate the present and past in order to enhance details. She remembers past images or experience to understand the present. For instance, when she is visiting her papa's Countess, she begins out the ambivalence of the situation by remembering both pleasant and unpleasant experiences. As the unpleasant side he remembers the story of the hideous old woman who would have liked to be kind to her but could not. As the pleasant side she also remembered the kindness of mama's captain (159). She can compare the attitude of her stepmother, Mrs. Beale, to something she has never experienced: having a sovereign of changed and feeling the change was wrong. Also, at the exhibition she is the participant of rich romance of the "Arabian Nights" (145). In France, she reminded of the Middle Ages, all in all, the incidents when she is reminded of something vary in how much of the reminiscences is actual experience. She knows about the usage of expressions in context and reuses them in context.

Sir Claude sets the examples to express: "I mean that your mother lets me do what I want so long as I let her do she wants" (89) Maisie translates "the term when Mrs. Beale uses it by repeating Claude's explanation (114). She can actually use it well without knowing the conditions of squaring what is allowed in exchange for what. She learns to use the word 'pretext' too, to express her own use for Overmore's staying in her father's house. Claude

teaches her how to ‘put somebody through’ that make her tell about something she had wished to be silent about. Maisie uses the term someone’s staying reputation has suffered “to startle Mrs. Beale to comment that she must have learn such things at her mother’s.” (112). She become conscious to use expression being mixed up without getting to know what she might or might not be mixed up with” (141). When she learns word “compromises” she realized she has lived with it since her third year. She knows that Claude “dodges” out of situations without taking a responsible decision in them, and the word “to bolt” is familiar to her through her mother’s and father’s actions. Similarly, from Mrs. Wix she learns the morality: “You must take your mama’s message Maisie and you must feel that her wishing me to come to you with it, this way is a great proof of interest and affection” (42).

Mrs. Wix teaches her to be moral and sincere at her mother and equally adore to others as well, whereas, Mrs. Beale’s materialistic nature teaches her “makes to love.” All these technical terms to describe social interactions are known to Maisie, she uses them in the right interpersonal contexts, still she does this without actually knowing the referential meaning. She takes delight in learning French words. She express her deepest wishes in French “En voiture, en voiture” (...) at the rail way station to tell Claude to get on the train to Paris and bolts from the others in hotel.

In an explicit scene Maisie is contemplating Mrs. Wix’s behavior toward Claude. Wix has just noticed Claude’s attraction to Mrs. Beale and parallel to this Maisie has just noticed a new trait of the lady herself some dignity in her. She speculates about where this dignity may come from, then, Maisie feels as spectators: “So he sharpened sense of spectatorship was the child’s main support, the long habit [...] of seeing herself in discussion and finding herself as a fury of it she had glimpses the game of football” (85).

Maisie is present like someone watching a game she is passive but compensated by the fury of game. She is separated from the actual event by being the audiences. She stains for knowledge as an outsider through an invisible but hard wall. Paradoxically, however this sharpened sense of spectatorship is eventually the price Maisie pays for experience, without watching. She would not acquire experience at all.

At last Maisie should have to decide whether she would like to stay with he step parent or Mrs. Wix. Mrs. Beale earlier told her to leave Wix: “Give her up...Mrs. Wix is the obstacle, I mean you know, if she has affected you” (247)

Being Maisie’s step mother she declares her responsibility not to lose her. But Maisie never want to castaway from Mrs. Wix, she find her as the only person who really cares her. It was the moment more striking than it had been ever faced by her. “Then who’ll teach me” (248), now Maisie used her conscience. She realized that they may have their own endeavor to accept her. Obviously, she showed her interest to stay with Sir Claude, but his attraction and affection toward Mrs. Beale tortured Maisie. She finally decides to live with Mrs. Wix, “I think I should like to see, Mrs. Wix first” (250), and she returns to London.

As a spectator Maisie acquires social skill and knowledge not only to use them to interpret social situations but also to reflect on them at the same time. She acquires an ability to maintain balance between interplay of passivity and involvement. Passivity results from the heighten sense of spectatorship, the inability to get involved in situation through which Maisie becomes conscious about morality and materiality. On the other hand, involvement is created through the passivity and reflection. So, Maisie participates in the situation or in the event and

as an outsider watches herself as a passive who reflects on social spectacles. This double sense of selfhood enables her to create knowledge.

Throughout the novel when a complicated situation sets on the part of Maisie, she is shown trapped in dilemma. The decision of court is not good on her behalf rather it was decided for her parent's behalf to show a momentary love for her and at the same time getting rid off her too. In such situation she is cared by her governess not from her actual parent, rather her parent made her as a medium to transform their thought to one another which is full of hatred. The innocent Maisie does not find anything wrong when she conveying their messages: "He said I was t tell you, from him," she faithfully reported, "that you're a nasty horrid pig" (18).

Maisie realizes that her parents exploit her as a messenger of disgust when through her they transfer malicious messages to one another. This serves as a pivotal moment in Maisie's development because her vow of silence gives her an immense amount of power. In the lively sense of the immediate which is the vary air of a child's mind on each occasion, become for her as indistinct as the future; she surrender herself to the actual world with a good faith that might have been touching to either parent. As her parent had calculated they were at first justified by the event she was the little feathered shuttle they could fiercely keep flying between them.

As her life moves on rotation within her mother and father's home, she experiences how to hate and scatter each other from her parents' side. They never advised her for anything good. They always let her under care of other, "won't there be anyone to give me the lesson?" (103). It is a heartbreaking remark about what she is really looking for. She finds she herself is

affected from them. But he can evaluate sir Claude's courtly love and Mrs. Wix and Beale's pure love for her.

As "she more and more she saw too much" (20) at her little age and looked and experiences too much. She became able to differentiate and evaluate the things as she learned too much. The actual role of her maturity can be noticed when Maisie's parent decided to go abroad without her. It is her right to claim to go with them, but she knew it they are not taking her along because she is a burden for them. As her mother Ida prepares to go South Africa with Captain, she came to see Maisie before she set on. She indirectly tells about her plan to go South Africa with the Captain: "I'm thinking of South Africa, but that's none of your business. You must take your choice, you can't ask me questions if you're so ready to give me up ... [I]t must be either one thing or the other; if he takes you, you know, he takes you" (165).

Ida's stupefaction, on this kept her silent unnaturally long; so long that her daughter could not only wonder what was coming but perfectly measure the decline of every symptom of her liberality. She loomed there in her grandeur mere dark and dumb. What Maisie least expected of it was this law what now occurred" (170).

After Ida had disappeared, Maisie thought of her father who wishes that "she were dead, the announcement still lingered in the air" (170). Mr. Farrange had told her of his plan to going off to America with a Countess. Parents plan to leave her really hurt to the child. In such situation she has no way out except to live with her step parent than the others. After doing so much for good manner to leave her wholly at liberty to arrange for herself. She began to be nervous again, but at the same moment "she saw Sir Claude who look out for her" (179). Claude extends his love towards her: "Well Miss Farrange do me the honor to accept my arm?"

(170). Claude's courtly love encouraged Maisie to live with him. In her evaluation she find Sir Claude and Mrs. Wix are only persons who understand and close to her. Sir Claude had taught her about discipline, sincerity and politeness that quite contrarily attracted others. Mrs. Wix noticed that unconsciously Maisie is attracted to Sir Claude, though it is not her conscious passion but she wishes him to be her father and live with them: "You know what I want, you know what I want?" Maisie spoke with shudder of rising tears. 'Yes I do; you want me be as bad as your yourself! Well I won't. There ! Mrs. Beale's as bad as your father!' Mrs. Wix went on" (205).

Maisie examine their interpersonal relationship when she knew her parent flew away, she need others to take care herself. She wishes to remain in a happy family as a child. She wants to live with Claude and Mrs. Wix altogether but Mrs. Beale, whom Sir Claude has begun to love, emerges as an obstacle:

I am going to divorce your father. This was so different from anything Maisie had expected that it took some time to reach at her mind. She was aware meanwhile that she probably looked rather wan. "To marry Sir Claude?" Mrs. Beale rewarded her with a kiss "It is sweet to hear you put it so." (226)

Maisie was scared from Mrs. Beale. She wishes to live in a nuclear family but the relation between Mrs. Beale and Claude break her will and further more Wix and Mrs. Beale hates each other. Mrs. Beale plan to marry with Claude move Maisie to do something to break it. Maisie at this felt that legged. She told: "Well I can think of one thing" it is very surprising she ever remarks and Mrs. Wix more directly challenges in this way: "What is it then." (...). Then Maisie replied: I'd kill her" (244).

It extremely exclaimed Mrs. Wix. She does not believe she could think such things. What Maisie had decided is not an easy task to a child like her. But she decided as if having a master mind behind getting something. This is what the result of her parent's troublesome relation and instability. She realized a kind of stability in her family but it keeps on breaking rather than binding up. Maisie's attempt to push things into closets and to live in illusion, the psychological situation faced by Maisie and her futile effort to evade are universal implications: "‘I brought them together’ – Maisie was ready to reaffirm it. She felt none the less for a moment at the bottom of a hole; then she seemed to see a way out. ‘But I didn't bring mamma together’ – She just flattered" (242).

She is becoming conscious of herself as a girl. This is the supreme blow, she learned well. The adjustment that once Maisie once again are reflected through a dramatic portrait which implies what is going on inside her mind and heart. She is missing her papa and mamma whom she could not brought together but still loves as a good child.

To Sum up the text, Maisie always shows her keen interest to stay and live with her parents, but, since her parent are divorced and married again, she get a chance to live with both parent and step parent and closely understand them. She wishes to be loved by all of them, but rather she find herself is exploited from them. She learns both good and bad aspects of life with them. Maisie does the things what she has been told to do but her desires and wishes are never been understand by her guardians. Therefore, at last, she reveals all her repressed desires that she wanted and decides to leave both parents and went on with her good governess Mrs. Wix.

Maisie lacks a formal education, but learns life lessons that lead her to

self-actualization. She achieves, at the end of her childhood, her psychic entity as an individual person and an independence of spirit. Clearly, Maisie exerts her autonomy in the final scenes of the novel and journeys into adolescence. As she decides the path in life to follow, her fears subside and she moves from the innocence of childhood towards emerge the crude reality of adulthood.

Conclusion

This research is an attempt to discover the process of moving from innocence to experience by delving into the behaviours, activities and conversations of the major character Maisie in Henry James' *What Maisie Knew*. The psychoanalytical reading of the novel throws light on the hidden, conscious and unconscious aspects of the central character along with other important characters. The study scrutinizes the different events and dialogues between the characters that provoke the real human self.

The relation of Maisie with other characters is central focus in the novel from the psychoanalytical perspectives. Outwardly, Maisie appears as a common child, who has common desire like any other child to live with her parents. Her desires are always driven towards the romantic world but are always thwarted. She, loyal daughter of Ida and Beale Farrange, is a responsible and obedient pupil of Sir Claude and Mrs. Beale and Mrs. Wix too. But if we examine her a bit deeper, there exists a vast gap between her appearance and reality. Her identity is different. This research has tried to reflect the hidden part of the Maisie's life that is kept beyond her reality. Maisie effectively employs the strategies in demonstrating her ability to manipulate her environment in order to obtain knowledge, understanding, and unconditional love.

From the beginning of the novel, Maisie is portrayed as a victim of her environment with two parents, who despise one another. Maisie's childhood evaporates because of her increased exposure to the corruption and selfishness of the adult world. This is clearly shown how the young, innocent girl transforms into a mature, independent like young woman. James consistently conveys Ida and Beale Farrange, as selfish, preoccupied, and neglectful. In the

midst of these unfortunate circumstances, James depicts her as an astutely perceptive child with a multitude of observations through which she constructs meaning. For example, Maisie perceives that she feels especially affectionate toward Mrs. Wix, the governess hired by her mother, because Mrs. Wix once had a daughter and thus displays a motherly nature. She contrasts Mrs. Wix's motherly disposition to Miss Overmore, the governess employed by her father whom he later marries, and even Mamma because these female characters assume motherly roles, but do not exhibit maternal instincts.

Maisie lacks formal education, but learns life lessons that lead her to self-actualization. As she decides the path to follow in life, Maisie's fears subside and she transcends the innocence of childhood to emerge into the crude reality of adulthood. This way, experiences teaches her about the lesson of life at her innocence age. She proves herself as if having an intellectual mind, able to decide like matured one. Her parental interconnection and interrelation direct her to involve in the world of matured at her innocence age, and her perception and experiences that she felt and seen makes, her a matured and intellect child in such an act of decision of life.

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