

Daisy Miller: A Female Prototype in a Patriarchal Society

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Abstract

Henry James wrote *Daisy Miller* in 1878, portraying Daisy as a female prototype who flourishes in a patriarchal society that condemns women who rebel against its conventional norms. James's portrait of Daisy revolutionized a new type of woman in late nineteenth century European society. This study conducts an analysis from a feminist perspective of stereotypes and beliefs of male-controlled cultures that judge women and misunderstand their attempts to free themselves from restrictions imposed upon them. The article demonstrates the novelty and heroism of Daisy, who endures hardships and rejects the chains imposed on her and her attempts to attain her freedom and independence in an anti-feminist world. It also reveals the inequality between males and females in society with an exploration of the images of both men and women. Finally, it discusses the struggle one woman endures to obtain her freedom and independence in a non-feminist world.

Keywords: Daisy Miller, Feminist, Patriarchal societies, Prototype, Stereotypes.

Introduction

Henry James (1843-1916) wrote *Daisy Miller* in 1878. In this novella, James succeeded in portraying a new and revolutionary image of the American woman from a different perspective. This perspective contradicted and defied the standards and norms of the Western canon. *Daisy Miller* provided a new portrait of the American girl as different from her European counterpart. The portrayal of women and their issues in James's literary texts has attracted many critics to enthusiastically re-read and re-interpret them from a feminist perspective, which raised controversy due to their unusual portrayals of women's issues.

This paper presents an intersectional feminist analysis of *Daisy Miller*. It indicates that discrimination against Daisy is cultural, sexist, classist, and racial. The overlap of these powers leaves profound impact upon Daisy who endures prejudice and unremoved miseries. Intersectional feminism, as a term, was coined by Kimberlė Crenshaw in 1989. Crenshaw argues that black women experience discrimination in different ways because of their sex, color, and race (1989, 149). She asserts that white women can experience discrimination in ways similar to the experience of black women (1989, 149).

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Intersectionality is one characterization of fourth-wave feminism that began in 2012 and has its overlaps with the first and second waves of feminism.

It is useful for the purpose of the paper to throw light on some historical background for the study of 19th century American women in literature. Male writers dominated literature, and most of the literary productions were written by mainstream authors who deliberately undermined, marginalized, and trivialized women and excluded female figures from their texts. Feminist critics were discouraged because they felt that male writers neglected women and denied women's right to express themselves freely. Nina Baym notes that "fiction written by women in the nineteenth century lies outside today's literary canon, leaving most people unaware of the prevalence and popularity of women's fiction in its day" (1993, 11). Susan Warner (1819- 1885), in *The Wide, Wide World* (1850), portrayed an image of an orphan girl and described the different oppressive forces surrounding her in a patriarchal society. Harriet Beecher Stowe (1811- 1896) left an impact as a striking female writer in a masculine society with her book *Uncle Tom's Cabin* (1852). Kate Chopin (1851- 1904), in her novel *The Awakening* (1899), wrote about women and questioned traditional gender roles of American society towards the end of the nineteenth century. Helen Hunt Jackson raised controversies with *Ramona* (1884), in which she criticized discrimination against Native Americans and women.

Male authors like Nathaniel Hawthorne (1804- 1864) in *The Scarlet Letter* (1850) threw light on the oppression and tyranny drawn by society against women. Henry James was another American writer who wrote many literary works, including *Daisy Miller* (1879), *The Portrait of a Lady* (1881), *The Bostonians* (1886), *What Maisie Knew* (1897), and *The Golden Bowl* (1904). James, as stated earlier, focused upon the miseries and plights of women, drew a critique of the roles of masculinity and portrayed the suffering of women in light of social, classist, racial, and sexist discrimination in anti-feminist cultures governed by patriarchal forces that neglected women and subordinated their status in society.

This article analyzes Daisy, the protagonist and major female figure of *Daisy Miller* (1878), and her heroism and attempts to obtain her freedom in a non- feminist world. It aims to provide an analysis of stereotypes and beliefs publicized by male-dominated authorities that judge non-patriarchal and revolutionary women who do not conform to the rules of patriarchy and misunderstand their attempts to cast off restrictions imposed on them by masculine societies. The traditional image of women is deconstructed by examining intersectional feminism in this novella, along with women's fights, struggles, and attempts to rebel against tyranny and oppression in non- feminist societies of the late nineteenth century Europe.

Literature Review

Daisy Miller has been analyzed with many scholarly approaches. While some critics admire this literary text and appreciate the novella as an attempt by James to raise the issue of women, others disapprove of the work and view it as a misrepresentation of the image of the American woman. According to critic Joanne Vickers (1990), readers understand the novella in different ways. While some critics perceive Daisy as a representative of innocent American girls, other critics believe that this literary

Daisy Miller: A Female Prototype in a Patriarchal Society

text criticizes the carelessness and irresponsibility of the American woman. Vickers asserts that, “Many readers and critics on both sides of the Atlantic [ocean] applauded *Daisy Miller* as a portrayal of the innocent spirit of America; others at least accept as accurate what they believed was James’ interpretation of the self-absorbed carelessness of the modern American girl touring Europe” (1990, 287).

One disapproving view of the novella came from Cabell Mildred Watkins, who states that *Daisy Miller* was condemned by female audiences because of its prejudice against the American woman. Watkins notes that “In *Daisy Miller*, the heroine is a wild American girl abroad. The story was much read, much talked about, and not much liked by our girls, who declared that it was not ‘fair’” (Vickers 1990, 287). Constance Fenimore Woolson, grandniece of James Fenimore Cooper, was another disapproving critic. She wrote her own revision of the way James portrayed the American girl in her short story *The Street of the Hyacinth*, which features an intelligent, strong, and self-reliant female character. This character fills the gaps in Daisy’s character because Woolson did not like the negative portrayal of the American woman in James’ novella (Vickers 1990, 287).

Most critics who reject and condemn this literary text believe that it presents a shameful and unacceptable image of American girls abroad. The approving reviews, on the other hand, perceive it as a good portrait of innocent American girls. It is useful for the purpose of the study to highlight how feminist literary critics discussed feminism in *Daisy Miller*. Lisa Johnson notes that “Daisy Miller shoots from the hip.... She speaks her mind and forces others to speak theirs, offering rare relief in the oppressive Jamesian atmosphere of unspoken but ubiquitous and unbending cultural rules” (2001, 41). Merve Emre asserts that “by reading James’s novels and attending his lectures, a young lady’s consciousness could undergo a startling epistemological transformation” (2017, 27). Emre adds that “James paid a special attention in his novels to women who populated single-sex institutions of higher education” (2017, 26). Geoffrey Moore argues, “The reason Daisy has nothing in common with her fellow Americans in Rome is because they subscribe to the European way of looking at life, a way which so many of James’s novels reveal to be shallow, superficial and cynical. Daisy is honest, fresh, and open....” (David Lodge 1987, Introduction).

Theoretical Approach

Because the aim of this paper is to analyze the portrayal of female figures in Henry James’s *Daisy Miller* from an intersectional feminist perspective, it is useful to shed light on the concept of feminism and mention some basic feminist premises to aid understanding of the intersectional feminist approach of this novella. Feminism is a concept that addresses the plights of women and advocates for their rights. Feminist literary criticism is an approach concerned with deconstructing and revising literary texts from a feminist perspective. The first wave of feminist literary criticism examines the treatment of women by mainstream writers. It emerged in the late nineteenth and early twentieth centuries. According to Elaine Showalter, “Feminist critique” aims to understand and re-evaluate the image of women in literary texts; it is concerned with discussing stereotypes and misconceptions about women depicted, while rebuilding the image of women in literary productions and presenting a better understanding of these texts (1981, 182).

The second wave involves “gynocriticism”, a term coined by Elaine Showalter in the second half of the twentieth century. Showalter notes that feminist criticism aims to respond to mainstream literature produced by male writers who wrote texts according to their experience and from a patriarchal approach, so feminists need to revise male stories to produce a feminist critique that is female-oriented and asserts their independence (1981, 82).

Ruth Robins states that feminism analyzes and studies how literary works portray women (1999, 51). Feminism is concerned with the different kinds of oppression and violence practiced against women. Lois Tyson argues, “Feminist criticism examines the ways in which literature (and other cultural productions) reinforces or undermines the economic, political, social, and psychological oppression of women” (2006, 83). Feminist critics question the socio-political imbalance. Chris Beasley argues that “There is a considerable agreement among feminists that traditional social and political thought is inadequate” (1999, 5). M.H. Abrams clarifies that traditional gender roles are male dominated. He states that “The prevailing concepts of gender- of the traits that are conceived to constitute what is masculine and what is feminine in identity and behaviour- are largely, if not entirely, cultural constructs that were generated by the pervasive patriarchal biases of our civilization” (1999, 89). Beasley notes that there is stress on the assumption that male dominance and centrality manifest themselves in the literary productions written by male writers who neglect and marginalize the experiences of woman (1999, 4).

Abrams adds that patriarchal societies are those that are controlled by men and are male-centered. They tend to subordinate women and ridicule their value and significance. He adds that “The female tends to be defined by negative reference to the male as the human norm, hence as an Other, or kind of non-man” (1999, 89). Beasley states that “The reliance of mainstream thought upon paired associations which repetitively represent a hierarchal order is also by feminists to an inequitable sexual order” (1999, 9). Beasley notes that certain virtues are aligned with the masculine: they are “oppositional associations characteristics of Western thinking.” Man, for instance, stands for independence, logic, wit, and mind, while woman stands for dependence, intuition, triviality, and heart (Beasley 1999, 9).

Intersectional feminism addresses the triple oppression against women because of their sex, race, and class (Crenshaw 1989, 148). Christine Bose argues that scholars apply intersectionality to different dimensions of subordination and across different social settings (2012, 67). Intersectionality covers many disciplines according to Anne Runyan who states:

“Within academe, the term has also traveled and developed well beyond legal studies to counter unidimensional and exclusionary analyses of oppression in many disciplines, such as the reduction of feminist inquiry to examining only the experiences of white, Western women or the absencing of women of color within antiracist scholarship and of indigenous women within decolonial scholarship” (2018, para. 2).

This paper claims that James is arguably a feminist mainstream author par excellence. He has drawn attention to women’s status and subordination in masculine cultures. The paper examines the intersectional feminist approach in *Daisy Miller*. The protagonist Daisy suffers social and cultural

exclusion on the basis of gender, class, and race. Although Daisy confronts these powers, she dies because of the complexities of authorities surrounding her. This study also presents a number of important issues concerning sexual hierarchy systems, patriarchal gender roles, and misogyny.

Discussion and Analysis

The novella's story takes place in Europe in the late nineteenth century. Winterbourne, the protagonist and main male character, is a young American man who is twenty-seven years old. He travels to Europe to study and becomes Europeanized. During a vacation in Vevey, Switzerland, he meets Randolph, Daisy's brother, who introduces him to Daisy, the main female figure in the novella. Daisy's family goes to Europe to tour and enjoy their time there. She is confronted by the lifestyle differences between Europe and the United States, noticing that Europeans have more traditional restrictions than Americans, who have fewer restrictions and more freedom. Winterbourne is somewhat attracted to Daisy, but he rejects her behavior, which does not fit the traditional and conservative life style of the European societies that dictate the behavior of women. Mrs. Costello, Winterbourne's aunt, is suspicious of Daisy's morality and spreads rumors about her behavior. Her family moves to Rome, where more severely traditional masculine habits, manners, and customs are the norm. There, Mrs. Walker and the upper classes of Rome gossip about her unacceptable behavior and manners and question her morality. Daisy dies from a fever in Rome after walking to the coliseum with Giovanelli.

Henry James wrote many literary works to defy many stereotypes and beliefs about women. Many of his female figures led to a dispute in his time because they reflected a new approach in writing literary texts that contradicted the norms of the Western canon. Sexist ideologies are driven by male notions and conceptions and evaluate women on the basis of their obedience to the masculine restrictions that force women to be the other or the silent and the subordinate (Tyson 2006, 89). James contradicted mainstream authors who wrote literary works that emphasized male dominance and reflected the masculinity of patriarchal societies, which neglected, persecuted, and marginalized women. The protagonists of their [mainstream] literary productions were basically male figures who had intellectual, rational, and physical power, whereas women are neglected, repressed, and looked down upon. The traditional image of woman is a subject of beauty and seduction.

The main goal here is to examine the images of Daisy Miller, Mrs. Walker, and Mrs. Costello and show their influence in the novella. It is assumed that while Daisy represents a prototype, the other female characters portray archetypes. Daisy evokes many reactions and controversies, so this paper aims to re-read and re-evaluate the character of Daisy from an intersectional feminist perspective. As Henry James confirms in his article "The Art of Fiction", "The only reason for the existence of a novel is that it does attempt to represent life. When it relinquishes this attempt, the same attempt that we see on the canvas of painter, it will have arrived at a very strange pass" (1963, 46). A feminist analysis of *Daisy Miller* depicts the life and reality of a misogynist society that draws patriarchal images, misconceptions, prejudice, and stereotypes about women. Beasley provides a definition for the concept "Misogyny" which argues how

socio-political mainstream theories are created by male authors whose thoughts are marked by masculine bias and the notion of men's dominance and superiority over women (1999, 3-4).

The misogynist culture in this story raises many stereotypes about Daisy: She is depicted as being flirtatious, shallow, uneducated, silly, seductive, and a pretty young woman who keeps attracting men using her beauty and charm. She is seen as being too common and not conservative in her manner and behavior because she talks to men, walks with men, laughs, and speaks aloud in the presence of men. She is also accused of distorting the typical image of females in masculine societies.

Daisy's character can be deconstructed and rebuilt in many ways. She is a victim of male-chauvinism and the socially restricted traditions of the upper class European societies. Publicized notions of the characters inside the novel deny the fact that Daisy has many virtues; for instance, she is smart, beautiful, and self- confident. Society damages her honor and reputation, and her image becomes distorted because of the tyranny, oppression, and hypocrisy of a male-centered society that deprives women of their right to express themselves freely. William Dean Howells (1997) asserts that "Harry [Henry] James waked up all the women with his Daisy Miller... The thing went so far that society almost divided itself in Daisy Millerites and anti-Daisy Millerites" (588).

Daisy is a strong woman who wants to revolt against the sexist discrimination of male-controlled society. She intends to break the boundaries that prevent women from expressing themselves or having rights equal to those of men. She is depicted as "a pretty American girl coming to stand in front of you in a garden with all the confidence in life" (1559). She insists on confirming her self- confidence, independence, and freedom, but misogynists like Winterbourne and anti-feminist figures like Mrs. Costello misjudge and misunderstand her. Daisy's strength stems from the fact that she refuses to give in to masculine authorities. Despite her indifference to the social differences and clashes between Europe and the United States, class adds another burden and responsibility, as she is expected to conform with its restrictions.

Daisy is only depicted through the narratives of Winterbourne, Mrs. Costello, and European people gossiping about Daisy in the streets. They are not narrators, but their voices and thoughts reflect unreliable judgment: their reliability cannot be trusted by readers. James deliberately uses the third-person narrator who can sometimes be identified with Winterbourne or might be another person whose characterization of Daisy is a mirror of her representation in his eyes, and thus, it is questionable. These multiple voices in the story, who are masculine, anti-feminist, and misogynistic, hold a certain hatred of woman. First-person narration is used in five minor instances, and it is mostly left ambiguous with whom the narrator can be identified. James uses the first person of Mrs. Costello and the first person of Europeans gossiping about Daisy to indicate subjective and untrusted notions of the narrators.

The patriarchal systems of nineteenth century conservative Europe evaluated women on the basis of traditional sexist standards. These criteria represent the patriarchal concept of femininity, in which women were mercilessly punished if they did not epitomize the masculine concept of femininity. Daisy's behavior is unacceptable, and it violates her honor and femininity, and she is portrayed as "the challenged girl" (1579). Tyson asserts that a woman who violates the conventional norms of society is negatively

Daisy Miller: A Female Prototype in a Patriarchal Society

portrayed as being a bad girl who is wicked, aggressive, enchanting, and seductive (2006, 89). Daisy epitomizes the concept of the bad girl. She is a single woman who is prevented, according to the gender-based roles, from going out alone or accompanying men on walks. Coming from America, where they have more freedom and fewer restrictions in their lives, Daisy is condemned in Europe for her "misbehavior." This portrayal appears to deliberately indicate themes of the superficiality, shallowness, emptiness, and hypocrisy of these patriarchal societies, which evaluate women on the basis of their appearance, not essence. Abrams notes that the feelings and notions of women are not taken into consideration by their patriarchal societies unless they conform to traditional gender roles (1999, 91). Daisy appears to the public as bareheaded. "She was dressed in white muslin, with a hundred frills and flounces, and knots of pale-colored ribbons. She was bareheaded..." (1559). To be bareheaded is considered a shameful and unaccepted habit. This could be an attempt by Daisy to rebel against the habits and customs of society. Louise K. Barnett (1979) argues that the "contrast between what Daisy wants and what other women in the novella have, and between the amount of freedom allowed by society to Daisy and to Winterbourne, constitutes James's clearest indictment of the restrictions society imposes specifically on women" (281). According to masculine mainstream ideology, Daisy could be seen as a shameful, rebellious, and bad woman who rebels against the traditions, habits, and customs of her masculine culture. In the novella, she rejects her mother's shawl, which reflects the rejection of the traditional boundaries and chains of society. The girl who is accused of being immoral and rebellious seeks to achieve change and independence. Tyson argues that the woman is portrayed as "good" if she conforms to the norms of patriarchy that are culturally generated by sexist societies which have no value or admiration of women (2006, 89). In this novella, it could be argued that Daisy's emotions and notions do not count because she does not represent the traditional image of the "good girl" who must be angelic, passive, dependent, weak, indecisive, enchanting, and seductive (Tyson 2006, 89).

The paper also aims to re-evaluate and re-read the character of Daisy, whose portrait is constructed according to her beauty and external appearance. Daisy is judged on the basis of her physical and external appearance; nobody attempts to understand her essence. According to Winterbourne,

"Her eyes were the very prettiest conceivable, and indeed Winterbourne hadn't [sic] for a long time seen anything prettier than his fair countrywoman's various features—her complexion, her nose, her ears, her teeth... To this lady's face he made several observations" (1560).

Daisy is sometimes portrayed as being charming, flirtatious, nice, pretty, and coquettish. This, in turn, indicates the superficiality and ignorance of her masculine society:

"The young lady inspected her flounces and smoothed her ribbons again; and Winterbourne presently risked an observation upon the beauty of the view. He was ceasing to be embarrassed, for he had begun to perceive that she was not in the least embarrassed herself" (1560).

As Winterbourne studies Daisy's body and physical appearance, he is portrayed by James as a trivial and shallow character. In doing so, James contradicts the norms of traditional Western mainstream writers

who tend to deliberately link a woman who defies the norms of her masculine society to negative traits. Winterbourne symbolizes misogyny and hypocrisy.

Daisy, in her meeting with Winterbourne, engages with many topics about her family and other issues. She expresses herself freely with intelligent speech and spontaneity, confirming her desire to change the traditional attitudes about women, who are portrayed as being silent, emotional, stupid, and beautiful. Daisy complains about restricted European societies, mentioning that she has many gentlemen friends in New York. She tells Winterbourne, "I have more friends; and more young lady friends too" (1562). Because of Daisy's confidence, strength, and honesty, Winterbourne becomes perplexed and charmed: "He had never yet heard a young girl express herself in just this fashion" (1563). Yet, he views the behavior and openness of Daisy negatively: "How tremendously easy!" "The pretty girls who had had a good deal of gentlemen's society?" (1563). Vickers (1990) argues that there were critics who believed that James offered the girl a freedom: "Still others maintained that, in this heroine, James indicated a democracy that allowed little real freedom to women" (287).

Winterbourne is perplexed and confused by the way Daisy behaves. Few girls can talk or express themselves the way Daisy does, and this makes Winterbourne suspicious. He participates in the gossip and rumors that insult her and tarnish her reputation. Women are not allowed to talk to men or to share opinions with them, and Daisy's unsuccessful attempts to resist the boundaries of socially restrictive values ultimately result in her death. Daisy, who never feels sick, predicts her death. This signifies the death of a new and unique type of woman who is different from other women in a male- controlled society because she violates her traditional role. A free heroine is exposed to victimization, and she finally pays the price and is punished by death. It is stated, "Within James criticism feminist critics consistently emphasize the liberatory dimension of Daisy's story, placing the evidence of patriarchal control- Daisy's death- in brackets" (Johnson 2001, 41).

Henry James wrote *Daisy Miller* in 1878. At that time, its content raised many controversies due to its depiction of an American family's challenges in European countries, particularly Switzerland and Italy. While the Europeans look down on the Americans, the latter indicate a lack of respect for the former. For instance, Daisy's brother, Randolph, says to Winterbourne, "American candy is the best candy" (1558). The conflicts between conservative Europe and America are reflected in the novella as Daisy falls victim to the clashes between two cultures. Class and culture add another burden, and Daisy endures more hardships because of her gender and race. Daisy is an American woman and represents a different race that lacks the mannerism and sophistication of Europeans. Thus, Daisy endures triple oppression because of her sex, race, and class.

James alters the portrayal of the female figures, depicting different images of women. Mrs. Costello and Mrs. Walker represent the anti- feminist women who accept the dominance of male powers and authorities. Both are snobbish, hypocritical, trivial, and shallow, gossiping continually about the unacceptable behavior of American girls in Europe. Mrs. Costello tells Winterbourne about Daisy's family: "They're horribly common... They are the sort of Americans one does one's duty by just ignoring" (1565). Daisy endures sexist, classist, and racial discrimination.

Daisy Miller: A Female Prototype in a Patriarchal Society

Mrs. Costello is described as follows: “She wore white puffs; she spoke to no one and she never dined at the common table. Every two days she had a headache” (1567). This negative portrayal implies the passivity of this woman, who epitomizes the traditional image of a housewife who submits to the power of patriarchy. She represents the traditional image of a woman: passive, dark, and weak. Tyson (2006) notes that the woman is stereotyped as a good girl, who is gentle, weak, and submissive if she submits to the traditional gender system (85). Mrs. Costello mocks Miller’s family and destroys Daisy’s reputation and honor, as well as attacking Winterbourne and rejecting Daisy’s request to accompany him to the castle alone. She tells Winterbourne, “I haven’t the least idea what such young ladies expect a man to do. But I really consider you had better not meddle with little American girls who are uneducated, as you mildly put it” (1566). Mrs. Costello continues mocking the behavior and dress of the Americans, telling Winterbourne that “the young lady [Daisy], however, is also very intimate with various third rate Italians, with whom she rackets about in a way that makes much talk” (1575), and “she has picked up half a dozen of the regular Roman fortune- hunters of the inferior sort and she takes them about [sic] to such houses as she may put her nose into” (1575).

Mrs. Walker is another woman who depicts the passive image of the matriarchal female, contributing to the prejudice. She criticizes Daisy’s behavior and openness with men, her walk, and the carelessness of her mother. She also criticizes Daisy’s behavior, that she has male friends, and the improper behavior that does not fit the standards of the upper-class European societies. She tries to warn Daisy about her behavior and to correct it, but Daisy insists on maintaining her friendship and manners and seems indifferent to Mrs. Walker’s advice.

Winterbourne is the male protagonist and a major character in the novella. He is a hypocritical character who is engaged in many illicit affairs with married women. “A young man wasn’t [sic] at liberty to speak to a young unmarried lady” (1559). This points to the hypocrisy, contradiction, and double standards of patriarchal societies. It is mentioned that “he had known here in Europe two or three women- persons older than Miss Daisy Miller and provided, for respectability’s sake with husbands- who were great coquettes; dangerous terrible women with whom one’s light commerce might indeed take a serious turn” (1563). Nobody condemns Winterbourne for his immoral behavior, which confirms the duality and hypocrisy of patriarchal societies and their injustice and discrimination against women. Society has double standards in the way it treats women. It condemns women while men have the right to do whatever they want without questioning.

Winterbourne, next to other characters in the novella, participates in describing Daisy as being a flirtatious, pretty, beautiful, charming, innocent, and unsophisticated unmarried woman. He represents the traditional masculine mentalities that marginalize and trivialize women. Daisy is evaluated on the basis of her external image, beauty, charm, and appearance while her mind is ignored. It is noteworthy that Winterbourne is somewhat attracted to Daisy but fails to understand her. The city and people are cruel in the way they control the behavior of unmarried women, and Winterbourne is no exception.

Winterbourne represents the misogyny and masculinity of traditional society. He is a superficial man and judges Daisy on the basis of her appearance. Carey H. Kirk (1980) argues that “modern sensibility

identifies Winterbourne as the principal offender against human democracy. They accuse him of being everything from an emotional cripple to an unfeeling criminal, and now count Daisy as his almost innocent victim” (276). Winterbourne fails to understand the depth of Daisy’s character. He contributes to the gossip about her and appears indecisive and weak when listening to his aunt, who rebukes him when she discovers that he will accompany Daisy to Chillon Fortress.

Because of Daisy’s openness, Winterbourne decides not to think of her as a lover and is suspicious of her morality. He tries to warn Daisy about malaria on one of her walks with Giovanelli. She does not care, and falls victim to the fever and dies at the end of the story. Daisy tells Winterbourne:

“I know why you say that... Because you think I go round too much with him [Giovanelli]! Winterbourne answers with “Everyone thinks so- if you care to know.” “Of course I care to know!” she responds, “But I do not believe a word of it. They’re only pretending to be shocked. They don’t really care a straw what I do. Besides, I don’t go round so much” (1591-1592).

Daisy’s speech indicates her awareness of the rumors and society’s negative perception of her manners; however, she does not pay attention to what others think as a scandal. *Daisy Miller* provides an example of the notion that Sandra Gilbert and Susan Gubar mentioned in “the Mad Woman in the Attic.” The story describes how a woman is driven crazy, sick, and oppressed by the patriarchal culture around her. Similarly, it is assumed that fever is a symbol of the repression and prejudice of the society and merciless social restrictions.

Giovanelli has a different approach and opinion about Daisy. He is the only person who appreciates and understands Daisy. Daisy meets Giovanelli in Rome, and he accompanies her to the Colosseum on one of their walks. Giovanelli’s speeches to Winterbourne reflect many important perceptions about Daisy, as he states that Daisy is smart and that everybody misunderstands her. He notes that everybody abuses her verbally and distorts her image. Giovanelli tells Winterbourne after her death that “she was the most beautiful young lady I ever saw, and the most amiable,” quickly adding, “Also- naturally!- the most innocent” (1596).

Daisy represents a new type of woman who endures hardships, and the novella reveals a new status of woman. Daisy’s character signifies courage, heroism, and independence. Barnett (1979) asserts that “Daisy remains the most uncompromising and uninhibited of James’ many freedom- seeking heroines, a resister of patriarchal authority who “has never allowed a gentleman to dictate to [her] or to interfere with anything [she does]” (287). Daisy fails in society’s examination because she does not epitomize the image of the submissive and weak woman. Therefore, she cannot survive, and she violates the roles of an anti-feminist society that fails to understand her. Barnett argues that “women who accept their circumscribed existence pay varying prices of neurotic illness, ineffectuality, and hypocrisy, why those women who ignore social prescription are punished by ostracism and death” (1979, 281). Daisy endures double discrimination because she is a woman who belongs to a lower class. Daisy defies the norms of upper class society, a nice young American girl who is ignorant of the lifestyle differences between Europe and America. Khaled Alkodimi (2021) notes, “Women must challenge the prevailing, false cultural notions about their gender identity and develop a female discourse” (89).

Daisy Miller: A Female Prototype in a Patriarchal Society

Daisy is judged on the basis of the manners and morals of Europe. The first time she meets Winterbourne, she explicitly speaks about herself, and her words reflect an important virtue, which is her innocence. "Innocence" is a word repeated many times throughout the novella. It often refers to Americans who, unlike Europeans, are innocent and lack sophistication. Her simplicity and the way she speaks are unacceptable according to the standards of the upper class European societies of Vevey and Rome. Daisy challenges the traditional lifestyles in Europe. She contradicts and ignores the restrictions of the conventional society, the norms of patriarchy, and the expectations of masculine societies when she walks with men. Barnett (1979) asserts, "Only in *Daisy Miller* does James portray a woman whose innocent devotion to her own natural behavior causes her to flout society willfully and persistently" (281). It is argued that Daisy deliberately refuses boundaries of male- controlled cultures. She endures hardships that make her rebellious and an outcast. Therefore, she is seen as a "bad girl" who is to be punished by masculine cultures because she violates the virtues of a patriarchal woman. (Tyson 2006, 90).

The title of the novella *Daisy Miller* signifies a change and an unexpected approach to writing literary texts in late nineteenth century Europe and America, because it refers to the name of a woman. The name of the protagonist Daisy has its significance. It could be argued that James attempted to question and draw a critique about stereotypical notions that trivialized American women and only linked them to innocence and beauty while neglecting their essence and wit. The name of Daisy symbolizes purity and innocence, yet Daisy in this story, it could be argued, symbolizes difference, distinction, and maturity. Unlike the masculine rules of James's time, the choice of a female figure as a name for a literary work challenged the norms of literature that were written and narrated by male authors who tended to subordinate women and exclude them from males' experience and scholarship. It also challenges the standards of James's time by referring to a woman who is marginalized and neglected by her patriarchal culture.

Conclusion

Daisy Miller demonstrates intersectional feminist themes, anticipating such thought decades before its rise in the West. The female protagonist, Daisy, attempts to break the boundaries practiced and enforced against woman by a patriarchal society. Rebellious and confident, she represents a new type of woman who challenges misconceptions of masculine cultures, rejecting merciless social restrictions and becoming an outcast. Daisy struggles to cope with the complexities and problems of society and ultimately dies as a result of the tyranny and cruelty of patriarchal culture. Her death can be read metaphorically, signifying the death of a new type of woman in an anti- feminist society. She endures triple oppression of race, sex, and class. Thus, the novella hints for a new wave of feminism, and manifests a new type of woman whose characterization is marked by strength, courage, independence, and the desire to change the whole society.

Henry James presented an image of a patriarchal society that persecutes and kills Daisy and represses her desire for independence. It punishes her harshly for her attempts to attain freedom and be herself. James anticipated feminism a few decades before the rise of women's movements in the United

States and Europe. Although the author is a male Western writer, he presented an agenda that differed from the masculine norms at his time, which excluded women and underestimated their status in society.

ديزي ميلر: أنموذج متفرد للأنثى في المجتمع الذكوري

رشا شاهر العرجان

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الملخص

قدم هنري جيمس في روايته (ديزي ميلر) (1878) أنموذجاً جديداً للمرأة لم تعهده المجتمعات الغربية من خلال شخصية ديزي ميلر، إذ امتازت تلك المجتمعات بسيادة للنمط الذكوري الذي كان يستهجن ويرفض أي محاولات للمرأة للثورة على معتقدات المجتمع التقليدية. قام هنري جيمس في تلك الرواية بتقديم صورة غير تقليدية للمرأة وبطريقة مثلت ثورة على القيم السائدة في المجتمعات الأوروبية في فترة متأخرة من القرن التاسع عشر، ويهدف هذا البحث إلى تحليل المعتقدات والصور النمطية الغربية التي صورت المرأة تصويراً خاطئاً أساءت فهم محاولاتها رفض السلطة الذكورية والقيود المجتمعية عليها من وجهة نظر نسوية، ويتناول البحث شجاعة ديزي ميلر وتفرداً التي قاست الصعوبات ورفضت القيود المجتمعية في محاولات جاهدة منها لنيل حريتها واستقلاليتها في مجتمع مناهض للمرأة، ويتناول البحث اللامساواة في المجتمعات الإنسانية إذ يستعرض تحليلاً للشخصيات الأخرى من الأناث والذكور في هذه الرواية، ويكشف البحث بأن صراع المرأة ونضالها لنيل حريتها واستقلالها يضعها في مشكلات عديدة في العالم الذكوري.

الكلمات المفتاحية: ديزي ميلر، نسوية، المجتمعات الذكورية، أنموذج متفرد، صور نمطية.

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